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NEWSPAPER

Billboard

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

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HOUSE OKs C'RIGHT REVISE

Disco Music Sounds Undergoing Changes

By RADCLIFFE JOE

NEW YORK—Disco music which in two short years has revolutionized the entertainment styles of a vast cross-section of America, is undergoing subtle but distinct changes in lyric and rhythm content.

Record labels, their producers and artists, stung by recurring criticisms that original disco music forms with emphasis on basic rhythms and marginal lyric content were mindless and insulting to the intelligence of audiences, are banding themselves together to mesh sophisticated

(Continued on page 34)

40 Stores Comply With CBS Order

By IS HOROWITZ

NEW YORK—The firm posture taken by CBS Records to stop dealer sales of promotional albums has already secured voluntary compliance from some 40 stores.

In a continuing campaign that sees at least one warning letter a week mailed from the CBS legal department, the company's intent is to

(Continued on page 103)

NARM's Mid-Year Focus On Execs, Distributions, Indies

By JOHN SIPP

CHICAGO—Independent labels and their distributors and young middle-management persons got the most out of NARM's first mid-year meet held at the Continental Plaza here Sept. 21-23.

Indie share of market activity increased significantly in a comparative study of share of Billboard's chart activity, and chairperson Gene Silverman, Music Trends, Detroit, added to the optimism, noting that the recent switchover of Chrysalis and Monument Records would add even more power.

Approximately 40 "young people

(Continued on page 10)

316 To 7 Vote Cast

By MILDRED HALL

WASHINGTON—The House passed the copyright revision bill S 22 by an overwhelming vote of 316 to 7 Wednesday (22) at 10:15 p.m.

The solid House vote, and the Senate's 97 to 0 copyright revision vote in February, virtually assure success for the first comprehensive copyright reform bill in 67 years in spite of the dangerously few days left before the 94th Congress adjourns.

Barring unforeseen disaster, no problems are expected for the bill in its last race with the clock. Few amendments were raised on the

(Continued on page 75)

Disco II Forum Key N.Y. Activity

NEW YORK—Billboard's Disco II opens Tuesday (28) through Friday (1) at the Americana Hotel here, with more than 700 global registrants expected.

Expanded coverage of discos appears on pages 32-56.

Also a hand will be 55 exhibitors and 87 booths exposing the latest in disco equipment.

(Continued on page 32)



FUNKY KINGS is American rock music at its best—intense, literate, beautifully textured and compelling. Critical reaction and nationwide airplay is spectacular. Listen to the debut album that's creating tremendous word of mouth excitement. FUNKY KINGS, happening now on ARISTA RECORDS. AL 4078

(Advertisement)

NRBA Confab a Success; Conquers Majors' Boycott

By CLAUDE HALL

SAN FRANCISCO—In spite of a boycott by the major radio operators except for a gesture of tokenism by RKO Radio and attendance by ABC network executives, the annual convention of the National Radio Broadcasters Assn. scored a resounding success here Sept. 19-22 at the Hyatt Regency Embarcadero Hotel with 2,450 radio persons registered.

According to NRBA president Jim Gabbert, this makes the NRBA convention the major radio management meeting of the year. The NAB convention in Chicago last March drew several thousand broadcasters, but the general feeling among the industry is that most of them were television oriented.

(Continued on page 30)

Biggest Concert Tour For Black Acts Tees

By NAT FREEDLAND

LOS ANGELES—The 75-city Parliament/Funkadelic "P-Funk Earth Tour, 1976-77 A.D." which gets underway Saturday (2) at Providence Civic Center, R.I., may well be the biggest concert tour ever made by a black act.

It is already laying claims to carrying the biggest stage set ever taken on a concert tour, a \$275,000 UFO and space creature phantasmagoria with built-in light towers designed by Jules Fisher, whose prior tour productions include the Rolling Stones, Elton John and Kiss.

(Continued on page 110)



CMA recently nominated Sonny James' "200 YEARS OF COUNTRY MUSIC" as one of the top five albums of the year.

Now Columbia Records announces this smash followup album "WHEN SOMETHING IS WRONG WITH MY BABY" including the hit single. Also featured in the album is his current hot single "COME ON IN."

Dealers—rack jobbers—stock heavy. (KC34309) (Advertisement)

(Advertisement)

"All The World's A Stage"

A live 2-record set from Rush. Special list price \$7.98.

PREPARE FOR THE RUSH.

products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company
Distributed by Phonodisc, Inc.

Write or call your local Phonodisc distributor sales office for displays and other promotional items.



RUSH

"ALL THE WORLD'S A STAGE"
RECORDED LIVE!
SPECIALLY PRICED 2 RECORD SET

Mercury SRM-2-7508
8-Track MCT8-2-7508
Musicassette MCT4-2-7508

“LOVE OF MY LIFE” IS A WALRUS “KILLER KUT” AND THE NEW SINGLE FROM

GINO



The word is out.

This is the single that's breaking Gino Vannelli like never before.

It's not just a Top 40 hit. It's moving fast on R&B and MOR stations all over the U.S. and even crossing the airwaves into Gino's native Canada.

It's definitely not too early to know that Gino's time has finally come.

“LOVE OF MY LIFE” (AM 1861)
THE NEW GINO VANNELLI SINGLE
From “The Gist of The Gemini” album
ON A&M RECORDS & TAPES (SP 4596)

Produced by Gino Vannelli and Joe Vannelli with Geoff Emerick



GINO VANNELLI ON TOUR:

- | | |
|--|---|
| Sept. 14—Guelph University, Guelph, Ontario | Nov. 3—Civic Center, San Diego, Calif. |
| Sept. 15—Alumni Hall, London, Ontario | Nov. 5—Shrine, Los Angeles, California |
| Sept. 16—Shey Auditorium, Buffalo, N. Y. | Nov. 11—Lubbock, Texas |
| Sept. 17/18—Massey Hall, Toronto, Ont. | (Venue to be announced) |
| Sept. 19—Masonic Auditorium, Detroit, Michigan | Nov. 12—Civic Auditorium, Albuquerque, New Mexico |
| Sept. 22—Convention Center, Indianapolis, Indiana | Nov. 13—Auditorium, Boulder, Colorado |
| Sept. 24/25—Auditorium, Chicago, Ill. | Nov. 14—Air Force Academy, Colorado Springs, Colorado |
| Sept. 26—Opera House, St. Louis, Mo. | Nov. 17—Uptown Theater, Kansas City, Kansas |
| Sept. 28—University of Mississippi, Oxford, Mississippi | Nov. 18—Music Hall, Omaha, Nebraska |
| Sept. 29/30—Municipal Auditorium, Jackson, Mississippi | Nov. 19—St. Paul, Minnesota |
| Oct. 1/3—Municipal Auditorium, New Orleans, Louisiana | (Venue to be announced) |
| Oct. 6—University of Hattiesburg, Hattiesburg, Mississippi | Nov. 21—Performing Arts Center, Milwaukee, Wisconsin |
| Oct. 7—University of Auburn, Auburn, Alabama | Nov. 23—Tower Theater, Philadelphia, Pennsylvania |
| Oct. 8—Township Hall, Columbia, S. C. | Nov. 24—Richmond, Virginia |
| Oct. 9/10—Fox Theater, Atlanta, Ga. | (Venue to be announced) |
| Oct. 13—South Louisiana University, Hammond, Louisiana | Nov. 25—Kennedy Center, Washington, D. C. |
| Oct. 15 Municipal Auditorium, San Antonio, Texas | Nov. 26—Scope, Norfolk, Virginia |
| Oct. 16—Music Hall, Houston, Texas | Nov. 28—Lyric Theater, Baltimore, Md. |
| Oct. 17—SMU McFarland Hall, Dallas, Texas | Dec. 1—Cincinnati, Ohio |
| Oct. 18—Auditorium, Austin, Texas | (Venue to be announced) |
| Oct. 22—Community Theater, Berkeley, California | Dec. 2—Columbus, Ohio |
| Oct. 23—Community Theater, Sacramento, California | (Venue to be announced) |
| Oct. 26—Gardens, Vancouver, B. C. | Dec. 3—Music Hall, Cleveland, Ohio |
| Oct. 27—Opera House, Spokane, Wash. | Dec. 4/5—Stanley Theater, Pittsburgh, Pennsylvania |
| Oct. 29—Auditorium, Eugene, Oregon | Dec. 7—New Jersey |
| Oct. 30—Paramount, Seattle, Wash. | (Venue to be announced) |
| Oct. 31—Paramount, Portland, Oregon | Dec. 8—Avery Fisher Hall, New York, N. Y. |
| Nov. 1—University of New Mexico, Las Cruces, New Mexico | Dec. 10—Symphony Hall, Boston, Mass. |
| | Dec. 16—Rochester, New York |
| | (Venue to be announced) |
| | Dec. 17/18—Hamilton, Ontario |
| | (Venue to be announced) |
| | Dec. 19—Concert Bowl, Montreal, Que. |

CISAC Festivity At Paris Confab

By MIKE HENNESSEY

PARIS—A celebration to mark the 50th anniversary of CISAC—the Confederation Internationale Des Societes D'Auteurs Et Compositeurs—is the expected high point of the organization's 30th international congress, scheduled for the Palais Des Congres at the Porte Maillot in Paris Sept. 26 through Oct. 1.

The congress, attended by more than 500 delegates representing 95 authors' societies in 47 countries, is to be held under the patronage of the French President, Valery Giscard D'Estaing. The anniversary celebrations are to be presided over by Edgar Faure, president of the French National Assembly, and playwright Armand Salacrou, president of CISAC.

Coinciding with the celebrations is the presentation of a CISAC gold medal—only the second in the confed-

(Continued on page 86)

Davis Fined By Court; No Jail

NEW YORK—Clive Davis, president, Arista Records, was fined \$10,000 in federal court here last week, resulting from his guilty plea earlier this year to one count of income tax evasion.

Presiding judge Tomas Griesa declined to hand down any jail term, the maximum which could have been five years in prison.

Initially indicted on six counts covering both tax evasion and filing fraudulent returns for the years 1971 through 1973 when he was president of CBS Records, Davis was set to go to trial in May of this year, but eventually pleaded guilty to one count of tax evasion—failing to declare \$8,800 in taxable income in 1972—and the other charges against him were dropped.

Appearing before Griesa with his attorney Thursday (23), Davis made a special plea of mercy from the court. "I have fallen from being president of the world's greatest

(Continued on page 103)

U.S.-AUSSIE IMBALANCE

AFM Moving To Correct Inequity

By JIM MELANSON

NEW YORK—The AFM is moving to correct an imbalance in man/days worked by U.S. performers and musicians in Australia and that country's artists here.

While an agreement between the AFM and the Musicians Union of Australia calls for a 50-50 exchange parity on talent, tallies for the first six months this year show that U.S. artists and musicians totaled 1,648 man/hours of work in Australia to its musicians/performers 275 man/hours here.

During that period, 121 American performers traveled to Australia, and, according to a union spokesman, only two of the groups observed AFM contract filing regulations designed to oversee the parity formula.

First move on the union's part is to serve notice to all members that

the regulations in question are now going to be strictly enforced.

Disciplinary action can include loss of AFM protection in the event of non-payment or a contract dispute or the cancellation of Australian performances through either action by the union or government there.

Main catalyst behind the AFM action is a recent complaint filed by the general secretary of the Australian union about the existing imbalance.

The union official here explains that the AFM will be aiming to reach the ideal 50-50 parity, but adds that a one-third to two-thirds ratio is more realistic, especially considering the difference in market size between the two countries. He admits that even to achieve latter ratio will take a lot of policing.

BMI Writers Will Benefit From New Logging System

By IS HOROWITZ

NEW YORK—Changes near implementation at BMI in computing bonuses and in television logging, as well as a reduction by half in administration charges on foreign statements, are expected to swell performance payments to affiliated writers and publishers.

In a significant change in policy, each song in the BMI repertory will become eligible for bonus payments, with the current formula pegging bonuses to total catalog activity gradually being phased out.

When the new system goes into effect in mid-1977 individual hits will garner income at an accelerated rate. Credit multiples will be assigned according to activity plateaus still to be made known.

This move, as well as the others disclosed, is made possible by the development of more sophisticated computer capability, according to Edward Cramer, BMI's president.

In a letter mailed last week to BMI's approximately 45,000 writers and publishers, Cramer states that details of the plan will be made known next spring. New songs will

start out earning at the current base rate until a certain number of performances have been logged. At that point a higher rate will be paid. Further steps will be based on still higher performance plateaus.

A retroactive element is built into the system and established songs will start out under the plan at a bonus plateau determined by vast performance histories.

Under the present system, publishers qualify for an increment of 25% for a year following four quarters during which 300,000 feature broadcast performances were logged of works in their catalogs. If the performances top 500,000, bonuses go to 50%.

Writers are entitled to bonuses of 25% for a period of three years when their earnings from BMI total \$3,000 over a period of eight quarters. The bonus rises to 50% if earnings hit \$6,000.

Affiliates who have bonus agreements that extend beyond July 1, 1977, will have the option of completing the contract under the old

(Continued on page 103)



TOP PERSONALITY—Diana Ross accepts her Billboard award as the top female singer of the century from Bill Wardlow, the magazine's chart director, during the recent Don Kirshner second annual rock music awards telecast over CBS-TV. In the background are Cher and Alice Cooper.

ASCAP Income: \$56 Mil In U.S.

LOS ANGELES—ASCAP is enjoying the biggest year in its 62-year history, earning \$56,126,000 in domestic receipts covering the eight months from January through August. This figure constitutes a 14.22% increase over last year's receipts of \$49,137,000 for a comparable period.

Figures were disclosed Wednesday (22) in a treasurer's report by vice president George Duning at the society's West Coast meeting at the Beverly Hilton Hotel here.

In the first quarter of 1976, ASCAP distributed to its members and set aside for foreign societies

\$11,637,000, up from 1975's figure of \$11,345,000. Total for the second quarter distribution was \$13,675,000 compared to 1975's \$12,526,000.

Breaking down the total domestic receipts, \$54,844,000 was received from licensees including symphonic and concert, up from last year's \$47,704,000; \$1,029,000 from interest on investments (down) and \$253,000 from membership dues, also down from last year.

Foreign distribution totaling \$5,642,000 represents monies due members in five countries going back to 1972. Figures for 1974 include England \$2,563,000; Sweden, \$389,000; Germany \$1,294,000, and France \$910,000. For 1972, South Africa, \$252,000 and other countries prior to 1972 \$234,000.

ASCAP is initiating a new system for foreign distribution scheduled to go out in December, which will amount to about \$7,216,000, up over last year's \$6,980,000 December distribution.

Expenditures in total salaries and home office and branch expenses for the eight-month period, have also increased from \$11,299,000 in 1975 to \$11,930,000. Balance available for distribution is also at an all time high, hitting the \$44,196,000 mark. Last year's record was \$37,838,000.

Salaries for the home office and the 14 branch offices totaled \$5,759,000. Home office and branch expenses were \$6,171,000, both up from 1975 with 501 employes at the home office and 170 at the branch level.

New Firm Formed By Ex-Musical Isle Pair

LOS ANGELES—Two former executives of Musical Isle of America, Norm Hausfater, veteran St. Louis distribution executive, and Stu Burnat, marketing executive for the firm in Los Angeles, have formed Great Atlantic & Pacific Music Co., with offices in both cities.

The firm will deal essentially in promotional music merchandise, cutout and overstock LPs and tapes. Merchandise will be shipped from a 31,000 square-foot warehouse at 1906 Washington Ave., St. Louis. Hausfater is chairman of the board, while Burnat is president.

Another principal of the firm is Martin Spector, founder of the nine-store Specs retail chain, largest in Florida.

SILL: SCREEN GEMS, COLGEMS GAIN FLEXIBILITY

LOS ANGELES—EMI's purchase of Screen Gems, Colgems Music Aug. 12 for \$23.5 million portends expansion in the areas of promotional help and greater flexibility financially to secure more deals.

Now that the sale by Columbia Pictures Industries is a fait accompli, Lester Sill, president of the newly named Screen Gems-EMI and Colgems-EMI Musics, says, "Psychologically we'll be more aggressive and go after more artist/writer, writer deals."

The publishing company was restricted in its ability to aggressively get into new writing commitments because of the poor financial position of the parent company. Sill and Irwin Robinson, the firm's vice president, general manager, both admit.

Now, with EMI as the financial backbone, the publishers have a new-born air of confidence about their future.

Sill says he is looking to hire a person for a major promotional post in New York to work with Danny Davis, the company's respected

Coast-based director of national promotion.

"Everybody knows Columbia was in a bad financial position," says Robinson, "and that hampered our way of doing business in terms of dollars spent on deals. All our expenses were being watched as the company was acting prudently. Now the same kind of conditions don't exist with EMI. And while they'll also be watching our bottom line, the banks won't be crawling up anybody's back."

The two executives point to the key fact that with EMI as its parent, the music division has someone who understands music with whom to talk.

Under Columbia Pictures Industries ownership, the publishing wing reported to a corporate liaison person, Robinson explains. And major acquisitions went before a management board of Columbia Pictures Industries executives not necessarily music oriented.

Under the new structure, a board of directors for Screen Gems-EMI Music has been formed and consists of Sill and Robinson, Sir

John Read, chairman and chief executive officer of EMI, Ltd. of London; Bhaskar Menon, president and chief executive officer of Capitol Industries, EMI (which includes Capitol Records); Bob Carp, vice president, general counsel, Capitol Industries, EMI; Charles Fitzgerald, vice president, finance, Capitol Industries, EMI; Richard Watt, assistant managing director, EMI Ltd., London, and Len Wood, assistant group managing director and group director, records and music, EMI Ltd., London.

This board sets financial policy and according to Sill, "things can be expedited much quicker" under the new arrangement.

Robinson remains the firm's chief negotiator. If need be he can get a decision from the board "in a day," he claims.

Both Sill and Robinson indicate that the acquisition has not caused any "turmoil" internally, that the company remains intact staff-

(Continued on page 79)

EMI Pub Buy Bodes Well For U.S. Firms

By ELIOT TIEGEL

Court Halts, Fines Taxes

LOS ANGELES—Richard Taxe, Gault Industries and Sound Sales were ordered to pay \$600,000 in compensatory damages and \$100,000 in punitive damages in a judgment filed in U.S. District Court here.

Richard, Ronald, David and Rose Taxe, as well as Gault Industries, Sound Sales, Soundco Corp., and Daytax Enterprises were also permanently enjoined from duplicating the sound recordings of 19 record companies and from infringing the copyrights of the underlying musical compositions contained in such unauthorized duplications.

Judge Harry Pregerson also permanently enjoined the defendants from duplicating without authorization both copyrighted recordings as well as recordings issued before Feb. 15, 1972, when recordings were first made copyrightable.

It also bars the defendants from producing deceptively packaged "sound-alikes." In addition, the defendants were enjoined from advertising, soliciting offers, offering, selling or transporting such unauthorized duplications. All infringing tapes and equipment seized by the FBI prior to the government's prosecution of Taxe were ordered destroyed.

It was further agreed that plaintiffs' counsel may, on five days' notice, inspect defendants' books and business records pertaining to the subject matter of the action, and may interview any of the defendants.

Plaintiffs in the two actions from which the judgment resulted were Warner Bros. Records, A&M, Motown, Fantasy/Galaxy, MCA, ABC, Island, 20th Century, Capitol, Elektra/Asylum/Nonesuch, Atlantic, UA, MGM, London, Ode, Almo Music, Irving Music and Warner Bros. Music.

Court Finds Wis. Tape Boss Guilty

By MARTIN HINTZ

MILWAUKEE—David L. Heilman, former president of E-C Tapes, Brookfield, Wis., was found guilty Monday (20) of violating the provisions of a contempt order issued Jan. 26 in Milwaukee County Circuit Court.

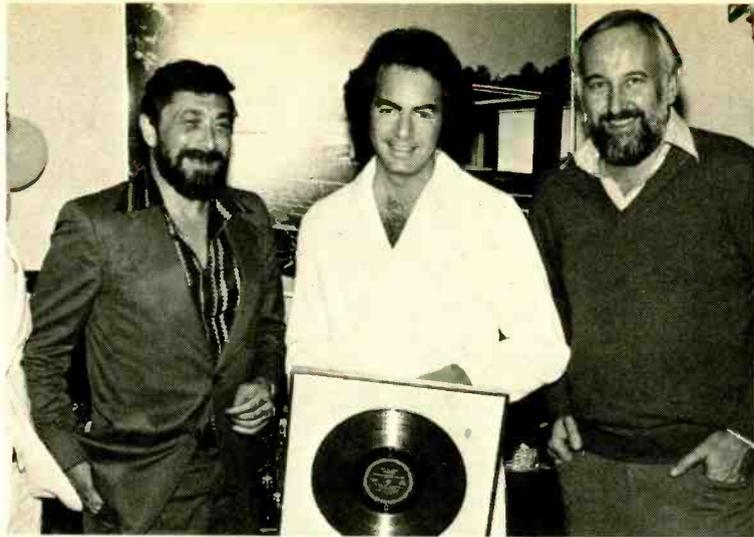
He was sentenced to six months in jail, under "huber law" provisions, which means Heilman must report to the Milwaukee County Jail by 5 p.m. each evening; however, he is free during the daytime.

Heilman had not paid an \$11,598.02 judgment against him as ordered in January by Judge Michael Barron. The amount includes the cost and fees by recording company plaintiffs involved in an original contempt citation charging him with selling pirate tapes.

Heilman had been give five months to pay the costs; however, it had not been done by a June 26 deadline.

The October of 1974 an injunction was filed against Heilman prohibiting him from advertising and selling his tapes in the state of Wisconsin. However, later in October of 1974 an ad was placed in a national publica-

(Continued on page 6)



BEAUTIFUL PLATINUM—Neil Diamond with his platinum LP for "Beautiful Noise" after receiving it backstage at the Greek Theatre from Columbia executives Walter Yetnikoff (left) and Bruce Lundvall.

Nashville Enigma: U. K. Position On Country Fare

By TONY BYWORTH

NASHVILLE—Though country music continues to gain strength in the British Isles, Nashville record companies still appear comparatively unfamiliar with the exact degree of activity occurring in the British market.

Nashville publishers, however, are leading the labels in the successful exploitation of the lucrative international market, with one firm reporting a 44% increase in overseas business.

The record companies are plainly aware that country music is fast becoming a major force in the U.K. pop market, but a lack of communication lies sometimes with the names

of artists who are experiencing the country-pop crossover, or with the Nashville recordings that actually do gain a British release.

There are exceptions. The Don Williams success story—the high chart placings for his single "I Recall A Gypsy Woman," the strong sales record gained for all his LPs and the buzz centering around his forthcoming British tour—is a well discussed talking point.

Similarly, Dolly Parton broke over to the pop market following her appearance at Wembley's annual International Festival of Country Music last April, though the title of her hit single, "Jolene," was not that familiar.

Then there have been the other hit records that have made up five country recordings at one time on the British pop charts. They are Tammy Wynette's third chart entry, "I Don't Wanna Play House," Billie Jo Spears' second massive success, "What I've Got In Mind" and Johnny Cash—already familiar to mass British audiences—with "One

(Continued on page 80)

WASHINGTON R&B SHOWS PROSPERING

By JEAN WILLIAMS

LOS ANGELES—Despite several r&b concert promoters contending that the concert business has suffered drastically in the past two years, Bill Washington of Dimensions Unlimited in Washington, D.C., finds the concert promotion business in his market has never been better.

Washington, who claims to promote 95% of all r&b concerts in the Washington area, says the nation's capital is the best market in the U.S. to promote both black and white concerts.

"We do not have the unemployment..."

(Continued on page 78)

Wide EP Market Rises In Britain

By ADAM WHITE

LONDON—The extended play configuration is gaining here in credibility and popularity, with aggregate sales since July close to the million mark and with more companies, notably Atlantic, Virgin, Polydor and Charly, planning releases in the format.

Rocket has already become the third label to register success in the singles chart with an EP, following Phonogram and Island through product by Demis Roussos and Bryan Ferry, respectively. The Rocket release is a four cut production by Kiki Dee, headlined by "Loving And Free" from the singer's debut album for the label two years ago.

(Continued on page 86)

Executive Turntable

Hillery Johnson joins Atlantic, New York in the newly created post of vice president/director of special markets, from r&b director for Playboy in L.A.

... Paul Marks upped to managing director of ASCAP, a new position, from director of operations since 1969. ... A major reorganization at the Spring/Event group sees Bill Spitalsky named president of recently spun-off Event, Roy Rifkind named president of its Guardian Productions and the music publishing wing that includes Gaucho Publishing (BMI) and Sandbox Publishing (ASCAP) with Julie Rifkind continuing as

president of Spring. All three are partners in the New York-based group. ... Appointments at UA include Kenny Hamlin joining in Los Angeles as Western regional sales manager; Steve Davis, former general manager of Al Gallico Music joins in Nashville, as a&r manager; and Carson Schreiber to the post of

Western regional country promotion manager headquartered in L.A. Most recently, Schreiber was national country promotion director of Farr Records. ... Joseph Cohen, the former Polydor financial executive who has been handling NARM's market research for the past 18 months, leaves to join ABC corporately in a financial post. ... At Fantasy, Berkeley, Calif., Kirk Roberts joins as national sales coordinator, reporting directly

to sales director David Lucchesi. Prior to joining Fantasy, Roberts held the post of buyer at Eric Mainland. ... Terry Fletcher, formerly with Arista Records in Dallas, joins Elektra/Asylum Records in Nashville as national promotion director. ... MCA, Los Angeles, appoints Bert Bogash to the position of senior

publicist and Barbara Wyatt as publicist. Bogash, formerly with Amusement Business, Replay and Cash Box magazines, will be responsible for writing and servicing press information. ... Ray Caviano named national director of press and disco promotion for T.K. Records, New York. He will be responsible for all national publicity and disco promo. Caviano had been an independent consultant. ... In a major realignment of

London Records' home and field promotion staff, former artist Phil Colbert joins as national r&b promotion manager, New York; independent promotion man Joe Sun is appointed national country promotion manager in Nashville; Carolyn Nakano is promoted to national promotion manager from promotion

coordinator, succeeded by Tina Ball, both in New York; Bob Paiva joins in Los Angeles as West Coast regional manager, from WLEE, Richmond, Va.; Mike Kelly, a 15-year industry veteran, comes aboard in Nashville as Southern regional promotion manager, and Hugh Surratt is appointed Detroit promotion manager. All report to Jerre Hall, national promotion director in New York. ... Larry Feder moves into Casablanca Records,

Los Angeles, as national promotion director from Blue Thumb Records where he served in college and FM promotion posts. ... Alan Mink, one-time Mercury national promo director and product manager, has joined Bernard/Bash, Los Angeles, where he oversees Tattoo Records, distributed by RCA. He was

last a regional promo rep for Warner Bros. ... Chrysalis Records, Los Angeles, names Marley Brant as assistant national director of artist development and publicity. Prior to joining Chrysalis, she was with One-On-One personal management. ... James Scott named vice president a&r and special projects at Marsel Records Inc., Los Angeles. Scott formerly worked with the late Jimi Hendrix and with Ekko-Maya Productions

in England and France. ... Burl Davis has joined the staff of Mushroom Records, Los Angeles as production coordinator. He will be involved in all Mushroom album packages, art work and advertising campaigns. ... At Caribou Records, L.A., Cynthia Slamar named national director of secondary promotion. ... Tim McClearn joins the Philo Records promotion department in North Ferrisburg, Vt., after working on special a&r projects for the label in New England.

Billboard New York editorial staffer Jim Melanson resigns to pursue freelance writing activities effective Friday (1). ... Bruce M. Nagler joins Columbia Pictures Publications, Miami, the music publishing arm of Columbia Pictures, as director of marketing/advertising. ... Bill Flicks moves from the West Coast office of Famous Music Publishing Co. to the newly expanded Nashville office as professional manager. ... At Coal Miner's Music, Nashville, Ken Jones joins the firm as general manager and Meredith Stewart has been upped to administrative director from handling the firm's international activities. ... Richard Halem and Richard Steckler have joined BNB Management, Los Angeles, as associates. Halem will specialize in contemporary music acts and Steckler will manage r&b and jazz artists. ... Don Blocker appointed vice president and general manager of Big Heart Publishing Co., Los Angeles, a division of BNB Management. ... Domenic Frontiere, who has produced LPs for the Tubes and Gladys Knight and the Pips named director for Paramount Pictures and Television, L.A. ... Jack Sublette joins Top Billing Inc., in Nashville, as sales agent. ... Richard August, former artist relations coordinator for RCA Records, named vice president of Selective Artists Inc. talent agency, Sherman Oaks, Calif. ... Mark Bego joins the Howard Bloom Organization as publicity assistant, N.Y. ... Sam Chase, former Billboard editor and most recently head of his own consulting firm, named publisher of Gig magazine, New York-based consumer music monthly.



Johnson



Marks



Spitalsky



Rifkind



Caviano



Feder



Brant



Scott



Halem



Steckler

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LOU RAWLS DEDICATES HIS NEW HIT SINGLE TO ALL HIS FANS. "GROOVY PEOPLE."

ZS8 3604

The follow up to the million-selling single "You'll Never Find Another Love Like Mine" from his much more than ^{ZS8 3592} gold album "All Things in Time," on Philadelphia International Records.
Pz 33967

TOUR:

October 5-18 Alladin Hotel, Las Vegas, Nevada
October 22 Shrine Auditorium, Los Angeles, California
October 23 Golden Hall, San Diego, California
October 24 Masonic Hall, San Francisco, California
October 29 Tempe, Arizona
October 30 Denver Arena, Denver, Colorado
December 3 Sacramento, California
December 4 Berkeley, California
December 5 San Jose, California

*Also available on tape.

Distributed by CBS Records.



Founded 1894

The International Music-Record-Tape Newsweekly



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TOP MAN—Otis Henry, receives the manager of the year award from David DeFranvie at the Record Bar's third annual managers convention recently at Hilton Head, S.C. He manages a Durham, N.C. store.



SINGING MANAGERS—Harry Chapin is joined by Record Bar managers in song during his convention performance.

A Third Suspect In Adler Kidnapping Held In L.A.

LOS ANGELES—A third suspect was arrested Monday (20) in the case of the kidnapping of Ode Records president Lou Adler who was abducted from his Malibu home Sept. 1 and held for eight hours in lieu of a \$25,000 ransom.

Zolton Laslov Kakash, a 38-year-old tool and die maker, was arrested at his suburban San Fernando Valley home and held on \$100,000 bail. He was arraigned the following day in Malibu Municipal Court and charged with conspiracy, robbery, burglary, kidnapping and kidnapping for the purpose of robbery.

The same charges had been filed earlier against Sandor Nagy, 38, of Point Dume and Veronica Franovich, 26, of Torrance who are the other two suspects in the case.

The kidnappers reportedly gained entrance to Adler's home by pulling guns on Neil Silver, an administrative assistant for Ode. Adler and Silver were then taken to another house owned by Adler in the Malibu area and held there until the ransom was

delivered by messenger eight hours later.

Investigators in the case learned that Franovich had befriended Silver before the kidnapping while visiting a nearby beach area and thereby discovered the location of Adler's home.

Silver said the suspect had used the name Karen Jennings in her conversations with him, but investigators quickly learned her true identity and she was arrested the day after the kidnapping along with Nagy.

Sheriff's deputies recovered \$14,900 of the ransom money from a vacant residence that Franovich was reportedly attempting to rent across the street from Nagy's home in Point Dume.

Investigators said they were led to Kakash because of his association with Nagy.

Plug 'Beethoven'

NEW YORK—Private Stock Records has set in motion a full-scale merchandising program to support Walter Murphy's "A Fifth Of Beethoven." The disk is reportedly the label's fastest moving album.

In addition to a number of television appearances planned for the artist, Private Stock has bought radio advertising time on both r&b and Top 40 stations in 35 major markets across the country. There are also supportive newspaper ads, in-store streamer displays and dealer incentive programs.

'Blank' Selling

NEW YORK—Music publisher Charlie Passantino is grabbing extra sales from politicians by leaving the back cover blank on his print version of the campaign song "Hello Jimmy." The space is being used for messages by local democratic candidates, says the head of Passantino Printing Co. Tune was written by Herman "Doc" Silvers.

Publisher Sues Catholic Church Copyright Infringement Charged In Chicago Dispute

CHICAGO—A potential of new found dollars in performance royalties from Christian churches' performances of published sacred music is being tapped in a Federal District Court suit filed here last week.

Friends Of The English Liturgy Publications, Ltd., Los Angeles Christian music publisher, has filed a \$180,000 copyright infringement suit against the Catholic Bishop of Chicago, a corporation, and five Catholic Churches in that diocesan jurisdiction, charging use of pirated hymnals.

F.E.L. publications alleges in its complaint that it has lost \$29,400,000 in the past 10 years and \$3,059,044 in the last year in violation of its copyright by Church pirating. The plaintiff estimates that its 65 composers lost royalties of \$2.6 million over the last 10 years and \$507,024 last year as a direct result of copyright violations.

Lost revenues as a result of violations in the Chicago Archdiocese are estimated in the pleading to be

\$353,484 for the last 10 years and \$141,700 for the last three years, resulting in royalty losses to composers in the same period of \$31,813 and \$12,753, respectively.

The plaintiff charges the five enumerated Chicago Archdiocesan churches with 28 counts of copyrighted infringement. The suit enumerates 10 masses, songbooks or individual Christian hymns which were reportedly illegally sold, published and/or distributed in songbooks copied by the defendants.

The first 24 counts allege that defendants have infringed copyrights by copying the lyric and, in one case the actual music from plaintiff religious hymnals and guitar and choir books. Three counts charge the defendants with copying copyrighted works, thus constituting unfair trade practices, an act of unfair competition in violation of federal and state laws.

In a separate interview, Dennis Fitzpatrick, founder/president of the plaintiff company, says the Chicago Federal District suit is the first

of others planned to stamp out unauthorized copying by churches. He estimates some 10,000 churches are currently using pirated copies of F.E.L. copyrights. F.E.L. and several other Christian music publishers mailed one-year license agreements to more than 200,000 churches in the U.S. several times over the past four years, offering a blanket annual license to the individual churches for payments ranging from \$50 to \$150 yearly, Fitzpatrick said. F.E.L. offered a \$100 blanket license during this campaign to enlist churches in paying royalties to sacred music publishers. This marked the first time that music publishers had ever gone directly to churches to obtain direct payment of royalties. Fitzpatrick said.

Since Pope Paul, through Vatican Council II switched Roman Catholic Liturgy from Latin to the native language of the country approximately six years ago, the first attempts to ever collect royalties directly from individual churches have taken place.

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LIEBERMAN GALA Party Atmosphere Dominant At Wisconsin Get-Together

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Emphasizing product and personnel, the Lieberman Enterprises national sales convention here at the Playboy Hotel, Sept. 19-20, had the look of a plush entertainment festival, not a business meeting. That look was intentional.

Steve Salsberg, national advertising director for the rack supplier and one-stop chain, explains the philosophy behind the meeting at which "the nuts and bolts aspect of merchandising" took a back seat.

"It's a method of pleasantly inoculating these guys with show business, not only getting them to see the acts, but additionally getting them to rub shoulders with the acts, and with representatives of the major manufacturers.

"How do you get a guy in Boise, Idaho, to be a music professional, unless he's had the opportunity to be part of that business?" Salsberg asks.

"We're in show business. We're dealing with a product that has not only intrinsic value, but extrinsic value," David Lieberman, the company president, said at the opening session.

"It's important for us to remember that we're part of the music business," Lieberman said, noting that this perspective can be lost in the day to day mechanics of the rack business.

Lieberman told the meeting that May 31, 1976 marked the "completion of the best year ever for Lieberman Enterprises," and he predicted increased growth, noting that the company has begun racking Sears accounts in Dallas, Kansas City, Milwaukee and elsewhere.

"One of the secrets of success of Lieberman Enterprises has been our small company feel," Lieberman offered. "We've fought like bandits to try to retain that family kind of feeling."

The 95 Lieberman people at the meeting, including all the regional sales staffs, were entertained by the Charlie Daniels Band (Epic), Narvel Felts (ABC), Frannie Golde (Atlantic), Wet Willie (Capricorn), Dr.

Hook (Capitol), Cledus Maggard (Mercury), Jackie Ward (Mercury) and Ben Sidran (Arista).

When not viewing acts, or being feted by their labels, the rackjobbers gathered in the hotel's convention center for product presentations from a raft of suppliers: CBS, ABC, RCA, Capitol, London, WEA, Pickwick, Phonogram, MCA, Motown, Fantasy and GRT Records.

Emphasizing the strength of rack outlets in moving children's records, representatives of Disneyland Records, Peter Pan Records and Wonderland Records, were on hand too.

Memorex Tape, Midland CB, Peerless Tape Cases and Lebo Tape Cases, also shared the attention of the gathering.

Off The Ticker

RCA Corp. directors declared a quarterly dividend of 25 cents per share on common stock, payable Nov. 1 to holders of record Sept. 13. Directors also declared dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock, and \$1 per share on the \$4 cumulative first preferred stock, both for the period Oct. 1-Dec. 31, 1976, both payable Jan. 3, 1977, to holders of record Dec. 10.

Magnetic Tape Engineering Corp. (Magtec), North Hollywood, Calif., posted a loss of \$927,600, or \$1.75 a share, on sales of \$359,600 for the year ended Dec. 31. A year ago, the company reported a loss of \$152,500, or 29 cents a share, on sales of \$797,000.

In the year just ended, Magtec lost \$865,000, or 69 cents a share, from continuing operations, and \$440,600, or 83 cents a share, on discontinued operations.

CBS Inc. has reached an agreement in principle for the purchase of Fawcett Publications. Firm publishes Woman's Day, special-interest magazines and mass market paperbacks, among others.

ARP Instruments, Inc., manufacturer of electronic musical products, reports increased sales and earnings for the six months ended June 30 over the corresponding 1975 period. Net earnings were \$96,937, or 23 cents a share, more than double the \$45,878, or 11 cents a share, for January-June 1975. Sales were up 27% to more than \$2.45 million, from \$1.94 million the prior year, with Alan Pearlman, president and chairman, also anticipating increased sales and earnings for the second six months.

Certron Corp., Anaheim, Calif., reports a loss of \$175,000, or 6 cents a share, on sales of \$11,876,000 for nine months ended July 31, compared to a loss of \$477,000, or 17 cents a share, on sales of \$10,554,000 for the same period a year ago.

In the third quarter, the company posted earnings of \$9,000 on sales of \$4,261,000, compared to earnings of \$30,000, or 1 cent a share, on sales of \$4,098,000 for the same quarter a year ago.

Superscope Sales, Net Rise For Qtr.

LOS ANGELES — Superscope, Inc. reports net income of \$2.1 million or 90 cents per share on sales of \$44.9 million for the three months ended June 30, 1976, up from \$1.8 million or 76 cents per share on sales of \$36.1 million for the second quarter of 1975.

Figures for the six months ended June 30, 1976, show net income of \$4 million or \$1.74 per share, on sales of \$84.5 million. These figures compare with net income of \$3.2 million or \$1.68 per share, on sales of \$66.4 million for the same period last year.

Market Quotations

As of closing, Thursday, September 23, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	23	864	35%	34½	34%	+ ¼
9%	4%	Ampex	13	97	7½	7%	7½	—
9%	2%	Automatic Radio	4	35	6½	6¼	6%	+ ¼
20%	10%	Avnet	8	240	19½	19%	19%	—
25½	15	Bell & Howell	16	48	20½	20%	20½	—
61	46½	CBS	12	293	60%	60%	60½	—
7%	4%	Columbia Pictures	4	63	5%	5%	5%	— ¼
16%	8%	Craig Corporation	4	8	13%	13%	13%	+ ¼
63	47%	Disney, Walt	21	346	50%	49%	49½	+ 1½
5%	3%	EMI	9	25	3%	3%	3%	+ ¼
20%	17½	Gulf & Western	4	1506	18%	17%	18	+ ¾
7%	4%	Handieman	6	44	4%	4%	4%	—
27	14%	Harman Industries	6	22	23%	22%	22%	—
8%	3%	KLT	5	3	5%	5%	5%	+ ¼
11%	7	Lafayette Radio	6	27	8%	8½	8½	— ¼
25%	19%	Matsushita Electronics	13	1	21%	21%	21%	— ¼
36%	25%	MCA	5	134	30%	29½	29%	— ¼
15%	12%	MGM	7	68	13%	13%	13%	— ¼
66½	52%	3M	25	391	66%	65%	65%	— ¾
4%	1%	Morse Electro Products	—	—	—	—	2%	—
59	41%	Motorola Inc.	24	220	53%	52	52½	+ ¼
33%	19%	North American Philips	8	41	30%	29%	30	— ¾
23%	14%	Pickwick International	8	41	16½	16½	16½	+ ¾
5	2%	Playboy	28	54	4	3%	3%	— ¼
30%	18%	RCA	14	1259	27%	27½	27½	— ¼
10%	8%	Sony	28	1090	9%	9%	9%	— ¼
40%	16	Superscope	8	37	24%	24%	24%	— ¼
47%	26½	Tandy	9	216	33%	32%	32%	— ½
10%	5%	Telecor	7	32	8%	8%	8½	+ ¼
4%	1%	Telex	10	128	2%	2%	2%	— ¼
7%	2%	Tenna	9	14	4%	4	4	—
13%	8%	Transamerica	9	362	13%	13%	13%	—
15	8%	20th Century	11	162	9%	9%	9%	— ¼
25%	17%	Warner Communications	25	110	21%	21%	21½	—
40%	23%	Zenith	16	174	32%	32½	32%	— ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	58	0	2	2½	Schwartz Bros.	10	—	1½	2½
Gates Learjet	3	33	9%	10%	Wallich's	—	—	—	—
GRT	5	2	5½	5%	Music City	—	—	—	—
Goody, Sam	3	—	1%	2%	Kustom Elec.	7	—	2%	3%
Integrity Ent.	3	5	¾	¾	Orrox Corp.	—	—	¾	1
Koss Corp.	6	16	5	5½	Memorex	7	63	21%	22½
M. Josephson	4	—	7%	8%	Recoton	27	—	4	4%

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—*Rocky Mountain Musical Express*

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—*Providence Sunday Journal*

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From the instant the Firefall album was released, people knew. It hit the charts immediately, has stayed on for 22 consecutive weeks and is a top 30 album. "Livin' Ain't Livin'" was immediately a Top 50 single and now "You Are The Woman" is a Top 40 single.

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UP TO 34% SHARE

Indie Labels Rise In Chart Ratings

CHICAGO—Independent labels show "encouraging growth" in the first six months of 1976 over 1975 in a comparison study of share-of-chart activity presented to a meeting of independent label and distribution executives at NARM's mid-year meeting here last week.

Bob White, Billboard charts manager and director of chart research, cited significant indie label percentage climbs in Hot 100 singles, LP/tape and combined chart comparison studies.

Established indie labels like A&M, Ode, Arista, UA, Motown, Tamla and Fantasy, plus a strong first-time contribution from the Casablanca and Oasis labels, hiked indie label share-of-market on the combined chart study from 29% in 1975 to 34% in 1976.

The remainder of the chart activity was done by the branch distribution of WEA, Columbia, ABC, MCA, Capitol and Phonodisc.

In the singles chart, the number of individual independent labels sharing chart action dropped from 59 to 47, but the percentage of chart action jumped from 50% to 52%. A

comparison of total different singles titles hitting the Hot 100 showed indies producing 241 in 1975 and 143 in six months of 1976. In chart activity, indies upped their singles share to 37.2% from 34.1%.

In the album chart, 62 indie labels had titles in the chart in 1975 while already through June 1976, 49 labels are represented. Percentage of labels is down though from 51% to 49% in 1976. Album titles' percentage share, too, is down from 31% to 30% but percentage share of Top LP chart activity rose to 32.6% in the first six months of 1976 from 27.6 in 1975.

The indie convention session was chaired by Gene Silverman, Music Trends, Detroit, who suggested the share-of-market study to Jules Malamud, NARM director, as a base from which indies could draw yearly comparisons for discussion at future meetings.

White encouraged indie label and distribution representatives to refer to his research department lists of possible retail and one-stop sources which might be queried by Billboard for inclusion in weekly phone

(Continued on page 110)

Price And Promo Key Retail Topic

By ALAN PENCHANSKY

CHICAGO—More than 50 NARM member retailers covered a broad range of topics in two meetings here, Wed. (22), but were most vocal on the subjects of pricing and promotion.

The store owners were unanimous in a desire for prices to remain stable, believing, as one retailer put it, "that records are becoming a luxury item."

But they were told by one of the manufacturers present, Paul Smith, CBS vice president of sales and distribution, that the move is unavoidable. "Realistically, there is a bill in congress to raise copyright: vinyl is about to go up; it's inevitable," Smith says.

The subject of variable pricing found no consensus among the retailers. "My clerks have enough trouble keeping prices straight now, it would be unmanageable," argued Jon Schulman of Laury's Discount Records, Chicago.

"It will give you the opportunity to compete with people who really cut the hell out of prices," countered John Cohen, head of Cleveland's Disc Records chain.

Cohen was moderator for one of the retailers' sessions, with Barry Bergman of the Record Bar chain, moderating the other.

The merchants found accord on asking manufacturers for more \$4.98 list reissue product. Ed Rosenblatt, vice president of Warner Bros. Records, told them not to expect such a

(Continued on page 18)

VITAL TO SURVIVAL Bigger Discount Urged By Rackers

CHICAGO — The rackjobber must be given "a meaningful subdistributor's functional discount" if he is to survive.

This was driven home loud and clear at a heated, sometimes tense NARM session here last week moderated by George Souvall, Alta Distributing Corp., Phoenix. Souvall is chairman of the association's rackjobbing advisory committee.

Souvall said: "In view of the loss of the rack functional discount it has become increasingly difficult for our customers to compete in the marketplace today. The returns on the invested dollar in our companies and the retailers we service are shrinking at an alarming rate."

Rackjobbers claim that the big

More NARM coverage appears on pages 18, 110.

volume full-line record retailer is able to buy at a price far too near that paid by the racks.

Rackjobbers want a greater spread to exist between discounts extended to racks and retailers. Rackjobbers would like to see the spread created by raising the "super retailer's price," rather than lowering the rack's price.

The debate that ensued echoed the old NARM convention floor battles when rackjobbers fought for their functional discounts. This time the manufacturers did not contest the racks' right to a more favorable discount. Instead, they said their legal advisors were studying the problem and hoped to come up with an equitable plan.

Rick Frio, MCA's marketing vice president, pointed to his company's multi-tiered discount structure as a step in the right direction and said that MCA was still working to see what can be done to improve it.

Jack Craigo, CBS Records' vice president and general manager,

marketing, said his firm was wrestling with the problem and that CBS Records counsel Donald Biederman was working on a plan but that it could not be discussed at this time. Craigo indicated that Biederman had asked that pricing plans not be discussed at association meetings.

Amos Heilicher, J.L. Marsh/Heilicher Bros./Musicland stores, likened the rackjobbers' plight today to the scuba diver whose oxygen has been cut off. He lashed out at the manufacturer claiming that these problems were brought to their attention a year ago but that all the racks have gotten has been rhetoric but no action.

Craigo asked rackjobbers for their reaction to a plan now under study at CBS whereby the manufacturer would extend to them 100% of customer advertising money with the qualification that their newspaper, radio or tv ads not mention the price at all, but sell only the product.

He asked them if he felt their customers would adhere to such a policy. Craigo said no price advertisers might be one of the ways to rid the industry of its \$3.69 LP price image.

Souvall said he felt the rack's customers would be willing to try the approach and that he personally liked the idea. Handleman's John Kaplan said he didn't think his customers would go for the no price concept. Kaplan asked about an earlier plan whereby manufacturers would not support customer ads if prices were cut below a given level. The consensus was that legal opinion ruled out the advisability of such a plan.

Dan Heilicher, J.L. Marsh, Minneapolis, summed up the rackjobbers' frustration and appealed to the record executives to go back to their legal advisors and stress the necessity for a price spread that would embrace rackjobbers, one-stops and retailers.

Top 10 Independent Labels Survey

Label	Hot 100 Chart Activity		Top LP-Tape Chart Activity		Combined Chart Activity	
	1975	Jan-June '76	1975	Jan-June '76	1975	Jan-June '76
A&M	(5)	4.9%	(3)	6.3%	(4)	5.6%
Arista	(12)	2.8%	(5)	5.0%	(9)	2.9%
United Artists	(11)	2.8%	(7)	4.2%	(16)	1.6%
20th Century	(10)	2.8%	(15)	1.7%	(22)	1.2%
Private Stock	(18)	1.7%	(20)	1.5%	(13)	1.9%
Tamla	(19)	1.7%	(15)	2.4%	(24)	1.0%
Buddah	(20)	1.6%	(22)	1.4%	(32)	.8%
Motown	(21)	1.6%	(8)	3.6%	(17)	1.5%
Casablanca	(29)	.9%	(21)	1.5%	(11)	2.5%
TK Prods.	(26)	1.0%			(16)	1.7%
Chesca			(24)	1.2%		
Lifesong			(29)	1.0%		
Oasis					(26)	1.0%
Ode			(26)	.9%	(27)	.8%
Avco			(28)	.9%	(25)	.9%
Bell			(31)	.8%		
Fantasy			(23)	1.1%	(33)	.7%

*Overall Label Ranking
**Percent of Activity

200 Attend Chi NARM

• Continued from page 1

in middle management" of the nearly 200 who attended the NARM mid-year "summit" confab turned out to get acquainted. NARM president Jules Malamud said the resultant "Young Turks" organization would be operational by March 4, 1977, when NARM holds its annual four-day convention at the Century Plaza, Los Angeles.

"It's too early to determine if we'll hold a mid-year meeting next year. We must come up with smaller, more intimate meeting ideas offering more face-to-face confrontation," Malamud said. Corporations were limited to a single attendee.

Approximately 65 label and distribution persons attended. Many indie reps felt the optimistic chart report marked a turning point away from two years ago, when the increase of branch distribution took many labels from the indies.

Reps of about 15 to 20 racks, meeting separately, again blasted labels for not giving them a bigger price spread over chain retailers, whose around \$4 price specials are causing havoc with racked accounts' profit margins. Delegates from about 20 retail chains talked mostly about how they could improve their business internally.

Malamud said that NARM advisory committees met early in the week to plan participation in the 1977 convention. The new Young Turks wing will probably appoint an advisory committee to add its voice to the next conclave, he adds.

The convention closed Thursday afternoon with a visit to Lieberman Enterprises' northern suburban warehouse.

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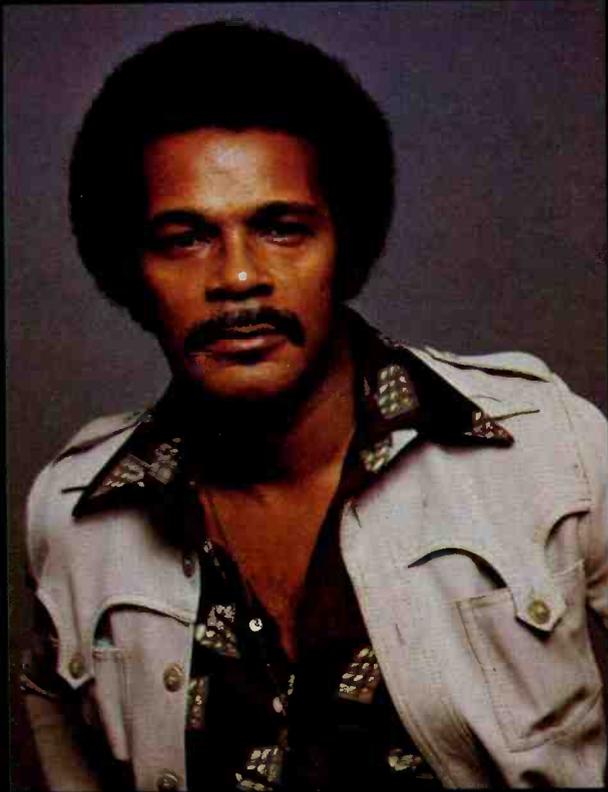
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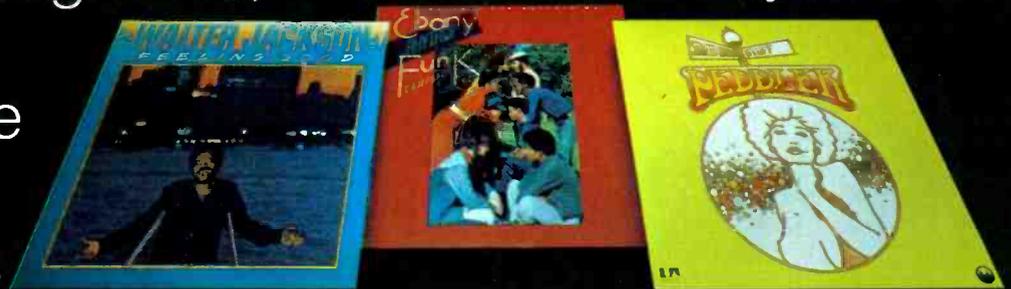


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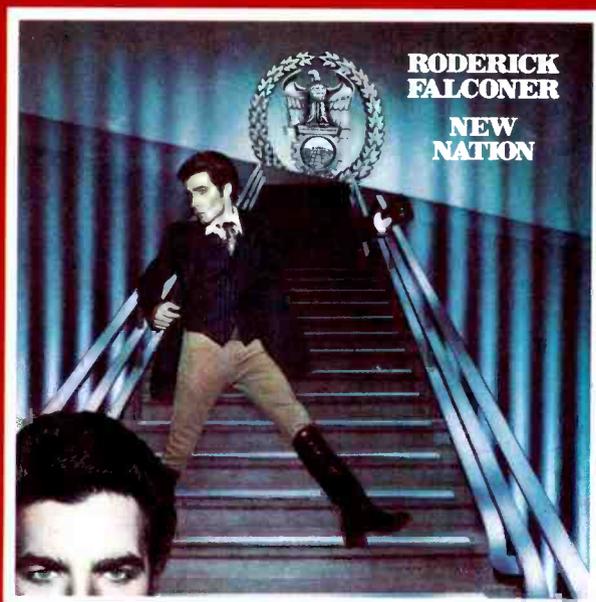
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FALCONER



Court OKs Kids' Pacts

LOS ANGELES—Three recording artists, who are minors, have had their contracts approved under California law by Superior Court here. State law provides that minors' income under contract be protected so that the youngsters will have guaranteed income when they come of legal age.

Trevor Lawrence and Warner Bros. Records got approval of a one-year with four one-year options for Susan Cowsill, 17. Her WB binder calls for \$1,000 production fee and a \$2,000 advance payable upon execution of the contract and another \$2,000 advance when the court approved her contract as a minor.

Her pact calls for a 10% royalty on U.S. sales; 8.5% on Canadian sales;

7.5% on U.K. and German sales and 6% on sales in Japan and France.

Mike Curb Productions won approval on the contract of Michele Teresa Meyers, who is a member of the Allens, in which her four brothers also perform. Royalty is graduated from 10% to 14% for the group.

Joseph W. Jackson, father of the Jackson Five, got court okay for his 10-year-old daughter, Janet, who will record for Ivory Tower International, his own label.

Acuff-Rose In Publishing Suit

NEW YORK—Acuff-Rose Publications has brought an infringement of copyright action against Hal Leonard Publishing Corp., in U.S. District Court here, charging infringement of "An American Trilogy" a compilation and arrangement by Mickey Newbury of three public domain songs.

Acuff-Rose, original publisher of the work, charges that the defendant subsequently published the same composition as "An American Folk Trilogy," thereby deceiving the music trade and consumers into believing that the offending work was the original.

Acuff-Rose seeks an injunction, damages and an accounting of "all gains, profits and advantages" realized from the allegedly infringed work. Also being sought is the impounding of all copies of the offending composition pending the outcome of the court action. Court costs and interests are also being sought by the plaintiff.

Piracy Suspect Cleared

NEW ORLEANS—Alleged tape pirate Dennie M. Lyons of Grayville, La., has had charges of manufacturing and selling copyrighted musical works dismissed against him in Federal District Court here by Magistrate I.O. Johannesen.

The government in its prosecution introduced testimony by Kevin Laurent who stated he was an employee of the defendant. Laurent testified that in lieu of wages he was given tapes. Lyons' motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial. He was later apprehended in Birmingham, Ala.

Lyons pleaded not guilty Feb. 3, 1976 before Magistrate Johannesen in the Eastern District of Louisiana Federal Court. The government accused Lyons, doing business as Reserve Music Center and Louisiana Audio Distributing Inc., of six counts of pirating performances which were copyrighted after Feb. 15, 1972. They were "Mouth Of The Mississippi," by Jerry Clower, MCA; "Honky Chateau," Elton John, MCA; "Seven Separate Fools," Three Dog Night, ABC; "Looking Through The Window," Jackson Five, Motown; "If An Angel Came To See You," Black Oak Arkansas, Atlantic; "Still Bill," Bill Withers, Sussex.

2 Chicago Jazz Groups Combine

CHICAGO—The Jazz Institute of Chicago and the Chicago Jazz Assn. have merged, to work here under the title of the older organization, Jazz Institute of Chicago.

With the Chicago Museum of Contemporary Art, the reorganized group is co-sponsoring a fall series of jazz piano concerts, and a massive membership drive is underway, the Institute informs.

Aims of the organization are to enhance the artistic and commercial stature of jazz, and to recognize Chicago's major contribution to jazz history.

MCA Resumes Its 'Superstar' Promo

LOS ANGELES—MCA Records is instituting an extensive media campaign to bolster sales of the original motion picture soundtrack of "Jesus Christ Superstar," to coincide with the Oct. 11 airing of the film on NBC-TV.

MCA will advertise the soundtrack in the Oct. 9-16 issue of TV Guide in addition to purchasing tv spot buys in all major markets. Posters are being prepared for display in retail stores and other music outlets.

A New Turntable

SAN ANTONIO—Turntable Records and Tapes has opened in MacArthur Plaza Center. The Shop is owned by James H. Shank Jr., a graduate of local Jefferson High School and specializes in rock, country and soul. It is open 10 a.m.-6 p.m. Tuesday, Wednesday and Saturday and 10 a.m.-8 p.m. Thursday and Friday.



CHICAGO FAN—Elton John displays a specially prepared Chicago White Sox uniform made up expressly for him by Billboard and the White Sox while he was performing there recently. Billboard's Bill Kanzer, who had the uniform made, is on the left. Elton now has L.A. Dodgers and White Sox outfits.

ALBUM SERIES REVIEW

Holiday & Fitzgerald Top 14 MCA 'Best Of' Units

By DAVE DEXTER JR.

LOS ANGELES—Jack and Dave Kapp birthed the enterprising U.S. Decca label in 1934—when the worst economic depression in the nation's history was at its height—and MCA buried it in February 1973 by absorbing Decca's vast catalog and consigning the masters to its morgue.

But the Kapp Brothers' efforts live again as MCA issues 14 additional packages in its "Best Of" twofers series at a budget price. The expense of producing the line is enormous. And in a period when retailers are vociferously complaining of too much product from too many labels, MCA may be praised or damned, depending on one's viewpoint.

Six of the albums are undeniably potent. Billie Holiday and Ella Fitzgerald split a set with 10 tunes each. Lady Day's performances date from the mid-'40s when she still was in superb voice but several of the titles are dull, unmemorable items which might better have remained in MCA's spacious vault. Fitzgerald's tunes are better—all from the '50s—and most are abetted by sterling Sy Oliver band accompaniment.

There is even better Fitzgerald in a Chick Webb collection. Ella joined Webb's Harlem-based band as an orphaned teenager in the mid-'30s. Along with numerous other titles, she's heard on the 1938 "A-Tisket, A-Tasket" novelty which, ironically, remains in 1976 as the biggest seller she's ever enjoyed.

It's an album that reflects the big band swing period about as well as any, and to those of us who were in the middle of it it's depressing (and surprising) to realize that little Chick, a demon on the drums, was only 30 when he died 37 years ago—in 1939.

Dick Haymes has been quiet for late, although he ended his lengthy hiatus in Europe and returned to the U.S. four years ago. That he ranked with early Crosby, the Sinatra of the '50s and the Comos and Bennetts today is unarguable; his "Best Of" twofers confirms his gargantuan talent.

MCA has included Haymes' "Little White Lies," "It's Magic" and "Stella By Starlight" with incomparable Gordon Jenkins backgrounds. No man has the deep, and resonant pipes which Haymes displays here.

The Rafael Mendez disks face a limited market but they deserve better. What Heifetz is to the violin Mendez is to the legit trumpet. Mexican-born, he was technically the most skilled ever in the pop field. His 20 tracks were taped in Europe in the 1960s and are all astonishingly

brilliant. One wonders what Mendez is doing today.

Vol. 2 of the Andrews Sisters will bring back a plethora of memories for older auditors. Patti, Maxene and LaVerne were exceptional singers and they cut many good songs (most with Vic Schoen's bright charts) in the cramped, acoustically imperfect W. 57th St. Decca studios in New York. Most of their biggest hits already have been reissued by MCA, thus this collection is all the more attractive because it again makes available numerous long forgotten gems, not the least of which is "It Never Entered My Mind" with yet another impeccable Gordon Jenkins setting.

Vol. 2 of Pete Fountain's clarinet and dixie band has its moments and cheery Bourbon St. ambience but 20 tracks at one sitting is a bit much. Better to mix Fountain with the output of Andy Kirk and his Clouds of Joy, and the late Pha Terrell's pashy but distinctive vocals. Unfortunately, about a dozen of Kirk's weakest masters are included but that still leaves eight on which Mary Lou Williams' scintillating piano is audible. But to ignore "Walkin' And Swingin'" and "Moten Swing" is, plainly, absurd.

Ted Lewis, a top show business attraction at one time with his rickety clarinet, top hat and juvenile "Is Everybody Happy?" philosophy; Roger Williams, the fleet-fingered pianist who "owned" the charts two decades back; Al Hibbler, the blind baritone; Bert Kaempfert, German bandleader; Lawrence Welk, restricted in this anthology to polkas; the late Earl Grant, singer and pianist-organist who died in a Mojave desert motor crash; and dated tangos by the Castillians, conducted by Jack Pleis and Lucio Mileno, round out the generous and diversified MCA release.

Milt Gabler, who produced many of the tracks, is credited as "collator."

Marketed at a bargain price, the consumer probably will not protest the shoddy, unimpressive graphics. But each package's annotation is something else. Unsigned by the author, names of artists and composers are misspelled, what little information offered is, in several instances, deplorably and ineptly written, and to compound the dreadful physical mounting the choice of masters in a majority of the album is, at best, questionable.

Surely, in future "Best Of" issues, MCA can do better. The music—and the Kapps—deserve more.

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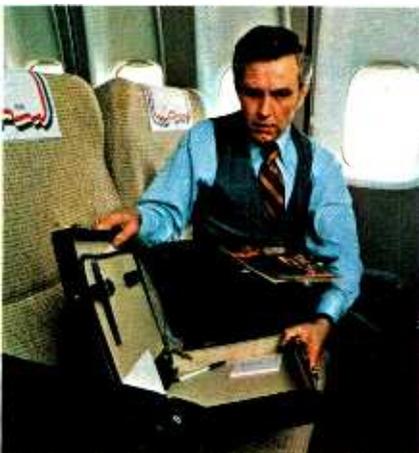
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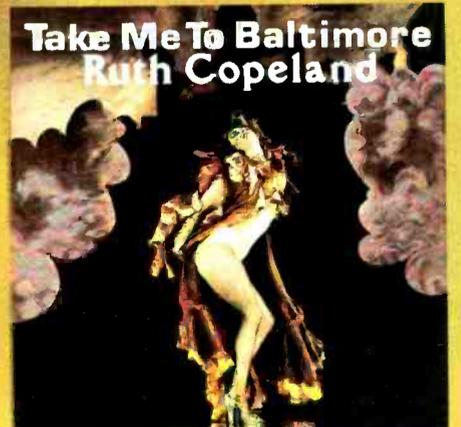


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Bogart Hits With a Blunt, Hard Speech

CHICAGO—"The past is gone and the future may never come. There is only today—now. Let's affirm our past, say goodbye to it and get to work on the present."

Neil Bogart, president of Casablanca Records, shook the midyear NARM gathering here Wednesday (22) night with a keynote address which bluntly admitted the flaws of today's record merchandising methodologies and risked his audience's displeasure with a frank suggestion that prices of records be increased.

Reminding NARM members that his label lost more than \$1 million in 1974 on a Johnny Carson album, Bogart said he found "there is life after death" and that renewed effort in creating saleable product along with a switch to independent distribution put Casablanca back into business almost miraculously.

Bogart implored NARM attendees to "do something, not just sit here and talk about what might be accomplished." He attacked the RIAA's recent 22-page pitch to the industry to appeal to the adult buyer.

"I want to go on record," Bogart

said, "as one who does not believe that premise will solve our sales problems. Too much time has been spent complaining, too much good money has been thrown after bad in an attempt to reach the people we abused so terribly through our lack of pride and interest in reaching them when we may have had them."

"But after all, who will be the 'adult buyer' 10 years from now? He will be the kid who now is buying Kiss, Donna Summer and Parliament records, the kid who has invested a large portion of his available funds in stereo equipment and who spends additional money seeing the next concert or club date by his favorite artist. We can and should be selling more records to this kid and his peers."

Bogart said the RIAA, nevertheless, "represents a quantum leap forward in that, for the first time, whether its program actually results in any decisive action being taken or not, at least the inter-company dialog that is supposed to be a function of that-and-this organization has become less restricted."

(Continued on page 103)

90-MINUTE CONFRONTATION

Indies, Distributions Reticent To Talk

CHICAGO—Flushed with success after hearing how they'd jumped their share of chart product business by 5% over 1975, independent label and distributor reps seemed reticent to really dig deeply into problems still confronting them at a 90-minute face-to-face confrontation Wednesday (22).

Radio play promotion emphasis must shift from a purely promo rep responsibility to total sales force objective, according to John Salstone of the burgeoning M.S. Distributing empire, which recently moved into Los Angeles, San Francisco and Denver. "WLS, Chicago, is now surveying 500 stores. The salesmen have the biggest obligation," he says. Now when a record comes into a metro area after consistent secondary station success, sales must spread the record sale so it can be reported to station researchers, distributors agreed.

Gene Silverman, Music Trends, Detroit, questioned the effectiveness of traditional promotion. "Program directors today see too many promotion people. We have distributor, publisher, label and independent promo people. There may be too many of them. Now you have to leave your records with some secretary who relays your pitch to the programming people," he noted. Salstone said he felt the credibility

of promo persons was at a very low state.

Ira Heilicher, Heilicher Bros., Minneapolis, St. Louis, Atlanta, Dallas and Miami, brought up the growing problem of how to properly utilize merchandising specialists, which some indie labels are proffering to distributors. Many smaller areas can't subsidize a person concentrating on in-store merchandising. The salary cost is burdensome and unwieldy, many felt.

Freight costs, now believed to be about 2% of operational, require some subsidization, distributors feel. Bud Katzell, H&L Records, spoke for labels, stating they could not help. Distributions suggested that perhaps pressing plants could be induced to help defray shipping costs, if labels could offer greater profit incentive through ordering larger quantities at one time, with pressing plants then helping to pay freight.

More discount deals are being offered continually, the meeting was told, and those deals must continue to help profit margins, it was conceded. Jim Schwartz, Schwartz Bros., Washington and Philadelphia, urged the discount be extended only to accounts which perform extra service, such as floor display, larger quantity buy and assist sales of product through to the consumer.

Average Northeast LP Price: \$4.94

CHICAGO—The most popular retail sales price for \$6.98 list price LPs is \$3.99, while the average price is \$4.94, with a high of \$6.98 and a low of \$2.95, a survey of the Northeast, the most concentrated population area in the U.S., has disclosed. The data was presented to the NARM interim meeting here last week by Joseph Cohen, the organization's market research director.

In a canvas of retail from Virginia northeast to Vermont, the broadest range of price was found in New York City, where there was a 100% difference. In New Jersey and Philadelphia, a 70% difference existed.

The average price found in discount/department stores was \$5.20 or 8% higher than the \$4.80 average in retail record/tape stores. New York City stores were found to be selling at an average of \$4.50, lowest retail price found in the survey, while upper New York State was highest around \$5.50. Mall stores average out at \$5.39 each, 18% higher than the \$4.57 found in free-standing outlets. The spread was greater in mall discount/department stores, with a high of \$6.98 to a low of \$2.99, while the spread in mall stores was \$2.35.

Retail Eyes Price, Promo

• Continued from page 10

line from his label. "The companies that are in that business are companies that have their own pressing plant. We put a pencil to it and there's no profit in it at this point," Rosenblatt said.

While requesting more \$4.98 product, the retail group commended manufacturers on the excellent value provided to consumers in \$7.98 twofers, and urged them to continue with these sets.

The manufacturers in turn carried a request for less defective returns, claiming that survey results show 98% of returns are not really defective. The labels call for heavier policing of returns to forestall limiting of quantities returnable.

"What basis do you go on when a guy says a record is defective?" one retailer asked.

"What do you say to a guy with \$3,500 worth of equipment who tells you the record is no good?" another wondered.

"Think about it a little and cut down a little bit," urged Ed Rosenblatt, who criticized the policy of returning stock copies opened for in-store play.

Despite manufacturers' insistence that liberal quantities of promotional

records are being distributed, retailers strongly protest that "white labels" still do not find their way into the stores.

The merchants also urged greater utilization of their outlets as a promotional avenue. Disc Records' John Cohen offered a striking insight: "On weekends, more people pass by our mall stores than listen to the top radio station in the same period of time."

Retail Shortages Clip 4% Of Sales

CHICAGO—Record store shortages, on average, represent 4% of sales in net profit lost, estimates Robert Curtis, security consultant, who addressed a group of 40 major retailers Wednesday (22), at the NARM midyear conference.

Reporting on the results of an investigation into retail security commissioned by NARM, Curtis warned the storeowners that their primary customers represented "the most larcenous group in America."

Seventy-six percent of all large-

(Continued on page 110)



Joel Whitburn's Record Research Report

On the September 4, 1976 "Top LPs" chart, Fleetwood Mac set a record never before achieved in the 32-year history of Billboard's Album charts.

Never before had an album hit the #1 spot for the first time after being charted for 1 year.

Fleetwood Mac did it in its 58th charted week... truly an incredible achievement!!

Meanwhile, Peter Frampton continues his #1 string at the top of the LP charts—this week being his 9th week at the #1 spot. He has clearly clinched the album of the year award with those 9 weeks (& perhaps more), while the Wings album holds down a close 2nd place with 7 #1 weeks.

The Led Zeppelin IV album recently became only the 17th album in history to appear on the charts for 200 or more weeks!

Carole King is now firmly entrenched in the all-time Top 5 Albums of Longevity with 287 weeks for "Tapestry."

* * *

Trivia Question #46:
Name the folk group that had a #1 album in October of 1962 and exactly 1 year later returned to the #1 spot with the same album.

(Answer: Peter, Paul & Mary)

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New Country Format Aids Calif. KVRE

By PAUL GREIN

LOS ANGELES—A Northern California country station that modified its format last year to incorporate a progressive country sound reports a marked improvement in sales and listenership as a result.

Ed LaFrance, station manager and program director of KVRE in Santa Rosa, a community of nearly 70,000 located 55 miles north of San Francisco, points out that the current format is about 60% progressive and 40% standard country.

"We didn't clean out our library, throwing away the standard artists. We added the contemporary performers to our catalog. It is arrogant to feel that one can get into progressive country without programming the writers and performers who came before." LaFrance emphasizes that his audience, for the most part, enjoys both the traditional and progressive material he programs.

"Our listeners are as interested in western swing and honky tonk music as they are in the Flying Burritos. The same person who appreciates Pure Prairie League also appreciates the likes of George Jones, Dolly Parton and Hank Williams. This new type of listener demonstrates to us a strong historical awareness of country music's swing.

"This is evidenced in the music itself. Emmylou Harris sings Merle Haggard tunes and the New Riders have regarded Joe Maphis' 'Dim Lights, Thick Smoke.'"

Defining progressive country as a "synthesis of country, blues and rock," LaFrance puts in that category such artists as Mike Auldridge, Asleep At The Wheel, The New Riders, Commander Cody, Linda Hargrove, Linda Ronstadt, Kris Kristofferson, Rita Coolidge, the Earl Scruggs Revue, Poco, Emmylou Harris, Waylon Jennings, Willie Nelson, Doc Watson, Vassar Clements, Old And In The Way, Doug Dillard, Ray Wiley Hubbard, Hank Williams Jr. and even some Grateful Dead.

Standard country artists by his definition include Lefty Frizzell, Merle Haggard, Hank Thompson, Billie Jo Spears, Hank Williams, Bob Wills, Hank Snow, the Everlys, Don Williams and George Jones.

While he plays both the outlaws and the Nashville stalwarts, LaFrance insists that he doesn't play any artist that isn't "pointedly country."

"We tend to shy away from the MOR country singer. KVRE is not a heavy metal boogie country station. And we are most definitely not a rock station playing a little country. We are foremost a country station. We've just pushed the boundaries back a little to broaden our appeal.

"Recently we presented a special titled 'Rock'N'Country: The Urban Sound' which dealt with the Los Angeles-based style of country. Another was 'Canadian Country' featuring Anne Murray, Gordon Lightfoot, Hank Snow, Ian & Sylvia, Joni Mitchell and Neil Young."



Billboard photos by KVRE
Personality Lineup: The on-the-air team at KVRE in Santa Rosa, Calif., is scoring with a progressive country format that still includes the old-line Nashville stalwarts. From left: Ed LaFrance, station manager and program director, Alan Carner, Shanna Santomieri and Brian Dahle.

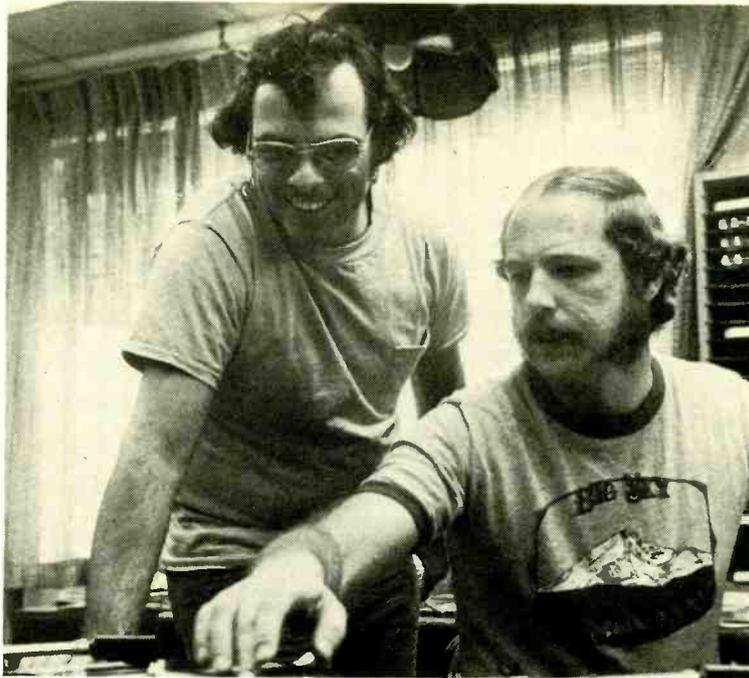
KVRE-AM was established in 1962 under the ownership of Joe Nixon, Dick Scofield and Tom Brenan, all formerly of KFOX in Long Beach. For three years the station had an "old-line, folksy" country format.

In 1965, though, KVRE was sold to LaFrance and Bill Colclough, newcomers to country music, who gave it a Top 40 country format.

According to LaFrance, "this occurred hand-in-hand with the emergence of country music's Nashville sound, so KVRE's acceptance grew with the acceptance of Roger Miller, Eddy Arnold, Glen Campbell and the other more sophisticated, up-town country stylists.

"But then in about 1973-74, new influences started to chip away at the rather slick Nashville sound. From Macon and Muscle Shoals came the Allman Brothers, Marshall Tucker and Charlie Daniels; from L.A. came Gram Parsons, Linda Ronstadt and the Burritos; from Austin came Waylon Jennings, Willie Nelson and Doug Sahm; and from the Bay Area came the Grateful Dead, the New Riders Of The Purple Saga and Asleep At The Wheel.

"So in late 1974 we established



New Kind Of Outlaws: "It is arrogant to feel that one can get into progressive country without programming what came before." From left: Ed LaFrance, program director of KVRE, watches afternoon personality Brian Dahle cue up a record.

KVRE-FM and 10 months later we modified our format."

LaFrance insists that the growth of progressive country isn't an aberration of the art form. As he puts it, "it is, to us, a natural evolutionary step dating from Vernon Dalhart and Jimmie Rodgers to the current day.

"I'm sure that at some point the Nashville sound was bemoaned by someone who claimed it was 'too modern' and 'not real country.' But the Nashville sound grew, was accepted, and maintained itself for years as the dominant sound in country music.

"But the Nashville sound will eventually move over and make room for the progressive sound. To us the progressive movement is not a fad, it's just another step. Over the horizon the progressive sound will probably yield to a different form later on."

According to LaFrance, part of the reason for the interest in progressive country in the North Bay area is that dropouts of the San Francisco music culture of the late 1960s have relocated there.

"Most of these musicians are relatively young, rooted in rock and working their way into rock-country, country blues, or, if you will, progressive country. Their influence on the music scene has meant an increasing awareness on our part to

the shifting tastes in country music and has resulted in the program changes."

Because the growth of the club scene in Sonoma County, which has a population of nearly 250,000, has been largely responsible for the progressive boom, KVRE has in the past year presented Jennings, Commander Cody, Asleep At The Wheel, Doc and Merle Watson and Tompall Glaser at the Inn of the Beginning Club in nearby Cotati. The station has even done live remote broadcasts on some of these shows.

LaFrance, who identifies his target audience as the 20-40 age bracket, notes "time sales are up more than 30% since we modified the format. And though we have lost some of our old-line listeners, the marked increase in positive reaction convinces us that the change was for the better."

A radio programmer for 18 years, LaFrance's experience was mainly in Top 40, MOR and jazz prior to coming to KVRE. He worked at WPEA, WTSN and WBBX in New Hampshire, WCTC in New Brunswick, N.J., and KRIZ and KXIV in Phoenix.

LaFrance handles the morning shift at the station, while the other air personalities include Alan Carner, 9 a.m. to 2 p.m., Brian Dahle, 2 p.m. to 7 p.m. and Shanna Santomieri, 7 p.m. to midnight.

Vox Jox

By CLAUDE HALL

Would someone say hello to Khan Hamond, who owns Audio America, San Antonio? ... Loring Fisher has been appointed executive vice president of Bonneville Broadcast Consultants, Tenafly, N.J. Frank Murphy has been promoted to director of creative services. ... John Shomby, program director, 98Q, Vidalia, Ga., writes: "Our staff is now complete. I'm on from 5:30 a.m. to 9 a.m., followed by Butch Jackson until 11 p.m. Our music director Scott Kerr is next until 6 p.m. Dave O'Brien goes until 10 p.m., followed by Martin Peterson until 2 a.m., and Craig Adams until 5:30 a.m. Working weekends for us are Chuck Creamer, William MacArthur, and Mike Todd. The station has just received its first plaque for breaking 'Shannon' by Henry Gross."

★ ★ ★

The lineup at KTGR in Columbia, Mo., now has program director John (Jerry Dee) Sutherland doing the 6-10 a.m. shift, operations director Jim Wight doing 10-noon, Russ Shellabarger noon-2 p.m., Jim Sullins 2-6 p.m., Steve Twitchell 6-10 p.m., Kathy Bogler 10 p.m.-2 a.m., Chris Gilbert 2-6 a.m., and weekends Vic (Vic Rollands) Eisenstein and Chris Veley. It's a Top 40 station. Sutherland recently replaced program director Mike Jordan and Jim Wight just came in from WJJD in Chicago. ... Greg Thomas, 512-442-7606, has finished studies at the Univ. of Texas and is looking for a job with an album rock station. He was music director of KLBK, Austin.

★ ★ ★

Bill Douglas has been given music director duties at WPAR in Parkersburg, W.Va., as well as promotion duties. Rest of the staff there includes chief engineer Randy Kinsolving, Bob Jones, program director Randy Moellendick, and weekend persons Dave Michaels, Steve McCoy, and the syndicated Casey Kasem show. ... If anyone is in San Francisco or in driving distance of that town Sept. 19-21, I'll be in room 317 of the Hyatt Regency Embarcadero during the NRBA convention. On Sept. 22, I'm flying down to Nashville and will be hanging out with Mac Allen working as one of his many advisors on the annual Country Music Seminar. Probably be
(Continued on page 31)

OCTOBER 2, 1976, BILLBOARD



On The Air: Alan Carner, morning man at KVRE, gives Northern California listeners Emmylou Harris and Asleep At The Wheel along with western swing, honky tonk music and Merle Haggard drinking songs.

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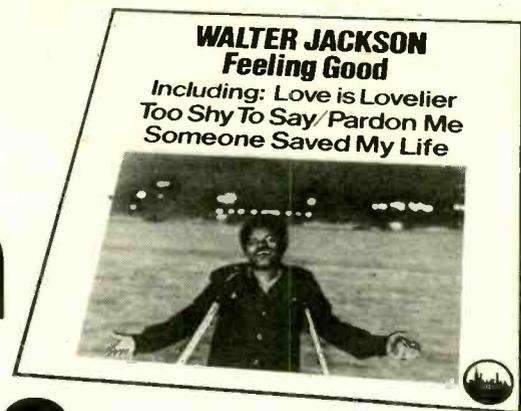
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 until tomorrow?'
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 and this woman says
 'I got to go to bed with it
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 and there that the
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* Surprised record store owner Ben Warren talking to Chi-Sound promotion man on phone. Sept. 15, 1976.

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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 (9/23/76)

TOP ADD ONS - NATIONAL

CAPTAIN & TENNILLE—Muskrat Love (A&M)
RINGO STARR—A Dose Of Rock & Roll (Atlantic)
BEE GEES—Love So Right (RSO)

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

- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 14-9
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 19-16

KBCC—Phoenix

- **BEE GEES**—Love So Right (RSO)
- **BARRY MANILOW**—This One's For You (Arista)
- ★ **ABBA**—Fernando (Atlantic) 23-12
- ★ **HEART**—Magic Man (Mushroom) 27-20

KTKT—Tucson

- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **ABBA**—Fernando (Atlantic) 26-20
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 14-9

KQEO—Albuquerque

- **BROTHERS JOHNSON**—Get The Funk Outta Ma Face (A&M)
- **AMAZING RHYTHM ACES**—The End Is Not In Sight (ABC)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 19-12
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 29-22

KENO—Las Vegas

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 19-12
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 6-1

Pacific Northwest Region

TOP ADD ONS:

GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
CAPTAIN & TENNILLE—Muskrat Love (A&M)
RINGO STARR—A Dose Of Rock & Roll (Atlantic)

PRIME MOVERS:

(D) **RICK DEES**—Disco Duck (RSO)
HEART—Magic Man (Mushroom)
CLIFF RICHARD—Devil Woman (Rocket)

BREAKOUTS:

NORMAN CONNORS—You Are My Starship (Buddah)
JOHN VALENTI—Anything You Want (Ariola America)
BARRY MANILOW—This One's For You (Arista)

KFRC—San Francisco

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

- D★ **RICK DEES**—Disco Duck (RSO) 15-7
- D★ **EARTH, WIND & FIRE**—Getaway (Columbia) 23-18

KYA—San Francisco

- **NORMAN CONNORS**—You Are My Starship (Buddah)

- D★ **RICK DEES**—Disco Duck (RSO) 7-3
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 18-14

KLIW—San Jose

- **BOSTON**—More Than A Feeling (Epic)
- **NORMAN CONNORS**—You Are My Starship (Buddah)

- D★ **EARTH, WIND & FIRE**—Getaway (Columbia) 16-9
- ★ **HEART**—Magic Man (Mushroom) 19-13

KNDE—Sacramento

- **JOHN VALENTI**—Anything You Want (Ariola America)
- **JOHN DENVER**—Like A Sad Song (RCA)
- ★ **HALL & OATES**—She's Gone (Atlantic) 21-17
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 24-20

KROY—Sacramento

- **CALIFORNIA**—Music, Music, Music (W.B./Curb)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 27-15
- ★ **HEART**—Magic Man (Mushroom) 24-14

PRIME MOVERS - NATIONAL

(D) **RICK DEES**—Disco Duck (RSO)
GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
STEVE MILLER BAND—Rock'n Me (Capitol)

KYNO—Fresno

- **BOSTON**—More Than A Feeling (Epic)
- **FIREFALL**—You Are The Woman (Atlantic)
- D★ **RICK DEES**—Disco Duck (RSO) 7-2
- D★ **WILD CHERRY**—Play That Funky Music (Sweet City) 4-1

KJOY—Stockton, Calif.

- **KISS**—Beth (Casablanca)
- **COMMODORES**—Just To Be Close To You (Motown)
- ★ **NORMAN CONNORS**—You Are My Starship (Buddah) 29-19
- ★ **BEE GEES**—Love So Right (RSO) 26-18

KGW—Portland

- **JOHN VALENTI**—Anything You Want (Ariola America)
- **ABBA**—Fernando (Atlantic)
- **MICHAEL FRANKS**—Popsicle Toes (Reprise) 24-11
- ★ **BEACH BOYS**—It's O.K. (Brother/Reprise) 28-19

KING—Seattle

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **BARRY MANILOW**—This One's For You (Arista)
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 27-18
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 16-9

KIRB—Spokane

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- ★ **KISS**—Beth (Casablanca) 23-15
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 18-13

KTAC—Tacoma

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)

KRSP—Salt Lake City

- **STARBUCK**—I Got To Know (Private Stock)
- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 13-3
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 24-14

KTLK—Denver

- **STEELY DAN**—The Fez (ABC)
- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 39-26
- ★ **HALL & OATES**—She's Gone (Atlantic) 40-30

North Central Region

- D★ **RICK DEES**—Disco Duck (RSO) 10-3
- Q-102 (WKRQ-FM)—Cincinnati

- **BEE GEES**—Love So Right (RSO)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 7-2

- D★ **BOZ SCAGGS**—Lowdown (Columbia) 15-11

WCOL—Columbus

- **BOSTON**—More Than A Feeling (Epic)
- D★ **SPINNERS**—Rubberband Man (Atlantic)
- ★ **KISS**—Beth (Casablanca) 22-11
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 17-9

WCUE—Akron, Ohio

- **BEE GEES**—Love So Right (RSO)
- D★ **RITCHIE FAMILY**—The Best Disco In Town (Marlin)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 25-13
- ★ **BROS. JOHNSON**—Get The Funk Outta Ma Face (A&M) 16-10

13-Q (WKTQ)—Pittsburgh

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **JOHN TRAVOLTA**—Whenever I'm Away From You (Midland Int'l.)
- ★ **ORLEANS**—Still The One (Asylum) 17-10
- ★ **KISS**—Beth (Casablanca) 21-16

CKLW—Detroit

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **BARRY MANILOW**—This One's For You (Arista)
- D★ **RICK DEES**—Disco Duck (RSO) 9-4
- ★ **ORLEANS**—Still The One (Asylum) 18-14

WTAC—Flint, Mich.

- **COMMODORES**—Just To Be Close To You (Motown)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- D★ **BOZ SCAGGS**—Lowdown (Columbia) 18-10
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 17-7

WGRD—Grand Rapids

- **DR. HOOK**—A Little Bit More (Capitol)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 5-3

Z-96 (WZZM-FM)—Grand Rapids

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **BOZ SCAGGS**—Lowdown (Columbia) 10-5
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 6-3

WAKY—Louisville

- **LTD**—Love Ballad (A&M)
- **AMAZING RHYTHM ACES**—The End Is Not In Sight (ABC)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 29-14
- ★ **BROTHERS JOHNSON**—Get The Funk Outta Ma Face (A&M) 21-15

WBGN—Bowling Green

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **BEE GEES**—Love So Right (RSO)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 25-11
- ★ **LITTLE RIVER BAND**—It's A Long Way There (Harvest) 12-7

WGCL—Cleveland

- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 14-7
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 25-18

WMGC—Cleveland

- **BEE GEES**—Love So Right (RSO)
- **MARALYN MCCOO & BILLY DAVIS**—You Don't Have To Be A Star (ABC)
- ★ **SILVER**—Wham Bam (Arista) 19-13
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 11-6

WSAI—Cincinnati

- D★ **EARTH, WIND & FIRE**—Getaway (Columbia)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **HALL & OATES**—She's Gone (Atlantic) 28-20

D★ RICK DEES—Disco Duck (RSO) 10-3

- Q-102 (WKRQ-FM)—Cincinnati
- **BEE GEES**—Love So Right (RSO)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 7-2

D★ BOZ SCAGGS—Lowdown (Columbia) 15-11

- WCOL—Columbus
- **BOSTON**—More Than A Feeling (Epic)
- D★ **SPINNERS**—Rubberband Man (Atlantic)
- ★ **KISS**—Beth (Casablanca) 22-11
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 17-9

WCUE—Akron, Ohio

- **BEE GEES**—Love So Right (RSO)
- D★ **RITCHIE FAMILY**—The Best Disco In Town (Marlin)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 25-13
- ★ **BROS. JOHNSON**—Get The Funk Outta Ma Face (A&M) 16-10

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- **JOHN TRAVOLTA**—Whenever I'm Away From You (Midland Int'l.)
- ★ **ORLEANS**—Still The One (Asylum) 17-10
- ★ **KISS**—Beth (Casablanca) 21-16

CKLW—Detroit

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **BARRY MANILOW**—This One's For You (Arista)
- D★ **RICK DEES**—Disco Duck (RSO) 9-4
- ★ **ORLEANS**—Still The One (Asylum) 18-14

BREAKOUTS - NATIONAL

BEE GEES—Love So Right (RSO)
RINGO STARR—A Dose Of Rock & Roll (Atlantic)
BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

WPEZ—Pittsburgh

- **NONE**
- **CHICAGO**—If You Leave Me Now (Columbia) 16-7
- D★ **RICK DEES**—Disco Duck (RSO) 17-11

WRIE—Erie, Pa.

- **BEE GEES**—Love So Right (RSO)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 13-3
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 21-16

WJET—Erie, Pa.

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **FIREFALL**—You Are The Woman (Atlantic)
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 14-7
- ★ **ORLEANS**—Still The One (Asylum) 12-6

Southwest Region

- **TOP ADD ONS:**
- CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- BEE GEES**—Love So Right (RSO)
- FIREFALL**—You Are The Woman (Atlantic)

★ PRIME MOVERS:

(D) **RICK DEES**—Disco Duck (RSO)
STEVE MILLER BAND—Rock'n Me (Capitol)
HEART—Magic Man (Mushroom)

BREAKOUTS:

KISS—Beth (Casablanca)
ABBA—Fernando (Atlantic)
PETER FRAMPTON—Do You Feel (A&M)

KILT—Houston

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 26-18

D★ RICK DEES—Disco Duck (RSO) 17-11

- KRBE—Houston
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)

D★ RICK DEES—Disco Duck (RSO) 17-11

- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **RICK DEES**—Disco Duck (RSO) 26-14
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 14-10

KLIF—Dallas

- **KISS**—Beth (Casablanca)
- **NEIL DIAMOND**—Don't Think... Feel (Columbia)
- D★ **RICK DEES**—Disco Duck (RSO) 18-11
- ★ **ABBA**—Fernando (Atlantic) 13-8

KNUS-FM—Dallas

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **FIREFALL**—You Are The Woman (Atlantic)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 24-11
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 18-10

KFJZ—Ft. Worth

- **PETER FRAMPTON**—Do You Feel (A&M)
- **FIREFALL**—You Are The Woman (Atlantic)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 17-9
- ★ **ORLEANS**—Still The One (Asylum) 8-5

KINT—El Paso

- **GARY WRIGHT**—Made To Love You (W.B.)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 18-13
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) HB-16

WYON—Oklahoma City

- **ABBA**—Fernando (Atlantic)
- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- ★ **HEART**—Magic Man (Mushroom) 19-11
- D★ **BOZ SCAGGS**—Lowdown (Columbia) 10-5

KOMA—Oklahoma City

- **JOHN DENVER**—Like A Sad Song (RCA)
- **BEE GEES**—Love So Right (RSO)
- ★ **KISS**—Beth (Casablanca) 40-24
- ★ **HEART**—Magic Man (Mushroom) 29-15

KAKC—Tulsa

- **BEE GEES**—Love So Right (RSO)
- **BARRY MANILOW**—This One's For You (Arista)
- D★ **RICK DEES**—Disco Duck (RSO) 18-6
- ★ **FIREFALL**—You Are The Woman (Atlantic) 24-14

KELI—Tulsa

- **STARBUCK**—I Got To Know (Private Stock)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 23-12
- ★ **ERIC CARMEN**—Sunrise (Arista) 25-16

WTIX—New Orleans

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- D★ **RITCHIE FAMILY**—The Best Disco In Town (Marlin)
- ★ **BEACH BOYS**—It's O.K. (Brother/Reprise) HB-29
- ★ **FIREFALL**—You Are The Woman (Atlantic) HB-30

KEEL—Shreveport

- **LITTLE RIVER BAND**—It's A Long Way There (Harvest)
- **BEE GEES**—Love So Right (RSO)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 30-23
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 10-5

Midwest Region

- **TOP ADD ONS:**
- STEVE MILLER BAND**—Rock'n Me (Capitol)
- BARRY MANILOW**—This One's For You (Arista)
- CAPTAIN & TENNILLE**—Muskrat Love (A&M)

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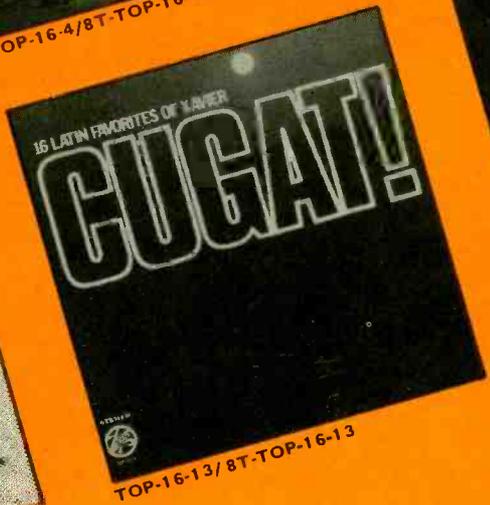
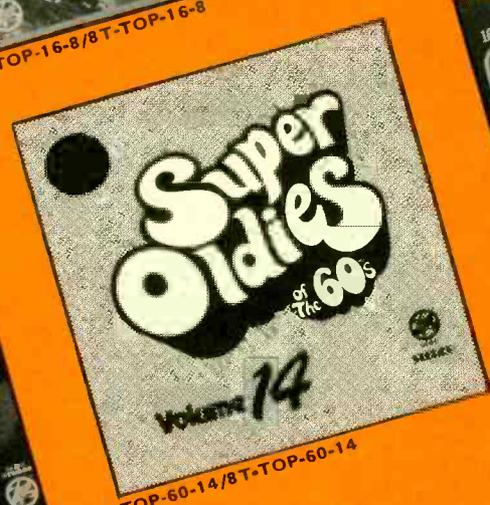
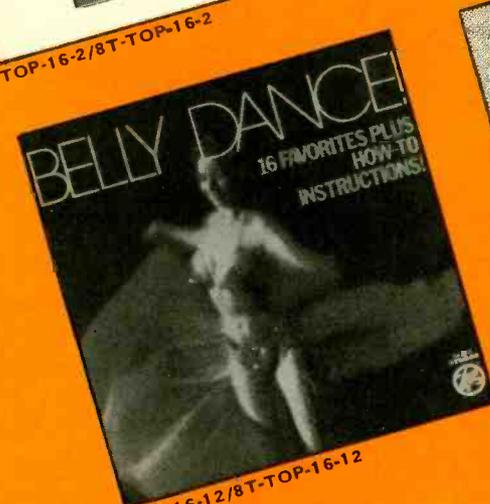
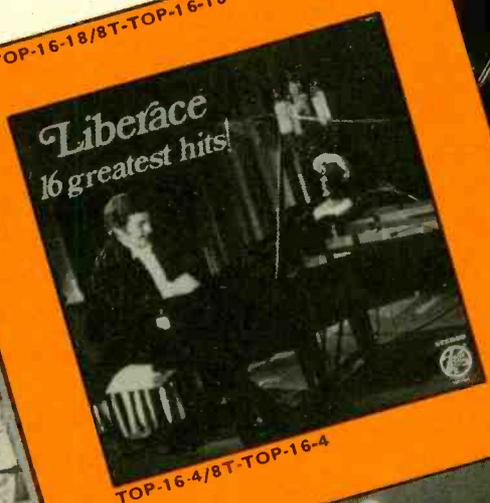
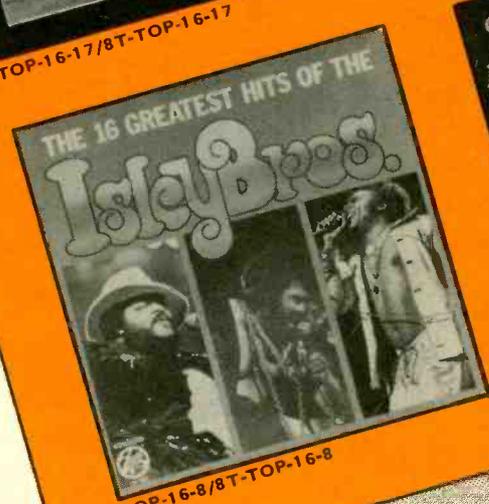
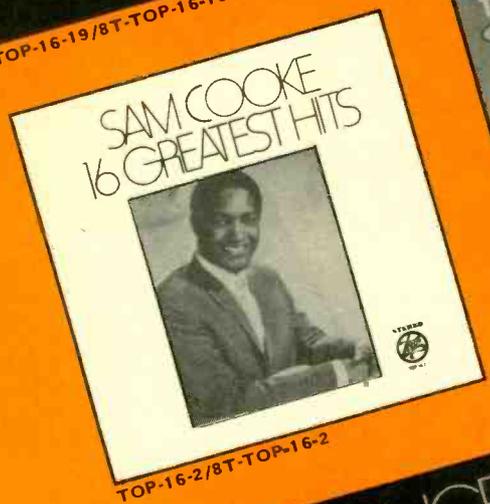
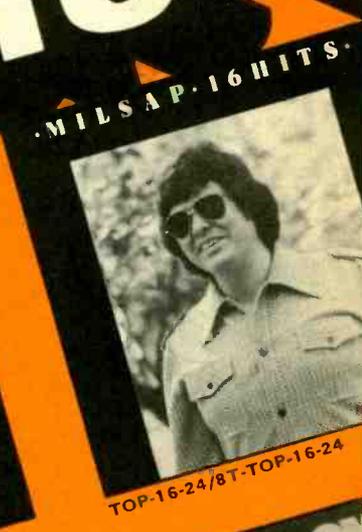
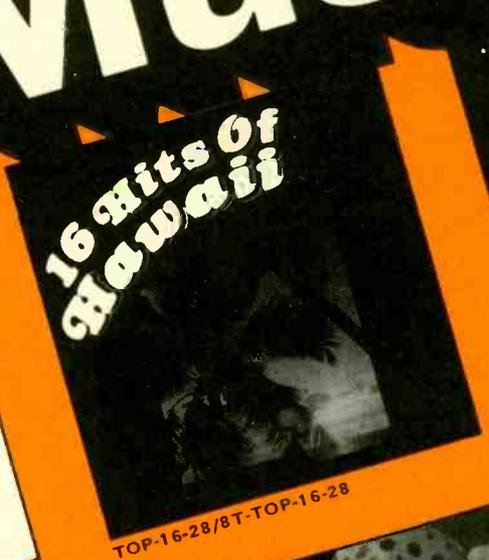
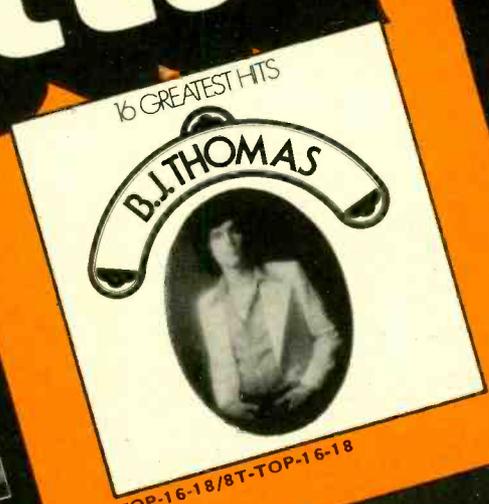
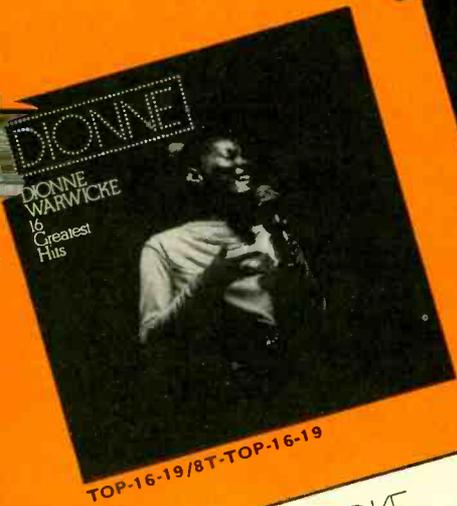
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16 GREATEST HITS!

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16 Greatest Hits**

TOP-16-11/8T-TOP-16-11

**The Drifters
16 GREATEST HITS!**

TOP-16-6/8T-TOP-16-6

**Judy GARLAND
16 GREATEST HITS**



TOP-16-9/8T-TOP-16-9

**16
Rock
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**16 GREATEST HITS!
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TOP-16-15/8T-TOP-16-15

**THE COASTERS
16 Greatest Hits**

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Deodorant Song
Charlie Brown
T.V. Fanatic
Love Potion #9
Down In Mexico
It Ain't Sanitary

TOP-16-7/8T-TOP-16-7

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Yakety-Yak
As Quiet As The Kept
Young Blood
Whip It On Me, Baby
Poison Ivy
It Don't Take Much
Along Came Jones

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Billboard Singles Radio Action

Based on station playlists through Thursday (9/23/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 22

WNDE—Indianapolis

- KISS—Beth (Casablanca)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ FIREFALL—You Are The Woman (Atlantic) 27-20
- ★ DR. HOOK—A Little Bit More (Capitol) 11-6

WOKY—Milwaukee

- BEE GEES—Love So Right (RSO)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 16-7
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 15-7

WZUU-FM—Milwaukee

- BEE GEES—Love So Right (RSO)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 17-9
- ★ DR. HOOK—A Little Bit More (Capitol) 16-12

WIRL—Peoria, Ill.

- D● RICK DEES—Disco Duck (RSO)
- ABBA—Fernando (Atlantic)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 15-7
- ★ CHICAGO—If You Leave Me Now (Columbia) 9-3

KSLQ-FM—St. Louis

- CAPTAIN & TENNILLE—Muskrat Love (A&M)

D● SPINNERS—Rubberband Man (Atlantic)

- D★ RICK DEES—Disco Duck (RSO) 28-20
- ★ COMMODORES—Just To Be Close To You (Motown) 39-34

KXOK—St. Louis

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 22-12
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 23-17

KIOA—Des Moines

- ABBA—Fernando (Atlantic)
- DAVID DUNDAS—Jeans On (Chrysalis)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 18-8
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 22-17

KDWB—Minneapolis

- STEVE MILLER BAND—Rock'n Me (Capitol)
-
- ★ HALL & OATES—She's Gone (Atlantic) 20-10
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-14

WDGY—Minneapolis

- STEVE MILLER BAND—Rock'n Me (Capitol)
-

D★ RICK DEES—Disco Duck (RSO) 13-9

- ★ ORLEANS—Still The One (Asylum) 16-13

KSTP—Minneapolis

- DAVID DUNDAS—Jeans On (Chrysalis)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 18-11
- ★ HEART—Magic Man (Mushroom) 10-6

WHB—Kansas City

- LINDA RONSTADT—That'll Be The Day (Asylum)
-

D★ RICK DEES—Disco Duck (RSO) 13-9

- ★ HALL & OATES—She's Gone (Atlantic) 20-16

KKLS—Rapid City, S.D.

- DAVID DUNDAS—Jeans On (Chrysalis)
- BEE GEES—Love So Right (RSO)
- ★ CHICAGO—If You Leave Me Now (Columbia) 8-3
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 20-16

KQWB—Fargo, N.D.

- SHERBET—Howzat (MCA)
- BARRY MANILOW—This One's For You (Arista)
- ★ FIREFALL—You Are The Woman (Atlantic) 30-15
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 6-1

Northeast Region

● TOP ADD ONS:

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic)

★ PRIME MOVERS:

- (D) RICK DEES—Disco Duck (RSO)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

BREAKOUTS:

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- BEE GEES—Love So Right (RSO)

WABC—New York

- DR. HOOK—A Little Bit More (Capitol)
- HALL & OATES—She's Gone (Atlantic)

D★ RICK DEES—Disco Duck (RSO) 22-12

- ★ CHICAGO—If You Leave Me Now (Columbia) 14-10

WPIX—New York

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- ABBA—Fernando (Atlantic)

D★ RICK DEES—Disco Duck (RSO) 12-7

D★ SPINNERS—Rubberband Man (Atlantic) 25-20

WWRL—New York

- JACKIE MOORE—Disco Body (Kayvette)
- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah)
- ★ COMMODORES—Just To Be Close To You (Motown) 17-13
- ★ NORMAN CONNORS—You Are My Starship (Buddah) 7-4

WPTV—Albany

- BEE GEES—Love So Right (RSO)
- BOSTON—More Than A Feeling (Epic)
- ★ ABBA—Fernando (Atlantic) 37-19
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) HB-22

WTRY—Albany

D● RITCHIE FAMILY—The Best Disco In Town (Marlin)

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)

D★ RICK DEES—Disco Duck (RSO) 10-1

- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 20-15

WKBW—Buffalo

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
-

★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 23-11

- ★ KISS—Beth (Casablanca) 26-20

WYSL—Buffalo

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
-

★ STEVE MILLER BAND—Rock'n Me (Capitol) 29-18

D★ RICK DEES—Disco Duck (RSO) 14-7

WBBF—Rochester, N.Y.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
-

● RINGO STARR—A Dose Of Rock & Roll (Atlantic)

- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 20-10
- ★ STEELY DAN—The Fez (ABC) 27-22

WRKO—Boston

- ALICE COOPER—I Never Cry (W.B.)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ HALL & OATES—She's Gone (Atlantic) 19-13
- ★ HEART—Magic Man (Mushroom) 27-22

WBZ-FM—Boston

- D● SPINNERS—Rubberband Man (Atlantic)
- STEELY DAN—The Fez (ABC)
- ★ HEART—Magic Man (Mushroom) 20-10
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 25-16

WVBF-FM—Boston

- BEE GEES—Love So Right (RSO)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)

D★ RICK DEES—Disco Duck (RSO) 10-2

- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 9-4

WORC—Worcester, Mass.

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ ORLEANS—Still The One (Asylum) 13-6
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 10-5

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★ ORLEANS—Still The One (Asylum) 13-6

★ STEVE MILLER BAND—Rock'n Me (Capitol) 10-5

WDRG—Hartford

- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic)
- ★ HALL & OATES—She's Gone (Atlantic) 22-13

D★ RICK DEES—Disco Duck (RSO) 27-20

WPRO—Providence

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ALICE COOPER—I Never Cry (W.B.)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 25-17
- ★ BOSTON—More Than A Feeling (Epic) HB-18

WQXI—Atlanta

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA) 25-16
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 28-20

WVLE—Richmond, Va.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
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WVLE—Richmond, Va.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA) 25-16
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 28-20

WVLE—Richmond, Va.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA) 25-16
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 28-20

WGH—Washington

- KISS—Beth (Casablanca)
- HEART—Magic Man (Mushroom)
- ★ NONE
- ★

WCAO—Baltimore

- AEROSMITH—Home Tonight (Columbia)
- BOSTON—More Than A Feeling (Epic)
- ★ ABBA—Fernando (Atlantic) 20-12
- ★ HALL & OATES—She's Gone (Atlantic) 14-10

WYRE—Baltimore

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- COMMODORES—Just To Be Close To You (Motown)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 20-10
- ★ DR. HOOK—A Little Bit More (Capitol) 16-11

WLEE—Richmond, Va.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA) 25-16
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 28-20

WLEE—Richmond, Va.

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WLEE—Richmond, Va.

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WLEE—Richmond, Va.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA) 25-16
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 28-20

Southeast Region

● TOP ADD ONS:

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- HEART—Magic Man (Mushroom)

★ PRIME MOVERS:

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- COMMODORES—Just To Be Close To You (Motown)

BREAKOUTS:

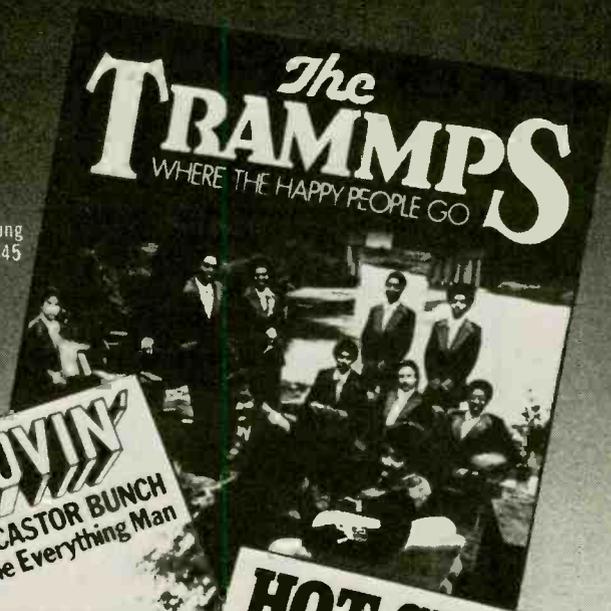
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- BEE GEES—Love So Right (RSO)
- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

WQXI—Atlanta

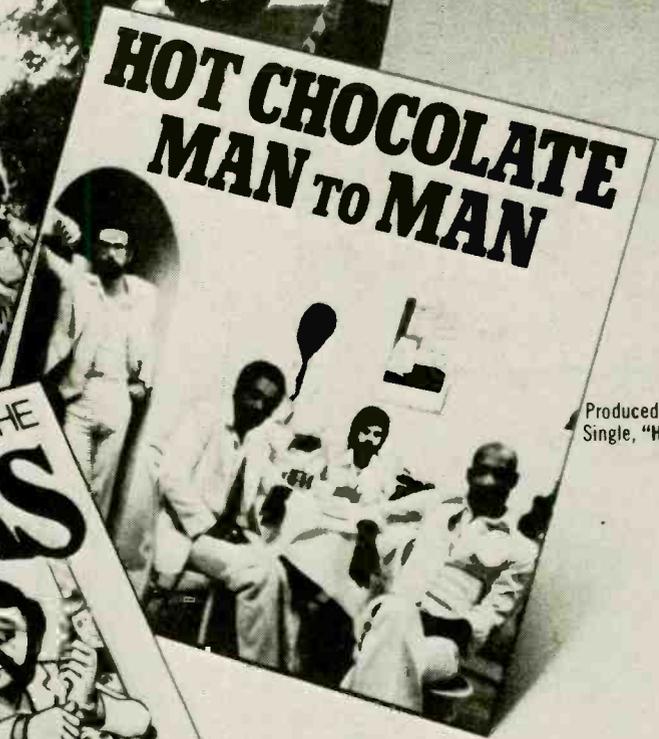
- HEART—Magic Man (Mushroom)

DISCO!

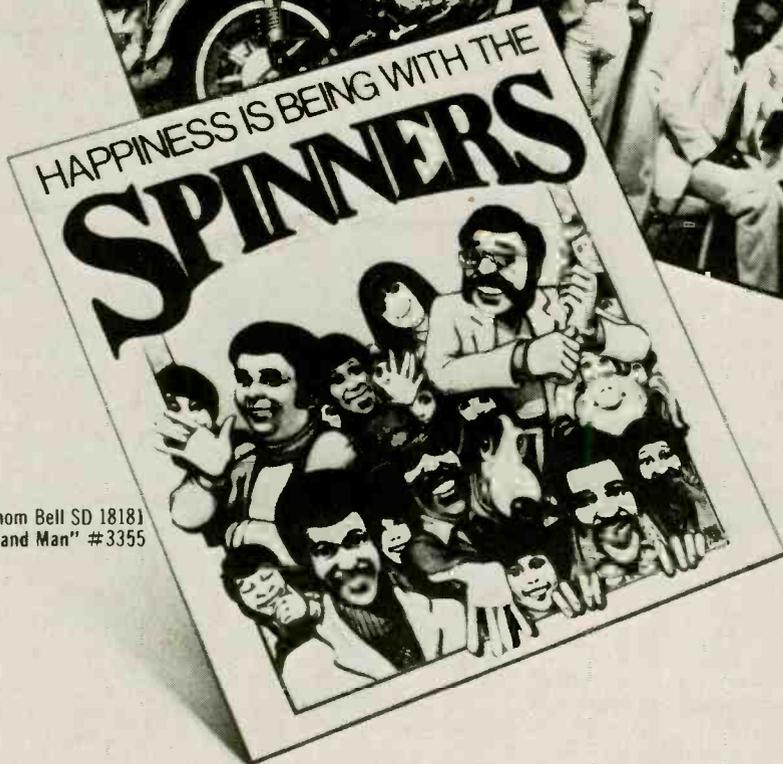
Produced by Ron Baker for Baker, Harris & Young
Single, "Soul Searchin' Time" #3345



Produced by Castor-Pruitt Productions
SD 18186



Produced by Mickie Most BT 89519
Single, "Heaven Is In The Back Seat of My Cadillac" #16078



Produced by Thom Bell SD 18181
Single, "Rubberband Man" #3355

**Disco. Doing what it should on
Atlantic and Big Tree Records and Tapes.**



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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 (9/23/76)

Top Add Ons-National

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- AL STEWART—The Year Of The Cat (Janus)
- BE-BOP DELUXE—Modern Music (Harvest)
- ROBIN TROWER—Long Misty Days (Chrysalis)

Top Requests/Airplay-National

- BOSTON—(Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- FUNKY KINGS—(Arista)

National Breakouts

- BOB DYLAN—Hard Rain (Columbia)
- STRAWBS—Deep Cuts (Polydor)
- EARL SLICK BAND—Razor Sharp (Capitol)
- ROBIN TROWER—Long Misty Days (Chrysalis)

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.

KSAN-FM—San Francisco

- AL STEWART—Year Of The Cat (Janus)
- EARL SLICK BAND—Razor Sharp (Capitol)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- TATOO—(Prodigal)
- STRAWBS—Deep Cuts (Polydor)
- BUNNY WAILER—Black Heart Man (Island)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- FUNKY KINGS—(Arista)
- LABELLE—Chameleon (Epic)
- HALL & OATES—Bigger Than Both Of Us (RCA)

KWST-FM—Los Angeles

- BOB DYLAN—Hard Rain (Columbia)
- RODERICK FALCONER—New Nation (United Artists)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- KGB—Motion (MCA)
- BE-BOP DELUXE—Modern Music (Harvest)
- EARL SLICK BAND—Razor Sharp (Capitol)
- FUNKY KINGS—(Arista)
- TED NUGENT—Free For All (Epic)
- BOSTON—(Epic)
- STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)

WRNO-FM—New Orleans

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- JUDY COLLINS—Bread & Roses (Elektra)
- JOAN ARMATRADING—(A&M)
- MONTROSE—Jump On It (Warner Brothers)
- BOSTON—(Epic)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- JOHNNY GUITAR WATSON—Ain't That A Bitch (DJM)
- GINO VANNELLI—The Gist Of The Gemini (A&M)

WEBN-FM—Cincinnati

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BOB DYLAN—Hard Rain (Columbia)
- MIKE GREENE—Midnight Mirage (Mercury)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- AL STEWART—The Year Of The Cat (Janus)
- DIRTY TRICKS—Night Man (Polydor)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)

WRAS-FM—Atlanta

- SAMMY WALKER—(Warner Brothers)
- CRACK THE SKY—Animal Notes (Lifesong)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BE-BOP DELUXE—Modern Music (Harvest)
- BOB DYLAN—Hard Rain (Columbia)
- JEAN LUC PONTY—(Inner City)
- JEFF BECK—Wired (Epic)
- BOSTON—(Epic)
- J.J. CALE—Troubadour (Shelter)
- AUTOMATIC MAN—(Island)

WGRQ-FM—Buffalo

- BOB DYLAN—Hard Rain (Columbia)
- BE-BOP DELUXE—Modern Music (Harvest)
- CRACK THE SKY—Animal Notes (Lifesong)
- AL STEWART—Year Of The Cat (Janus)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFF BECK—Wired (Epic)

Western Region

TOP ADD ONS:

- ROBIN TROWER—Long Misty Nights (Chrysalis)
- AL STEWART—The Year Of The Cat (Janus)
- BE-BOP DELUXE—Modern Music (Harvest)
- STRAWBS—Deep Cuts (Polydor)

TOP REQUEST / AIRPLAY:

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- FUNKY KINGS—(Arista)
- BOSTON—(Epic)
- BOZ SCAGGS—Silk Degrees (Columbia)

BREAKOUTS:

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- EARL SLICK BAND—Razor Sharp (Capitol)
- BOB DYLAN—Hard Rain (Columbia)
- BUNNY WAILER—Black Heart Man (Island)

Southwest Region

TOP ADD ONS:

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- ROBIN TROWER—Long Misty Nights (Chrysalis)
- BE-BOP DELUXE—Modern Music (Harvest)

TOP REQUEST / AIRPLAY:

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- BOSTON—(Epic)
- TED NUGENT—Free For All (Epic)

BREAKOUTS:

- RODERICK FALCONER—New Nation (United Artists)
- EARL SLICK BAND—Razor Sharp (Capitol)
- KGB—Motion (MCA)
- STRAWBS—Deep Cuts (Polydor)

Midwest Region

TOP ADD ONS:

- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- ROBIN TROWER—Long Misty Nights (Chrysalis)
- RODERICK FALCONER—New Nation (United Artists)
- AL STEWART—The Year Of The Cat (Janus)

TOP REQUEST / AIRPLAY:

- BOSTON—(Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- TOMMY BOLIN—Private Eyes (Columbia)
- BRYAN FERRY—Let's Stick Together (Atlantic)

BREAKOUTS:

- BOB DYLAN—Hard Rain (Columbia)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- STRAWBS—Deep Cuts (Polydor)

WYDD-FM—Pittsburgh

- CRACK THE SKY—Animal Notes (Lifesong)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
- BUNNY WAILER—Black Heart Man (Island)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- AUTOMATIC MAN—(Island)
- BOSTON—(Epic)
- IAN MATTHEWS—Go For Broke (Columbia)
- STEVE MILLER—Fly Like An Eagle (Capitol)

WVAI-FM—Jacksonville

- CRACK THE SKY—Animal Notes (Lifesong)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- AL STEWART—Year Of The Cat (Janus)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BOB DYLAN—Hard Rain (Columbia)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- LITTLE RIVER BAND—(Harvest)
- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- BEE GEES—Children Of The World (RSO)

WMMR-FM—Philadelphia

- AL STEWART—Year Of The Cat (Janus)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- ERIC CLAPTON—No Reason To Cry (RSO)
- BOB DYLAN—Hard Rain (Columbia)
- TOMMY BOLIN—Private Eyes (Columbia)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- JOAN ARMATRADING—(A&M)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- BOSTON—(Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

OCTOBER 2, 1976, BILLBOARD

KLCS-FM—Los Angeles

- IAN THOMAS—Goodnight Mrs. Calabash (Chrysalis)
- ROBIN TROWER—Long Misty Nights (Chrysalis)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- BOZ SCAGGS—Silk Degrees (Columbia)
- BOSTON—(Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

KOME-FM—San Jose

- ROBIN TROWER—Long Misty Days (Chrysalis)
- BOB DYLAN—Hard Rain (Columbia)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BE-BOP DELUXE—Modern Music (Harvest)
- AL STEWART—Year Of The Cat (Janus)
- JACKI LOMAX—'Livin' For Lovin' (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- MONTROSE—Jump On It (Warner Brothers)
- JEFF BECK—Wired (Epic)

KDKB-FM—Phoenix

- AL STEWART—Year Of The Cat (Janus)
- GUY CLARK—Texas Cookin' (RCA)
- BE-BOP DELUXE—Modern Music (Harvest)
- STRAWBS—Deep Cuts (Polydor)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- BOB MEIGHAN BAND—The Dancer (Capitol)
- J.J. CALE—Troubadour (Shelter)
- RALPH McDONALD—Sound Of A Drum (Merlin)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- JUDY COLLINS—Bread & Roses (Elektra)

KPRI-FM—San Diego

- RICHIE HAVENS—The End Of The Beginning (A&M)
- TED NUGENT—Free For All (Epic)
- J.J. CALE—Troubadour (Shelter)
- FUNKY KINGS—(Arista)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- STANLEY CLARKE—School Days (Nemperor)
- FLEETWOOD MAC—(Reprise)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- BOZ SCAGGS—Silk Degrees (Columbia)

KSHE-FM—St. Louis

- RODERICK FALCONER—New Nation (UA)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- BE-BOP DELUXE—Modern Music (Harvest)
- EARL SLICK BAND—Razor Sharp (Capitol)
- IAN THOMAS—Goodnight Mrs. Calabash (Chrysalis)
- KGB—Motion (MCA)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- TED NUGENT—Free For All (Epic)
- APRIL WINE—The Whole World Is Going Crazy (London)
- STARZ—(Capitol)

KLCL-FM—Houston

- RICHIE HAVENS—The End Of The Beginning (A&M)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- RY COODER—Chicken Skin Music (WB)
- TOMMY BOLIN—Private Eyes (Columbia)
- NITZINGER—Live Better Electrically (20th Cent.)
- RICHIE HAVENS—The End Of The Beginning
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

KY102-FM—Kansas City

- J.J. CALE—Troubadour (Shelter)
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Brothers)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- STRAWBS—Deep Cuts (Polydor)
- FUNKY KINGS—(Arista)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ROD STEWART—A Night On The Town (WB)
- BOSTON—(Epic)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

WWW-FM—Detroit

- RODERICK FALCONER—New Nation (United Artists)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- SAMMY WALKER—(Warner Brothers)
- LITTLE RIVER BAND—(Harvest)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- TOMMY BOLIN—Private Eyes (Columbia)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- BOB DYLAN—Hard Rain (Columbia)

WMMS-FM—Cleveland

- RODERICK FALCONER—New Nation (United Artists)
- JOHNNY CUGAR—Chestnut Street Incident (MCA)
- THE SANFORD/TOWNSEND BAND—(Warner Brothers)
- EARL SLICK BAND—Razor Sharp (Capitol)
- STRAWBS—Deep Cuts (Polydor)
- AL STEWART—The Year Of The Cat (Janus)
- ARTFUL DODGER—Honor Among Thieves (Columbia)
- BOSTON—(Epic)
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

WXRT-FM—Chicago

- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- BE-BOP DELUXE—Modern Music (Harvest)
- AUTOMATIC MAN—(Island)
- BOB DYLAN—Hard Rain (Columbia)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- TOMMY BOLIN—Private Eyes (Columbia)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- BOSTON—(Epic)
- STANLEY CLARKE—School Days (Nemperor)
- JOHN KLEMMER—Barefoot Ballet (ABC)

Southeast Region

TOP ADD ONS:

- BOB DYLAN—Hard Rain (Columbia)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- CRACK THE SKY—Animal Notes (Lifesong)
- TED NUGENT—Free For All (Epic)

TOP REQUEST / AIRPLAY:

- LYNYRD SKYNYRD—One More From The Road (MCA)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- FIREFALL—(Atlantic)
- MOTHER'S FINEST—(Epic)

BREAKOUTS:

- BE-BOP DELUXE—Modern Music (Harvest)
- ROBIN TROWER—Long Misty Nights (Chrysalis)
- AL STEWART—The Year Of The Cat (Janus)
- RY COODER—Chicken Skin Music (Warner Brothers)

Northeast Region

TOP ADD ONS:

- AL STEWART—The Year Of The Cat (Janus)
- STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BE-BOP DELUXE—Modern Music (Harvest)
- CRACK THE SKY—Animal Notes (Lifesong)

TOP REQUEST / AIRPLAY:

- ORLEANS—Waking & Dreaming (Asylum)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- LYNYRD SKYNYRD—One More From The Road (MCA)

BREAKOUTS:

- BOB DYLAN—Hard Rain (Columbia)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- ERIC CLAPTON—No Reason To Cry (RSO)
- STRAWBS—Deep Cuts (Polydor)

WSHE-FM—Fl. Lauderdale

- BOB DYLAN—Hard Rain (Columbia)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- TED NUGENT—Free For All (Epic)
- CRACK THE SKY—Animal Notes (Lifesong)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- FIREFALL—(Atlantic)
- MOTHER'S FINEST—(Epic)

WHFS-FM—Washington

- TOM JANS—Dark Blonde (Columbia)
- QUINCY JONES—I Heard That (A&M)
- RY COODER—Chicken Skin Music (Warner Brothers)
- DAVID FOREMAN—(Arista)
- SID ELWIDGE—The Cold Of The Morning (Peabody Records)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- BOB DYLAN—Hard Rain (Columbia)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)

WHCN-FM—Hartford

- ERIC CLAPTON—No Reason To Cry (RSO)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- TOM JANS—Dark Blonde (Columbia)
- STEELEYE SPAN—Rocket Cottage (Chrysalis)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- BE-BOP DELUXE—Modern Music (Harvest)
- HERBIE HANCOCK—Secrets (Columbia)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ORLEANS—Waking & Dreaming (Asylum)
- HALL & OATES—Bigger Than Both Of Us (RCA)

WPLR-FM—New Haven

- ROBIN TROWER—Long Misty Days (Chrysalis)
- STRAWBS—Deep Cuts (Polydor)
- DIRTY TRICKS—Night Man (Polydor)
- CRACK THE SKY—Animal Notes (Lifesong)
- AL STEWART—Year Of The Cat (Janus)
- BE-BOP DELUXE—Modern Music (Harvest)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- TED NUGENT—Free For All (Epic)
- BOB DYLAN—Hard Rain (Columbia)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)

WBUR-FM—Providence

- BOB DYLAN—Hard Rain (Columbia)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- AL STEWART—Year Of The Cat (Janus)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- TED NUGENT—Free For All (Epic)
- RY COODER—Chicken Skin Music (Warner Brothers)
- BOSTON—(Epic)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- J.J. CALE—Troubadour (Shelter)
- ORLEANS—Waking & Dreaming (Asylum)

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The John Travolta Phenomenon Continues

His new single is
**“Whenever I’m
Away From You”**

See John on
Don Kirshner’s Rock Concert
Check local listings
for time and channel.

JOHN TRAVOLTA
WHENEVER I’M AWAY FROM YOU
B/W RAZZAMATAZZI



MB-10780

Manufactured and Distributed by RCA Records



2,450 RADIOITES REGISTERED

Boycott Fails To Freeze NRBA

• Continued from page 1

Boycotting the meeting here were CBS, ABC-owned-and-operated radio station executives, Metromedia and others. RKO Radio was represented by Michael Spears, program director of KFRC, San Francisco. NBC was represented by Jack Thayer, president of NBC Radio.

Not present also were FCC commissioners, though Wallace Johnson, chief, Broadcast Bureau, and William Ray, chief, complaints and compliance, were on hand. Such guest speakers as Thomas J. Houser, director of the Office of Telecommunications Policy, Washington, and Sen. Robert J. Dole, Republican party vice presidential candidate either didn't show up or sent a representative in their place.

Openly, Gabbert was stating that he thought the networks and major radio chains who were not present had made a mistake, but that their not being there only improved the image of the NRBA as a grassroots radio organization for the smaller radio operator.

However, other broadcasters seemed to feel that, with this convention, the smaller radio operator had shown proof positive the need for a full-fledged radio-only organization devoted to serving his needs.

The four-day meeting was highlighted by the unveiling of the Motorola stereo AM system, broadcasting live from KIOI's studios. Frank Hilbert, manager of advanced technology laboratory for the Motorola Automotive Products Division, was on hand to demonstrate the system to many broadcasters who made hourly tours of the site.

The convention site itself was a myriad of panel sessions on topics ranging from programming Top 40

radio moderated by Gary Stevens, general manager of KDWB in Minneapolis, to quad radio featuring such speakers as Lou Dorren, head of Quadracast Systems and inventor of the CD-4 discrete broadcasting system up before the FCC; Jerry LeBow, vice president of Frank Barth Advertising that represents the Sansui QS matrix system; Emil Torick, director of audio systems technology for the CBS Technology Center, Stamford, Conn., representing the CBS SQ matrix system; Bruce Earle, general manager of KPAS in El Paso, and Gabbert.

The consensus at the quad meeting was that broadcasters would have to write the FCC and apply pressure in order to induce the government to prompt action on authorization of a quad radio system. LeBow said it's not unlikely that Sansui may follow the pattern of CBS and file with the FCC for acceptance of the QS system. CBS filed about three weeks ago for its own system.

Torick pointed out that if Columbia Records were to drop the SQ matrix system, "there would be no further chance of quad." He said that CBS and 40 other labels including Angel and EMI have produced more than 1,000 SQ matrix albums.

Dorren, after telling how he came up with the idea for 4-channel radio in 1969, said the reason quad records have sold so slow is that without quad radio there is no way to present the material to the potential consumer.

"You broadcasters are the key to the whole situation."

Dorren added that it's unfair that both matrix systems are allowed to broadcast and discrete proponents, of which there are five before the FCC for judgment, are not.

And he pointed out that once stereo AM comes on the scene, there "will be nothing to prevent matrix records from being aired over stereo AM stations. FM radio will have nothing to make it better than AM stereo.

The panel session devoted to country music proved beneficial and members such as Bill Gavin of the Gavin Report noted that WMAQ in Chicago has achieved excellent success with Top 40 techniques. "I guess it proves that you can give a country audience much more repetition of records than had been thought possible," he said.

KALF In Switch

UKIAH, Calif.—KALF, an FM station here managed by Bob Dolph, has switched to the automated country music format—Great American Country—syndicated by Drake-Chenault Enterprises, Los Angeles. The station previously featured a contemporary format. Dave Williams is program director.

Air Personalities
On 1-Hour Aircheck

PARKERSBURG, W.Va.—A 60-minute aircheck of West Virginia air personalities is being assembled by MR Productions here, a recording studio. The airchecks will be available on cassettes for \$6, including postage, and includes some air personalities from elsewhere who now make their living on radio stations within the state.

In regard to country music automation services, Mac Allen, national program director of Sonderling Broadcasting, said he believes while 80%-82% of the people perceive they listen to radio mostly for the music, they really identify strongly with the persons who play the music they like to hear. "It's no longer true that you can program poorly in country music radio and get away with it."

Neil Rockoff, general manager of WHN in New York, said his station had to aim for a larger-than-country-music audience because of overhead. "Mass appeal was the only way to go. When you do this, you turn off a lot of hardcore country listeners." He said WHN plays a power six-to-eight records a week, repeating these every 1½ to two hours. Though some listeners may be turned off, "there's no place else they can go. They can't even go to records because you can't buy country records easily in New York yet."

WHN has 800 oldies in eight different categories. The station receives 1,200 to 1,800 requests from listeners per day, but these are "votes" rather than requests, thus taking the sting out of them if the listener doesn't hear his or her request on the air.

Allen said that KIKK does play Eagles and even an Elton John cut, but also programs Faron Young oldies. Programming is dayparted to provide listeners with progressive country in the evening hours because Houston "is so close to Austin."

Jay Albright, program director of KUZZ in Bakersfield, Calif., uses a girl with a two-way radio to visit places around town and put people on the air live with contest promotions.

At the panel session on album rock radio, Bill Compton, program director of KDKB in Phoenix, said his AM station now has only 20% of the total audience of his AM-FM combination, showing a decreasing number of listeners to the AM side. The AM comes in handy still for morning and afternoon drive shows, but he believes that eventually he'll split the AM off to some other kind of programming.

Jack Crawford, program director of WKDA-FM in Nashville, pointed out that one of the reasons for the success of progressive radio in the first place was the fact that records were not repeated in a high rotation pattern. He feels the same philosophy should be applied to commercials. Thus, while his station runs 13 minutes of commercials per hour, there is a low-repeat pattern on them; the client benefits anyway because of the intense loyalty of this kind of format in comparison with other radio formats.

Jeff Pollack, music coordinator of KBPI in Denver, said that album rock concepts can be applied to other kinds of radio formats. Ed Roming, program director of KOME in San Jose, Calif., feels that one of his major problems has been in making people aware that his station programs to the entire Bay Area.

Norm Winer, program director of WBCN in Boston, noted that ratings services have overlooked the 300,000 college students available to progressive or album rock radio and that his station has, like other format stations, had to aim for the audience available to some extent in order to achieve ratings.

So, for the first time, his station is promoting heavily with four-color posters, tv spots, etc.

Dallas KAFM Broadcasts
Live From Showcase Club

DALLAS—KAFM, a progressive station programmed here by Chuck Dunaway, is launching a series of live Sunday night broadcasts from Faces, a showcase club in the area, in combination with Peaches, a retail record store.

And Dunaway reports that plans are already in the formulative stages for the Nehi Corp., owner of Peaches, to syndicate the programs in other markets where they have store locations—such as Atlanta, Fort Lauderdale, Denver, St. Louis and Cleveland.

The first show was Sept. 12 with Alexander Harvey.

KAFM has a 4-track recording studio as part of its physical plant. Among those who have been heard live from the studios over the past year and a half are Willie Nelson, B.W. Stevenson and Waylon Jennings. Among those already slated for the live shows from Faces are Larry Gatlin, the Rowans, Tom Rush, Ry Cooder, Tim Wisberg and Rusty Weir.

Each of the shows will be an hour



Faces Performers: Sipping Lone Star at the bar after a successful gig at the Faces, Dallas showcase nightclub, are, from left: Ray Wylie Hubbard, Tom Rush, and Rusty Weir. The club is a popular performance site of progressive country acts.

and a half long. Booking can be arranged through Bill Tangredi at Faces, Chuck Dunaway at the radio station, or Wayne Volat at Nehi in Los Angeles. Co-sponsoring the programs with Peaches will be the Prufrock Corp., a Dallas restaurant chain.

Programming Comment

DENNIS A. RAYMOND
Program Director
KCIL-FM/KJIN
Houma, La.

"A program director is only as good as the length of the playlist he formats for his station," is a comment that has gone around for sometime, that should be taken off the books.

I ask: Is there a race going on in radio to find how many times a record is played an hour? For it seems that many program directors feel that way.

I also ask: Why does a radio station make comments such as, "We do it all for you, because we care?" In reality, the average program director does not.

What I feel has happened to radio is that stations are centered on one subject—money. It is also my opinion that most program directors have one thing on their minds: That is to see how many "gold records" they have hanging on the walls of their offices.

To both of these subjects, I ask: Why, with great wonder?

Radio has always been to me, the greatest medium this country has... but radio has insisted on "cramming" music down the ears of the listener in such a way to cause the average person to turn it off and take up golf or something of equal importance.

Why is it with records spewing from the mail rooms of the record companies, and artists coming out today with great music, that most stations across the country insist on limiting themselves to only part, a very small part, of that greatness?

I realize that competition is the mainstay of the business of broadcasting, and being No. 1 in the market is an honorable intention of all. But this competing between stations has gone too far, and even to a point of what I term, "A race of idiots having ulcers at 25."

I feel people are not mechanical robots or items that can be programmed to listen to a small list of records on any station, and feel satisfied with 20-to-25 "hits" each broadcast day. People are beings with feelings... that's important, "feelings." I believe people will begin feeling dictated to soon and start to turn off radio. They will rebel against dictation of the same ol' thing they hear each day. It just won't work.

It is a wonder to me that anyone even turns on their radio to even see what's on, for to me, stations are forcing songs and methods on to the people that is almost criminal.

I feel radio had better change fast, if it cares about keeping a profession going that has been a way of life for me, and many people for years. I feel radio should start opening up the length of the playlists, adding a bit of personality, and removing the dictatorship that has hung over it like a "black cloud" for the past several years.

Sure, I know there are stations across the country that are not in this category of "black-cloud dictatorship" which do an excellent job of providing the ultimate in entertainment. To those I "tip my hat" and praise with high respect.

But what about those that repeatedly carry on with short playlists, claiming glory for being great, when in reality, they are, in my opinion, "the pits."

I feel a new beginning, or a new venture is needed now. Personality, honesty, and a true feeling of caring for the listener.

KCIL FM, a stereo country, 24-hour station in Southeast Louisiana is not the biggest station by far in the U.S., but we try to bring to the people what they want, and still remain a "professional sounding" station, formatting 60-current records to the playlist. We get out of the studio and mingle, not dictate to, with the people. We have many remote-broadcasts from businesses and events in the area.

Most of the announcers of our radio station are invited by many listeners to social functions as their guests, to their homes for dinner, weddings, and even fishing trips. Can the average station claim that kind of popularity? I doubt it.

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Vox Jox

• Continued from page 20

hanging out at the Hall of Fame Motor Inn for a day or two and auditing radio while I'm there.

★ ★ ★

Bruce Earl, chief engineer and operations director and everything else at KPAS (FM94), an album rock station in El Paso, has also opened up a consulting engineering firm, care of P.O. Box 13083, El Paso, Tex. 79912. Earl is probably one of the best engineers in radio and likes to fix broken radio stations. Write him if you have a problem.

★ ★ ★

KUJ in Walla Walla, Wash., has made a \$100,000 investment in new stereo equipment, including a new RCA AM stereo transmitter, according to general manager **Jim Nelly**, who also programs the station that has been on the air since 1928. "KUJ is in the process of installing all new stereo equipment. Completion should be Sept. 15. We expect the FCC to authorize AM stereo stations... KUJ, a 24-hour personality Top 40 station expects to be one of the first AM stereo stations on the air."

★ ★ ★

Norman Wain and **Robert C. Weiss**, who used to own WIXY in Cleveland, have bought KOAX, an FM beautiful music station in the Dallas market. They paid about \$1.7 million for the class C operation, pretty high, but also a pretty good deal since it's sitting out there in a cow pasture between both towns. Anyway, FMs don't come cheap anymore. Coca-Cola paid \$4 million for a class C FM in Los Angeles—KJOL—a while back and if you think that was high, another FM in the market has turned down an offering price of \$6 million because the owner thinks it's worth \$10 million.

★ ★ ★

Ray Potter is back in El Paso, sell-

ing at KHEY and doing an air shift on the FM side, according to one of my tequila-minded spies. ... But let's talk about **Dick Starr** some more. Starr reports: "We've got 20

stations on the air with the z format and more signed to start before the end of the year. The man behind the scenes at Century 21 who puts it all together is **Dave Scott**, program-

ming manager. I worked with Dave when he was at KIRL in St. Louis and I was consulting their stations." The z format is a blend of Top 40, album rock cuts, and strong oldies,

which is individually pre-programmed for each market. Among the stations doing well with it are KFMS in Las Vegas and KSPZ in Colorado Springs.

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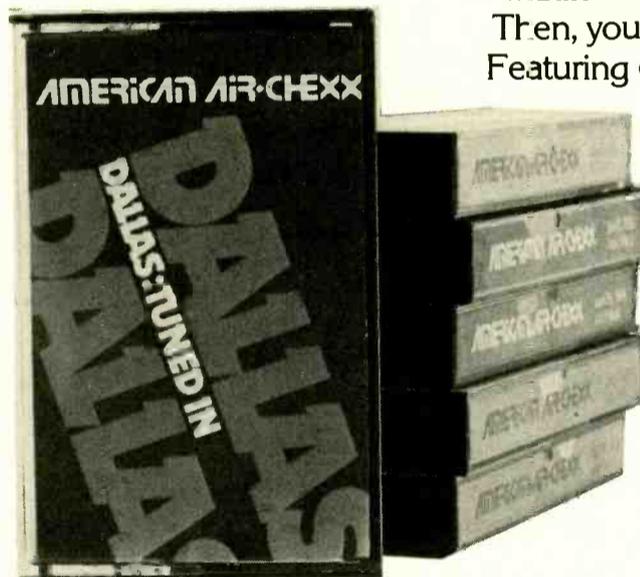
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Article:
'Y100—Miami's AMAZING FM'
Produced by Bill Tanner and
the staff of Y100
Conference Call:
'On-Air Station Promotion'
Jerry Clifton, P.D., 96X
Jack Fitzgerald, P.D., WQXI
Randy Michaels, P.D., Q102
PLUS MORE

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Airchecks:
KNUS, KVIL, KFJZ, KZEW
and KLIF
Article:
'AM Stereo: Will it Pan Out?'
Featuring a demonstration.
Conference Call:
'Morning Drive'
Charlie Van Dyke, KHJ
Dale Dorman, WRKO
Jim Elliot, WPGC
PLUS MORE

ISSUE 9: PROVIDENCE In Depth

Airchecks:
WGNG, JB105, WPRO, WPRO-FM
and WJAR
Articles:
'TALENT TELESCOPE' with Alison Steele
Mike Addams, WRKO
Coyote McCloud, WQXI
'WNDE IS INDY' by Bill Hennes, P.D.
Interview:
Jimi Fox, KTNQ, Los Angeles
by Bob Hamilton,
RADIO QUARTERLY REPORT
PLUS MORE

Bubbling Under The HOT 100

- 101—JEANS ON, David Dundas, Chrysalis 2094
- 102—LITTLE JOE, Red Sovine, Starday 144
(Gusto)
- 103—I NEED IT, Johnny "Guitar" Watson, DJM
1013
- 104—KILL THAT ROACH, Miami, Drive 625 (TK)
- 105—SHAKE YOUR RUMP—DO THE FUNK, Bar-
Kays, Mercury 73833
- 106—CATFISH, Four Tops, ABC 12214
- 107—DOIN' IT—Herbie Hancock, Columbia 3-
10408
- 108—CAR WASH, Rose Royce, MCA 40615
- 109—STAYING POWER, Barbi Benton, Playboy P
6078
- 110—I WANNA SPEND MY WHOLE LIFE WITH
YOU, Street People, De-Lite VI-1732

Bubbling Under The Top LPs

- 201—CAROL DOUGLAS, Midnight Love Affair,
Midland International BKL1-1798 (RCA)
- 202—ESTHER SATTERFIELD, Need To Be, A&M
SP 3411
- 203—SHIRLEY BASSEY, Love, Life & Feelings,
United Artists UA-LA605-G
- 204—LALO SCHIFRIN, Black Widow, C.T.I. 5000
- 205—JUDAS PRIEST, Sad Wings Of Destiny,
Janus JXS 7019
- 206—MAIN INGREDIENT, Super Hits, RCA APL1-
1858
- 207—CURTIS MAYFIELD, Give, Get, Take And
Have, Curtom CU 5007
- 208—MICHAEL DINNER, Tom Thumb The
Dreamer, Fantasy F 9512
- 209—TANYA TUCKER, Here's Some Love, MCA
2213
- 210—HUMMINGBIRD, We Can't Go On Like This,
A&M AP 4595

BUT SURGE WILL FOLLOW

British Expert Sees 'Shakeout'

By RADCLIFFE JOE

NEW YORK—A pioneer in disco concepts, design and supply in Europe predicts that the U.S. disco industry, like its European counterpart, will experience a shakeout at all levels of the business before settling down to grow in strength.

The prediction comes from Roger Squire, head of the British-based design and supply firm of Roger Squire's with branches in London, Bristol and Manchester.

Squire, whose firm will be represented at Billboard's Disco II Forum and whose sales manager Nigel Morris will be on hand to interview prospective agents for the U.S. mar-

ket, cautions that the shakeout, when it comes, will affect all segments of the industry. He says, "There will be a shakeout of fly-by-nighters and marginally successful investors and personnel among record labels, discotheque operators, disco deejays, consultants and package suppliers. No area will be immune from the touch of that inevitable weeding-out process."

Squire admits that a lot of people will stand to lose a lot of money as a result of the shakeout. "But," he assures, "in the final analysis, the entire industry will benefit from the resultant stability."

The British disco executive is confident that those who survive the purge will not necessarily be those with the most money. "Talent, dedication, expertise, and a genuine understanding of and concern for the needs of the industry will all be important factors in separating the winners from the losers," he says.

Roger Squire's has been in busi-

ness for 10 years. With the exception of physical construction of a building, the firm offers all services to the European disco industry, including supply, installation and service of a full line of sound and lighting equipment. The firm was also the

(Continued on page 55)

RCA & TK FORUM HOSTS

NEW YORK—RCA Records International and TK Records, distributed abroad by RCA, will host a contingent of label executives and press from 20 European countries at Billboard's Disco Forum II this week, with a welcome from Henry Stone, TK president, and Robert Summer, RCA International chief.

The group's U.S. agenda will include Disco II where four TK artists are appearing Tuesday night (28)—Ralph MacDonald, George McCree, Miami and Foxy; KC & the Sunshine Band at Madison Square Garden; the Whispers at Leviticus and Albert King at the Bottom Line, and a presentation on RCA artists marketed overseas, narrated by Mike Berniker, division vice president, pop a&r, with visual prepared by the RCA International creative service department headed by Stan Levine.

New York Disco Forum

• Continued from page 1

Nine disco manufacturers are directly responsible for all lighting, sound, fixtures and video presentations to be enjoyed by Disco II guests.

They include: Times Square Theatrical and Studio Supply Corp., New York, which will supply all lights for all Forum entertainment; Power Audio, Toms River, N.J., which is providing sound for both the disco and live acts plus special effects and stage lighting plus: Rocronics Entertainment Lighting, Cambridge, Mass.; Crescendo, Anaheim; American Laser, Salt Lake City; Digital Entertainment Agora Beta Corp., Cleveland; Hollywood Sound Systems, Los Angeles; Video Disco, Kansas City, and Altec Sound Products, Anaheim.

Sixteen sessions with panelists from around the world will be held over the four-day conference.

(Continued on page 56)

Neighborhood Clubs Down As Big Business Moves In

NEW YORK—The emergence of discotheques run by large hotel and restaurant chains, and independent disco groups, is killing the neighborhood discotheque that helped pioneer the booming disco business.

This is the opinion of Lawrence Silverman, president of Digital Lighting Corp., a designer and manufacturer of specialized lighting equipment whose clients include the exclusive Regine's discotheque and the N.Y. Playboy Club.

Silverman feels that with the chains, franchises and independent groups throwing around big money to create and run big, or fancy or exclusive discos, the neighborhood bar owner with a hi fi system and a couple of flashing lights can no longer compete.

He continues, "These 'home-made' discos were vitally important in the formative stages of the disco industry, but they have no place in the business anymore."

Silverman acknowledges that the small clubs and local bars started it all and attracted the attention of the dancing public, the media and the money men. "But," he laments, "they just do not have the expertise or the financing to compete with major chains that are taking over the business."

Silverman estimates that there are now some 10,000 discotheques in operation nationwide, with another 5,000 slated for opening during 1977, and he claims that the new

clubs scheduled for opening next year will spend an estimated \$50 million in sound and lighting alone.

Silverman predicts that despite the fadeout of the small guy, the market will continue its healthy growth. "We will see some drop in the level of excitement, but certainly not in expenditure," says Silverman.

The Digital Lighting executive feels that the boom will continue because discotheques are becoming a standard entertainment form, and the public is no longer surprised at finding new discos in his neighborhood. Instead, he expects to find them at every major resort and in every city. "The discotheque," says Silverman, "is becoming as basic as a swimming pool or a snackbar."

New Assn. Is Launched

NEW YORK—Newest gambit in the expanding disco industry is the association of Intervision Distributors of the U.S.A., Inc.; Projectivision, Inc., and Disco Scene to offer complete design, manufacture and installation of video hardware, and software, sound and lighting systems.

Formally being launched at Billboard's Disco Forum II, the new venture is aimed at keeping some of the many promises broken by all too

(Continued on page 56)

New Publication

LONDON—Providing a link between discotheques and the record industry, a new monthly magazine called Disco International is being launched in October by Mountain Lion Productions, a company set up by Charisma a&r manager Jerry Gilbert.

Gilbert, with Charisma for two years, is joint director of the venture and is joined by Roger St. Pierre, formerly of Disco Mirror's editorial staff. The magazine is to be published monthly and retailing for 90 cents.

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Disco Mix

By TOM MOULTON

NEW YORK—20th Century Records will shortly release a new LP by The Love Unlimited Orchestra. The disk is titled "My Sweet Summer Suite" after the group's hit of the same name. There are several cuts that are somewhat different from the sound the group has been doing. "Brazilian Love Song" starts off with percussion and bass then builds to the full orchestra, while retaining the Latin type sound. This song features the piano as the lead instrument. The tempo here is fast and contains a strong rhythm and vibrate break. The length is 6:09 minutes.

"I Am Falling In Love With You" is the most commercial of the cuts and gets a more together sound because of the effect of the strings. This song is melodic and uptempo and builds with excitement. "You I Adore" has a very interesting rhythm pattern, and is also melodic. "Strange Games & Things" is the funkier cut on the LP, and features flutes and guitars with occasional swells of strings.

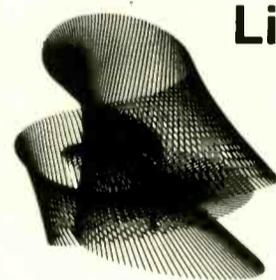
The 5:01 minute version of the title tune is also included in this LP. The album is the first collaboration between Barry White and Gene Page since they both went in different directions about a year ago. It is good to see a winning team together again.

Westbound Records (distributed by 20th Century) has had a problem with the cover of the new Detroit Emeralds LP, so it has been up until Oct. 15.

The TEAI (Telling Everybody About It) label out of Memphis, has a good record with Five Special titled, "The More I Get To Know You" (parts 1 & 2). The record is reminiscent vocally of the Modulations with nice harmony. The part one side is very short (2:03) and part two fades up on the tag of the vocal, then into a good rhythm break. It then builds with a clavinet solo then into the full orchestration, then builds back into the vocals.

T.K. Records has picked up the rights to distribute the Contempo single of Tamiko Jones. The tune is "Let It Flow." There will be a long version on a 12-inch disk that will be commercially available. It is longer than the regular 45 r.p.m. version. Both disks will have the instrumental version on the flip side. It is called, "Let It Flow Tamiko." The records will be available within two weeks.

"Norman Connors Presents Aquarian Dream"
(Continued on page 55)



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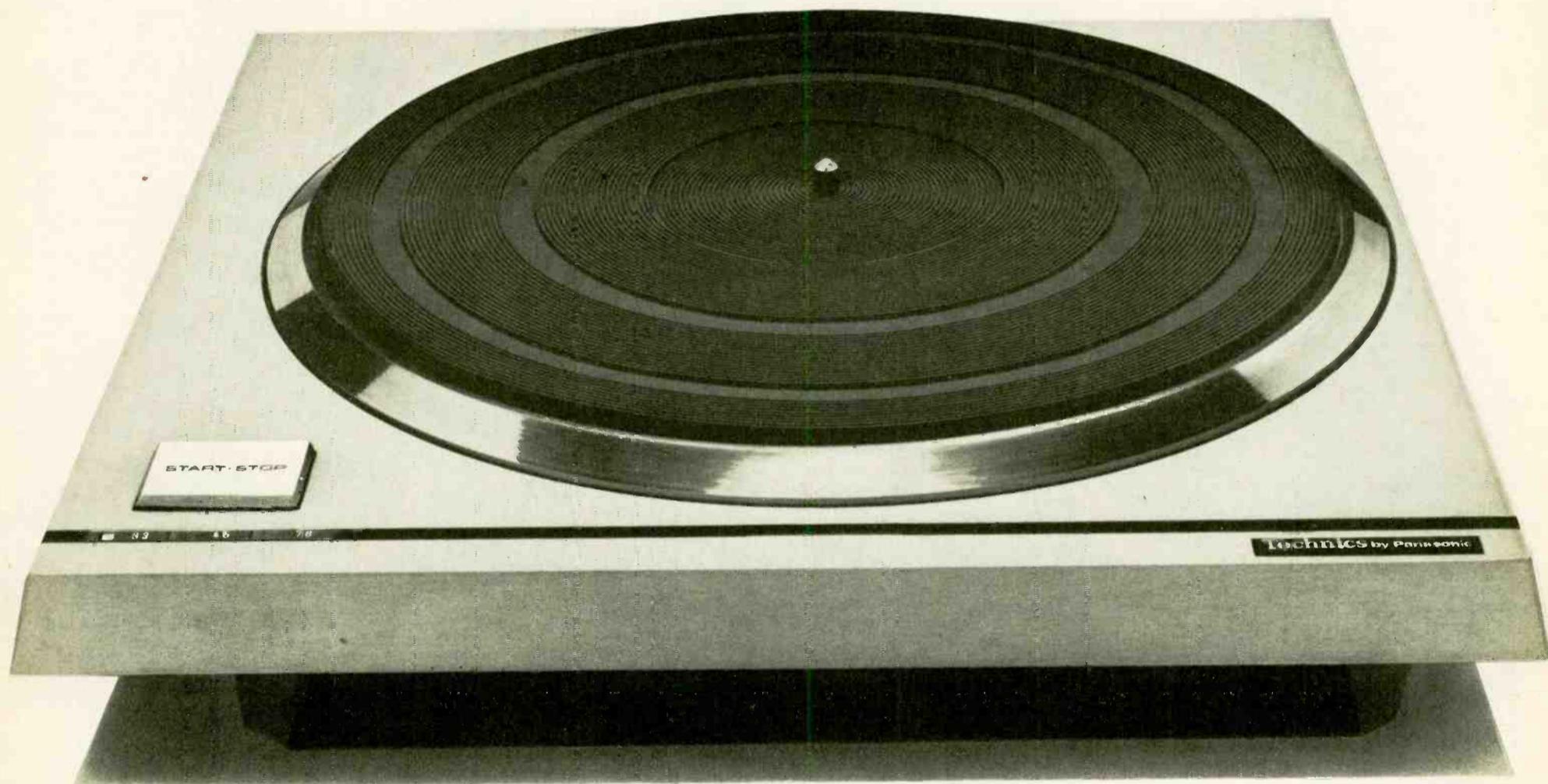
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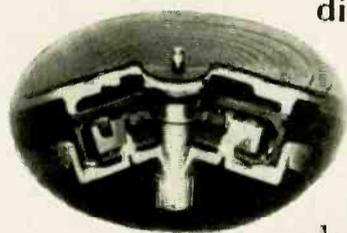
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Music No Longer Just Rhythms And Drums

• Continued from page 1

tion with sound in their pursuit of a new and more widely acceptable disco best.

There are even those who, convinced that the music has already been stigmatized by the label disco are seeking to eliminate this restrictive description, thereby giving all music an opportunity to find an audience among discotheque patrons. One label, D&M Sound, recently formed to exclusively produce music for the disco market, is labelling all its records as "dance music."

Opinions vary as to how the trend away from the early bass and percussion sounds of Silver Convention, Gloria Gaynor and the Hues Corporation began. Some observers argue that the labels are being pressured by the unrelenting demands of disco audiences. Others theorize that the industry itself, cognizant of the fact that resistance to change could well kill the goose which lays the golden egg, is drawing on the combined talents of its artists, producers, and arrangers to keep interest and excitement alive in the industry.

Whatever the real explanation, the recent emergence of records by both new and established artists that emphasize lyrical content as well as innovative sound, is forcing the rest of the industry through the sheer weight of their popularity, to join the sound revolution in the nation's discotheques.

Among the forerunners of this new trend toward innovative sounds in disco music are Dr. Buzzard's Original Savannah Band, the Bee Gees, Lou Rawls, Donna Sum-

mer, Double Exposure and Vicki Sue Robinson, as well as the newer releases by Van McCoy, Carol Douglas, the Undisputed Truth and Gloria Gaynor.

As Tom Moulton, one of the pioneers of the disco sound mix points out, "Rhythm patterns are changing. Today there is a much greater challenge to musicians. The disco record is no longer all rhythms and a bunch of drums. We saw the early era of the soul sound, then we went to the Philadelphia sound, and now we have the New York sound. Consequently there is no longer a single, readily identifiable disco beat but a kaleidoscope of sounds that are melodic and danceable."

Moulton also stresses that none but the very short-sighted producer would create a record as an exclusively disco product. He says, "You first shoot for a hit record, and if it finds acceptance in discotheques then that's icing on the cake."

Hugo Peretti and Luigi Creatore are award-winning producers whose H&L label features the talents of Van McCoy and the Stylistics. They point out that changes in the disco sound are coming, and add that good producers must be flexible and change with the times.

They continue, "What is happening in the discos is, people are beginning to listen to the music as well as dance to it, and it is this new challenge that producers and artists alike are rising to meet."

Hugo and Luigi stress that it is the public that dictates trends in music, and that disco music is no exception to that rule. "Neither the producer nor the artist can really shape the trend. They create the

music the public demands." They point to the surprising acceptance in discotheques of "Goodnite Baby" a slow, Van McCoy ballad as a classic example of public influence in the acceptance—or rejection—of a particular sound.

Dave Todd, disco music coordinator for RCA Records, confirms that a new, and more challenging sound is emerging in the nation's discotheques, and agrees that the early rhythm and percussion sounds are no longer acceptable.

He says, "Audiences are demanding more, and a new breed of artist categorized by such entertainers as Vicki Sue Robinson, the Tymes, Dr. Buzzard's Savannah Band and Faith, Hope & Charity are not only meeting the challenge but setting a new standard of excellence for the industry."

Todd also adds that artists like Van McCoy and labels like Philadelphia International, have also recognized the trend and are creating "a lot of innovative material" to fill the changing needs of the industry.

Midland International Records was among the pioneers of the disco sound in this country with artists like Carol Douglas and Silver Convention. Here too the changing trends have been observed, and the label's producers, writers and artists are working together to keep abreast of it.

Ed O'Loughlin, the label's vice president, stresses that a label and its creative personnel can be hurt by ignoring trends or moving too slowly to capitalize on them. "Midland will not be relegated to this category," he assures. "The changes create a greater challenge for our

staff of writers, producers and artists, but we intend to remain in the forefront of any new trend that emerges."

O'Loughlin continues: "The redundant 'high-hat beat' that was the trademark of early disco music is fast fading. A lot more creative thought is going into the music, and artists like Vicki Sue Robinson, and Lou Rawls, and producers like Gamble & Huff must be complimented for the roles they are playing in shaping these trends."

Joe Cayre, who with his brother Stanley, developed Salsoul Records into one of the most formidable forces in the music industry today, agrees with Moulton in his observation that any hit record can be a hit disco record. "A label, producer or artist short-sighted enough to depend exclusively on a beat for success is doomed to failure."

Cayre continues, "There are a number of important elements that must mesh. They are lyric, melody and production, and all must be great. The consumer is demanding greater intelligence in disco records and we have a responsibility to give it to them," he says.

Cayre says that his company is in the forefront of this changing trend. He points to the new Salsoul Record, "Dance Your Ass Off," and discloses, "We used the best writers, musicians, arrangements and producers to get the distinctive sound heard on that disk. It incorporates all the elements demanded by the new trend, and was not a success by accident."

Cayre also points to the new album by Double Exposure, and particularly to one cut titled, "Every

Man." "It has great lyrics and excellent music, and what's more, it cannot be labelled as disco or r&b. It is just a top pop album."

The Salsoul Records executive also feels that the Latin beat is gaining in influence in the disco business. "There really is no longer such a thing as Latin disco," he says. "That Latin sound is popping up in the music of a wide range of artists, and will continue to grow in importance, not only as a phenomenon of the discotheques but in music generally."

D&M Sound is headed by Dave Miller and Marty Wilson whose recording triumphs have included Bill Haley & the Comets, and the 101 Strings. The label is geared to produce exclusively for the burgeoning disco market, but its principals refuse to label it, for fear of stultifying its growth. Instead, they are referring to D&M (which represents the initials of Dave and Marty) as dance music and are placing emphasis on a careful blend of melodies and rhythms in their records.

The formula is apparently working, for already the label's East Harlem Bus Stop, and the Vast Majority are getting a lot of airplay in East Coast discotheques. Says Wilson, "We are aiming at the contemporary music lover. The trends are changing. We cannot ignore or underestimate the intelligence of our consumers, and if discotheques are to continue expanding and touching the lives of people of vastly diversified musical tastes, then we must offer something that is more than just a sensuous, earthy rhythm."

Jumbo Size Singles Spark Controversy

George McCrae

By ELIOT TIEGEL

LOS ANGELES—The 12-inch disco single has become a controversial, enigmatic. Confrontations are taking place among the small, but growing group of "interested parties" which have—or have not—become involved with its development.

The controversy may be seen on several levels:

- Some companies are issuing 12-inch singles only for promotional purposes to discotheques and disco-flavored radio stations.

- Some companies are selling these 12-inchers to the public as a new product idea.

- Some companies are offering two sides to a single by the same act.

- Some companies are offering two sides to a single by two different acts.

- Some companies issue their 12-inchers in the 33 1/3 r.p.m. speed.

- Some companies issue their 12-inchers in the 338 r.p.m. speed.

- Some retailers are hesitant to order 12-inch singles.

- Some distributors are hesitant to stock 12-inch singles.

So what's good? Enough to prompt Chuck Gregory, Salsoul Records marketing chieftain to comment that 12-inch disco singles are "giving distributors and promotion guys a new tool for marketing. It's bringing promotion back to the record industry."

Enough to motivate Dave Colson of Amherst Records to enthuse: "It's a whole new way to make money. I love it."

Salsoul was the first U.S. label to release a 12-inch 45 for public sale last May. Previously, Atlantic had made the pioneering move in July

of 1975 to introduce a 12-inch 33 for disco club promotional purposes only.

There's also enough going on for Bob Reno, president of Midland International to wish that RCA had moved more swiftly to take his product and get it into the 12-inch mainstream. Reno is still waiting.

Others have taken the 12-inch plunge: Pye, Roulette, CTI (with some limited releases) and Scepter, all joining front running Salsoul and Atlantic, who are leaders in their own ways. Other labels are taking the conservative wait and see attitude.

Salsoul's Gregory, who takes credit for bowing the 12-inch 45 for commercial sale, says the record has to have from seven to nine minutes of music.

Originally his company created 12-inchers for disco spinners exclusively. But once it realized that the public was dancing to a lengthy cut and discovering that when it went to a retail store to buy the tune, the only thing available was a regulation radio-oriented timed tune, Salsoul began selling the lengthy version to a waiting audience.

Gregory says he saw spinners mixing or creating their own songs on their two turntables by playing two three-minute versions of a song so he decided "hell, let's edit the tune for six or seven minutes and give it to them."

"Once the public realizes what the product is, they buy it," Gregory says. He points to such retailers as the Gramophone Shop and Gary's Gift & Camera in Washington, D.C., as being good, aggressive dealers who move lots of 12-inchers.

"Jimmy's on Fifth Ave. (in New York) has a wall of 12-inchers and he sells them for \$2.98 (the standard suggested list). People will walk out with three of them. It's a good consumer item."

Gregory says he's now thinking of using the seven-minute concept for other repertoire areas.

All 12-inchers come in a standard jacket with a die-cut hole. "It's literally a sleeve but it's still a cover."

Salsoul's initial 12-inchers have included: Moment Of Truth's "So Much For Love"; Double Exposure's "Ten Percent"; and the Salsoul Orchestra's "Nice And Naasty."

Gregory says dealers were initially confused over where to stock the item but now they're creating a 12-inch 45 area. "Retailers have been generally slow to react to it," he says, adding: "except the hip dealers. Some dealers say they don't know how to price it. Some dealers say they don't want to bother with it, but the real marketing guys jump on it."

"We'll continue as long as there is demand. You can't put out 10 12-inchers at once. You have to wait until you have a perfect disco record. You have to make a disco mix for the 12-incher and there are certain stations like WIPX (New York) and WKYS (Washington, D.C.) that are geared up for disco music and we have to service them also with this length single."

Gregory says more than 2,000 discos nationally are serviced with Salsoul 12-inch 45s. "You can test market a 12-incher in New York (Continued on page 53)



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(Epic Records)

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National Disco Action Top 40

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- 1 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 2 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
- 3 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
- 4 **MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY**—Carol Douglas—Midland International (LP)
- 5 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
- 6 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
- 7 **DOWN TO LOVE TOWN**—Originals—Motown
- 8 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
- 9 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
- 10 **CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph McDonald—Marlin (LP)
- 11 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
- 12 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
- 13 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
- 14 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/BEING WITH YOU**—Tavares—Capitol (LP)
- 15 **YOU'RE MY PEACE OF MIND/LIFE GOES ON**—Faith, Hope & Charity—RCA (LP)
- 16 **LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
- 17 **PLAY THAT FUNKY MUSIC/I FEEL SANCTIFIED**—Wild Cherry—Sweet City
- 18 **FULL TIME THING**—Whirlwind—Roulette (12-inch)
- 19 **RUBBERBAND MAN**—Spinners—Atlantic (LP)
- 20 **GETAWAY**—Earth, Wind & Fire—Columbia (12-inch)
- 21 **LIKE HER**—Gentlemen & Their Lady—Roulette (12-inch)
- 22 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Philadelphia International
- 23 **CAR WASH**—Rose Royce—MCA (LP)
- 24 **DAZZ**—Brick—Bang
- 25 **YOUNG HEARTS RUN FREE/RUN TO ME**—Candi Staton—Warner Bros. (LP)
- 26 **NIGHT PEOPLE/LIVES DIVIDED BY JIVE**—Fantastic Four—Westbound (LP)
- 27 **DAYLIGHT**—Vicki Sue Robinson—RCA (12-inch)
- 28 **TAKE A LITTLE**—Liquid Pleasure—Midland International
- 29 **EVERY MAN/MY LOVE IS FREE/TEN PERCENT**—Double Exposure—Salsoul (LP)
- 30 **KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT/OH L'AMOUR**—Gorgio—Oasis (LP)
- 31 **IT'S IMPORTANT TO ME**—Denise Williams—Columbia (LP)
- 32 **LOWDOWN**—Boz Scaggs—Columbia (LP)
- 33 **DON'T STOP THE MUSIC**—Bay City Rollers—Arista
- 34 **MUSIC, MUSIC, MUSIC**—California—Warner/Curb
- 35 **MAKES YOU BLIND**—Glitter Band—Bell (import)
- 36 **FULL SPEED AHEAD**—Tata Vega—Motown (12-inch)
- 37 **DISCO MAGIC**—T Connection—Media
- 38 **PICNIC IN THE PARK**—MFSB—Philadelphia International (LP)
- 39 **DANCE**—Paul Jabara—A&M
- 40 **I GOT YOUR LOVE**—Stratavarius—Roulette (12-inch)

PITTSBURGH

- This Week
- 1 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/BEING WITH YOU**—Tavares—Capitol (LP)
 - 2 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 3 **LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
 - 4 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 5 **RUBBERBAND MAN**—Spinners—Atlantic (LP)
 - 6 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 7 **DAZZ**—Brick—Bang
 - 8 **CHERCHEZ LA FEMME/SOUR & SWEET**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 **DAYLIGHT**—Vicki Sue Robinson—RCA (LP)
 - 10 **MY LOVE IS FREE**—Double Exposure—Salsoul (LP)
 - 11 **PLAY THAT FUNKY MUSIC/I FEEL SANCTIFIED**—Wild Cherry—Sweet City
 - 12 **YOU GOT THE POWER**—Su Kramer—London
 - 13 **I'VE GOT TO DANCE TO KEEP FROM CRYING**—Destinations—Master Five
 - 14 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 15 **ONE FOR THE MONEY**—Whispers—Soul Train

SAN FRANCISCO

- This Week
- 1 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
 - 2 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 3 **CHERCHEZ LA FEMME/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 4 **DOWN TO LOVE TOWN**—Originals—Motown
 - 5 **IT'S IMPORTANT TO ME**—Denise Williams—Columbia (LP)
 - 6 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 7 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 8 **LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
 - 9 **RUBBERBAND MAN**—Spinners—Atlantic (LP)
 - 10 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 11 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 12 **DAYLIGHT**—Vicki Sue Robinson—RCA
 - 13 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 14 **YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (LP)
 - 15 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)

SEATTLE

- This Week
- 1 **PLAY THAT FUNKY MUSIC**—Wild Cherry—Sweet City
 - 2 **BEST DISCO IN TOWN**—Ritchie Family—Marlin (LP)
 - 3 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 4 **GETAWAY**—Earth, Wind & Fire—Columbia (12-inch)
 - 5 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (LP)
 - 6 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 7 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Philadelphia International
 - 8 **YOUNG HEARTS RUN FREE/RUN TO ME**—Candi Staton—Warner Bros. (LP)
 - 9 **KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT**—Gorgio—Oasis (LP)
 - 10 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN**—Gloria Gaynor—Polydor (LP)
 - 11 **TEN PERCENT**—Double Exposure—Salsoul (12-inch)
 - 12 **SOUR & SWEET**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 **LOWDOWN**—Boz Scaggs—Columbia (LP)
 - 14 **LIVE & LEARN**—Ace Spectrum—Atlantic (12-inch)
 - 15 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)

MONTREAL

- This Week
- 1 **BEST DISCO IN TOWN**—Ritchie Family—London
 - 2 **I'M CRYING**—Mike Harper—RCA
 - 3 **LOVE BUG**—Bumblebee Unlimited—Trans Canada (12-inch)
 - 4 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—RCA (LP)
 - 5 **MAKES YOU BLIND**—Glitter Band—Capitol
 - 6 **DISCO BUMP**—R.B. & Company—CBS
 - 7 **BON, BON—DISCO BEAT**—J.D.V. & Friends—London
 - 8 **SUNSHINE LOVE**—Metal Weeds—RCA (12-inch)
 - 9 **DON'T STOP THE MUSIC**—Bay City Rollers—Capitol
 - 10 **A CHACUN SON ENFANCE**—Recreation—CBS (instrumental)
 - 11 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 12 **DISCO DUCK**—Rick Dees & His Cast of Idiots—Polydor
 - 13 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
 - 14 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—CBS
 - 15 **TAKE A LITTLE**—Liquid Pleasure—RCA (disco edit)

MIAMI

- This Week
- 1 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 3 **BEST DISCO IN TOWN**—Ritchie Family—Marlin (LP)
 - 4 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 5 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 6 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 7 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia
 - 8 **CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph McDonald—Marlin (LP)
 - 9 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 10 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 11 **I GOT YOUR LOVE**—Stratavarius—Roulette (12-inch)
 - 12 **LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
 - 13 **LIKE HER**—Gentlemen & Their Lady—Roulette (12-inch)
 - 14 **DISCO MAGIC**—T Connection—Media
 - 15 **SUN, SUN, SUN**—Jikki—Pyramid (12-inch)

NEW YORK

- This Week
- 1 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 **CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph McDonald—Marlin (LP)
 - 3 **MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY**—Carol Douglas—Midland International (LP)
 - 4 **YOU'RE MY PEACE OF MIND/LIFE GOES ON**—Faith, Hope & Charity—RCA (LP)
 - 5 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
 - 6 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
 - 8 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 9 **LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
 - 10 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 11 **FULL TIME THING**—Whirlwind—Roulette (12-inch)
 - 12 **DOWN TO LOVE TOWN**—Originals—Motown
 - 13 **OH L'AMOUR**—Gorgio—Oasis (LP)
 - 14 **LOVE BUG**—Bumblebee Unlimited—Red Greg (12-inch)
 - 15 **MAKES YOU BLIND**—Glitter Band—Bell (import)

PHILADELPHIA

- This Week
- 1 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 3 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 4 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia
 - 5 **PLAY THAT FUNKY MUSIC**—Wild Cherry—Sweet City
 - 6 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 7 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 8 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 9 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 10 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 **LET'S GET IT TOGETHER**—El Coco (12-inch)
 - 12 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 13 **CALYPSO BREAKDOWN**—Ralph McDonald—Marlin
 - 14 **IF YOU CAN'T BEAT 'EM, JOIN 'EM**—Mark Radice—United Artists
 - 15 **FULL TIME THING**—Whirlwind—Roulette (12-inch)

PHOENIX

- This Week
- 1 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 3 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 4 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 5 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 6 **PLAY THAT FUNKY MUSIC**—Wild Cherry—Sweet City
 - 7 **DOWN TO LOVE TOWN**—Originals—Motown
 - 8 **STAND UP & SHOUT/PARTY HARDY**—Gary Toms Empire—P.I.P. (12-inch)
 - 9 **CAR WASH**—Rose Royce—MCA (LP)
 - 10 **MESSAGE IN OUR MUSIC**—O'Jays—Philadelphia International (12-inch)
 - 11 **SMOKE YOUR TROUBLES AWAY**—Glass Family—Earhole (disco edit)
 - 12 **GETAWAY**—Earth, Wind & Fire—Columbia (12-inch)
 - 13 **BEING WITH YOU/HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (LP)
 - 14 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 15 **PEOPLE POWER**—Billy Paul—Philadelphia International

DENVER

- This Week
- 1 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 2 **PLAY THAT FUNKY MUSIC**—Wild Cherry—Sweet City
 - 3 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 5 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 6 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Philadelphia International
 - 7 **YOUNG HEARTS RUN FREE/RUN TO ME**—Candi Staton—Warner Bros. (LP)
 - 8 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 9 **GETAWAY**—Earth, Wind & Fire—Columbia (12-inch)
 - 10 **DANCING FEET**—Houston Person—Mercury
 - 11 **(Keep On) DOIN' IT**—Herbie Hancock—Columbia (LP)
 - 12 **NIGHT FEVER**—Fatback Band—Spring
 - 13 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 15 **LOWDOWN**—Boz Scaggs—Columbia (LP)

DETROIT

- This Week
- 1 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 2 **RUBBERBAND MAN**—Spinners—Atlantic (LP)
 - 3 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 4 **LOWDOWN**—Boz Scaggs—Columbia (LP)
 - 5 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 6 **DANCE**—Paul Jabara—A&M
 - 7 **PLAY THAT FUNKY MUSIC**—Wild Cherry—Sweet City
 - 8 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 10 **LIKE HER**—Gentlemen & Their Lady—Roulette (12-inch)
 - 11 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (LP)
 - 12 **KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT**—Gorgio—Oasis (LP)
 - 13 **DOWN TO LOVE TOWN**—Originals—Motown
 - 14 **COME ON & RIDE**—Enchantment—Desert Moon
 - 15 **GET UP OFFA THAT THING**—James Brown—Polydor

HOUSTON

- This Week
- 1 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 3 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 4 **RUN TO ME/YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros. (LP)
 - 5 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 6 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 7 **DOWN TO LOVE TOWN**—Originals—Motown
 - 8 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 9 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 10 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
 - 11 **CHERCHEZ LA FEMME/SOUR & SWEET**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 12 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 13 **SUN, SUN, SUN**—Jikki—Pyramid (12-inch)
 - 14 **DO THE WALK**—Heart & Soul—P.I.P. (12-inch)
 - 15 **MAKES YOU BLIND**—Glitter Band—Bell (import)

LOS ANGELES

- This Week
- 1 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 2 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
 - 3 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 **DOWN TO LOVE TOWN**—Originals—Motown
 - 5 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 6 **CALYPSO BREAKDOWN**—Ralph McDonald—Marlin (LP)
 - 7 **CAR WASH**—Rose Royce—MCA (LP)
 - 8 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 9 **NIGHT PEOPLE/LIVES DIVIDED BY JIVE**—Fantastic Four—Westbound (LP)
 - 10 **MUSIC, MUSIC, MUSIC**—California—Warner/Curb
 - 11 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 12 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 13 **FULL TIME THING**—Whirlwind—Roulette (12-inch)
 - 14 **YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (LP)
 - 15 **PETER GUNN**—Deodata—MCA (LP)

ATLANTA

- This Week
- 1 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 2 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 3 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 4 **TAKE A LITTLE**—Liquid Pleasure—Midland International
 - 5 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Philadelphia International
 - 6 **GETAWAY**—Earth, Wind & Fire—Columbia (12-inch)
 - 7 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 8 **DAZZ**—Brick—Bang
 - 9 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 10 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
 - 11 **PICNIC IN THE PARK**—MFSB—Philadelphia International (LP)
 - 12 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 13 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 14 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 15 **YOU GOT THE POWER**—Camouflage—Roulette (12-inch)

BALT./WASH., D.C.

- This Week
- 1 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 3 **DOWN TO LOVE TOWN**—Originals—Motown (LP)
 - 4 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
 - 5 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 6 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
 - 7 **LIKE HER**—Gentlemen & Their Lady—Roulette (12-inch)
 - 8 **FULL TIME THING**—Whirlwind—Roulette (12-inch)
 - 9 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International
 - 10 **CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph McDonald—Marlin (LP)
 - 11 **YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (LP)
 - 12 **MAKES YOU BLIND**—Glitter Band—Bell (import)
 - 13 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 14 **DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 15 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)

BOSTON

- This Week
- 1 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 **I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
 - 3 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
 - 4 **YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
 - 5 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 6 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 7 **DOWN TO LOVE TOWN**—Originals—Motown
 - 8 **DON'T STOP THE MUSIC**—Bay City Rollers—Arista
 - 9 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
 - 10 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
 - 11 **TEN PERCENT**—Double Exposure—Salsoul (12-inch)
 - 12 **DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 13 **DAYLIGHT**—Vicki Sue Robinson—RCA (12-inch)
 - 14 **YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (LP)
 - 15 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)

CHICAGO

- This Week
- 1 **YOU + ME = LOVE**—Undisputed Truth—Whitfield (12-inch)
 - 2 **YOU SHOULD BE DANCING**—Bee Gees—RSO
 - 3 **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 **BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
 - 6 **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 7 **LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
 - 8 **FULL TIME THING**—Whirlwind—Roulette (12-inch)
 - 9 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (LP all cuts)
 - 10 **FULL SPEED AHEAD**—Tata Vega—Motown (12-inch)
 - 11 **NICE & NAASTY**—Salsoul Orchestra—Salsoul (12-inch)
 - 12 **(Shake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
 - 13 **TEN PERCENT**—Double Exposure—Salsoul (12-inch)
 - 14 **DISCO MAGIC**—T Connection—Media
 - 15 **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)

OCTOBER 2, 1976, BILLBOARD

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

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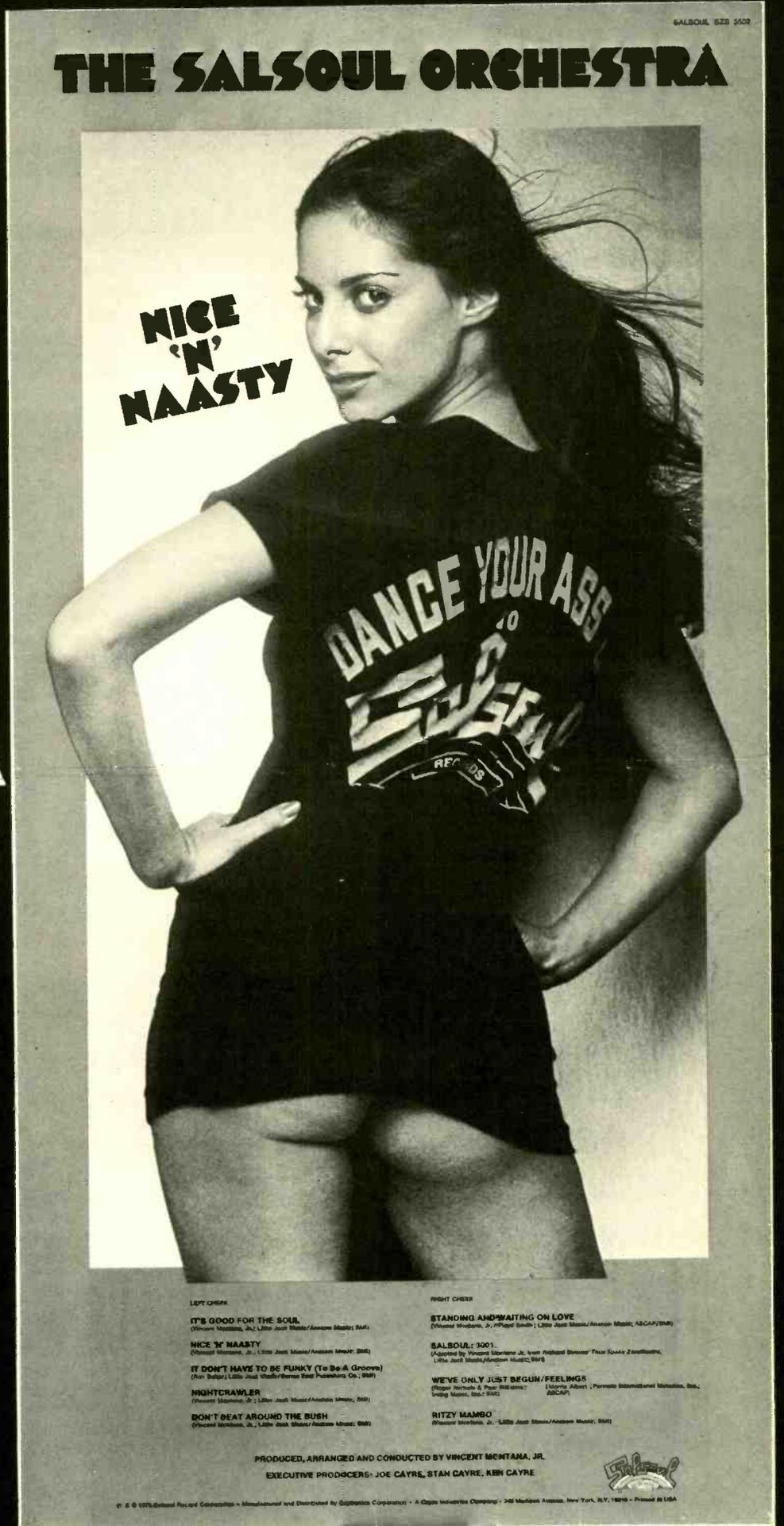
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(Ron Butler; Little Jack Music/Anson Music; BM)

NIGHTCRAWLER

(Vincent Montana, Jr., Little Jack Music/Anson Music; BM)

DON'T BEAT AROUND THE BUSH

(Vincent Montana, Jr., Little Jack Music/Anson Music; BM)

RIGHT CHERRY

STANDING AND WAITING ON LOVE

(Vincent Montana, Jr., Papp Smith; Little Jack Music/Anson Music; ASCAP/BMI)

SALSOUL: 3001

(Adapted by Vincent Montana, Jr. from Richard Shuler's "Four Squares Zoroastrian";
Little Jack Music/Anson Music; BM)

WE'VE ONLY JUST BEGUN/FEELINGS

(Roger Nichols & Paul Williams; Morris Albert; Parovoz International Music, Inc.;
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EXECUTIVE PRODUCERS: JOE CAYRE, STAN CAYRE, KEN CAYRE



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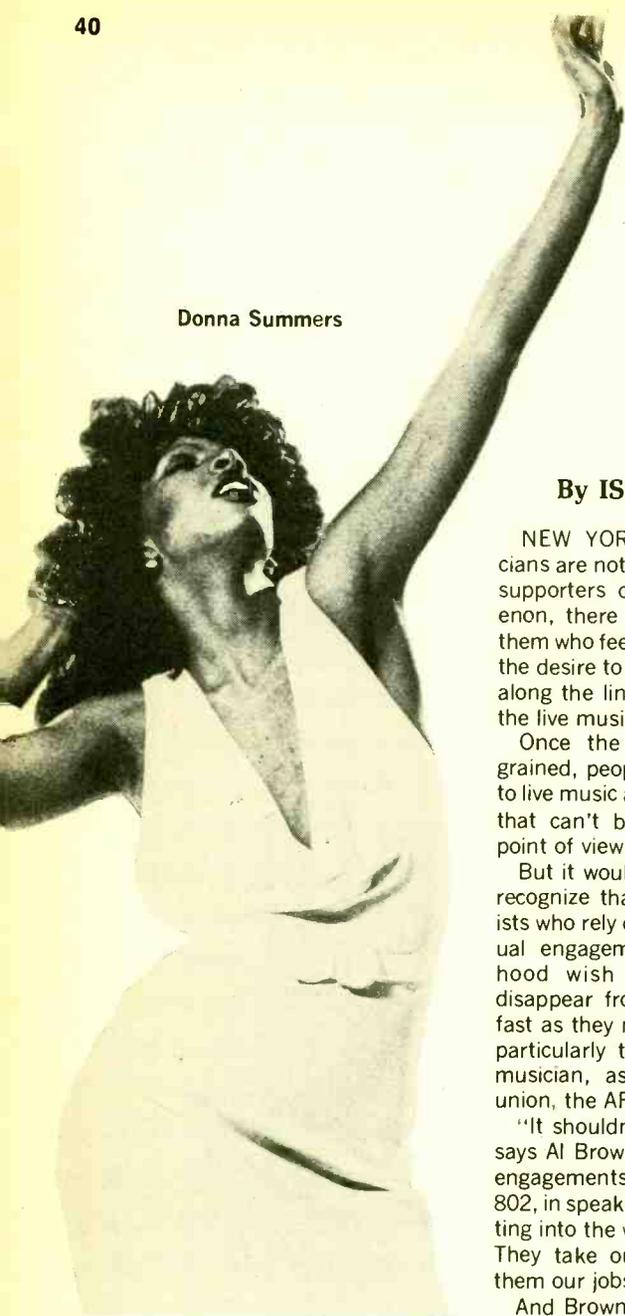
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Musicians Impatient As Live Music Develops

David Bowie

Donna Summers



By IS HOROWITZ

NEW YORK—If working musicians are not the most enthusiastic supporters of the disco phenomenon, there are yet some among them who feel that it has stimulated the desire to dance, and somewhere along the line that will pay off for the live musician.

Once the habit is firmly engrained, people will want to dance to live music as well as records, and that can't be all bad from their point of view.

But it would be foolhardy not to recognize that most instrumentalists who rely on club dates and casual engagements for their livelihood wish that discos would disappear from the scene just as fast as they multiplied. And this is particularly true of the organized musician, as represented by his union, the AFM.

"It shouldn't happen to a dog," says Al Brown, in charge of single engagements for New York's Local 802, in speaking of discos. "It's cutting into the work of our members. They take our records, and with them our jobs."

And Brown seems almost as ex-

cercised at the frenetic excitement generated on the disco floor. His local headquarters is in the same building as Roseland Dance City, where live bands still perform for dancing. "There, you can still see couples in tender embrace, whispering of love in each others' ears. You can't even be heard if you shout in a disco," he says.

Local 802 executive Buddy Kane, whose area of responsibility is Long Island, where large numbers of discos have been spawned in the last couple of years, is somewhat less rigid in his outlook.

For one thing, he is convinced that the creation of new dances in the disco, such as the hustle, has led to revived interest in dancing generally and has worked to provide some more dates for live musicians. This has offset somewhat the loss in jobs to discos. However, his estimate is that, overall, jobs have been lost.

From his vantage point, Kane considers discos that mix live with recorded music as the lesser evil. "Still, I'd prefer that these clubs would alternate two live bands," he says.

What raises his blood pressure a visible notch, however, is the inroads disco operations are beginning to make in that most sacred of all single-engagement areas, weddings and bar mitzvahs. It's the mo-

bile disco he's worried about, and they are starting to play such dates. One deejay and box of records will replace five musicians, he mourns.

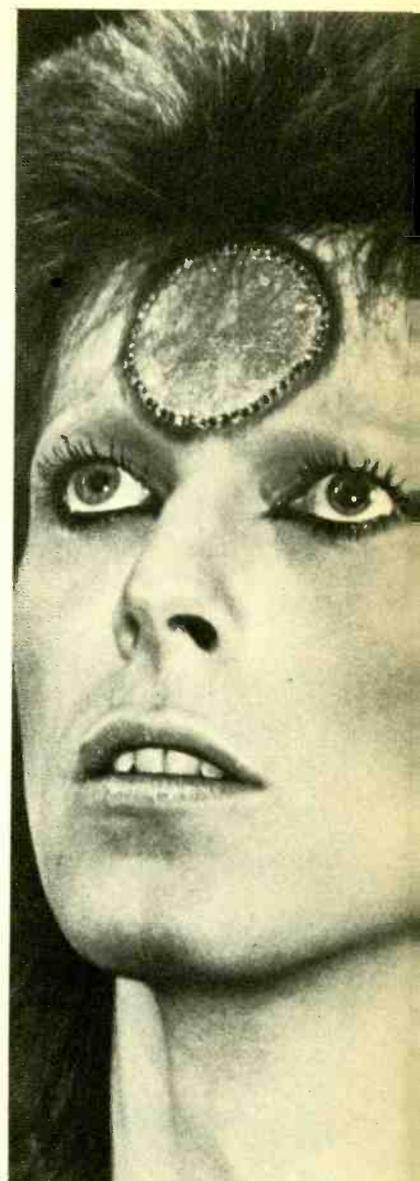
Kane is seeking to protect a job universe that totals some 50,000 single engagements a year, each employing an average of five musicians, in Nassau and Suffolk, the two Long Island counties that are his concern.

The attitude of the musicians' union to discos parallels the traditional view it has long held toward any technological development that appears to threaten jobs. The AFM fought its battle with record companies in the 1940s, twice striking the industry, and later came to an accommodation with manufacturers that saw record industry royalties funneled into a trust fund and a special payments fund.

These funds now provide millions of dollars a year to help finance live concerts and to supplement the earnings of sidemen playing record dates.

The AFM has still not yet given up its fight for a record performance royalty, and even though such a provision has been excised from the copyright revision bill now nearing congressional passage, the long-term hope is that such a formula will eventually be adopted.

Paradoxically, in the historical
(Continued on page 49)



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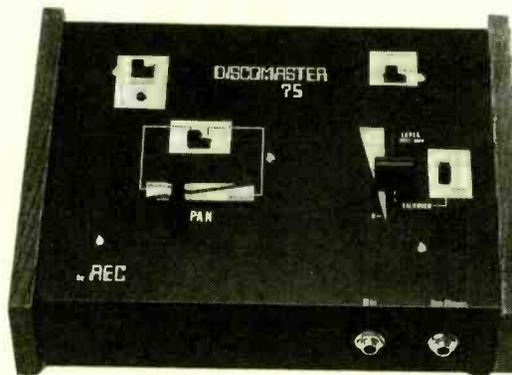


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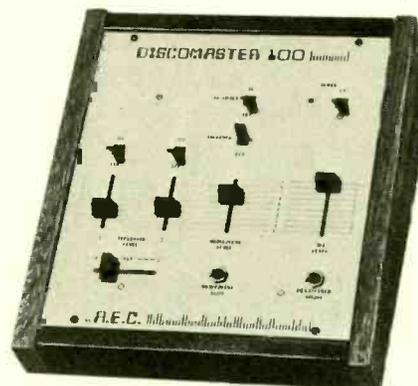
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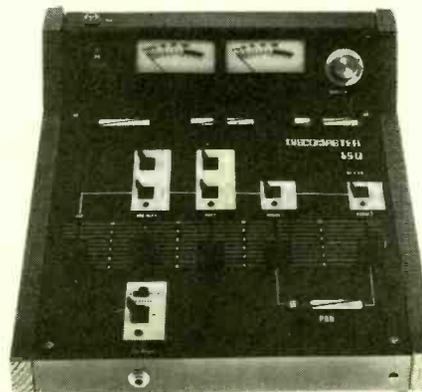
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Say Hello to Ronnie D.J. at the Americana (that's Ron Baron, who always has his lights on!)

Burgeoning Hardware Field Attains Maturity

By STEPHAN TRAIMAN

NEW YORK—"New sight and sound technology for the discos of tomorrow" is a big mouthful—but the phrase alone tells a lot about the maturity of the evolving audio and video components available to the disco industry.

From the simplest colored spotlights to the most advanced lasers, from the low-cost portable disco sound system to the custom thousand-watt plus tri-amped audio setups, from the single video projector and wall screen to the multi-source ceiling-mounted video system—virtually every type and price imaginable is now represented by dozens of old-line and new firms.

It is a mix—of the old—traditional hi fi or theatrical-oriented sound and light firms that have developed components tailored for disco needs—and the new, the growing number of custom audio and video companies that either stepped in at the start of the new boom, anticipating the vacuum for high-power-capacity equipment, or keep climbing on the bandwagon.

The really new element is projec-

tion television—the large-screen technology that is just moving into the homes from such firms as Advent, Muntz and others, and rapidly expanding to a number of discos that can "afford the freight." The big need here has been, and still is, an adequate supply of programming to feed the large-screen projectors on a regular basis.

The Billboard Disco Forum II hardware panel is another symbol of the industry's emerging maturity. In contrast to the Disco I session in January which had a number of manufacturers extolling the virtues of their own equipment—justifiably so, given their role in the industry, this week's speakers will look to the future—never mentioning their respective firms' names or products.

• Vince Finnegan, national sales manager, Meteor Light & Sound, will cover custom mixers and consoles.

• James Fox, vice president and product manager, professional products and pickups, Stanton Magnetics, will look at cartridge evolution.

• Mike Klasco, president, Ceranium Laboratories Inc. (GLI), will focus on speakers.

• Ralph Martin, vice president

and sales manager, Video Disco of Mid-America, will examine large-screen projection systems.

• William McDaid, president, BSR Consumer Products Group, will put his emphasis on turntable development.

• Jim Parks, national sales manager, Technics by Panasonic, will concentrate on power amps, pre-amps, equalizers and other hi-fi-tailored components.

• Jack Ransom, general manager, Capitol Stage Lighting, will cover the evolution of theatrical into disco lighting, including controversial laser usage.

• Graham Smith, vice president and sales manager, Digital Lighting, will explain the lighting sources that attract the designer/decorator.

A question and answer session with the audience will follow concise five-minute presentations from each speaker, with other company representatives in the sound, light and video areas also available to field any specific queries on equipment.

Of the more than 60 individual firms represented on the exhibit floor at more than 80 display booths, nearly two thirds are offering some type of "hardware" with a growing number of "working arrangements" among various firms to come up with total packages.

The newest such triumvirate involves Disco Scene, Projectivision and Intervention Distributors of the U.S. The latter is the American marketing arm of London-based Intervention Ltd., a supplier of top-name entertainment on videotape on a monthly program basis.

Disco Scene is a custom equipment packager based in Richmond, Va., with a number of major installations to its credit, including the current setups of the expanding Marriott Hotel chain of clubs. Projectivision is a New York-based distributor of the Advent VideoBeam tv projection system, and was involved earlier this year with a pilot program involving videotapes of sets at the Bottom Line, major Manhattan pop-rock showcase.

Billboard's Disco II is going far beyond the Summer CES which had a goodly number of disco displays spread throughout the giant McCormick Place Hall. Among CES exhibitors showing at Disco II are Meteor Light & Sound, Cerwin-Vega, Dynaco, Crown International, Audio Electronic Components, Stanton Magnetics, Technics by Panasonic and GLI.

A list of some other CES exhibitors with disco involvement is a further example of how the interest has spread, with equipment offerings from such firms as Monogram Professional Audio (U.K.), New York Sound, Showco of Dallas, Three J Enterprises, Data Display Systems division of Decora International, Audio Dynamics Corp., Yamaha International, Omex Products Ltd. (U.K.), Maytronics, Lenco (Uher of America), Peacetime Communications and Altec Sound Products Division, among others.

Large-screen projection tv was very big at CES, with Advent showing its new home-model Video-



Elton John

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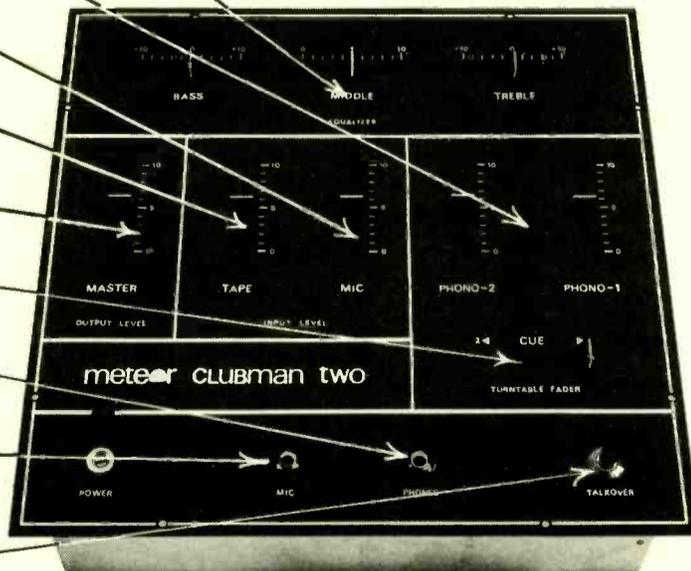
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Beam, and new entries from World Wide Entertainment (Stereo-Vision, Mega-Vision), P.M. Systems Corp. (Cinema IV), Brown's Music Store (Video-Master), Global Video Industries and Video-1.

Repeating just two weeks later at the National Assn. of Music Merchants (NAMM) were Meteor Light & Sound and Audio Electronics Components, joined by several new faces, including European firms that are showing a growing interest in the U.S. disco market.

From the U.K. were Sound Advice Installations Ltd. (SAI), and Soudout Laboratories Ltd., with Germany represented by Dynacord and its Philadelphia distributor, plus Disco Entertainment Ltd. for the U.S., among others.

The accent will be on sound at Disco II, with new equipment from such traditional hi fi firms as Cer-

(Continued on page 54)

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Disco Groups Watching Rip-Off Operators

NEW YORK—Legitimate discotheque consultants and package suppliers, concerned over the growing incursion of "fly-by-night" operators into their business, are urging the International Discotheque Assn. (IDA) to help police the industry.

The Washington, D.C.-based IDA, was originally created as an organization to assist club operators and deejays, but according to Michael O'Harro, the IDA's president, consultants and package suppliers feel the organization is ideally suited as a watchdog for the entire industry. Says O'Harro, "Because of the large number of ripoffs that are muscling their way into the industry, legitimate people are growing increasingly fearful that if the industry does not police itself, an outside government agency will eventually step in to regulate the business. This should not have to be the case when we can do the job ourselves."

Spurred by the urgency of the problem, O'Harro has already taken steps to retain a professional management firm to run the IDA. He is also moving to get key persons from all facets of the industry to sit on the organization's board of directors, and help establish guidelines for coping with the problem.

Says O'Harro, "legitimate design consultants and package suppliers can be of invaluable help to this fledgling industry, and we have no intention of seeing them forced out of the business by unscrupulous elements."

Graham Smith of the recently formed GSA Co., is among those lobbying for the formation of a

regulatory agency. He stresses that consultants and package suppliers are needed in an industry where there is still a lot of ignorance and misinformation. "But," he says, "the influx of fly-by-nighters is

doing more harm than good, and are setting back all the efforts of the legitimate companies."

While waiting for the formation of a regulatory agency, Smith feels some advice to prospective custom-

ers could help them steer clear of the "get-rich-quick operators with little interest in or concern for the long-term growth of the industry."

Smith advises knowledgeable club operators to avoid buying di-

endorsers the need for tighter regulations. He too urges club operators to ask a lot of questions before settling for a consultant or supplier.

Ransom's suggestions include written estimates, certified information on the legitimacy of the organization with which the operator is working, a guarantee of the completion date for the project; and in case of delays, assurance that the supplier is in a position to airship equipment.

Ransom continues, "It is also advisable that club operators know in advance whether his supplier has an open account, or whether he is required to pay in advance for supplies. This information can generally tell a club owner whether the firm is established, or a johnny-come-lately.

"The club owner should also have an electrical contractor talk to the supplier to see whether he knows his business, and in the case of sound, a good audio equipment salesman, or a radio station technician would know enough to tell whether the supplier is genuine or just bluffing.

"The customer is also entitled to know about the financial strength of his supply company, and in the absence of this information, the backing of a larger, more-established company, could act as proof that the supplier would not disappear into the night with the customer's money."

Ransom adds, "Policing is fine, and is needed, but it is even more important to have educated and alert consumers, for in most cases of ripoffs, the fly-by-nighters are long gone by the time the law gets to the scene."

Design Circuits is a consulting firm that has worked on many of the larger, more established discotheques both in this country and abroad. It's president, Bob Lobi, is also concerned about the influx of shysters into the industry, and urges the formation of a regulatory agency.

Lobi reveals that the fly-by-nighters not only rip off customers by supplying them with inferior equipment, and shoddy workmanship, but charges that they are also plagiarists, that steal the ideas of legitimate designers and recreate them in other clubs.

Lobi who is also against policing by government agencies, urges club owners to educate themselves, and begin by dealing only with well-established organizations with impeccable credentials.

He says, "A really good consultant must have a complete understanding of sound and lighting equipment, as well as the ambience of the room that the club operator is trying to create."

Lobi discloses that evidence of supplier ripoff is often documented in clubs where the sound may be good but the lighting falls short, and vice versa, and in instances where clubs are fortunate to get both, but ambience is lacking. "You seldom find all three elements working in harmony in those clubs created by inexperienced package suppliers," he says.

Lobi theorizes that many of the fly-by-nighters in the disco business come from industries peripherally related to disco. "They see the business booming, and are after a fast buck. That they leave a trail of discontent and ill-will behind is of little concern to them," he says.



KC & the Sunshine Band.

rect from manufacturers. "They have a product to push, and their advice is generally self-serving," he says. Smith feels that too many unsuspecting club operators are being led "down the primrose path" by the allegedly self-serving suppliers, and urges that they steer clear of retail outfits.

He also advises that when seeking a consultant or package supplier, club managers or owners should not be afraid to ask a lot of questions. "Ask intelligent questions. Investigate the reputation of the manufacturer supplying lighting and equipment, ask to see specification sheets, get written price estimates, ask for references, check out some of the places on which the supplier claims to have worked. Talk to the owners of those clubs and see whether they are satisfied with the job. Ask about service. This is very important. The last thing that is needed is a supplier who installs the equipment then disappears, leaving the club owner to manage for himself if there are breakdowns."

Smith, whose company has worked on the Playboy Club, N.Y., Snobbs in Miami, Casino Disco in Tulsa, Limelight Disco in Montreal, and a score of other places, is confident that a legitimate and experienced consultant can eliminate a bagful of headaches for the unsuspecting club operator.

He says, "There are problems of getting liquor licenses, and certificates of occupancy for buildings, and the consultant should be capable of handling these for the club operator. If he is established, then he will be around when equipment needs servicing, and act as an overall troubleshooter long after the club has been completed. He more than earns his fee," Smith assures.

Jack Ransom of Capitol Stage Lighting which also supplies consultation services to the disco industry

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Odds Higher On Club Profit Breakthrough



Scott Tuckman at Sun Devil in Phoenix.

NEW YORK—The potential for turning over either a short or long-term profit from a disco is as strong now as when the dance craze was reborn some four years ago. Only the odds of success today are a bit steeper than faced by those who hopped aboard the bandwagon in its early stages.

Very simply, the level of competition and the pitfalls of doing business in most major markets has kept pace with the highstepping fortunes of the disco phenomenon.

The stakes are high. Turn the opening key to a dance club and it's sure to cost anywhere from \$25,000 to \$100,000. It can even climb to the \$250,000 mark.

Whatever the amount of investment, the wrong moves can produce a long and hard fall.

The pressures and decisions when debuting a club, and even afterwards when its in full swing, are numerous.

- What about rent or real estate investment?
- How much should be spent on a sound and lighting system?
- Should the operation be public or open to members only?
- What type of clientele is desired?
- What is the best way to meet competition already in the market as well as that which will follow?

- What are the best ways of promoting the operation?

- Should food, fruit juices, wine or liquor be served?

- Should an admission price be used?

There's no way of getting around it. Discos mean "in" today, but doing business, whether it's running a nightclub, singles bar or dance spot, means balancing costs with revenue.

Most club owners and managers say that the first concern should be the amount spent on rent each month. Make sure that bottomline receipt projections more than cover rent and basic overhead costs like salaries and utility charges, they say.

Don't open your club unless there's enough capital to maintain operations for at least the first three to six months when profits are unlikely.

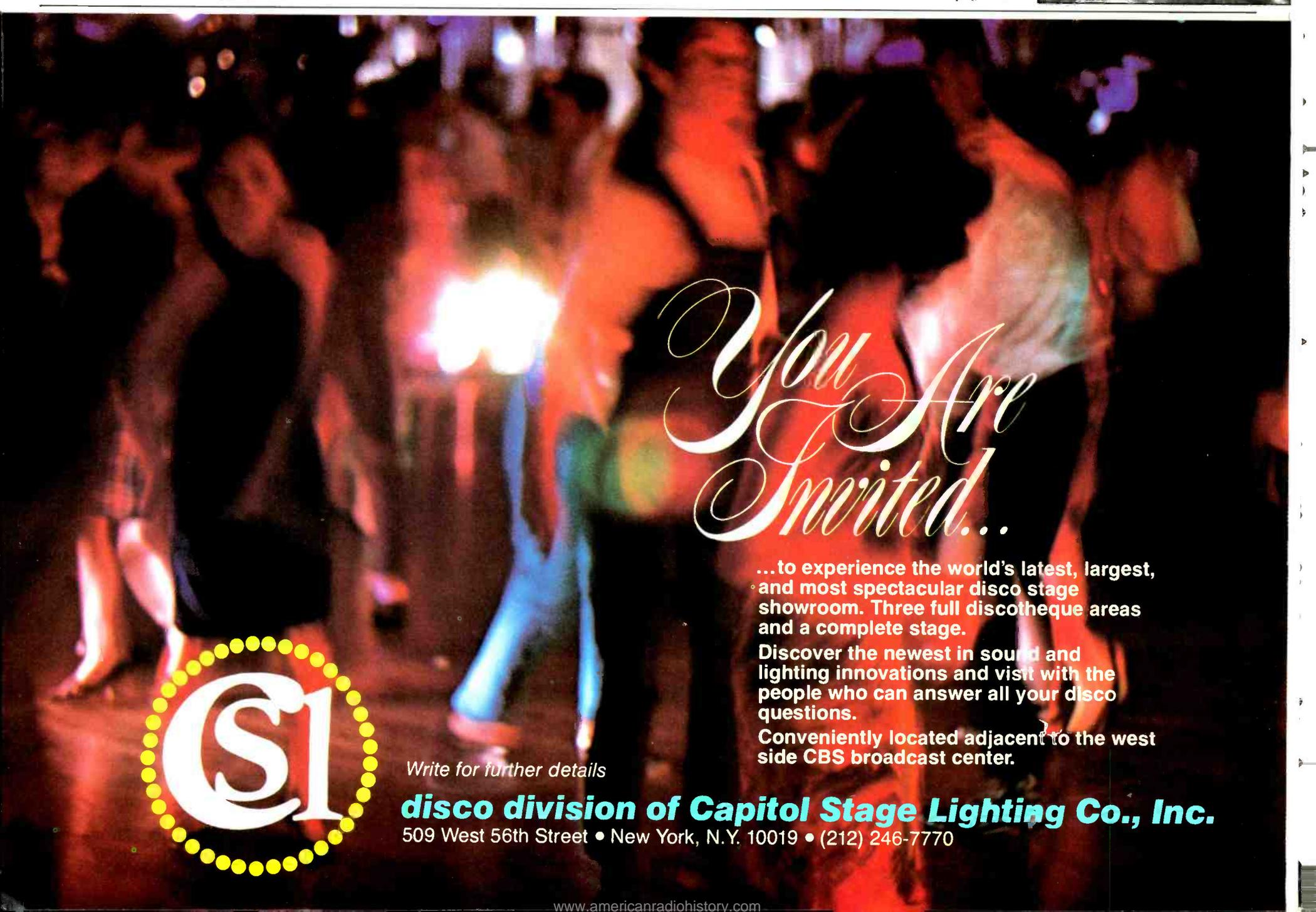
In New York, the drift lately has been to either open super discos capable of handling 2,000-4,000 persons a night or go the route of opening an intimate (very expensive) membership club for well-to-do patrons.

The latter has occurred mostly in midtown where rents are extremely high, but where easy access for the wealthy is assured.

The grand ballroom approach has been strong in downtown areas (Greenwich Village, So-Ho District) where warehouse and/or loft space

(Continued on page 50)

Joe Palminteri at New York's Sound Machine.



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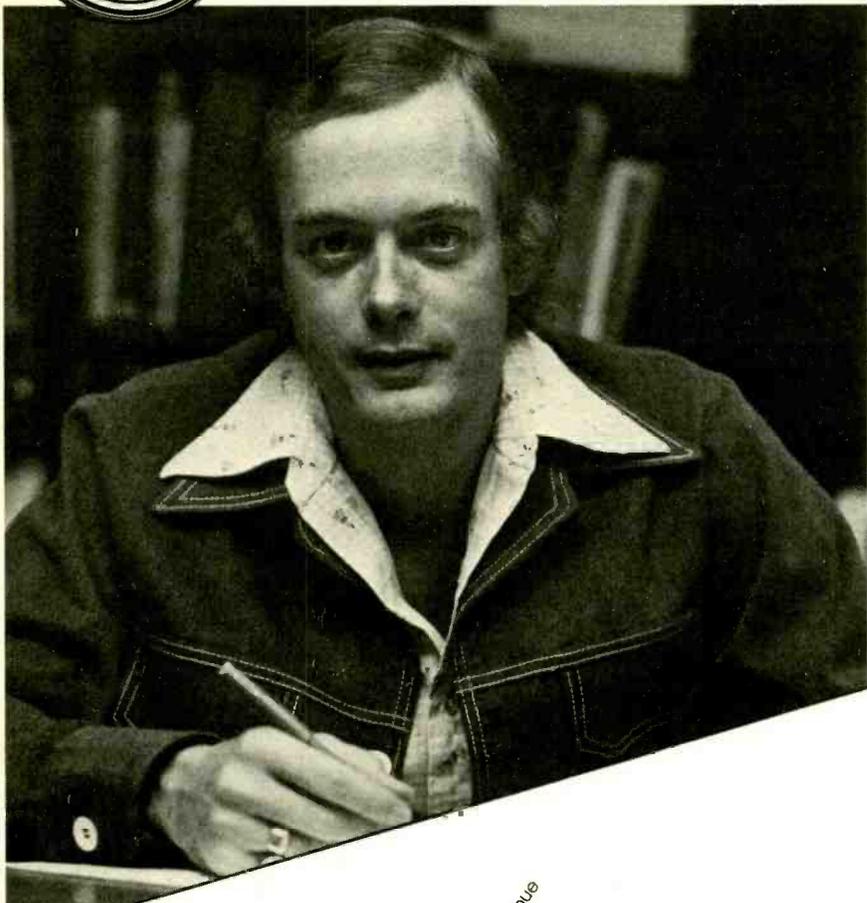
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Randy Vaughan,
President, Disco Scene

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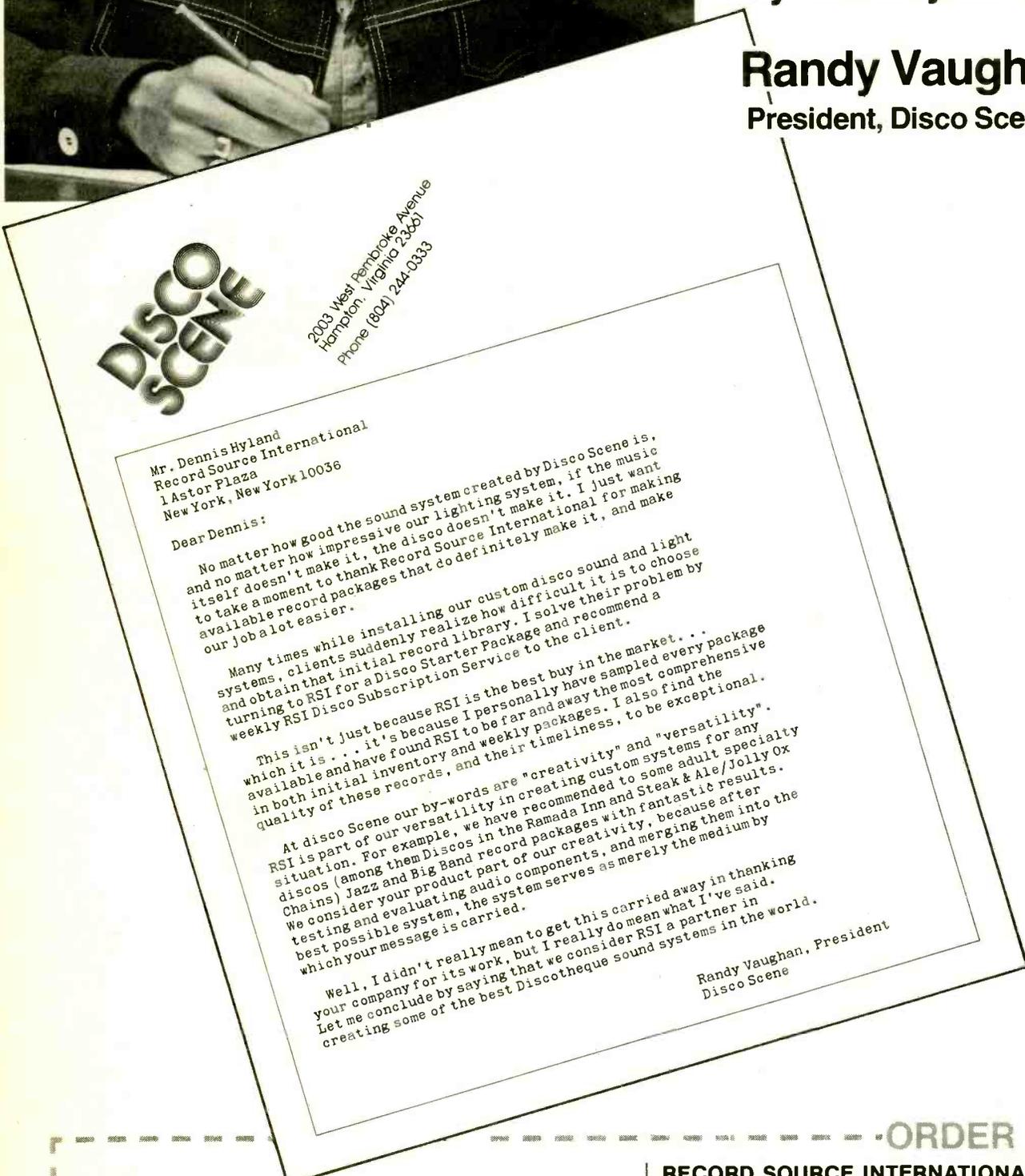
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Well, I didn't really mean to get this carried away in thanking your company for its work, but I really do mean what I've said. Let me conclude by saying that we consider RSI a partner in creating some of the best Discotheque sound systems in the world.

Randy Vaughan, President
Disco Scene

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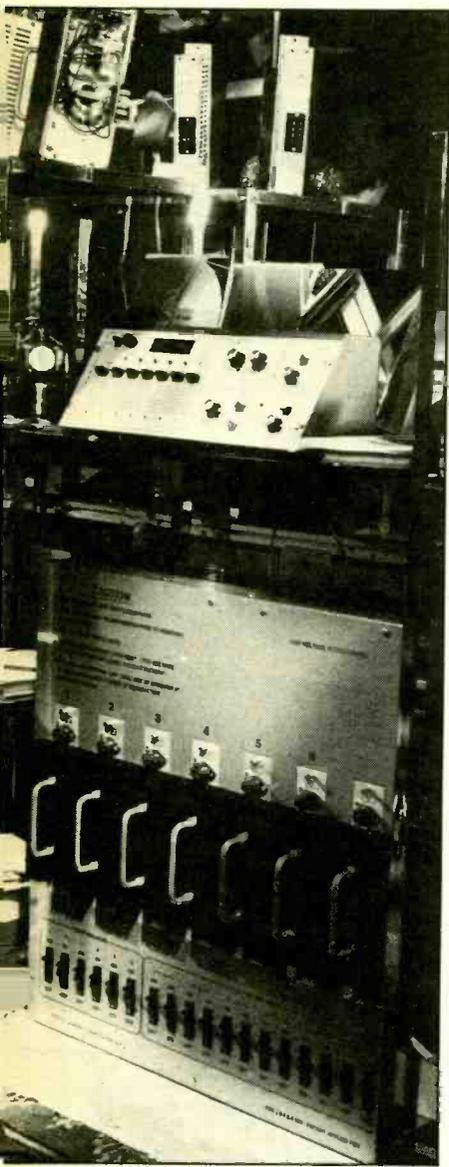
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Mobile Discos: From Nursing Homes To Country Clubs

Deejay Jeff Rodney.

By ALAN PENCHANSKY

CHICAGO—In country clubs, restaurants, banquet halls, churches, nursing homes, high schools and colleges from Miami to Seattle, mobile discotheque is happening.

The simple truth is that disco on wheels has taken the place of live entertainment at most of these engagements, just as clubs are replacing live acts with disco.

Though crucial, cost is only one factor in the trend. Mobile disco operators say their services are cheaper, but also more flexible, more danceable and more entertaining than live performances.

"The bands have done it to themselves," argues Earl Matzkin, an importer of portable disco systems and formerly a supplier of musical instruments, who views the disco phenomenon partly as a reaction to the rebellious music of the sixties.

"The bands had the idea they were going to get up there and do their thing," Matzkin explains. "Well, they can do their thing but people are not going to pay for it. People want entertainment, and music they can dance to. Bands must be entertainers just like anyone else."

Matzkin's Disco Entertainment Ltd., of Des Plaines, Ill., markets three British-made SAI complete portable discos: Maverick, \$595; SP, \$895; Stereo, \$1,195.

The units, built with the same rugged construction widely used throughout Europe, where mobile

disco traditionally has been strong, Matzkin says.

With 60% of his sales of the European model through music stores, Matzkin notes that bands themselves are getting into the disco act, sometimes alternating sets with disco music, or simply filling in with disco while the band is on break.

Sales are booming, particularly in the South, Matzkin says, where disco is a relatively new phenomenon. The Northeast is "quite saturated," with "a lot of equipment laying around," he notes.

Matzkin was sold out in mid-September; he says he regularly sells out and has urged the manufacturer to up production.

Portable disco is spreading in the Midwest, too. In Minneapolis, six portables are operating where a year ago there were none, reports Bill Alan of Apollo Disco, one of the Twin City mobiles.

Alan, 21, and Bill Tasker, 23, play high schools, colleges, roller rinks, bars, nightclubs, country clubs and record company parties, touring with a light/sound system they value at \$20,000.

When Apollo entertained at a nursing home, Alan brought his parents' Longines Symphonette albums, but the residents would have none of Dorsey, Dean Martin or Sinatra. "They wanted Earth, Wind & Fire and Van McCoy," Alan recalls.

The young spinner confirms that

(Continued on page 52)



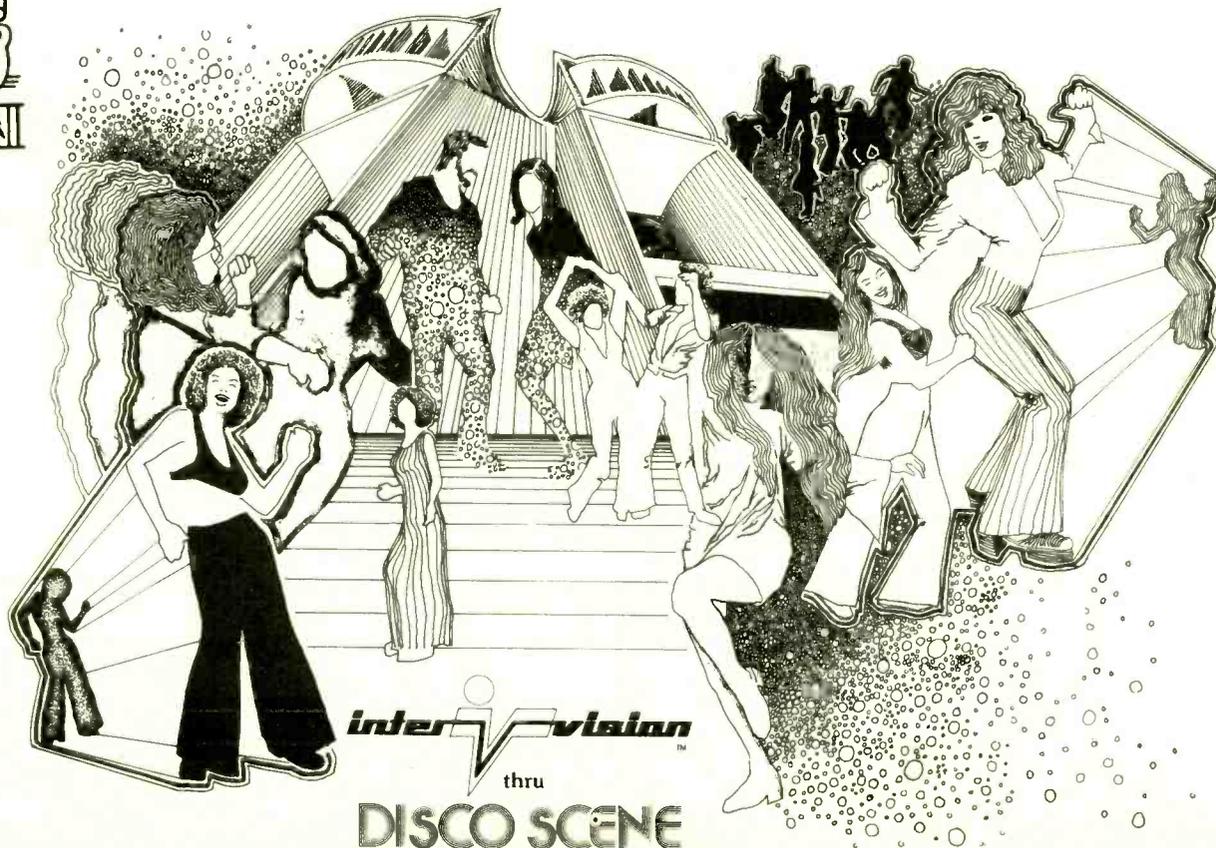
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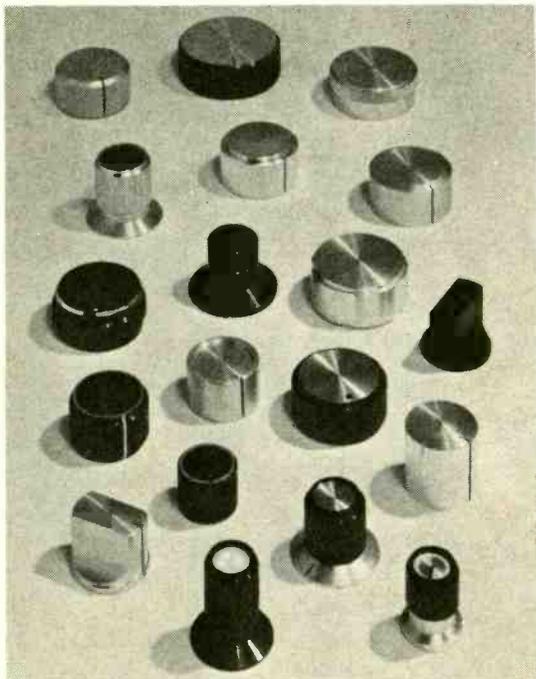
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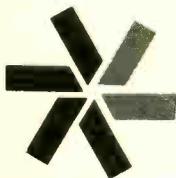
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Live Music Develops

• Continued from page 40

context, they are joined in this push for a record performance royalty with record manufacturers.

If the disco movement continues and sustains its growth, organized musicians are certain to seek some way of participating directly in its revenue producing potential.

If musicians rue the disco trend, club operators see in it a solution to problems with live talent they would just as soon do without.

They know the quality of performance they are presenting, and say they no longer have to worry if the band they hire for dancing would show on time, play well, or indulge their own musical biases rather than cater to patron wishes.

They also consider disco music a new and different form of entertainment from that live musicians can provide. The latter can't furnish the kind of non-stop music that turns patrons on, they maintain.

The economic factor also cannot be denied. Once the original installation investment is made, operation of disco is more economical than for a location limited to live music. On this level, the disco represents a technological advance, and like others in the past will find and hold its place in the economy despite the short-term hurt it may do live players.

Some observers point to another effect on live music exerted by discos. It's either beneficial or deleterious depending on where one sits.

This is the reduced demand for bands of little competence, "junk" groups that play small spots and are easily replaced by records. Their passing may be little mourned, unless one is a member of a group just starting and is no longer able to find a place to perfect his craft on the musical firing line.

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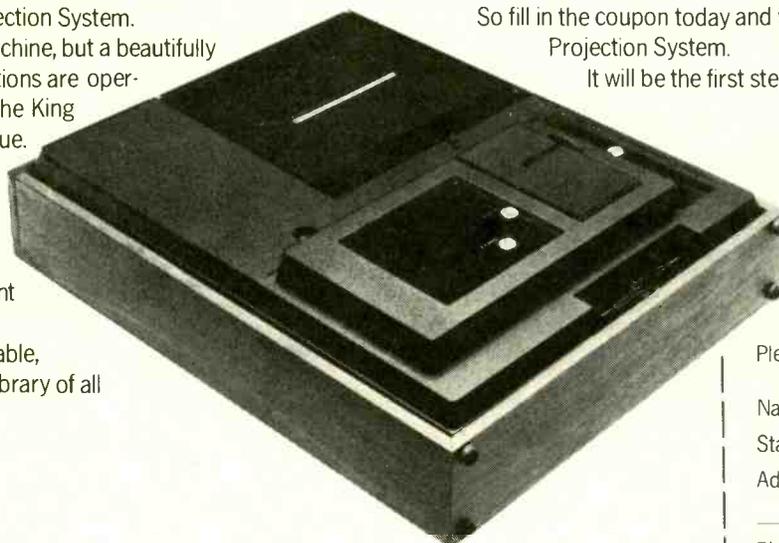
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The Jumping Campus Instant Disco

By JIM FISHEL

NEW YORK—Discos are nothing new to the collegiate area, since most rathskellers have been operating in this setting for many years. Still, the disco scene does have a strong impact on campuses, where students are constantly looking for a recreational release.

Perhaps the most popular disco setting on campus is the above-mentioned campus pub or club that transforms into a discotheque on weekends via a portable set-up. In most instances, the campus has its own equipment but in some cases a mobile jock is brought in.

The mobile jock is a kingpin at the fraternity and sorority parties, according to several collegiate observers.

"Ever since disco began to rev up, the party scene on campus has changed from live bands to discos, since most people like to hear specific records that they know," says one of these people.

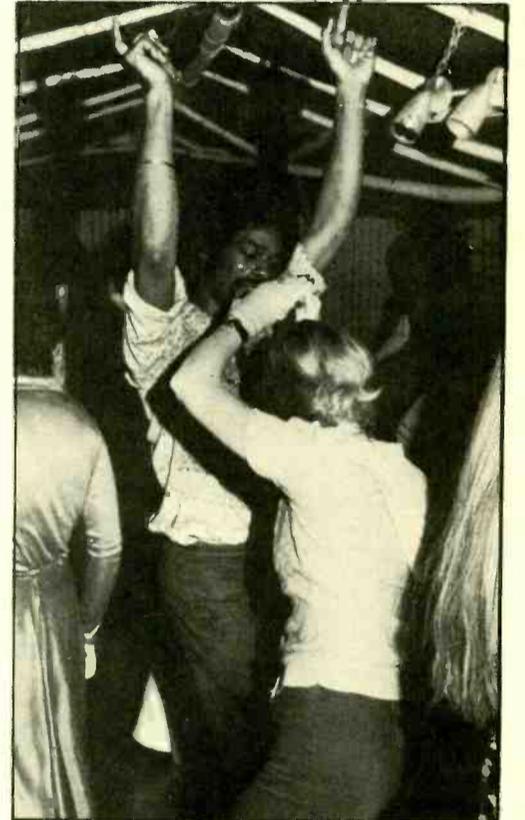
Among the more successful of the mobile operations is a Boston-based firm, Jack Flash Enterprises. This company transforms a college gym or fieldhouse into a "living-breathing" disco with the aid of special sets, lights and a mammoth sound system.

Instead of playing only the traditional disco records, owner Jack Hackett plays everything from a Beatles hour to hard rock—anything with a dance beat to it.

Because discos continue to thrive on the confines of campuses, there is a decline of live talent.

Most schools don't have the budgets to bring the continual top name acts to the campus, so they depend on operations like Jack Flash to provide them with entertainment.

But, for the most part, schools are looking to discos as a change of pace more than anything else.



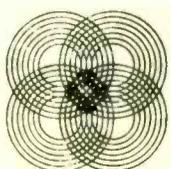
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Odds Higher On Club Profit Breakthrough

• Continued from page 46

can be had at a price in line with sought after profit margins.

Interestingly, the mid-range clubs (price and size), many of which a year or two ago made up the hub of disco action in New York and surrounding areas, have turned to side attractions (wet T-shirt dances, strippers, topless, etc.) in an effort to maintain business. In general it's been a losing proposition.

On the other hand, both "exclusive" dance spots and the larger clubs have been raking it in. Consider that annual membership dues to several of the "in" intimate discos exceed \$300, while even the ballroom operations garner yearly dues from patrons from anywhere from \$20 to \$50. Practically all the clubs in both categories have healthy cover charges (\$6 to \$15) or minimums.

On the question of sound and lighting, a consensus is that big bucks aren't always necessary, but are sometimes unavoidable in the case of a large size operation.

"Start off with what you can afford and, at the same time, try to maintain quality," offers one owner. "As business picks up, sound systems and lighting effects can always be enhanced, especially when the initial system, no matter what the size, is professional," he adds.

Practically all stress the need for comparison shopping and profes-

sional consultation when buying hardware equipment.

Competition in the field grows each week and many owners stress that the idea is not to try to overspend competitors when it comes to hardware systems or decor, but rather to develop a concept for the club which will give it an identity of its own. Again, moneys spent should be budgeted accordingly.

The best promotion for most clubs it seems is word of mouth. Provide the best in music, service and ambience and the return is most always there. A number of discos frown on radio or print advertising anyway, believing that it can attract the wrong crowd and, at the same time, break down the uniqueness the place has that draws a regular dance audience.

One of the best methods of promotion owners have found is guest artist nights (many in the middle of the week when business can be soft) coordinated through label promotion departments. Another suggestion frequently given, and one which keeps the owner's promotional expenditures down, is trying to arrange a live (or taped) remote by a local radio station into the disco dance sound.

Overall, the formula comes down to business, pure and simple. On the surface, the flair and color has to be there to attract the crowds, but scratch it away and you'll find the same rules governing any bar or restaurant operation.

Disco Sourcebook

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Retailers Must Hustle Disco Product

By JOHN SIPPEL



"Coco" Fred Coe.

There's disco retail business. But you must be prepared to work for it. That's the consensus of store and chain operators who have built consistent disco-dancer clientele.

It means hours of footwork and bird-dogging discos as they evolve in a community, and maintaining a close personal watch on a consistent basis. Jim Bonk, store operations manager for the burgeoning over-70-store Camelot chain, says the Paul David-operated national chain has been on the disco case for a year. And it's paid off.

At last year's national meeting at the North Canton, Ohio, headquarters, disco was something Joe Bressi, chief buyer, and Lou Garrett, his aide, spearheaded. Patti Tidwell, singles buyer, also works closely with them in seeing that both 45s and the 12-inch 45 LPs are in the stores in advance. Bonk, and those like him, who have harvested a profit crop from inventorying and spotlighting a disco section, feel the key is premeditating what the dancer will want. Retailers describe the disco music buyer as analogous to the headshop customer.

He or she is hip to new releases. An established act like Donna Summer or Johnny Taylor produces a new single or LP and you better place an advance order. Those in-

terviewed admit the track record on disco stars is better than the norm in contemporary music.

Then a manager or store owner must visit several clubs regularly. It's there where the early reaction is almost immediately manifest. Andy Anderson, long-time bastion of strong singles sales, caters to mobile DJs and disco managers and DJs. "Between 30 and 50 of them buy regularly at the store. We buy new releases immediately. Not all of our professional customers are big-time disco operators. Many are musicians with good stereo rigs who are parttime disco personalities. We've got good isolation on 45 singles and 12-inch 45s, and nearby, we've put the albums."

Jean Murata, his singles buyer, feels the 12-inch disco single isn't making it with her customers. She feels they don't get enough for their money. As an example, she points up "Ten Percent" by Double Exposure, where the 45 single had a seven-minute cut, while the 12-inch cut was only 2 minutes longer and cost three times as much. She feels they'll buy an LP.

Bonk says Camelot stores have put disco releases near soul and jazz product. He feels the strong interrelationship of the three kinds of repertoire creates natural buy mix. Arresting three-color signs, made in-house, must direct the disco buyer to the section, Bonk says.

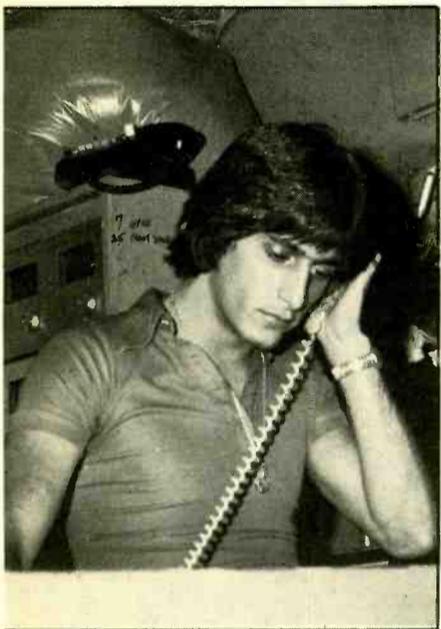
Al Geigel, Montgomery Ward's

veteran recorded music topper, says his over-500 record/tape departments will soon try some disco sections. He's been watching the trend. He feels now's the time to swing his multimillion-dollar entity to grab some of this business. Geigel analyzes the disco buyer as kind of a community leader in music in his area. His research indicates to him that the disco buyers have many followers, who will recommend to friends that they buy at a properly stocked department. Anderson agrees.



Debbie Backus at New York Experience.

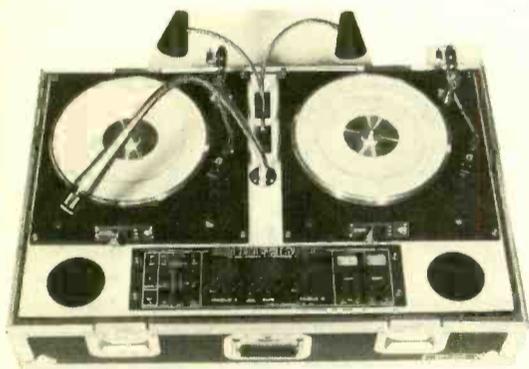
Richie Kaczor at Zeigfelds Washington.



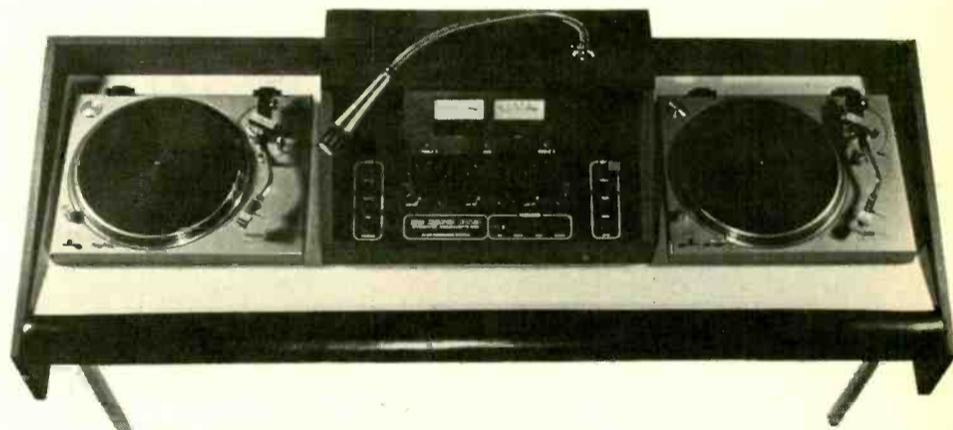
Mike Capello at Le Jordia in New York.



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From Nursing Homes To Country Clubs

• Continued from page 48

mobile disco programming is broader based than stationary play. Alan carries 600 discs ranging from big band to country. "You face a different audience every night, not just a disco crowd," he notes.

Apollo charges a flat \$200 per date, for which Alan includes giveaways: albums, T-shirts, movie and concert tickets and free dinners.

"Low overhead, good reproduction and the sounds people want to hear," is why Alan believes disco is superseding live entertainment.

George Kubin of Octave Entertainment Co., St. Louis, Mich., provides essentially the same explanation: "We're replacing a lot of live acts because we're offering music people like to dance to. We play music they can dance to every song and our volume levels are comparable to that of most local bands."

Kubin and two partners tour their light-sound package within a 60-mile radius of St. Louis, in Central Michigan, charging \$125 for two hours and \$25 each additional hour. Shows over 50 miles from the city are subject to a 10-cent-per-

mile travel charge, assessed one way.

The 19-year-old college student, who devotes half his time to the business, says he "would like to take the whole state on."

Octave Entertainment does not specialize in disco music. "Our programs are mostly progressive rock, but we play everything," Kubin says.

Kubin indicates that the biggest problem he faces is equipment costs, between \$4,000 and \$5,000 for each light/sound system. The firm presently is building its second.

Set up also can be problematic, Kubin observes, but notes, it's a "fairly easy business to run, if you know what you're doing."

Since owner Lee Windmiller also is a supplier of disco sound componentry. Chicago's Sound Around portable disco has a multiplicity of systems to choose from.

"If we have to go out to the grand ballroom of a hotel we can come in with great big speakers," Windmiller explains. "If we are going to do a smaller place we come with a smaller pair of speakers."

Sound Around has been operating for two years, but has become "much more popular in the past year," Windmiller notes.

"A lot of the jobs that we're doing now are really not for the disco crowd," observes the Ph.D. physicist turned disco installer. "It's for people who've heard about disco and are having parties, and think a disco party would be real neat to have. We treat it a little more subtly in the light show, but the big thing is how you treat it as far as the music is concerned."

Windmiller says his portable offers a full selection of music, including "cha chas, merengues and jittersbugs." And polkas were on the bill last year when Sound Around entertained at a bowling league banquet.

"Portable disco does not necessarily have to mean disco music, and it also doesn't have to mean ear-shattering volume levels," Windmiller observes.

In Windmiller's opinion, discos, portable or stationary, should be willing to play "anything danceable."

Sound Around does no advertising, Windmiller says, depending only on word of mouth and personal contacts. They do use mailings.

The portable, that includes a light show, has charged as much as \$700 for an evening and as little as \$125, Windmiller says. Most of the bookings are private parties.

Avron Fagel, part owner and spinner for Chicago's Disco-Trek portable, says weddings, bar mitzvahs

and country club affairs account for most of his work. Fagel, who spins at Chicago's Faces disco, averages two outside gigs a week, he says.

Fagel believes live entertainment increasingly will be supplanted by mobile disco, as people are "educated" about it. "They need to understand that they control the sound, that there are no artists egos to deal with. They get all the artists and a better quality of sound."

"Quite a few times I've played along with live music," Fagel says. "Everytime I've blown the band away."

With its audio Disco-Trek employs four channels of lighting effects and fog and bubble machines on request. Like other mobiles, Fagel works with dancers, who, for an additional sum, provide instruction and entertainment. The basic charge is \$400 per night.

Like the others surveyed, Fagel says lighting set up is the most difficult of the mobile's tasks.

Fagel similarly relies primarily on word of mouth for business, the mode of advertising that seems to characterize the mobile disco scene.

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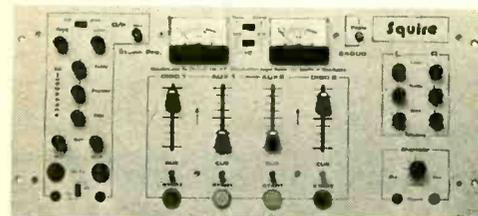
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Jumbo Size Singles Spark Controversy

• Continued from page 35

with key discos over a week and know by the next Monday morning if the record has any merit."

Gregory claims disco singles break weeks and months ahead of those being played on key Top 40 stations. "People are hearing them faster and they also die out faster."

The disco singles are mixed from a 2-track tape and Gregory says he can tell after three minutes of observing people dancing or not dancing to a tune in a club whether it has any merit.

He proudly says that his last distributor holdout, Associated in Phoenix, ordered 120 pieces of a Salsoul Orchestra single and 650 copies of its LP. "Now he's promoting this product in his market and he doesn't have any r&b radio."

Roulette Records has been selling 12-inch 45s for 2½ months and usually pairs two acts on a single. Says Ira Leslie, national promotion and sales manager: "It's like two hits for the price of one."

Two singles have gone beyond the 30,000 unit sales mark, Leslie claims: D.C. LaRue's "Cathedral" backed with Pat Lundy's "Day By Day/My Sweet Lord" and Jakki's "Sun, Sun, Sun" backed with Phil Medley's "Snap It." These two singles are on Pyramid, owned by Dennis Ganim.

Disco 12-inchers on Roulette have been by Strativarious' "I Got Your Love" backed with Poison's "Do You Want To Dance"; Ecstasy, Passion & Pain's "Touch And Go" backed with Whirlwind's "Between Dusk And Dawn."

Leslie says the company has adopted a rule that there must be two strong disco oriented tunes before it releases one 12-incher. "We were holding off on Ecstasy, Passion & Pain's single which we had last January until we had a second side."

The times range from six to nine minutes of specially prepared material, either done originally during the recording session or remixed later.

Disco spinners haven't always received a two-sided 12-incher, but Roulette's been receiving requests for this service. So the label is now starting to service disk jockeys with the commercial two-sided disk, meaning the spinner winds up with two copies of the tune: the single sided promotional version plus the two-sided commercial version.

Leslie says he services around 5,000 spinners nationally and that includes record pools and clubs. And the tunes breakout in the strangest places. "I've got a record happening in New York that isn't happening in Miami" and vice versa he says. Miami, Boston, Cleveland are good markets; Chicago is excellent; Los Angeles, San Francisco and Denver are good markets. Baltimore/Washington is fair. That's how Leslie rates cities outside New York, the kingpin disco town.

He says he's had a problem making distributors in Dallas, Houston and New Orleans "believe in the product. Clubs are playing it, but the distributors don't want to order. They claim there's confusion in the warehouse with people not knowing how to classify the single.

"So we made up a rubber stamp which clearly says it's a 12-inch single. Some distributors said they didn't know if they could return them all. Well our distributors get a 100% return privilege. Whatever negative they give me," asserts Leslie, "I'm giving them back a positive."

Leslie says some dealers weren't stocking the 12-inchers in separate areas, but he's starting to see more

and more dealers setting up separate bins. "We had divider cards prepared. We're giving the dealer all the tools he needs. The 12-inch single is here to stay."

Leslie sees the life span of the disco single as between 12-15 weeks in retail shops. That's the same span for club exposure, he says.

Leslie feels two weeks is the correct amount of time needed in order to get an accurate reaction to a 12-incher's sales potential. "People will dance to any record," he believes. "That doesn't prove I've got a hit."

The executive points to the "tea dance hours" which have been successful at many discos on Fire Island, off Long Island, as being a new exposure outlet. The "tea dance hour" is usually between 4 p.m. and 7 p.m. where clubs play disco music and the audience during these hours is a "classier, older crowd" which produces a good test market. "It's one of the nicest things that's happened."

Amherst Records of Buffalo, N.Y., owned by Transcontinent Sales, has been issuing 12-inchers for four months. Dave Colson, sales vice president, says the company got into the field because of "demand." Some manufacturers don't seem to think there's a market for it retail-wise, but we feel there is."

Amherst makes 1,000 copies of a 33½ 12-incher which goes to record pools which then tell the label how many copies are additionally needed to cover discos in their regions.

The retail copies go out at 45 r.p.m. This double duplication involves an extra manufacturing cost, Colson admits, but "it appears that's what's needed."

By the end of this year, the label expects to have released 10 disco singles. "To date everything we've done for clubs has been 33½. But some clubs are asking for 45s, so we'll service them that way."

Colson says that sometimes it is necessary to get a "hotter mix" for the disco single than was originally recorded. "You need more bass and a hotter mix because when you fill the speakers with sound, it motivates people to dance."

Some of Amherst's commercial disks have only been one sided; others have had two songs. Releases through Amherst: on Soul International—the Whole Darn Family's "Ain't Nothin' But Somethin' To Do" backed with "Seven Minutes Of Funk"; on Gold Plate—Chicago Gangsters' "Gangster Love" backed with "Feel Like Makin' Love"; on Amherst—Santiago's "Nice And Slow"; Black Ice's "It's Hard For Me To Go" backed with "I Feel The Weight (Over Losing You)"; and Chubby Checker's "The Rub" backed with "Move It."

There have been two 12-inchers released only for promotional purposes: Final Approach's "We Like To Boogie" backed with "Quietasa" and Laurie Marshall's "We Will Make Love (All Day N' All Night)."

Colson says this is a market not yet tapped. He says there's been no problem with retailers. "They're starved for it. We're into a lot of markets because as Transcontinent Sales we've been selling disco product."

Colson says some distributors have been befuddled by trying to classify the product. "I can't make them buy but I can try and show them this is another way to sell music."

Atlantic uses its 12-inch 33 promotionals for club, in-store and radio play, albeit limited in this area. "We haven't marketed it yet for the

public," explains David Glew, senior vice president for marketing. "We're waiting and trying to see if it's an asset. It seems to be just a New York retail valued item."

Glew says the label looks for input from the field and for consensus from disco and radio people as to what would be the proper track to dub over into the 12-inch form. In most cases the releases are one tune, with a few two-sided exceptions.

Atlantic's first promo 12-inch 33 came out in July of 1975 recalls Larry Yasgar, single sales manager. It was "Mello Blow" by Barrabas. And it's been followed by "Water

Bed" by Herbie Mann; "Hooked For Life" by the Trammmps; "Keep Holding On" by Ace Spectrum; "Magic Of The Blue" and "We're On The Right Track" by Blue Magic; "Baby Face" by Wing And A Prayer Five And Drum Corps; "Where All The Happy People Go" by the Trammmps; "Love Or Leave" by the Spinners; "Lady Bump" by Penny McLean; "Strangers In The Night" by Bette Midler; "Wild Cherry" by Gene Page; "Huddle" by the LTG Exchange; "Hot Stuff" backed with "Crazy Mama" by the Rolling Stones. This single was done in black and blue vinyl. Why two songs? "Because the Rolling Stones wanted it," answers Yasgar simply and directly.

And finally there were "Lipstick"

by Michel Polnareff; "Good For The Soul" by Luther; "Desperately" backed with Broadway Star" by Barrabas; and "Happy Man" backed by "Give A Broken Heart A Break" by Impact. The Spinners "Rubber Band Man" is due Oct. 9.

Yasgar says Atlantic went from 45 to 33½ to attain better sound, the reason all labels using the slower speed admonish. Atlantic presses around 3,500 copies for national distribution.

Although the 12-inchers carry a \$2.98 suggested list, most dealers cut the price (what else do they know?) to \$2, \$2.25, \$2.50. Distributor costs run in the \$1.25 to \$1.28 range which take in free goods, and can top at \$1.50-\$1.54.

(Continued on page 54)

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Burgeoning Hardware Field Attains Maturity

• Continued from page 42

win-Vega, A-1800M power amp, DM-1 mixer, DB-10 bass excavator; Crown International; Dynaco, Mark IV power amp (kit or assembled); Stanton Magnetics, 680EL disco cartridge shown in prototype form at Disco I, and Technics by Panasonic.

"Mushrooming" is the only word to use for the custom sound company roster at Disco II, with new equipment offerings to be shown by such firms as American World-wide Sound, Audio Electronic Com-

ponents, Audio Technical Systems, Audio Transport Systems, Sam Ash (Soundout, Acoustic), Disco Scene, Disco Sound Associates, GLI, Marlboro Sound Works division of Music Instrument Corp. of America, Meteor Light & Sound, Musonics, Nimrod Disco, Power Audio, Rosco Labs, Rosner Custom Sound, Sonic Systems and Sounds Unlimited, with both permanent and portable components.

The lighting displays on view at Disco II will encompass the full range of decorative, sequential and environmental effects, with a growing number of units tied to music, and the disco floors themselves.

Included are both manufacturers and designers, such as Capitol Stato Lighting, Design Circuit (complete service) Digital Lighting, Electronic Designers, Focus Lighting, Laser Physics, Litelab, Lights Fantastic, LTD (Lights Times Dimensions), Packaged Lighting, Roctronics (floors), Smithall Electronics (floors), Times Square Theatrical and Varaxon (floors).

Video offerings, both hardware and software, are anticipated from such firms as Disco Scene, Intervention Distributors of the U.S., Projection, Sapon Engineering and Video Vision, among others. There is keen interest in just what program availabilities will be shown, given the less than overwhelming evidence of such software in the industry to date.

Actually, Disco II's major contribution to the industry—in addition to providing a meeting place for exchange of ideas and experiences between all diverse elements—will be to help strip away the "hype" from the concrete accomplishments in equipment and services.

The ripoffs are becoming all too common in the still-mushrooming video boom. All too many firms looking for the fast buck have moved in on legitimate operations—and many already have disappeared. Disco II should help establish the credibility of those companies that are in business to stay—and serve the industry by fully backing all products and services.

Jumbo Size

• Continued from page 53

One label which has had great success with disco material, Midland International, hopes to have its first 33 $\frac{1}{3}$ 12-incher out around Oct. 10. It should be Silver Convention's next single. Reno says he'd like the 12-incher to go out along with the regulation 7-inch 45 "because I think that's the right way to do it."

Reno feels 33 is the right speed for consumers since it allows them to interstack with albums on their home equipment. "It'd be more intelligent to go 33 for consumers," Reno emphasizes.

Reno, a bit frustrated at the delays at RCA which distributes his product, says the 12-incher is a terrific idea. "Where do you go with singles now? It's a new dimension for a single. It's the only direct, new innovative product to spin off the discos."

The 12-incher fills a void, Reno believes, in the "new dance era" as he is wont to call the disco craze.

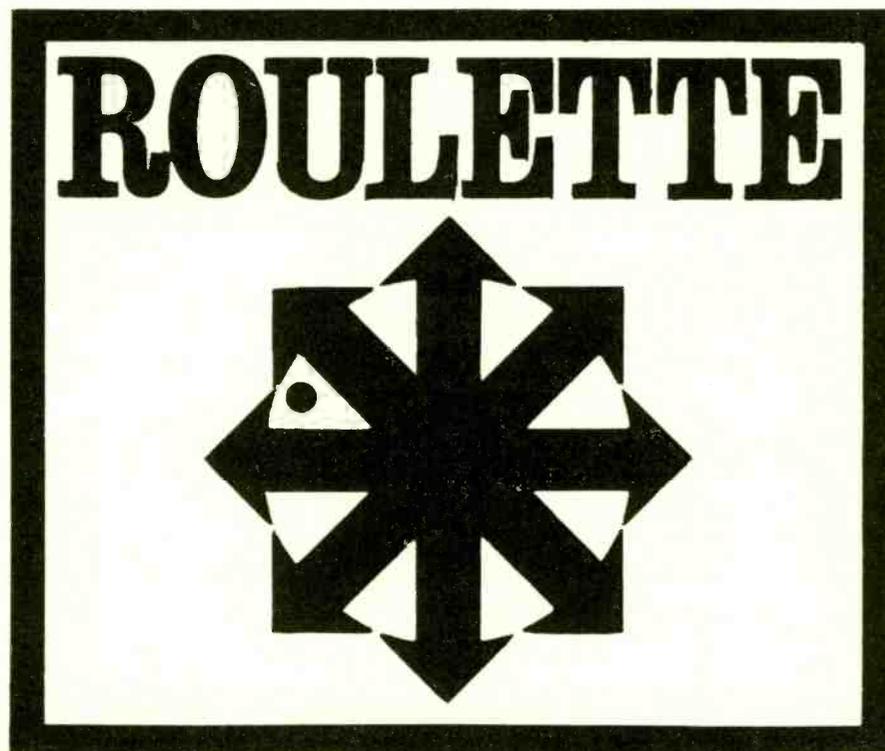
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Discos

British Expert Sees 'Shakeout'

• Continued from page 32

first in England to popularize the use of the mobile disco.

Drawing on his 10 years experience in the European discotheque market, Squire talks at length about possible pitfalls for the U.S. industry.

He notes the trend toward super

discos like New York's Inficity and Cleveland's Last Moving Picture Co., which on any given night can cram several thousand people, and predicts that this concept can at best be successful only in carefully selected markets, where the volume can be sustained over extended periods of time.

"However," he adds, "these have been tried with little success in Europe where disco audiences are more readily attracted to intimate rooms with a personalized flavor. 'The super discos,' he says, "are invariably too impersonal, and their operators generally have to resort to gimmickry to hold their clientele."

Of lasers in discotheques, Squire says, "They have been bandied about in British discotheques, but have not caught on because of their inherent dangers and exorbitant cost."

On video discotheques: "It has been tried, but it was too expensive, and the copyright problems could not be reconciled. The few club owners who experimented with it on a rental basis, found it to be less of an audience draw than conventional lighting systems."

On package suppliers and design consultants: "They are needed, there is no doubt about that. There are few club owners in the business who have the expertise to independently select their sound and lights and interior design, and then carry out the creation of the whole idea."

However, Squire warns disco operators to be on the lookout for crooks and shysters, and suggests that owners protect themselves by checking credentials of consultants

and package suppliers before entering into any form of agreement.

On courses for disco owners and disk jockeys: "They have not been very successful in England, because most owners and deejays are too arrogant to admit that they could learn anything worthwhile from them."

Disco Mix

• Continued from page 32

is the title of the debut LP by Aquarian Dream on Buddah Records. There are several good cuts and the strongest is, "I'll Always Love You 'T." It has a good vocal harmony sound, and track with a lead synthesizer throughout. The overall sound is pop/soul and very commercial.

"East 6th Street" is a strong instrumental which also features the synthesizer and is commercial with a strong uptempo rhythm. There are some jazz overtones which makes it more exciting. "Phoenix" features lead vocalist Gloria Jones with the group backing her with some good vocal harmonies. This is also uptempo and has a good melodic hook. There are some nice horn lines, and the production is close to the Philadelphia sound. "Looking Ahead" has Latin style percussion, but the vocals and other instruments lean toward r&b. Here is a very strong production by Connors.

Buddah has also released a 12-inch disco disk on Life USA's "Foxy Trot." The sound is pop and a lot like Crown Heights Affair.

The "Dynamite Explodes" girls are back making records and their new release on Capitol in a new version of the Van McCoy/Brenda & the Tabulations classic, "A Little Bit Of Love." It is basically the same as the original version with a busier and more predominate drum sound. The girls are still belting out the vocals, and Bobby Martin has done a good arrangement and nice production.

ADVANCED VENTURES

Patrick Jenkins announces:

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Throughout 1975, as an independent promoter and as a disco-columnist for the L.A. Free Press, News-West and numerous disco circulars, Jenkins regularly serviced disco-DJs with promotional records. From February through September of 1975 his disco column was published weekly in the Free Press along with disco-record charts published in England's Blues & Soul Magazine. In that year he organized the So. Calif. Disco-DJ Association (L.A. Record Pool) while Director of Disco Promotions for Scepter Records:

In 1976—Jenkins developed the first commercial 12" disco-disk: Scepter's "Nice & Slow" (released the same week of Salsoul's "Ten Percent") with Calif. disco-jock Howard Metz receiving label-credit for the mix.

In 1976—Jenkins handled the promotional activity for:

- "BRAZIL/CARAVAN"
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- "COMON BABY DO THE LATIN HUSTLE"
(45 disco-ver.)—Fajardo (Coco)
- "I GET LIFTED"
(45 & 12")—Sweet Music (Wand)
- "LET'S GET IT TOGETHER"
(12")—El Coco (A.V.I.)
- "NICE & SLOW"
(45 & 12")—Jesse Green (Scepter)
- "SOUL MAN"
(45 & 12")—Calhoon (Warner/Scepter)
- "YANKEE DOODLE DANDY"
(45)—Clifton Ridgewood (Era)

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(12")—Le Pamplemousse (A.V.I.)
- "NEVER GONNA LET YOU GO"
(45 & 12")—Jobelle & The Orchestra de Salsa (JAN)
- "PLEASE LOVE ME AGAIN"
(45)—V.I.P. Connection (Morningstar)

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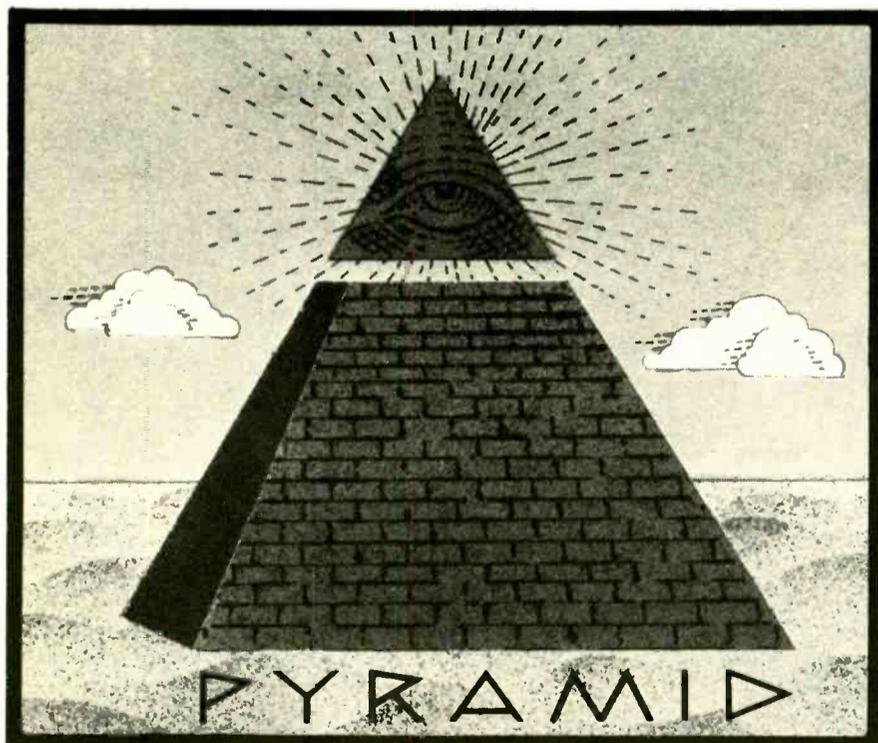
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Promotion

New Assn. Is Launched

• Continued from page 32

many fast buck firms that have come into the industry—and disappeared just as quickly.

Intervision, headed by Bill Hodges, is the U.S. distributor of video-cassette programs for Intervision Ltd. of London. Firm is offering a monthly program of 12 half-hour programs at \$720/month for a year pact, with Hodges claiming material from Gloria Gaynor, the Rolling Stones, the Beach Boys, Tavares, Kool & the Gang, Eddie Kendricks, George McCrae and others. First clients signed, he says, are Dubyl Tyme Club, Akron, Ohio, and Burgundy Woods, San Antonio.

Disco Scene, represented by Randy Vaughan, is one of the pioneer sound and light custom design packagers, and is involved in the

Marriott chain of discos, among other projects.

Projectivision, headed by Greg Leopold, is a specialist in installing video hardware systems, and was involved with a test marketing program with the Bottom Line here earlier this year that just didn't pan out for the disco market, he notes. Leopold reports three initial installations with IMI large-screen projection systems: Interns East and Cat's Meow in Milwaukee, and the Hyatt House in Albany, N.Y.

"Half-hour or hour concert tapes from The Bottom Line just weren't viable for clubs," Leopold maintains. "We took pilot tapes by Roger McGuinn and Papa John Creech around, and just couldn't get any response. For the \$10,000 per hour we budgeted on production and duplication costs, there was no way to get a decent return."



CLEVER FELLOW—The country's only known blind mobile disco disk jockey, Ted Fass, cues his elaborate sound console as he prepares for another gig. The 24-year-old musician operates a successful business along with his wife Gail who also teaches disco dance lessons.

New York Disco Forum

• Continued from page 32

Topics to be discussed are: "Disco—A Multibillion-Dollar Business Annually," "Specialization Of Advertising And Marketing Techniques For The Exposure Of Disco Product," "Professionalism In Design And Installation Of Disco Systems," "Disco DJ Pools—Organizing, Functioning, Feedback To Record Labels," "Financing, Selecting, Location, Staffing, Operating, Membership Versus Paid Attendance, Day-To-Day And Long-Range Planning," "New Sight And Sound Technology For The Disco Of Tomorrow," "The Art Of Programming," "Updating Disco Franchising/Disco Chains (Including

Restaurant And Hotel Chains)," "Establishing Inter-Disco Communications—Local, Regional, National, International," "Disco Music Evolution To Multi-Music Sounds," "Day-To-Day Operating Policy," "Promotion Of The Disco/Public Relations," "Promotion Of The Disco Artist," "The Future Of Disco" and "Hot Seat Sessions."

Lee Zhitto, Billboard's editor-in-chief/publisher, will officially welcome those attending on Wednesday and Larry Minard, reporter for Forbes magazine will offer the keynote speech.

Entertainment will be provided by the Ralph McDonalds Band, Richard Tee, Eric Gale, Anthony Jackson, Steve Gadd, Rik Marotta, Hugh MacCracken, Nick Marco, Grover Washington, Bob James, Patti Austin and others.

Also: Miami, Foxy, the Ritchie Family, George MacRae and KC & the Sunshine Band (T.K.).

Also: The Commodores (Motown), Disco Tex and the Sex-O-Lettes (Chelsea), Vicki Sue Robinson (RCA), Parliament (Casablanca), Brass Construction (U.A.), Ecstasy, Passion & Pain (Roulette), the Manhattans (Columbia), the Whispers (Soul Train), Gloria Gaynor (Polydor), and the Trammps (Atlantic).

Salsoul Records will feature the Salsoul Orchestra, Carol Williams, Double Exposure and Loleta Holloway. Jakki (Pyramid) will also be on hand plus the Broadway cast from the all-black production of "Guys & Dolls."

An awards banquet will be held on the final evening with accolades to be given in 26 categories.

Award categories with nominees are: disco single/LP cut of the year, disco/radio single, disco/radio combined play, disco album of the year, best disco producer, disco record label of the year, disco artist of the year, most promising new disco artist, disco edit of the year, disco music publisher, disco composer of the year and regional disco deejays of the year.

Categories for which there are no nominees are: best new disco audio product of the year, best new disco lighting product of the year, disco LP cut of the year (not released as a single), disco concert promoter of the year, disco orchestra, disco franchiser, disco consultant, disco studio engineer, disco recording studio, disco instrumentalist, disco arranger, disco label promotion person of the year U.S. and international, most innovative disco club owner of the year, most important new disco software product of the year and disco deejay of the year (national).

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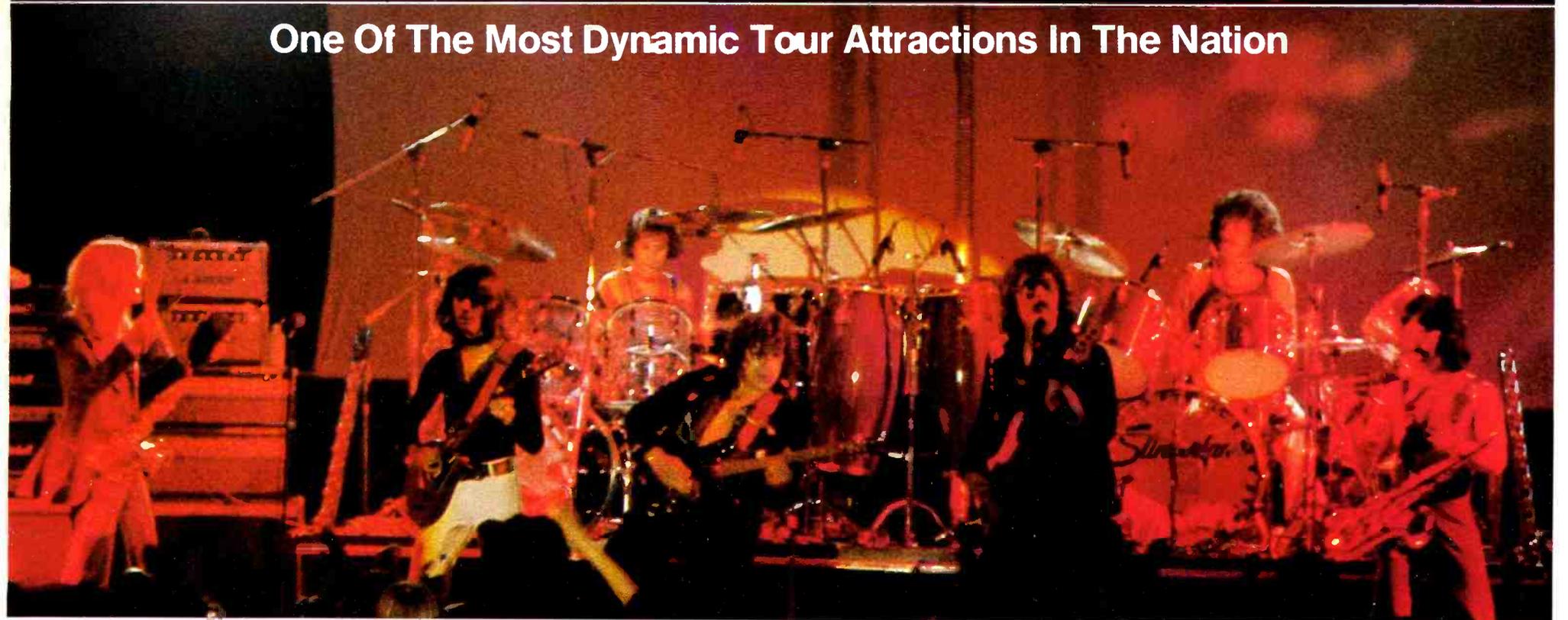


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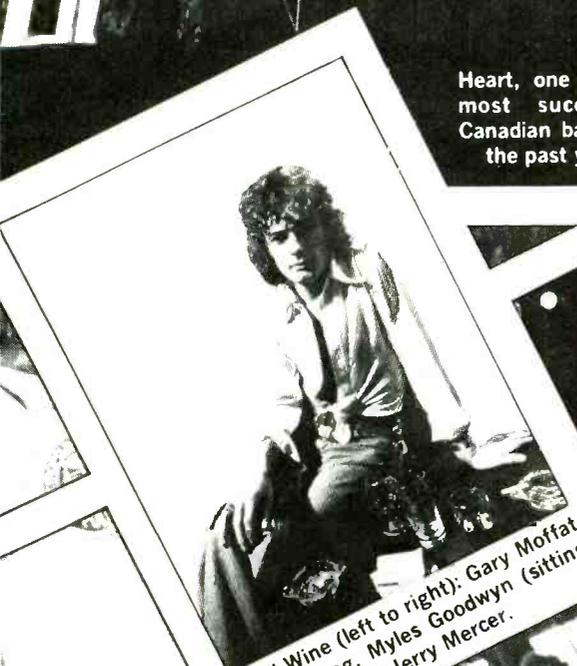
English-French Unity Spawns Canadian Growth



Bachman (right); Ray Allen, officially signed to the band of the Rob McLea...
Bachman received the...
many Juno Awards...



Heart, one of the most successful Canadian bands of the past year.



April Wine (left to right): Gary Moffat, Steve Lang, Myles Goodwyn (sitting) and Jerry Mercer.



The Stampeders on stage with Wolfman



Left to right: Sylvia Tyson, Gordon Lightfoot, Liona Boyd and Murray McLauchlan at a press conference to announce plans for a benefit concert at Maple Leaf Gardens to help Canada's Olympic athletes.



Maynard... to play...
...returned to his hometown...
...olympic athlete in the Olympic summer.

CANADA

CARAS

In preparation for the next Juno Awards show in March of 1977, the Canadian Academy Of Recording Arts and Sciences headed by its president, Mel Shaw, has set its membership drive into full swing.

Along with the leaflets going out to invite industry personnel to join CARAS will be a brochure which explains many of the aims of CARAS. Shaw predicts that the result of this drive will be an increase in membership from 650 to 1,200.

The major development for CARAS this year was the agreement reached with the Assn. Quebecois de Producteurs de Disque (AQPDP) for the Montreal-based association to stage a French language awards show later this year.

The show, which will be known as Le Grand Prix du Disque Quebecois, will be organized and administered by the AQPDP under the direction of its president, Yvan Dufresne, who is also a member of the advisory board of CARAS. Some of the French language award winners will be showcased on the Juno awards show to be televised on the CBC television network in March of 1977.

"Last year's Juno awards show was one of the highest rated shows of the year for CBC," says Shaw. "Of course, the CBC was elated by the ratings. It qualified as one of the top five shows for that month. This makes us optimistic that this year's Juno awards show will do as well or better." This year's Junos will be set up as a dinner at one of Toronto's major hotels.

Besides the change in format of the show, there has been a change in the voting procedure for the categories of best selling album and best selling single. Last year these categories were based on sales alone but this year they will be changed to a voting category with the nominees only based on sales and the CARAS membership voting a winner. In accordance with the change the category names will be changed to single of the year and album of the year. "It takes sales to qualify," says Shaw, "but once you are in the top five, you are eligible to be voted on."

As a result of the decision to recognize French language product and talent in a separate show, (Continued on page C-10)

CRIA

The Canadian Recording Industry Assn.'s 35 members represent as a group 95% of all records sold in Canada which makes the organization the single most important voice in the music industry here.

It has been an eventful year for the CRIA. In December 1975, the Association released its first list of gold and platinum record certifications. Audits are handled by the independent firm of Touche Ross & Co.

Early this year, in the wake of a new and more determined crackdown on tape pirates by the CRIA and the Royal Canadian Mounted Police, a number of arrests and convictions were made. One turned out to be one of the stiffest sentences ever handed down in this country for tape counterfeiting.

Richard Charles Hacath, arrested in October 1975 for possession of counterfeit tapes, pleaded guilty to charges of forgery on Feb. 5 and was given a two-year sentence plus a fine of \$3,000. All equipment seized in the raid by the Metropolitan Toronto Police was also ordered destroyed.

The harsh penalty was handed down because the case was tried under Section 365 of the Canadian criminal code which deals with forgery, rather than under the Canadian Copyright Act which usually results in the levying of small fines. Hacath was charged with forgery because he duplicated all parts of the final tape product.

Hacath worked out of a warehouse in Scarborough where he duplicated and manufactured tapes including the cartridge and labels. He also had his own distribution network to variety stores and gas stations.

The case was tried in the county court in Toronto with Judge Rodgers presiding. The investigation had been carried out by the Toronto Fraud Squad in conjunction with the CRIA.

Brian Robertson, the secretary treasurer of the CRIA, indicated at the time it was difficult to tell the difference between the counterfeit and the real tapes. "The only way we could tell was (Continued on page C-10)

CANADA!



Striving For Success Without Leaning On Government

By MARTIN MELHUISH

Gail Dahms, one of Axe Records brightest hopes for the future.

Speak to anyone in the Canadian music industry these days about the state of the business in this country and it is almost a sure bet that the discussion will gravitate towards the topic of the industry's relationship with government, both provincial and federal.

There is much to discuss. The federal government in Ottawa made it quite clear in January of 1971 that they were out to give the domestic industry a shot in the arm with legislation that committed Canadian AM radio stations to play at least 30% Canadian recorded product between the hours of 6 a.m. and midnight. Many people in the Canadian music industry felt that it was the panacea for all ills that were befalling the business in this country. They were to be proved wrong.

Many felt that the legislation would take their financial picture from red to black and turn their recorded product from black to gold. It was a naive hope to say the least. In reality what it has done is to color credibility with a rather undeserved whiter shade of pale in the international marketplace.

Sam Feldman, manager of the Vancouver-based band Trooper, explains his view on the subject from a management point of view: "To the question of whether the Canadian content rulings have helped acts in our position, it's kind of a yes and no answer. It's hard to put your finger right on it. I'd say 'Yes' in terms of the fact that in the beginning CKLW in Windsor went on our record and was probably instrumental in breaking it in Canada. That's always something to fall back on. I'm not saying that I would never want the group to break in Canada. If it's going to be a slower process in the U.S.—which it probably is with things the way they are down there right now—then I'd like to have the entire Canadian market to fall back on as bread and butter. However, I have got some response from people in the U.S. that they can't get a record played because people are looking at CKLW, for instance, as a major station. If CKLW is playing an American record, then a

lot of program directors are watching the station to see what happens to it. If it's a Canadian record, they've right away got a bit of a negative in their heads because they think that CKLW is playing most Canadian records because they have to. Because of that they sort of turn off to Canadian singles right away as opposed to giving them a shot."

CKLW is definitely one of the powerhouses in potentially breaking a record into the U.S. But with that sort of power, it can also work against record companies here. If CKLW adds a Canadian record it has been stated many times by representatives of that station that there had better be sufficient product in the Detroit market to handle demand. The problem here is that most Canadian records released here don't have an American deal and therefore find it tough to get the product into Detroit. It then becomes a vicious circle. CKLW drops the record, which not only kills its chances of an American breakout but also prejudices other major stations in the U.S. against the record.

Late last year, the Canadian Recording Industry Assn. held a seminar at which Rosalie Trombley, music director of CKLW spoke. She intimated that there was a reticence from American stations to playing Canadian content records and confirmed that most American stations are not interested in helping out Canadian records because they know that in many cases CKLW is forced to play them due to the content regulations.

Using Tom Middleton's single "One Night Lovers" as an example she stated, "We do sell a lot of Canadian product in the Ohio market. It's unbelievable. I'm averaging maybe one or two letters a week on the new Tom Middleton record. That record is selling well in Ohio but WIXY doesn't want to help us on those Canadian records. The reason for that is that they know that we are forced to play them. It's no longer a choice."

Trombley also felt that more could be done by the American record companies when a Canadian record is added to the CKLW playlist. "Record companies in the U.S. have to get off their fannies and promote those records in markets like Milwaukee, Minneapolis and some of those towns in Indiana—

that type of area. If they did, in many cases, they would end up with a top ten record."

The question of the Canadian content ruling's real worth is a conundrum and an element of irony enters into the picture. Canadian nationalism has never been more fervent. The government seeks to restrict the influence of the American culture in Canada while business interests live with the day to day reality that for the culture to survive it needs the lucrative American market.

"One of the weaknesses that exists in our industry in Canada," says Arnold Gosewich, president of Capitol Records-EMI of Canada, "is that we have not matured to the point where we are prepared to be honest with ourselves in what the reality of this market really is. So long as people in this industry—and regrettably there are too many of them—continue to live in a fantasy world, they will continue to wonder where their next pay check is going to come from or whether there is going to be enough money in the bank to cover the checks they've issued two weeks earlier. I say that seriously because to me that's one of the key drawbacks for the growth of this industry—the fantasy."

"Back in 1971, there was the fantasy that the CRTC content regulations were just going to make everyone rich. That's bullshit! I can understand how people not wanting to be realistic or who were so inexperienced to reality would believe it and buy it and get hope from it until they realized it wasn't true or they were destroyed by it."

"Think of how many of the independent record producers that have been around for years have reached a significant level of financial success—forget about critical success. I think you'd be hard pressed to fill one hand. Is that a good sign of a viable record industry compared with others in the world? Absolutely not."

"There'll always be the guy who comes through with a great tape and it'll put money in his pocket and in his act's pocket because of that single. But as everybody well knows, that is not what creates long-term artists. There are other requirements beyond that. Therefore it requires a significant invest-

Willi Morrison and Ian Guenther, the brains behind Three Hats Productions and the THP Orchestra which had a big hit in Canada with "The Theme From S.W.A.T." on RCA.



Hagood Hardy had a major hit this year with his piano instrumental "The Homecoming."



Murray McLauchlan.

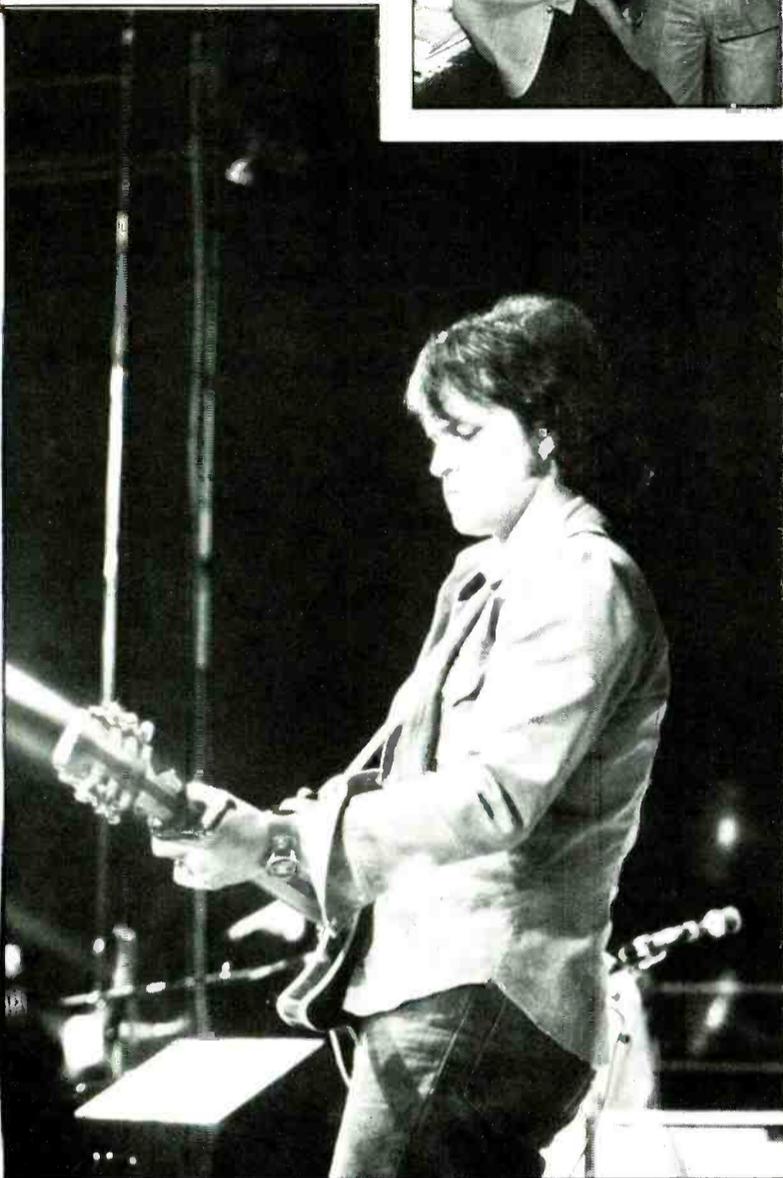
Gino Vannelli's latest A&M album "Gist Of The Gemini" has shown every sign that this will be the album to launch Vannelli's career.



Champagne flowed in the Yorkville offices of Quality Music Publishing at the signing of Lynx to an exclusive publishing contract. Bill Kearns, the general manager of Quality Music pours. The band will have an album out on Quality in the fall.



Ahead artist Bill Amesbury.



Ian Thomas was recently signed to the Chrysalis label for worldwide distribution of his material. Thomas is signed to GRT in Canada.



Domenic Troiano, formerly with the Guess Who, set out on his own solo career this year.



New signing to WEA Music Of Canada is Toronto band Wireless. L to R: Bob McCormack, WEA; Larry Green, WEA; Allan Marshall, Wireless; Michael Lalonde, Wireless; Don Grant, WEA; Ken Middleton, WEA; Jack Richardson, producer; Michael Crawford, Wireless; Steve McMurray, Wireless; Glenn Beatson, Wireless and in front Gary Muth, WEA.

ment before you really reap the benefits. April Wine is a good example and there's Ted Nugent on CBS and so on."

"Because of this legislated programming in Canada, I think we are being hurt as an industry," says George Struth, president of Quality Records Limited. "I have to go back quite a way, but there was no legislation in the time of the Guess Who, or when the Stampeders had an international hit with 'Sweet City Woman' or when Little Caesar and the Consuls had a hit with 'Hang On Sloopy.' Those were meaningful top selling items in the international market."

The lack of credibility of Canadian acts in the U.S. was seen graphically when April Wine, which in its lengthy career has racked up four gold and two platinum albums in Canada, had trouble finding a deal in the U.S. following the expiration of their deal with Big Tree. Their last album "The Whole World's Going Crazy" shipped platinum in Canada and they recently completed a record breaking cross-Canada tour. Ultimately the band signed with London Records the parent company of London Records of Canada that distributes the Aquarius label in Canada.

"It doesn't seem to mean much that an act is successful in Canada to people in the U.S.," says Terry Flood, president of Aquarius Records and the manager of April Wine. "I think that the Canadian content rulings has hurt our credibility in the U.S. Canadians are basically the same as Americans so Canada should be a good test market. The Canadian content rulings, which commits Canadian AM radio stations to play 30% Canadian records, has distorted that. Now American companies have to figure out what is true Canadian hit and what is a turntable Canadian content hit that sells 10,000 to 15,000 copies, goes to the top ten on the Canadian charts and then disappears. It's a hit because it's getting a lot of play on a lot of radio stations."

"It's another thing if a record goes top five on stations across the country and sells 25,000 copies. Now that's a hit record and if it's a hit record in Canada, then it's likely a hit record in the U.S. and England. In the end you've just got to look into the realities that make a hit. If a group has an album

out in Canada that sells 20,000 copies, that's quite respectable. It's the equivalent of 200,000 units in the U.S. which is not bad sales for a band's first album."

Says Ross Reynolds, the president of GRT of Canada, "Despite the content regulations, Canada is still an effective test market. The regulations I think are a large help internally but not necessarily externally."

David Clayton Thomas, a Canadian who found his fame and fortune in the U.S. with Blood, Sweat and Tears, has strong feelings about the effect of the content rulings. "The rulings have totally destroyed the credibility of the Canadian artist abroad. In the early days of the business you made it because you made a product that was good enough to stand up in the international market. You didn't have Ottawa giving you a leg up. I fought the Canadian content rulings. I think they're the worst thing that ever happened to this business. You get a group like April Wine that can do 200,000 copies of an LP in Canada and you take it to New York and they say, 'So what?' The credibility is gone. It has given rise to a great wave of mediocrity. The artists that were around before the Canadian content rulings are still around but all those middle-range artists that weren't really great suddenly got hit records. All you've got to do to get a record played is be Canadian."

"It has not only ruined the credibility of the Canadian artist abroad but it has given credibility in Canada to this vast range of mediocre groups who have one record and disappear. The whole thing has been self-defeating."

Now that the broadcasters are committed to playing 30% Canadian content records, there is an almost universal complaint from Top 40 stations that not enough Canadian records are being produced by the record industry to enable them to make a qualitative selection of the records that will be playlisted. Perhaps that argument is less valid these days when more and more majors are making a commitment to the production of Canadian talent. The independent labels in Canada have always been a good source of domestic product.

Pierre Juneau, chairman of the CRTC at the time when the regulations were brought in and now an aide to prime min-

ister Trudeau, stated in an interview with Billboard last year that the content regulations were intended as only one part of a total plan to help the recording industry in this country. There were to be concrete incentives of a financial nature forthcoming from other areas of government.

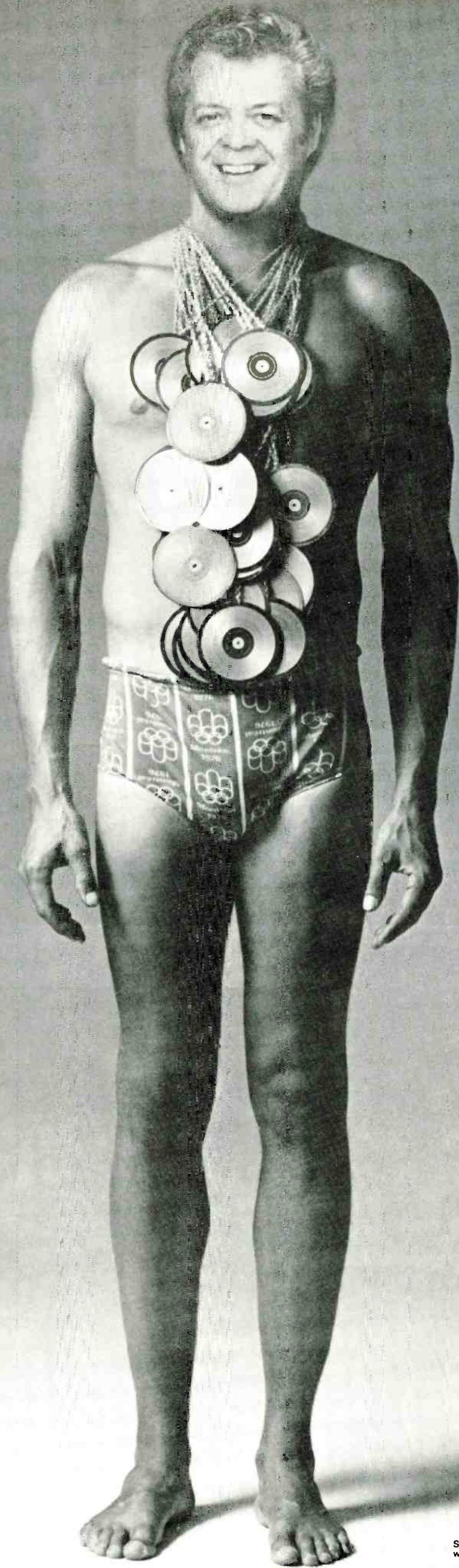
That has not happened and in fact the government seems to now regard the booming record industry in this country as a potential source of more tax income. Any form of incentives to the industry seem to have taken a back seat to government investigations. It is a situation that is not pleasing many of those in the major record companies of Canada.

"These governmental issues are so time consuming," states Tim Harrold, the president of Polydor Limited. "This is a very demanding business so it is really hard to find the time to deal with these government investigations. The government has gone some of the way in removing the threat of deletions flooding the Canadian market but I'd like to see more government encouragement."

"I think I resent the government's involvement in the business but I don't think there's an awful lot we can do about it," says Richard Bibby, the president of MCA Canada Limited. "We're going to have to live with it and hopefully we can set up some good channels of communication with them."

Says Gosewich: "Most record company executives share my concern over the growing effort on the part of certain government agencies to get into record company operations. It seems to me that all of a sudden over the past year these different agencies have decided to check with the record companies and see if they can add to their reserves. If that is the case, I have no criticism in terms of them doing their jobs. My criticism is more directed to the affect that the result of some of their investigations would do in terms of creating higher costs to record companies. They will not be able to bear these costs and they will have to be passed along to the consumer. That is somewhat against the government's desire to dampen inflation in this country. Since records for so many people are

(Continued on page C-10)



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Over-Nite Sensation — The Mothers
Fleetwood Mac — Fleetwood Mac
Gord's Gold — (Greatest Hits) — Gordon Lightfoot
Yessongs — Yes
Eagles — Eagles
Desperado — Eagles
Led Zeppelin III — Led Zeppelin
Full House — "Live" — The J. Geils Band
Average White Band — Average White Band
Bad Company — Bad Company
So Far — The Best Of — Crosby, Stills, Nash & Young
In-A-Gadda-Da-Vida — Iron Butterfly
A Trick Of The Tail — Genesis
Before The Flood — Bob Dylan/The Band

On The Border — Eagles
Sheer Heart Attack — Queen
A Night At The Opera — Queen
L.A. Woman — The Doors
Made In The Shade — The Rolling Stones
Black And Blue — The Rolling Stones
Minstrel In The Gallery — Jethro Tull

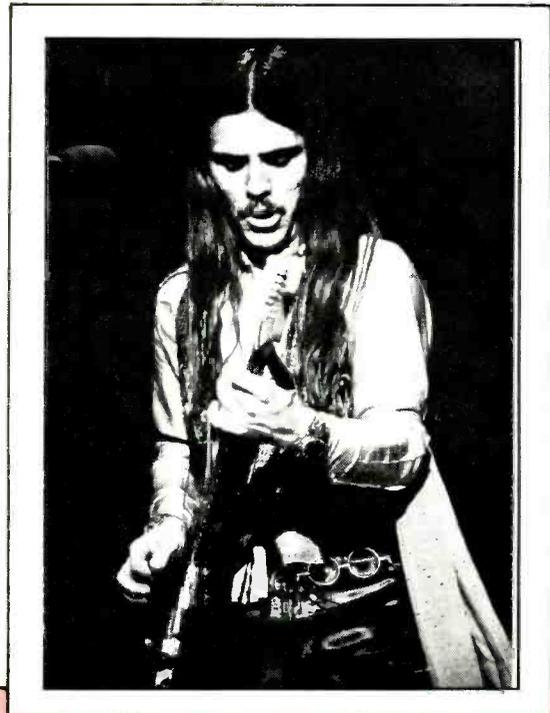
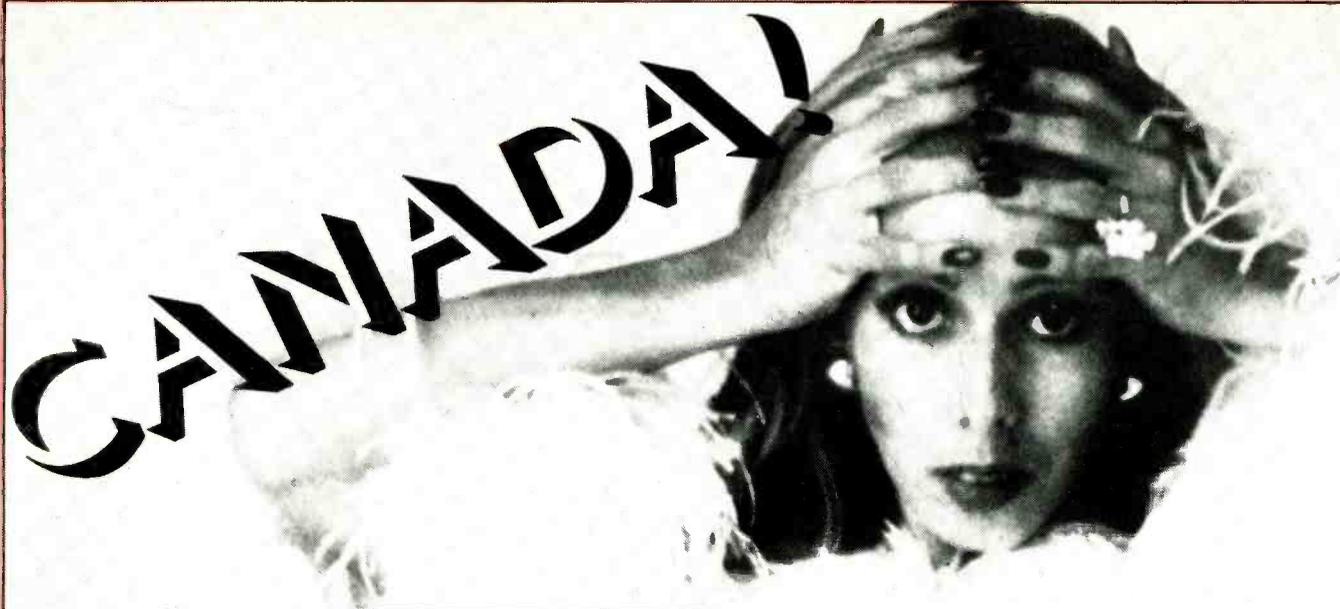
PLATINUM — ALBUM

Volume 4 — Black Sabbath
Toulouse Street — The Doobie Bros.
History — America's Greatest Hits — America
After The Goldrush — Neil Young
Fragile — Yes
Led Zeppelin II — Led Zeppelin
Presence — Led Zeppelin
Welcome To My Nightmare — Alice Cooper
One Of These Nights — Eagles
Their Greatest Hits 1971-1975 — Eagles
No Secrets — Carly Simon
The Best Of Bread — Bread
Sticky Fingers — The Rolling Stones
Goats Head Soup — The Rolling Stones
It's Only Rock 'N Roll — The Rolling Stones



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Franke Marino, guitar player for Mahogany Rush.

Quebec scene Reflects Rich Diversity

Patsy Gallant recently recorded an English translation of her French hit "Mon Pays." The English title is "From New York To L.A." and was released on the Attic label.

The province of Quebec and its major city Montreal are totally unique pockets of culture within Canada. Not only does it have the mixture of English Canadian and French Canadian culture but also the influence of the U.S. through tv, radio, film, print and records. It is a melting pot of all three cultures.

In terms of the music today in Quebec, the French chansonniers such as Charles Aznavour, Jacques Brel and Gilbert Beaud, for instance, are not as influential as they were but their influence in this market is very evident in the styles of artists such as Jean Pierre Ferland and Robert Charlebois. Charlebois is the bridge between the old school Quebecois star and the new so what we have now is this new breed of young Quebecois artists who have grown up listening to English and American music. The resulting style is a rather interesting mixture of all three influences in their music.

For example, when you speak to the current Quebec supergroup Beau Dommage and ask them who their prime influences are, it's names like James Taylor and Crosby, Stills, Nash and Young that come up. This whole new influence when combined with their cultural heritage produces a music form that is totally unique.

Surprisingly enough and despite the language barrier in Quebec the acts that receive the largest following are the classically oriented bands that for the most part come from Britain. Acts such as Genesis, Supertramp, Pink Floyd, Gentle Giant, Babe Ruth, the Strawbs and the like made an impact in Quebec years before they made it in the rest of North America.

Pink Floyd is perhaps the classic example. These days everything that they put out in America is almost guaranteed to go to the top of the charts but in Quebec they were huge before most people had ever heard of the act in the rest of North America. It is the province's European sensitivity that enables them to get the jump on North America on these kinds of acts. The language barrier seems to have little bearing on the success of these artists. It is the sound, the feel—the total musical piece that makes it popular. Keyboard based pieces seem to do well. Obviously there are poets involved but often the popularity of these groups does not come as much from the lyrical poetry as from the general over-all feel.

The Montreal Gazette at one point ran a piece that perhaps explains the Quebec music culture as well as any other. "... today's typical French-Canadian rock devotee prefers the British cosmic sound over anything else.

"Sure he owns a few Led Zeppelin, Elton John and James Taylor disks like everyone else in America and some Harmonium and Gilles Valiquette albums like his contemporaries in Quebec.

"But this record collection is dominated by the works of Pink Floyd, King Crimson, the Moody Blues, Genesis, Gentle Giant, Supertramp, Emerson, Lake & Palmer and other British 'cosmic rock' groups.

"It started underground here around 1969. Rock radio arrived with CKGM-FM which later became CHOM and now, due to its heavy exposure of the British cosmic sound, has become the most listened to FM station in Canada.

"When a 50-minute British concept album entitled 'Tubular Bell,' recorded by 19-year-old Mike Oldfield in his studio in the English countryside was debuted on CHOM, the disk was gobbled up by local rock fans in such den-like pharmacies as Galaxy (now defunct), Phantasmagoria and l'Alternatif, stores that built their reputations by catering to the local rock taste, often importing the albums from Britain before their release in America.

"The Quebecois rock fan likes to think of himself as a definitive connoisseur of the cosmic rock realm and relishes discovering such acts as Babe Ruth, Shawn Phillips and King Crimson before anyone else. That he does not understand the lyrics of this heavy British schoolboy rock seems to work for rather than against their devotion to this music."

A number of CHOM listeners after having been asked their opinion on why this type of music was more popular in Quebec than the rest of North America answered rather diversely. One felt that it was due to the fact that "this kind of music is stoned and since Montreal is the most stoned city in North America and smokes more hash than anywhere else, it appreciates this music more."

Another listener contended that it was the profundity of this type of music that made it popular in Quebec. "The Quebecois are not as shallow as the rest of North America," was the obviously biased reply.

The Gazette article continued. "Bobby Boulanger, a former CHOM announcer who is now living in Los Angeles, felt that much of the music was rather schmaltzy which was just fine for anyone who had grown up listening to the French chansonniers.

"In all those groups, there's something very middle-of-the-road about them. People don't like to admit they like the romantic side of those groups but they also have a rock side they can admit to liking.

"Perhaps because we're French Canadians and alone in North America, we have to find something only we can like."

"Much of this music is based on organ-synthesizer with choral vocal effects. Quebec rock fans are quick to embrace this sound that has been familiar in churches since early childhood. 'It relates to their heritage of being Roman Catholic,' suggests Leslie Sole, CHOM program director.

"Another reason is Quebec's 'European feel.' Europe has had a long tradition of appreciating the classics and much of this rock music has a distinct classical feel to it.

"English North America seems to accept artists such as the Beatles, the Rolling Stones, Elton John, Led Zeppelin and the like readily. This is not surprising because of these groups antecedents in the North American rock of Chuck Berry, the Everly Brothers and so on. Their sound was brought up to date and fed through Liverpool or London and back to America.

"However, the music of artists such as Rick Wakeman and his like owes as much, if not more, to Mozart, Bach and other classical composers and is more readily acceptable here because of that."

Most people would agree that radio station CHOM-FM, which is a totally bilingual station, had more influence on the emergence of the progressive Quebecois scene than any other factor. Before CHOM came along, the French stations for the most part would not play any progressive Quebecois acts. The most progressive they would get would be Robert Charlebois so there was no outlet for progressive rock music on radio. When CHOM came along, that void was filled. Obviously the talent existed before CHOM came along but now it was possible for these artists to get recording contracts because record companies now realized that there was a market. For instance, local act Harmonium got their recording contract through a live broadcast on CHOM. From there they went on to sell over 100,000 of their first two albums in Quebec.

Now the French stations are playing progressive Quebecois acts, not only the FM stations but also the AM stations and Beau Dommage and acts like them are having hits.

Recently the Canadian Radio and TV Commission ordered CHOM to again become a totally English speaking station geared to the English speaking market in Montreal. The station at the time was running with a totally bilingual announcer policy and has a listening audience that is close to 75% French. When the announcement came out and received widespread coverage across Canada, the reaction was immediate from coast-to-coast. People felt that it was unique in its bilingualism and should be allowed to stay that way.

The feeling of the music industry was basically summed up in a telegram that Bernie Finklestein, president of True North Records, and Murray McLauchlan sent to the CRTC: "It is unfortunate that at a time when bilingualism is such an important issue in Canada that the government has seen fit to ask CHOM-FM in Montreal to quit bilingual broadcasts. We feel that CHOM is a fine example of bilingualism working at its best and would ask you to reconsider the above decision."

One reporter referred to the statement from the CRTC as "ludicrous" and the Montreal Gazette headed up a piece by music critic Juan Rodriguez on the subject, "CRTC ruling on CHOM fails to reflect cultural reality."

(R) Beau Dommage—Two platinum albums from sales just in Quebec. What else is there to say?



Michel Pagliaro, the king of Quebecois rock 'n' roll.

It is generally felt that the public, even more than CHOM has more to lose by this decision because it effectively takes away the one bilingual, bicultural art form and communication form in the province of Quebec. The reality of Montreal is walking down St. Catherine Street (the main street) and hearing both English and French spoken. There isn't a strict dividing line. The languages mingle.

With this boom of French Canadian talent being put onto record, of course, the studio scene here has really become active. One of the pioneers in this area of endeavor is Andre Perry whose Le Studio just north of Montreal caters not only to the French Canadian acts but major international acts like the Bee Gees, Nazareth, Cat Stevens and others.

It has become a small pocket of energy in the total Canadian industry and has been more than instrumental in bringing international focus on the quality of recording facilities in Canada. Pilot was so impressed with the studio when they recorded there with producer Roy Baker that they named their new album after the town near which Le Studio is located, Morin Heights.

Studio Tempo, which has moved into an old theater in west Montreal, has attracted the attention of many of Canada's top acts including Beau Dommage, Renee Claude and a number of other French acts as well as English acts such as April Wine. Studio Six in downtown Montreal has had more than their share of the top French Canadian acts as does Son Quebec and Listen Audio, where Phil Ramone spent some time producing a number of tracks for the Lisa Hartt Band from Montreal. Guy Charbonneau, based in Ste. Therese just north of Montreal, has a mobil studio which has been handling many live album recordings both in Ontario and Quebec.

Studios have developed along with the recording industry in Quebec. In the old days the equipment was of competitive quality but there was a lack of engineering and production talent but as Quebec's music scene has come of age so has the emergence and influx of good engineers and producers kept pace. Engineers such as Ian Terry, Michel LaChance, Nick Blagona and Michel Ethier are the best to be found anywhere in the world. Ethier this year won a Juno Award as Engineer of the Year for his work on the instrumental album "Dompierre." These days, in terms of the technical expertise in Montreal, there is no reason why the world's biggest acts should not be drawn to this area.

The big plus that Montreal has for recording is found in the environment which is creatively stimulating. Every act is looking for a change or a progression in their music these days so this environment is important. The Quebecois environment, and the Montreal environment in particular is really unique in North America. It's likely why more and more major acts are coming to this area. When they arrive, they either have a choice—record downtown and soak up the city atmosphere



Robert Charlebois a true superstar from Quebec.

which is a melting pot of the English and French cultures or go up north for the seclusion and the beauty of the country at Le Studio which is one of the most scenically beautiful studios anywhere in the world.

Polydor and London records as well as a number of the top Canadian independent labels including Aquarius Records, Rising Records and Kot'ai among others have made Montreal their base of operation. Besides those there are over a hundred large and small independent labels which deal in French Canadian product.

With Montreal's emergence as one of the disco capitals of the world, the last year has seen the emergence of many small labels specializing in disco music for Quebec. Montreal has more discos per capita than any other city in North America so this is disco heaven for many disco producers.

Tina Charles' "I Love To Love" sold over 200,000 copies for CBS in Quebec alone making it the company's biggest selling single in history by far. Quebec is one of the highest per capita record buying centers in the world and when you see a single that can sell over 200,000 copies in one area of this country, it makes you a believer. It has reached the point now where a monster record in Quebec can sell more copies in that market than in the rest of Canada combined.

This disco boom in Montreal has led to the formation of a disco record pool by two Montreal disk jockeys, Dominique Zgarka and George Cucuzzella, which distributes disco-oriented albums and singles to a growing number of clubs across the country from one main clearing house in Montreal. Already the company has received three gold records in appreciation for their help in breaking "Gimme Some" by Jimmy "Bo" Horne on RCA; "Lady Bump" by Penny McLean through Inter Global Music distributed by Columbia and "I Love To Love" by Tina Charles on Epic.

The Pool's stated objectives are:

a) To distribute, as rapidly and inexpensively as possible, the promotional record product of all the record companies to disco deejays on a nationwide basis.

b) To send a weekly newsletter, "Spinner," to all concerned informing them of current and upcoming releases from various companies.

c) To provide a regionally divided feedback response to the record companies on a weekly basis. (Along with this stipulation comes the requirement for all deejays being supplied with product to inform the Pool through reaction sheets, their opinions and the audience response in the various clubs to the records they receive.



Genesis, a band that has become almost a cult figure in the Quebec market.



Fussy Cussy signed to Aquarius Records had a number of disco hits in Quebec including "La Vita" and "Disco Kings."

d) To make available, at the best possible prices, many different items of interest to the disco deejay such as sound and lighting equipment, recording tape and imported records.

e) To act as a communications center for the discotheque industry.

The set weekly fee for membership in the Canadian Record Pool is \$10 and that amount is charged to them on a COD basis.

All members must provide the Pool with a weekly reaction sheet, one and a half days after the receipt of the records. On the reaction sheet, the deejay checks off the category that fits their professional estimation of how the record will rate in their club. Along with the reaction sheet the deejays must provide a top 25 chart of the most played records of that week in their club. In turn, the Canadian Record Pool compiles a chart that is sent out to the industry at large. It is a compilation of the charts from the Pool's close to 100 members and gives a fair indication of which records are making gains across the country.

With the mailing of the top 25 disco chart which indicates whether a record has been picked up for distribution in Canada or not to a number of American record outlets, the Pool receives a number of calls asking for information on Canadian and European product. The Pool now redirects those phone calls to the record companies concerned or to those record outlets that export to the U.S.

The Pool has also set up an "a&r library" for product not released in Canada so that record companies in this country can go and listen and decide whether they are interested in leasing any of the product. A similar "Canadian a&r library" featuring Canadian product is set up in the International Discotheque Record Center in New York so that American record company representatives can drop by also to listen to the Canadian product for possible leasing in the U.S.

In addition to all this, Cucuzzella and Zgarka do disco mixes for a number of record companies. To this point they have done mixes on "One Way Street" by Beckett Brown on RCA; "Disco Bump" and "Disco Train" for Inter Global Music; and "Are You Ready To Love Me" by Robert Lee Gagnon on Amour Records distributed by Trans Canada. The Pool arranged for distribution of the latter record on Beta in the U.S.

One characteristic of the Quebec music scene that sets it apart from the rest of Canada is the existence of a star system that is totally supported by the media. It's much like the pop scene in England. You can be a superstar and make a really good living and never go outside the boundaries of the province of Quebec. You don't need to go outside because all of the media totally dovetails and ties in.

Speaking on a panel that dealt with the Quebec Music scene at the Canadian Entertainment Conference last year, Dan Lazare of Les Disques Gamma stated, "The main difference between Quebec and the rest of Canada is that Quebec has enthusiasm. The people have enthusiasm and that reflects through the whole industry. Looking at English Canada, it is deadsville. The French Canadian population because of nationalistic and artistic reasons, became enthusiastic. If a new Canadian group is out and we take it to radio stations as a

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CRIA Members

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that the counterfeit cartridges were white," said Robertson. "We figure he did over \$100,000 worth of business in three months."

With federal grant cutbacks this year, the CRIA took the initiative to coordinate a Canadian booth at the 10th Anniversary MIDEM gathering in Cannes this year. Participants in the booth included GRT, Axe Records, Boot Records, Gamma, MWC and Attic Records in addition to Sounds Write Productions, B.C. Music, Quality Music, Royalty Records, Franco Disque and Musique Fleur.

On April 28 of this year CBS Canada's Terry Lynd was appointed new president of the CRIA. The new four man board thus formed included Lynd as president; Stan Kulin, president of United Artists as vice president; Tim Harrold, the president of Polydor Ltd. as treasurer, and Geroge Struth, the president of Quality Records and previous president of CRIA became past president and a member of the executive board.

Following the election, members adjourned for policy meetings and ratification on the new budget which was reportedly in excess of \$100,000 for 1976-77. At the meeting, members also resolved to issue a directory of Canadian Content albums and singles releases for the period covering 1975. The booklet, which lists a minimum of 421 singles recorded by 306 artists in that time period, and a further 508 albums recorded by 306 artists, is the first such publication issued by the CRIA and is to be updated annually.

On May 25 in Toronto, members of the CRIA as well as CIRPA, met with Claude Bennett, the minister of industry and tourism for Ontario, Deputy Minister James D. Fleck and other senior representatives of the ministry to respond on behalf of the recording industry to the Sector Analysis On the Record Industry In Ontario prepared for the ministry of industry and tourism by Peter Klopchic, the chief economist of the industry research branch.

Representing the CRIA were Lynd, Kulin, Struth and Brian Robertson, the executive secretary of the association.

Tom Williams, the vice president of Attic Records and Jack Richardson, the president of Nimbus Nine Productions represented CIRPA.

"The discussions we had with the Minister and his colleagues were positive and encouraging," said Lynd after the meeting. "Mr. Bennett clarified that the report was produced as a discussion paper only and its purpose was to open up a direct line of communication between his office and those of his colleagues and the recording industry in Ontario.

"We covered a number of topics in detail including pointing out some of the inequities that seem to exist in the application of the retail sales tax within the industry. We talked about the need to offer some form of incentive for investment in the recording industry in this country and we offered some opinions on values for duty. The subject of establishing the cultural identity of sound recordings was also raised.

"The CRIA and CIRPA representatives will remain in contact with Mr. Bennett's office and will be meeting with other provincial government departments to pursue industry objectives."

There is great optimism for the industry in Canada these days if some of Lynd's comments are indication. "I feel good about the total market in Canada this year," says Lynd. "I expect an increase of anywhere from 10%-15% in our business. This would mean the sale of over 23 million singles this year, over 45 million LPs and over 14 million tapes. The street value of that product I can see going from \$250 million in 1975 to \$275 million this year."

Next year is the 100th anniversary of recorded sound and Lynd indicates that the CRIA will give full support to any functions that surround this event.

The liaison with government is also a priority for the CRIA this year according to Lynd. "During the coming year, the CRIA intends to intensify its liaison with both the provincial and federal governments in order to achieve the cultural recognition that our industry deserves. The industry has for a long time been recognized by the public and people in the industry as having the same status as movies or books but now we have to move that recognition into government circles. This is truly a growth industry staffed with creative and energetic young people who love music. For this reason, it is essential that the government provides positive action to encourage rather than restrict the growth of this industry with excessive tax and even double tax in the case of the retail sales tax on production and sales. A brief has been prepared and submitted to the Ontario government to obtain some sort of relief from this tax.

"We also intend to make a request to the federal government to consider federal sales tax relief on the production and sale of recordings by Canadian artists."

Lynd also states that the association would like to see more support from CBC radio and television for the music industry in Canada. "I am encouraged by recent developments in both the area of television and radio," adds Lynd. "Positive moves have been made."

In conclusion Lynd says, "There will be a continuing vigilance on tape piracy, bootleg records and sound-alikes. So far we have been successful in this regard due to the cooperation and work by our field force across Canada. We intend to continue to further Canadian talent and, for example, will continue to support Canadian representation at international music gatherings."

Striving For Success

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a luxury commodity, there should be a little discretion used by these agencies."

In Canada, which is not the case in the U.S., there is a 12% federal sales tax. Besides that, in the province of Ontario there is a 7% provincial tax on master costs which the industry is in favor of having dropped completely. It was dropped for a period of time but is to be reinstated.

In essence, in the province of Ontario there is a double retail tax, one at the production level and one at the sales level.

The Canadian Recording Industry Assn. as well as the Canadian Independent Record Producers Assn. have been active in petitioning the government for tax relief and also for incentives to develop acts in this country. So far there has been little action by the government on these proposals and it has led a number of top executives in the industry to wonder whether the government really has enough knowledge of this business and its inner workings to make any decision on these proposals.

"I think that in government, for the most part, there is a general lack of total knowledge," says George Struth. "A little knowledge is a dangerous thing. This industry is not one they can become well-versed in overnight though I think at the civil service level and at the elected representative level, there is a sincere desire to see us develop as an industry within ourselves. I don't think we can do that if we just keep our eyes on the border."

In April of this year, a report was released by the Ontario Ministry of Industry and Tourism prepared by Peter Klopchic the chief economist of the Industry Research Branch of that Ministry, which indicated that many members of the Canadian music industry were in favor of the establishment of a tax system and a tariff structure which would substantially increase the Canadian content on records released in Canada by 1990.

A significant portion of the industry stated that this objective could be attained by:

a) Elimination of the Ontario provincial sales tax of 7% on master tape recordings. (Recording is currently considered by the province of Ontario as a service. There is no sales tax on the production of master sound tapes used for record manufacturing in the province of Quebec and New York state.) This increases relative costs to Ontario producers.

b) Acceleration of amortization of the total investment in the production of master tapes and of singles or LPs. There was a suggestion that the same amortization formula as is applicable to Canadian film production be applied to the production of records. In that way 100% of any investment in production could be written off in the first year.

c) In this third point there was disagreement between two sectors of the industry. According to the report, the independent manufacturers desired a more realistic and comprehensive customs evaluation on all foreign produced masters of sound recordings. For example, those used for the manufacturing of records and prerecorded tapes in Canada pay only the duty on the value of virgin tape and not the cost of creative production. The virgin tape might cost \$5 and the creative production cost might be as high as \$100,000.

Others within the industry favored the retention of the status quo, on the basis that upward revision of the duty structure would imperil Canadian pressings based on imported master tapes.

Ross Reynolds, president of GRT of Canada, revealed in the report that 46.6 million records produced and sold in Canada in 1974 emanated from 5,000 different masters and of that number approximately 400 had Canadian content amounting to only 8% of all new released records. The remaining 92% of the records were produced from foreign master sound tapes.

The report stated, "Import of master sound tapes from which records are manufactured is significant. For example, the album 'Sound Of Music' was sold successfully in Canada (more than one million records). It was manufactured in Canada, but from one imported master tape. Every record sold pays 50 cents to a dollar or more of royalties to the publisher, artist, the American Federation of Musicians and some others. Those moneys leave Canada.

"The value of creative production contained on master sound tapes is the real import. The physical import is insignificant (a sound tape), the invisible imports (the cost of creative production and royalties) are sizeable.

"It was stated that in 1974, 46.6 million records were manufactured and sold in Canada. An estimated 94% of these records were manufactured from foreign produced master sound tapes. Subsequently, royalties were paid to foreign countries, mainly the U.S. It is estimated that royalties were paid for 44 million records (approximately 68% albums and 32% singles).

"If the royalty for each album amounted to 50 cents the total payment for royalties would represent approximately \$15-\$18 million; if, however, the royalty per album were \$1, the total payment on account of royalties for records in 1974 would amount to \$30-\$36 million. (These royalties do not include the net profit of foreign-owned record companies.) This of course is only an estimate. In order to find out the exact amount, a more thorough study is required. The royalties for music, films, patents, manufacturing technology, etc., are a growing phenomenon in international trade and payments are accelerating."

The bottom line of all of this is that a portion of the record industry in Canada proposes that 25% Canadian content on all records and tapes sold in Canada could be achieved by 1990.

A number of other proposals were made in the report including:

a) Achieve more favorable tax treatment as well as initiate direct involvement via a vehicle similar to the Canadian Film Development Corporation. The mandate of such a proposed corporation, which could be contrary to the CATT, is still undetermined but could be based on experience with the CFDC and other similar bodies.

Three suggestions were tabled by the industry:

I) Grants and loans should be restricted to Canadian-owned record and production companies, under the condition that the individual company retain all creative properties, such as lyrics, music and others.

II) Grants and loans should be available in advance only to companies featuring artists who are Canadian or have resided in Canada for at least one year.

III) Financing participation by government and industry at different stages of creative production (lyrics, music, artist, recording and record pressing, design of the jacket, etc.) could be examined on an individual basis.

b) Ensure that educational institutions in Canada provide training to students in all aspects of the music industry with particular regard to managers, producers, artists, composers, lyricists, specialized lawyers, booking agents, promotion and public relations experts. (It was also stated that there is currently a course at Fanshawe College of Applied Arts and Technology in London for creative record production).

c) Federal and provincial governments terminate counterfeit and bootleg tape duplicating operations, which import and illegally manufacture copies of pre-recorded commercial releases.

d) Revise the statistical base for the industry to provide data more meaningful for industry use.

The report suggested that the anticipated results from these actions would mean that sales of records manufactured

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Membership Drive

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only English language product will be eligible for the 1977 Juno Awards. The only exception is instrumental product, which, provided it qualifies under the Canadian content regulations, will be eligible.

At the time of the announcement that the French language awards were to be a separate entity Shaw stated, "We have been working with the AQPD for a number of months with the prime objective of creating a structure that would allow the industry to recognize and honor artists and material in both languages. We feel that the setting up of a second awards show, under the direction of the AQPD, goes a long way toward meeting this criterion. It also provides a unique opportunity for bilingual artists who are recording in both languages to qualify for both sets of awards."

The problem of mixing the French Canadian product with the English Canadian product was that most people outside of the province of Quebec were totally unfamiliar with the French music. When it came time to vote, of course, the French Canadian artists got the short end of the stick. It was inequitable, hence the change.

One project that Shaw wants to see through to completion before he gives up his presidency in March of next year is to see a code of ethics and business standards drawn up. Shaw explains, "The rumor mill in Canada has been growing and growing to the point that now some of this idle industry gossip is starting to affect some of the acts in the business. Most of these rumors are totally unfounded. Anyway this got me thinking. In order to prevent loss of income and prestige and to stop any defaming of artists from whatever quarter and with the industry expanding and growing at a good rate, we need to take measure to stop back biting, price undercutting and the general poor promoting of artists that has come to the attention of many in the last few months.

"I'd like to see the entire industry get involved in this. It would all be handled through the academy with the help of the musicians' union. I think it would upgrade the inter-relationships between all segments of the industry."

At the last directors' meeting of CARAS, Tom Williams, vice president of Attic Records, and Ray Danniels, president of SRO Productions, were elected directors of the academy, replacing Greg Hambleton and Martin Onrot. The other director is George Struth, president of Quality Records Ltd.

The rest of the board is made up of Mel Shaw, president; Leonard Rambeau, first vice president; Ross Reynolds, second vice president; and Brian Robertson, secretary treasurer.

Under the by-laws of the academy, two directors are elected from members of the Canadian Recording Industry Assn., two from the Canadian Independent Record Producers Assn., two from the management field plus the secretary treasurer.

Serving on the advisory board are J. Alan Wood, vice president from Canada for the American Federation Of Musicians; John Mills, general manager of CAPAC; Donald Tarlton of Donald K. Donald Productions; Sam Sniderman of the Sam the Record Man, record retail stores; Dr. Pierre Camu, president of the Canadian Assn. of Broadcasters; Yvan Dufresne, president of the AQPD; and Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd.

The regional representatives include Bruce Allen for British Columbia; Tommy Banks for Alberta (Edmonton); Dave Horodesky for Alberta (Calgary); Ned Powers for Saskatchewan; Bob Burns for Manitoba; Ben Kaye for Quebec; Charlie Russell for the Maritimes (except Nova Scotia); and George H. Condon for Nova Scotia.

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in Canada with a substantial Canadian content should increase; employment in Canadian recording studios and the record manufacturing industry should increase; more employment opportunities would be created for Canadian writers, composers, musicians and other artists; payment of royalties to other countries, on account of imported master sound tapes should decrease and the balance of trade should improve; and additional export revenues should result from the publishing rights to music included on master tapes sold abroad as well as revenues from foreign performances of Canadian music.

The year 1976 in the Canadian music industry will be remembered as a time when the business had to take a long hard look at the policies of nationalism and internationalism in music. "Music is universal" seems to be the operative phrase these days as the record industry gears for international exposure for Canadian artists.

Quality Records was the first company to take the big step in setting up a division of the company in the U.S. with Private Stock handling distribution, sales and promotion.

Mushroom Records, a small Vancouver based independent label headed by Shelley Siegel and Mike Flicker, believed in the star potential of their act Heart and spurred on by some initial success in the Pacific Northwest made the gutsy move into the U.S. in Los Angeles the company set up a separate corporate entity under the name Mushroom Inc. and then went with independent distributors and promotion people across the U.S. It was a heavy financial gamble for the small company but their faith in Heart proved well-founded. The band came up with two hit singles "Crazy On You" and "Magic Man" and a top 20 album "Dreamboat Annie."

At GRT of Canada, that company's commitment to exposing their Canadian acts internationally was strengthened with the appointment of Frank Davies, president of Daffodil Records, to the position of international director in charge of publishing and the placement of GRT Canadian acts internationally.

Capitol Records-EMI of Canada Limited has gone through a number of a&r changes throughout the last few years but the emphasis by the Canadian company has always been on breaking their Canadian acts outside Canada. Gosewich explains the evolution of the company's a&r policy over the years. "What I wanted to do when I joined Capitol Canada six or seven years ago was to add to what had been done in a&r and make some effort to improve on developing Canadian artists but with one important difference—to develop them internationally and not just in Canada. During that time period our signing of talent was based on two factors. First, a long-term commitment to the artist. The relationship that existed then between the Canadian record company and the U.S. record company was basically no different from the one that exists between other Canadian companies and their parent companies.

"Basically we were signing artists and making investments in their recordings and if the American company chose to release the record, fine. If they didn't, there was no obligation. Two years ago the relationship was changed somewhat. If the American company passed on the product we sent down we could place it with another label. It gave us flexibility to deal in the American market but we had little success. After two years you recognize that American record companies generally only look at the Canadian market's talent as they would any other market like Australia, New Zealand, Holland, France or whatever. The fact we are up north doesn't really mean that much. You're another producer with another tape.

"That experience made me realize that the traditional relationship was not a viable way of improving the opportunities of artists to make it in the American market. But if you had Canadian artists who committed themselves to their own career growth, were visible artists, had the capability and desire to be able to tour, were prepared to accept direction with their career growth, not from the record company but a suitable manager, a manager who could guide them in the direction and to the contacts that they needed to develop in the American market, then they would have a chance. If you had those types of artists on your roster then the most viable way to achieve the breakthrough would be to provide what I call a financial and a&r link between the Canadian record company and American record company. By doing so you are providing them with an environment that includes a sense of responsibility for what happens to those artists in the American market and a sense of accountability for the money in these artists' careers whether its on record or off record. I felt in this way the opportunities would be improved over any of the other methods that had been tried in the past.

"Heart made it in the U.S. not because of their talent alone but also because of a unique and gutsy step taken in establishing an operation in the U.S.

"The benefits of our a&r policy will only show up when we get going. All I know is that guaranteeing a release without any marketing commitment from both the American and Canadian company together is no good for anyone."

Another company in Canada that has had a good association with one of its affiliated companies in the U.S. is Polydor. Mercury in the U.S. and Polydor have worked hand in hand in the past to effectively break such acts as Bachman-Turner Overdrive, Rush, Garfield, and Moxxy both in Canada and the U.S. market.

There has been a soft market in a number of areas in Canada at the retail level and the consensus of opinion as to the reason why seems to always bring reference to the pricing policies of many retailers in Canada. Says Richard Bibby, presi-

dent of MCA Canada, "I don't believe in giving records away. About ten years ago records were \$3.98 or \$4.98 and that's what they sold for. Here we are ten years later and records are still selling at the store level for about the same price or less. Of course, we also see \$2.99 specials and even a brand new Elton John album on sale in one market for \$1.79. I don't understand it. The price of everything else has gone up 10 or 12 percent a year for the last few years and records remain the same.

"Kids will pay \$8, \$10 and \$12 to see a concert but will feel that a record is only worth four dollars. That's one thing that's hurting the industry. I firmly believe that it is confusing the public. Once you've established that pattern of low prices then the consumer is going to sit back and wait until he can buy the next Elton John album for \$1.79. When they see an Elton John album at that low price, I think they feel ripped off when they see another album at \$4. If an LP is priced at 5.49 or \$5.99 then that's a real rip-off. It's not going to do the artist's credibility any good either."

Torry Lynd, president of CBS Records Canada, feels that great gains could be made in the industry if singles were marketed more effectively by retailers and rackjobbers, especially in Ontario and Western Canada. "We have seen what can be achieved in Quebec in the area of singles sales. As we all know the success of singles is usually followed by excellent album sales."

Lynd also senses a change in buying habits by the consumer. "More hardware for the playing of cassettes is being sold and I think we as an industry have to work harder and faster to capitalize on the market demand for prerecorded cassettes."

One of the highlights of this year was the formation of the Canadian Musical Reproduction Rights Agency (CMRRA) to cover the reproduction of copyright works on records, tapes, cassettes in synchronization with motion picture films or television programs, through reprography, videodiscs and video-cassettes.

At the time of its inception in March of this year, Franco Columbo, president of the new organization, stated, "While efficient and well-articulated organizations have for many decades been operating in Canada for the administration of the performing rights on a national and international scale, no similar organization has ever existed in our country for a similar purpose in relation to reproduction rights. In contrast, in practically every other major country of the world, large and well-organized societies or agencies have been successfully operating in this particular field for many years.

"In the early part of 1975, the Canadian Music Publishers' Association resolved to take steps in order to fill this vacuum and, on May 16, 1975, this agency was formally constituted under a federal charter.

"Almost nine months' work following our constitution was devoted to internal organization. Thanks to the considerable financial resources put at our disposal by some of the larger Canadian music publishers, the competent advice of their executive officers and the generous technical help of the Harry Fox Agency of the U.S., we are ready to offer our services as of April 1, 1976."

Columbo at that time also indicated that the CMRRA is prepared to license all use of copyrights on sound reproducing devices of any nature and to collect and distribute all fees from the source.

Basically the CMRRA is a non-profit organization founded by the Canadian Music Publishers' Assn. and incorporated under a Dominion charter with the purpose of administering reproduction rights on behalf of the copyright owners of words and music.

The shares of CMRRA are held in trust by the Canada Permanent Trust Co. and the agency itself is governed by a board of nine directors elected annually by the members of the CMPA.

Another event of note this year in the Canadian industry was the announcement by BMI Canada Limited that they were to be completely owned and operated by a Canadian non-profit organization as of July of 1976. BMI Canada had formerly been a subsidiary of Broadcast Music Inc., in the U.S. but an agreement was made with that company whereby all shares issued to BMI Canada would be acquired by the new group which has as its trustees The Royal Trust Company, Harold Moon, a long-time BMI Canada executive and Gordon F. Henderson of Gowling and Henderson of Ottawa, who had been the legal counsel for the past 25 years to the music licensing company.

BMI Canada now operates under the guidance of a board of directors in which there is continued participation by Canadian composers and publishers. S. Campbell Ritchie remains as the company's managing director.

Through reciprocal agreements, Broadcast Music Inc. in the U.S. and BMI Canada represent each other's repertoire in their respective countries. The arrangement is similar to that enjoyed by 35 other performing right societies around the world with Broadcast Music Inc.

As a general observation of the Canadian music industry this year it would be safe to say that it is a time for transition and consolidation. Transition because this is the year when all companies seemed to be geared for international exposure for their acts and many seem to have found the key. Consolidation because there is some groundwork still to be done in the areas of liaison with the government and the coming to terms with the extreme nationalistic feeling that a majority of the industry feels is interfering with the industry's reach into the international marketplace.

In either case the ball seems to be in the government's court. It is obvious that a new look has to be taken at the 30% content rulings for radio as well as more realistic approach to the tax situation as it pertains to the record business.

The government has frequently indicated its desire to help out and the industry has in turn been more than ready to sit down and discuss all areas of contention. "Communication" is certainly the operative word for the upcoming months—and then "action."

Quebec Scene

• Continued from page C-9

record company, the radio stations welcome us. They don't say we have to wait to see what CHUM does or Vancouver does. They look at each song on its own merits. The radio stations are glad to see you and they will play new groups. In addition to radio, the two French TV channels are just as enthusiastic about the Quebec recording industry. Let's also not forget the press."

John Williams of CBS Disques who was on the same panel agrees that the media has played an important part in the development of the Quebec industry. "In Toronto, they fight the CRTC 30% content ruling all the way," contended Williams. "A news conference in Quebec attracts at least 100 media people. In Toronto you are lucky to get 12 major media people. The other thing that I'd like to mention is the support that one company gives another company. It's incredible!

"I don't think that the consumer in English Canada has any choice in the matter of deciding on Canadian stars because I think the media is preventing the Canadian content. I know the number of records that our company produces and I know the number that is not being exposed to the public. I would rather have the public tell me that the record is a piece of crap as opposed to some guy in a radio station."

There is a totally self contained music scene thriving in Quebec at the moment but there are certain acts that had previously an exclusively French following, and are now taking aim at the international market.

Michel Pagliaro has always been a major star in Quebec, and with his recent signing to CBS in the U.S., has set his sights for international acceptance. Eclipse on their debut album for CBS indicate that they would like to have English acceptance. Their first album is almost bilingual.

The basis of everything that is happening in progressive rock has to be rock'n'roll, a cross between the rhythms of Chuck Berry and the vocals of the Everly Brothers and Elvis Presley. In '64 the Beatles used that base and branched out. Quebec has not gone untouched by that influence and Pagliaro is in touch with that rock'n'roll base but he's doing it in a 1976 genre. He's really in touch with the roots and not in a phony way. He is the first and possibly the only person in rock'n'roll who can sing in the French language which lends itself more to ballads than rock. He makes it sound totally believable in French and he's every bit as good in English. Though his roots are in Quebec, the songs that he writes seem to be a throwback to that rock'n'roll era.

Eclipse is a new band that draws heavily from the British "art-rock" school. One's first impression in terms of comparison would be Pink Floyd but that's not strictly true because there are some things in there that have Beatles, Hollies and a general mid-sixties influence. They have a wide spectrum of sound but they're undoubtedly strongest when it comes to creating a spacy mood. A lot of this has to do with Pierre Gauthier who used to be the lead guitarist for Aut'Chose. They are a band with truly international appeal. They sing for the most part in French but lyrically it could be any language. The lyrics are not necessarily the most important thing. It is the over-all sound.

A lot of Americans have come to Quebec, settled here, learned the language and become an integral part of the music scene. Nanette Workman is a prime example. She was born in Brooklyn of show business parents. Her father played with the Tommy Dorsey Band and her mother was in the theater. When she was six years old she moved to Jackson, Mississippi and from there she became a young TV celebrity, played a leading role in the play "How To Succeed In Business Without Really Trying" on Broadway and then moved to Montreal for three years before moving on to England. In England she landed some acting spots on some of the top variety shows and then became one of the most sought after backup vocalists in the business. She sang with Mick Jagger on their hit single "Honky Tonk Women" and on their album "Let It Bleed." In the years to come she also did backup vocals with John Lennon, George Harrison, Ringo Starr, Elton John and Johnny Hallyday who took her on a world tour as his opening act and produced an album for her that was never released which featured Peter Frampton, Gary Wright and Mike Kelly.

She returned to Montreal in 1974 where producer Yves Martin convinced her to do a French cover version of "Lady Marmalade." It went gold as did the follow-up single "Danser, Danser," "J'AI Gout de Baisser" and "Donne, Donne." She also had two hugely successful French albums and had an English album released on the Big Tree label in the U.S. and Canada.

Walter Rossi came from Naples, Italy when he was young and then went out on tour with acts such as Wilson Pickett, Buddy Miles before joining Luke and the Apostles in Toronto, forming his own band Charlee in Montreal and then joining Pagliaro as his guitar player while doing local session work on the side. He has now set out on a solo career and is currently in the middle of negotiations for a record deal.

Musicians like Nanette Workman and Walter Rossi are almost a scene within a scene in Quebec and the Quebecois music purists look down their noses at that segment of the industry. There's a lot of snobbishness about the Italian French-Canadian American connection which includes beside Rossi

(Continued on page C-20)

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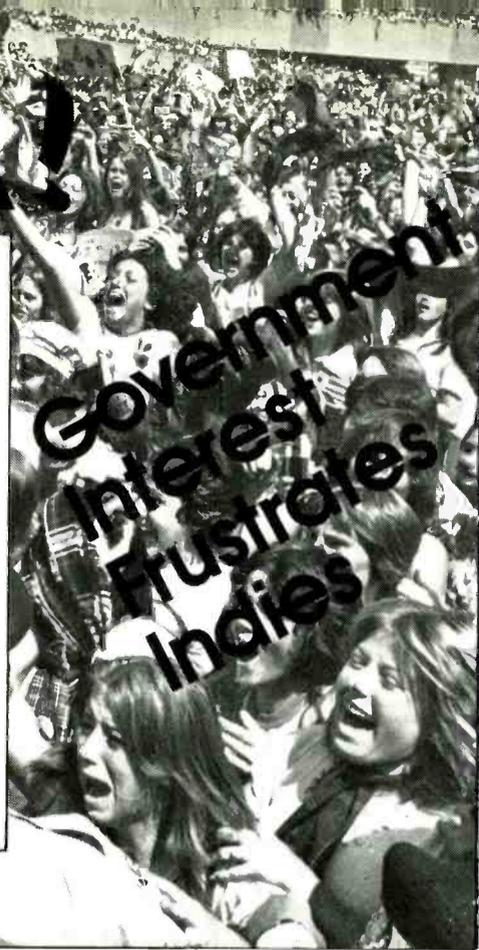


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CANADAY!



At the recent Attic Records convention are left to right Tony Luciani, CHML, Hamilton; Tom Williams, vice president of Attic Records and president of CIRPA; Walt Grealis, RPM; Dave Charles, CKIN-FM, Toronto; and Heather Murray, Attic Records



One aspect of the meeting that gave rise to some optimism from CIRPA members was the interest that the minister took in the problems which would be caused by the reintroduction of the 7% sales tax on studio costs. That 7% tax was revived under the government's budget of 1974 because it was classed under the heading "production equipment." On Jan. 1 of this year it was reinstated which means in essence that it now costs 7% more to record in Toronto than anywhere else.

In Quebec a similar problem arose with studios. The government dropped the 8% tax on studio costs but turned around to the studio owners and asked for back taxes for the period prior to April of this year. The tax bill for many of the studios there could come to thousands of dollars and many have intimated that if they had to pay it they would certainly be forced to close down.

Another problem that CIRPA has run into is with the method of calculating the 12% federal sales tax on records which has increased the amount of taxes payable by several companies.

Williams explains, "This is a problem in Quebec that any independent who is distributed by London or Polydor records and who is based in Montreal has to face. What the government there has done is class London and Polydor as the manufacturers. Now the ruling is that anyone who controls the production of the record is the one that should be taxed. Most independents choose the plant that the records are to be pressed in and pay all production costs so in my mind that makes us the manufacturer legally speaking. If London pays the tax, we as independents end up paying more because they pay tax on the rackjobber price and then it is deducted off our money from London. That can be as high as 45 cents on an album. It hurts artists in the end because the independents can't sign as many and also can't record as many." The cost cannot be passed on to the consumer so most of the loss must be borne by the producer.

Basically CIRPA was set up not only to keep its members aware of the changes going on in the business around them but also to keep people across the country more aware of what is going on with independent labels. Williams points out that a high percentage of Canadian records on the charts at any given time is produced by CIRPA members.

A seminar has been arranged for the spring for CIRPA members which will literally cover all aspects of the business. A similar seminar was held two years ago and was regarded as successful.

Another immediate project by CIRPA is the gathering of statistics and information about its membership. "Every member will send in figures of how much they have made or lost in the year and then we will compile these figures into one lump so that we can see how much money we spend and learn if

(Continued on page C-20)

As in most other segments of the record industry, when Tom Williams was elected into the position of president of the Canadian Independent Record Producers Assn., he found that one of his major functions in the new position was to be a liaison between independent labels and producers in Canada and the governments, both provincial and federal.

The first order of business was to set the record straight about a number of comments that were allegedly made in a study of the recording industry prepared by one of the staff economists of the Ontario Ministry of Industry and Tourism.

There were several points of controversy in the report, particularly the recommendation that Ontario ask the federal government to impose a tariff on imported masters which reflects the true value of the performance, not just the raw tape. Most upsetting to CIRPA about the recommendation was the implication that the recommendation came either from CIRPA directly or through several of its members. This was in spite of the denial that any CIRPA members made such statements.

Recently several CIRPA members who are also members of the Canadian Recording Industry Assn. met with the minister Claude Bennett, along with the deputy minister and Peter Klopchic to clarify the situation. The delegation was at that time assured that the matter would be studied further but as of this writing there was no word from the Ministry.

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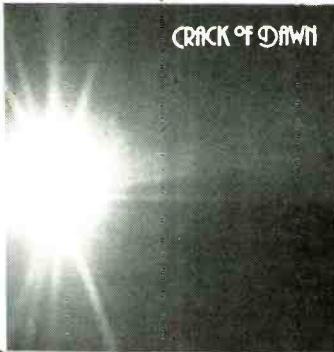


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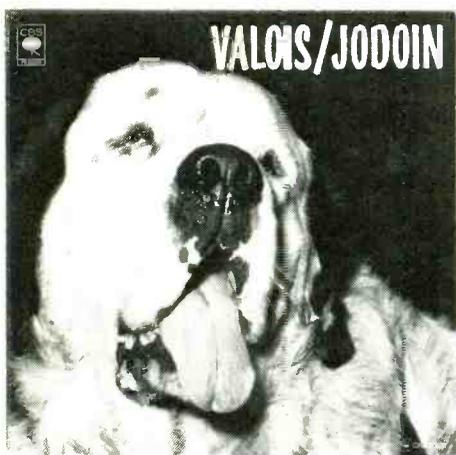


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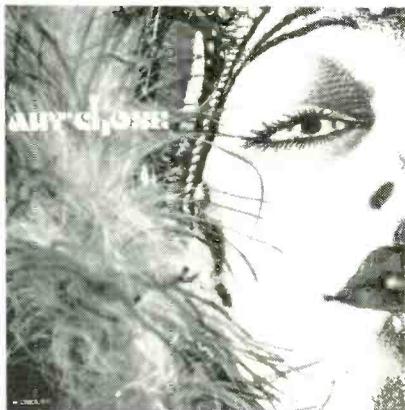
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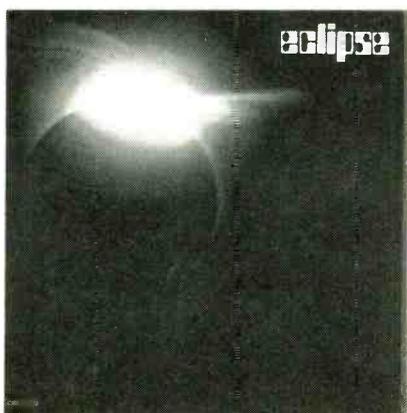


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FS 90309



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SEGUIN**

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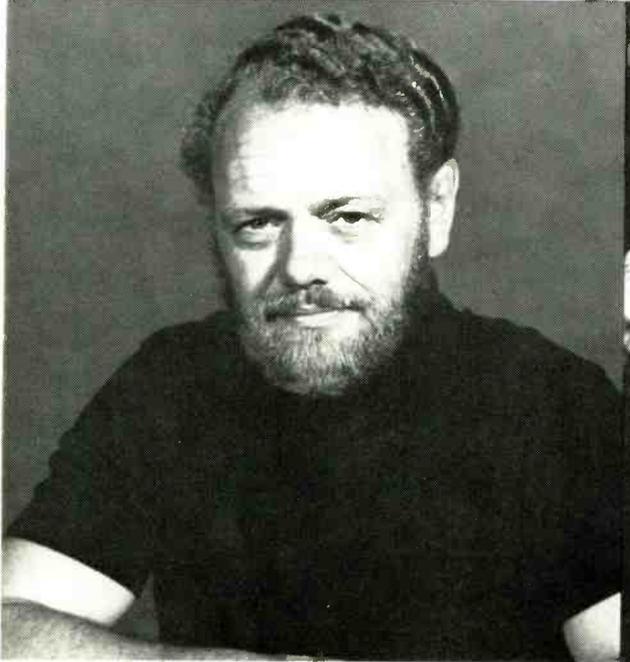
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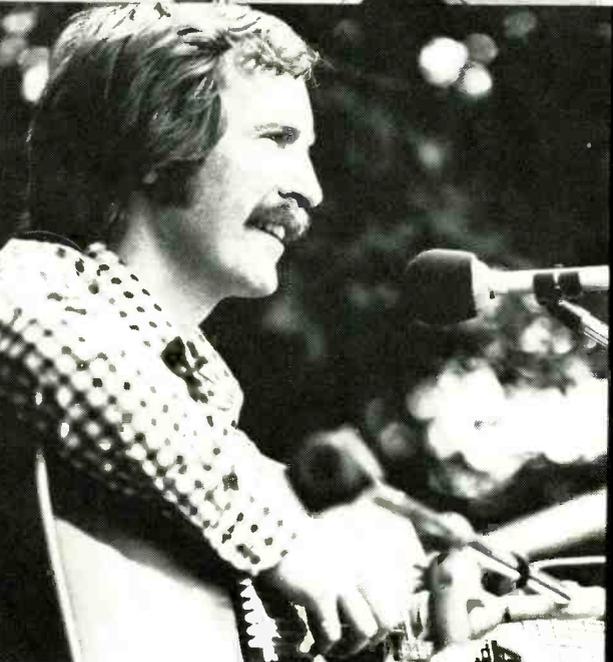
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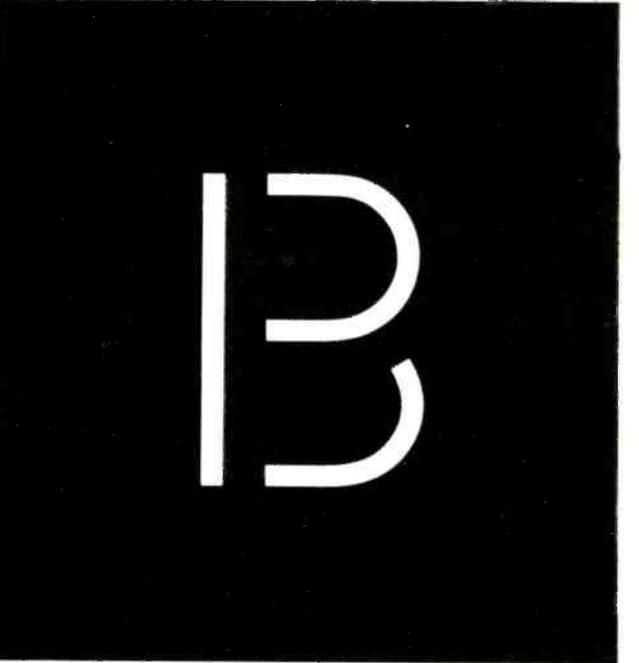
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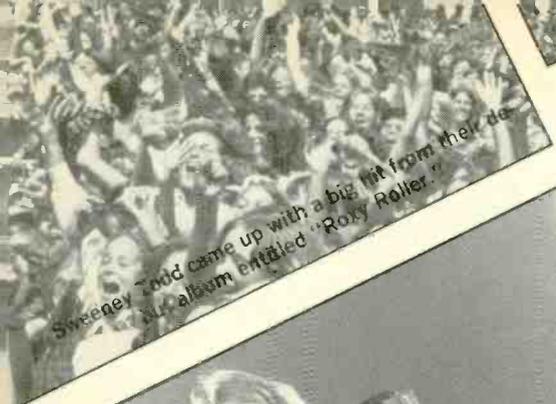


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LE GRANDE CIRQUE ORDINAIRE
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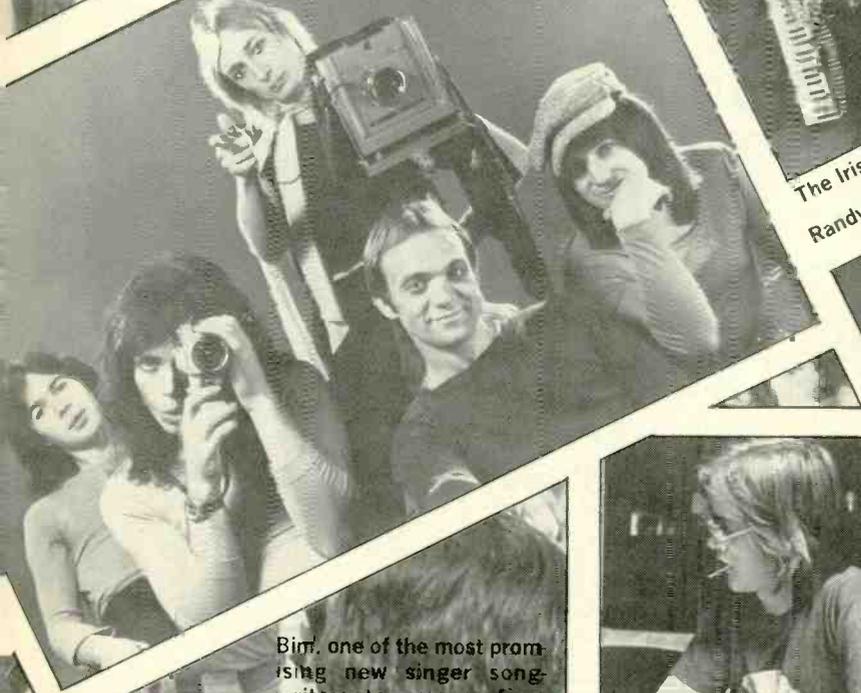
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Sweeney Todd came up with a big hit from their debut album entitled "Roxy Roller."



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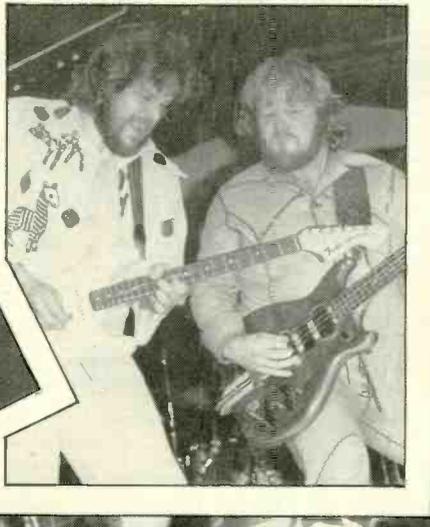


Bim, one of the most promising new singer song-writers to emerge from Canada in some time.



Vancouver band Trooper (left to right) Brian Smith, Ra McGuire, Tommy Stewart, Harry Kalensky and Frank Ludwig.

Randy Bachman and Fred Turner of Bachman Turner Overdrive.



CANADA

Coast Industry Focuses On Its Uniqueness

By JEANI READ



Hammersmith, out of Vancouver and into the international scene.



Shelley Siegel, president of Mushroom Records, the small Vancouver-based independent label that opened an office in the U.S. and broke Vancouver band Heart.



Tommy Banks, "Mr. Music" in Edmonton.

Evaluations of the West Coast's role in the national music industry have traditionally focused on considerations of identity and isolation, it is primarily because its natural allegiances of temperament and attitude run strongly north-south, and its business priorities extend east-west. Much time has been spent analyzing this conflict and its effect on the industry here, and attempting to circumvent the geographical obstacles that prevent easy access to Eastern music centers and markets, and the political ones that prevent similar access to those in the South.

Recently, however, Vancouver has begun to resolve the predicament by opting for the only reasonable solution, which is simply to accept its unique position and cultivate its advantages rather than dwell on its limitations.

A growing spirit of pragmatism, perhaps, is the way to characterize the atmosphere of the coastal industry in the past 12 months, pragmatism in regard to dealings both within the immediate community and in relation to the larger musical arena.

This has been a period of accelerated activity and of increased confidence in meeting the challenges of national and international recognition.

Several major changes in both business and artistic community have resulted, as well as some dramatic developments in both U.S. and Canadian markets.

Last year's unbalanced activity graph, which began with six

months of low and erratic productivity and closed with a rush of intensive reevaluation and reorganization, has stabilized considerably. Navel-contemplating is scarcely an issue any more; if Bachman-Turner Overdrive, in spite of a recent leveling of momentum, remains statistically the major commercial force in the area, then it is entirely appropriate that "Takin' Care Of Business" should be the coast's 1975-6 theme.

The most striking example of this new emphasis comes, somewhat ironically, not from BTO this year but from Mushroom Records, whose premier group, Heart, made a strong debut in the American market this year as a result of an unprecedented move by the label itself.

Heart's first album, "Dreamboat Annie," released in Canada last fall, was certified Canadian gold in August. Its three Canadian single releases, "Magic Man," "Love Me Like Music" and "Crazy On You," were enormously successful in establishing an MOR ("Love Me Like Music") as well as a Top 40 identity for the group. Heart's American success, however, has all but eclipsed these achievements.

On March 1 of this year, Mushroom head Shelly Siegel opened the label's L.A. office after having incorporated Mushroom as an American company and setting up a national network of independent U.S. distributors and promotion personnel and released "Dreamboat Annie" "Crazy On You." Siegel had done extensive market-feasibility studies in the late fall after Heart's product had been turned down by several U.S. majors, and test-marketed "Dreamboat Annie" in the Pacific

Northwest states in early 1976, shipping product directly from Canada. When "Crazy On You" was released nationally, it was instantly charted in national trades on the strength of the test market, and went on to hit top 30 in national trades. "Magic Man" was released early in June, and was also almost immediately charted.

Sales on "Dreamboat Annie" are now reported to be at 500,000 with official gold certification expected soon. The group, which is managed by Seattle's Albatross Productions head Ken Kinnear, has been constantly on tour in the U.S. and Canada since late spring, performing on bills with acts like the Doobie Brothers, Loggins and Messina, Elvin Bishop, Jefferson Starship, Ritchie Blackmore's Rainbow and REO Speedwagon, and has recently re-negotiated its Mushroom agreement.

Between tours, Heart has been returning to Vancouver's Can-Base studio to work on sides for a new album, entitled "Magazine," which is scheduled for release this fall.

No Heart product has been released in Canada since "Crazy On You" in January, with Mushroom concentrating almost entirely on its American operation. Other artists in the Mushroom stable have been keeping low profiles; only Jayson Hoover has had a release on the label this year, "Free The People," which was shipped in January and received modest national airplay. There's been product from the New World

(Continued on page C-20)



They* said it was
around here
somewhere.

*Ron & Howie Albert, Roy Baker, The Bee Gees, Robert Charlebois, Dudes, Jean-Pierre Ferland,
Alby Galuten, Corky Laing, Nazareth, Pilot, Billy Preston, Karl Richardson,
David Spinozza, Starcastle, Cat Stevens, Ian Thomas, Valdy, Leslie West, Nanette Workman.

Le Studio, Morin Heights, Quebec.

• Continued from page C-12

and Workman musicians like Angelo Finaldi, Pagliaro, Bob Segarini, Jack August, Havoness Hagopian, Derek Kendrick, Chris Castle and others. They in essence represent rock'n'roll in Quebec.

The other Quebecois music is "chez nous" and influenced by America yet it's heavily Quebecois lyrically and everything else. Beau Dommage is the classic example of an act that became huge in Quebec by writing lyrics that the people there could relate to. Both of their albums went platinum just from sales in Quebec. Their second album "Ou Est Pasee La Noce?" had the distinction of being the first recording by a Canadian act to ship platinum with initial orders of over 100,000. A sales report listing figures for total albums sold in Canada for the twelve months ending Dec. 31 of 1975 by Capitol Records—EMI of Canada Ltd. indicated that Beau Dommage was the label's leading act with retail sales realizing over \$2 million mostly in the Quebec market. They sold over 350,000 albums in one year, effectively beating out other perennial winners such as Paul McCartney, Pink Floyd, Glen Campbell and Helen Reddy.

Another big success story in the Quebec market this year was the chart success of Boule Noire led by George Thurston. The album was recorded in Muscle Shoals with the Muscle Shoals rhythm section, the vocal tracks by Thurston were added in Quebec and the final mixes done in Muscle Shoals. The initial pressing of the album sold out almost immediately and went to the top of the Quebec charts along with the singles "Aimes-Tu La Vie Comme Moi" and "Loin Loin De La Ville." The airplay for the album was not confined to Quebec only. CHUM-FM in Toronto, CBC Radio and KJAN in Lafayette, Louisiana made Boule Noire one of the first French language groups to receive significant airplay outside of Quebec. "Loin Loin De La Ville" even went into the top ten on CKGM in Montreal, a station that caters to the English audience there.

Realistically it is the Quebecois rock'n'roll that is the best hope of Quebec's music breaking internationally though CBS is optimistic about one of their recent signings, Harmonium, having the goods to become successful internationally. Previously signed to Quality Records, Harmonium earned considerable success with two records released over the past two years with combined sales well over the 200,000 mark. Their first Quality album was broadcast from Montreal's Tempo Studio on CHOM-FM and CKGM resulting in mass orders on the album even before it was on the retail shelves. The group was later nominated under two categories in the 1976 Juno Awards: Best Selling Album for "Les Cinq Saisons" and Group of the Year. In addition the group's engineer Michel La Chance was nominated under Recording Engineer of the Year.

There is a significant difference between Toronto and Montreal as far as live venues for acts to play in. In Toronto there are over 50 clubs where live acts are booked but in Montreal there are only a handful. For the French Canadian acts there is a provincial circuit of clubs and CEGEPs (universities) but for the English speaking acts there are only one or two places that they can get any exposure. The Moustache is the main club for local and out of town acts and then there is L'Eveche in the Hotel Nelson which is for the most part geared to a French speaking audience. Other than those venues there is the Cafe Campus, the Golem Coffee House, the Yellow Door and the Edgewater which is a long way out of town. Recently Francine Herschorn who runs L'Eveche indicated that she was opening another club in the city and two local movie theaters The Flick and Cinema V have opened their doors to live talent. Cinema V concerts will be broadcast live every Thursday over radio station CHOM in Montreal and taped for syndication across Canada.

This lack of venues open for live entertainment means that the major source of income for local musicians is session work. Recently the Quebec government decided against levying a provincial sales tax against recording studios in the province. That was fine but they also voiced their intention of making the tax retroactive. In other words, from this point forward there would be no taxation but all studios would have to pay the cumulative tax up to the point when the decision was made. For many studios that was a tax bill of many thousands of dollars and sure bankruptcy. No decision has been made on the retroactive studio tax but it is sure that if it goes through, studios will close and the life blood of many session musicians will be cut off forcing them to look elsewhere for work. That decision is now in the hands of the government of Quebec.

Concert-wise, Montreal is one of the most unpredictable markets in the world. You can bring in acts that you might think were almost guaranteed sellouts and they bomb. On the other hand you can bring in acts with whom you might expect at best a moderate success and the hall is packed. Nobody seems to have figured out why and how Montrealers go to see live performances. This situation has dissuaded a lot of promoters, especially those coming in from other markets. To promote shows in Montreal you really have to have a total understanding of the market and then pray.

Donald Tarlton of Donald K. Donald Productions is easily the most successful promoter in the market and perhaps even in Canada because from his base in Montreal he has literally set up a concert circuit across Canada. Tarlton can certainly take credit for that. He broke the smaller markets across Canada by touring the Stampeders, April Wine, the Bee Gees, BTO and others.

So the Quebec market remains a totally separate reality in the music world. It's a market with its own unique cultural entity that keeps to itself. But this isolationism is about to be changed. You can feel it in the creative surge taking place in the marketplace. The acts are lining up for international recognition and the list is impressive: Mahogany Rush, the Dudes, Nanette Workman, Walter Rossi, Moonquake, Michel Pagliaro, Eclipse, Harmonium and, of course, April Wine, whose success in the Canadian market has been unequalled except for Bachman Turner Overdrive who gained their success in the U.S. first. The talent cauldron is on the boil and it won't be long until it bubbles over into other markets.

MARTIN MELHUIH & DOUG PRINGLE

Canadian Indies

• Continued from page C-14

independents as a group are breaking even, losing money or making it," explains Williams.

Another innovation for CIRPA is the establishment of a newsletter designed to keep in better touch with members about current CIRPA activities; any issues that might affect the membership; and news on what is happening with independents in the Canadian record industry. The other purpose is to keep the media, government and other segments of the industry informed about the activities of CIRPA.

Recently, CIRPA retained Earl Rosen for a period of one year as administrator. Rosen's primary functions are to improve internal CIRPA communication using newsletters, consultations and so on to establish a liaison with government and other organizations involved in the record industry. At present, Rosen is meeting with a number of CIRPA members to discuss their needs and prepare briefs to different government departments and grant-giving agencies.

A membership drive has been started by CIRPA because from the association's preliminary discussions with people in different positions in government it became obvious that CIRPA had to be able to speak for most Canadian producers before it can begin to have a major impact on government policy makers and grant-givers.

CIRPA was one of the first industry bodies to react to a recent proposal by a number of U.S. senators in a letter to Henry Kissinger, Secretary of State, asking among other things that all Canadian sound recordings including but not limited to musical jingles, not be allowed to be imported into the U.S. The letter was a retaliation to Bill C-58 recently passed by the Canadian parliament, though not yet promulgated, which would disallow as a tax deductible business expense the legitimate costs Canadian advertisers experience in using U.S. broadcasting stations. It was also a reaction against an internal Canadian regulatory proposal to delete commercials from U.S. broadcast signals carried over Canadian television cable systems.

The letter which was sent to Jeanne Sauve, minister of communications in Ottawa and was signed by Williams, gives an insight into CIRPA's stance on a number of tender points in the industry in Canada.

The letter reads:

"The Canadian Independent Producers Assn., which represents the majority of Canadian-owned record companies and producers, wishes to express its strong support for the policy of the Canadian government to encourage the development of Canadian TV, film and record industries.

"At the same time, we wish to express our concern that these policies do not lead to countermeasures which inhibit or bar the export of Canadian productions to the U.S. We feel that the policies proposed in the letter from senators Jackson and Magnusson to Henry Kissinger would work against the interests of both countries and indeed, be a contravention of the principle of freedom of speech supported in both countries. The proposed bill, as it stands, works only to support the interests of the U.S. border broadcasters, and will no doubt be opposed by the American film and record industries.

"In the record industry for instance, U.S.-originated products account for approximately 85-90% of the \$131.7 million Canadian market (1974 wholesale figures). Royalty payments to the U.S. are estimated at between \$15-\$30 million. This does not include the profits of U.S.-owned companies operating in Canada. In comparison, the sale of Canadian records in the U.S., relative to the sale of U.S. records in Canada is small, though crucial to the viability of the Canadian record industry. It is clear from these figures that if the U.S. implements legislation of this kind, it could lead to reciprocal action which would cost U.S. industries far more than they would gain. At the same time any limitation of Canadian access to the U.S. market would be damaging to our members.

"The goal of CIRPA is not to eliminate U.S. access to the Canadian market, but to improve conditions whereby we can compete in both Canada and the U.S. on a more equitable basis.

"We urge that the upcoming discussions between the Hon. A. MacEachern and the Hon. H. Kissinger, and in all future negotiations, the Canadian government press for increased opportunities for Canada in the U.S. market and not accept any proposals which in any way limit our already limited access.

"We believe that successful relations with the U.S. depends on the free flow of communications in both directions on an equitable basis. Such a free flow depends on having strong Canadian film, TV and record industries

"CIRPA hopes the Canadian government will continue to encourage the development of these industries."

West Coast Industry

• Continued from page C-18

Electronic Chamber Ensemble, but plans for a new album are now under consideration.

New Mushroom artists Morrie Yess, signed to the label in May, and Ted House, signed in June, have been cutting sides at Can-Base but have released no product. ("Spring" was released from the label early in the year; Terry Frewer has tentative plans to record a single with Terry Jacks producing, possibly for release on Goldfish).

So preoccupied with establishing itself in the U.S. market has Mushroom been, in fact, that Canadian promotion manager Glen Gore-Smith, hired in January, left the label in May and no replacement was named.

The market balance should be reinstated, with Mushroom in a strong U.S. position, when "Magazine" receives its simultaneous Canadian and American release. Also, first House and Yess singles are planned for September.

Mushroom is reportedly negotiating to sign Chilliwack (currently with Casino Records) to a deal that provides for immediate simultaneous release of a completed single, "California Girl," and the rush release of a new album, which may include a re-recording of the group's classic "Rain-O."

Chilliwack's option with Sire/ABC was dropped last November, after a first Sire album, "Rocker Box," met with singularly disappointing reaction in the U.S. (the album, released on Casino, did pick up some airplay in Canada, but no singles were released). Since February, when drummer Ross Turney assumed management duties for the band, Chilliwack has been touring regularly across Canada, keeping a reasonably high public profile with live performances in spite of the absence of new recorded product.

Bachman-Turner Overdrive, which has yet to duplicate its 1975 popularity peak both on charts and in concert, nonetheless maintains its formidable standing as Canada's premier rock group. After the ill-fated release of a single, "Down To The Line" (rush-recorded and shipped last fall to fill a gap between album releases), BTO's fifth album, "Head On," was released in January. It went gold in Canada within seven hours and in the U.S. in six days. Its U.S. sales are now in the vicinity of 850,000.

A first single from "Head On," "Take It Like A Man," was released Jan. 16 and went top 30 on U.S. charts. "Lookin' Out For Number One," a jazz-flavored follow-up release in March, made respectable inroads on pop charts and also revived the MOR interest the group had earned with "Blue Collar" three years before.

A "BTO Greatest Hits" album, released Aug. 15, turned gold in Canada before the end of the month, and a new album is scheduled to be out in November. The group has continued a regular schedule of successful tour dates in the U.S., although several of its Canadian "Great Beaver Patrol" tour dates in August were cancelled for poor advance sales.

A BTO biography was published in late 1975, and a BTO documentary film, commissioned by the group and shot in early 1975 at three North American concerts and an 18-concert European tour, has been sold to CBC-TV for national broadcast as a 60-minute special on Sept. 19.

BTO also won three Junos this year, for best-selling single ("You Ain't Seen Nothin' Yet") and album ("Four Wheel Drive") and group of the year. Tour plans include several dates in Japan in October, as well as South Africa, Australia and New Zealand later in the year.

Randy Bachman's Legend Records, established in early 1975 with distribution by MCA in the U.S., is also starting to show results. Trooper, its first signing, sold 30,000 units of its first album, and earned a Juno composer nomination for its first single, "Baby Woncha Please." A second single from the album, "General Hand Grenade," was released in November and received solid Canadian airplay; sales for both singles totalled 35,000. "Hand Grenade" will be out in the U.K. on CBS in September, followed by the first Trooper album in October.

In April, the group added keyboard player-guitarist Frank Ludwig to its lineup, and an improved Trooper recorded a second album at Toronto's Phase One studio. The album, "Two For The Show," and a single of the same name were released in July, and initial play and sales are generating considerable excitement at MCA, whose Canadian head office is projecting Canadian gold album certification.

After good response to recent dates with BTO, an extensive Western Canadian tour is being planned for the fall.

Also signed to Legend, in September of last year, was American artist Bill Wray, out of Baton Rouge. Wray signed a five-year American deal with MCA in November for the U.S., and released a debut album in the U.S. and Canada early in April. Promotion showcases were set for Wray in key American centers, including New York's Other End, L.A.'s Roxy, San Francisco's Boarding House and Atlanta's Electric Ballroom, all of which met with favorable reception. A single, "River City Rock and Roll," was released in July. Wray toured Eastern and Mid-western states with Andy Pratt in August.

A possible new signing for Legend is Vancouver's Rocket Norton Band, formerly Seeds of Time; negotiations are under way and a deal could be closed early in the fall.

A concerted effort to crack the American market is being launched by A & M's Valdy this year. Valdy's first U.S. album on A & M, "See How The Years Have Gone By," which came out last August, met with little interest. But an album released there this July, "Valdy And The Hometown Band," reportedly has full support of the company, and has shown favorable initial reaction. On release it picked up play on major FM outlets in the Pacific Northwest, and a single, "Peter and Lou," is also attracting attention. The Hometown Band has also signed an

(Continued on page C-25)

TROOPER

TWO FOR THE SHOW

ONE

is the album [MCA-2214]

TWO

is the single [MCA-40583]

BOTH

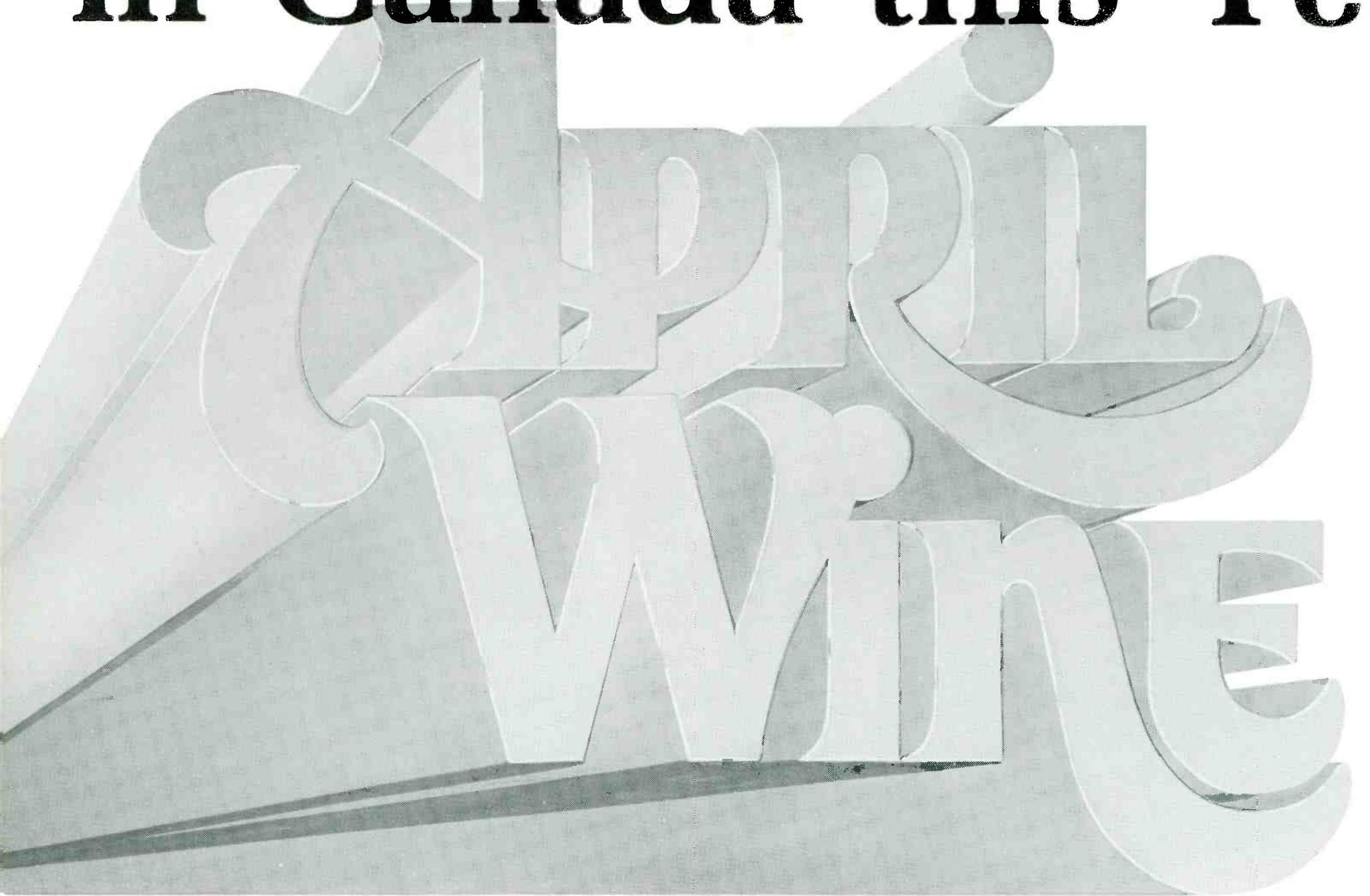
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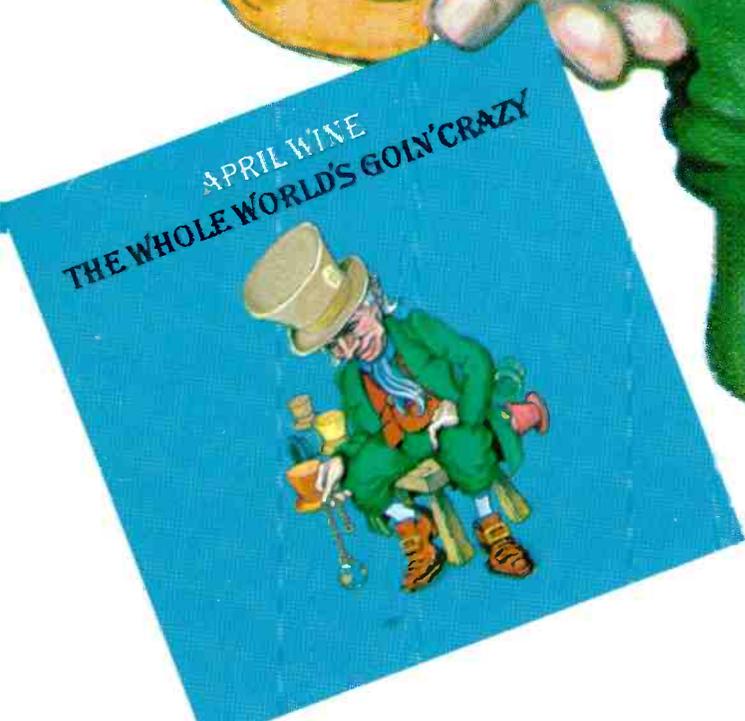
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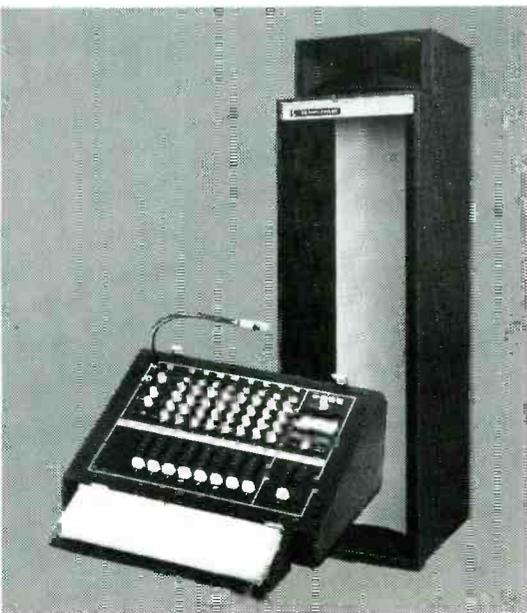
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West Coast Industry

• Continued from page C-20

independent A&M deal, made with the Canadian company but guaranteeing U.S. release of product. The group (originally Geoff Eyre on drums, Shari Ulrich on fiddle and vocals, Claire Lawrence on sax and flute, Dave Sinclair on guitar and Elias Peter on bass) was assembled early this year as a session band for Valdy and a supporting act for his major spring Canadian tour. The format for the 28-city show, however, which played to 90,000 and grossed more than \$250,000, incorporated the Hometown Band and Valdy in a continuous, democratic two-hour production that introduced jazz and rock styles to Valdy's folksy music and introduced Hometown Band members, singly and ensemble, to the audiences. The combination was so successful that, upon returning to Vancouver, the Hometown Band not only completed Valdy's album but began recording one of its own after personnel changes that had Robbie King and Doug Edwards replace Dave Sinclair and Elias Peter. Several cuts are finished, and a single, "Fear Of Flying," is in the can. Release for album and single is set for early fall, with a schedule of Valdy and Hometown Band American college dates being negotiated for October, when all product will be available.

Over the summer Valdy has been making regular appearances at major fairs in Canada and the U.S., and in late August performed at the 16th annual International Song Festival in Sopot, Poland. A CBC-TV special, produced and directed by David Acoma and featuring Valdy, the Hometown Band and Toronto's Homemade Theatre, will be filmed in Toronto and Vancouver in September and aired early in 1977.

Also on A&M and starting to make inroads on the Canadian market is Bruce Miller, whose debut album, "Rude Awakening," was released here early last September. A "Rude Awakening" single, released in January, received good national airplay, as "Summer Of Our Love," out in June 1975, had done before. In spite of limited sales, the three releases have broken ground for Miller, as have a number of concert and club dates, a schedule stepped up in the last four months since Miller has assembled a permanent touring band. A second album, recorded at Toronto's Manta Sound, is expected to be out in the fall.

Sweeney Todd, which broke wide open in the Canadian market with its third single release, "Roxy Roller," in mid-April, has been hard put to keep up with its own personnel, administrative and recording changes in the last six months, a scenario that has undoubtedly had a detrimental effect on product consistency and promotion.

The group released a debut album on London late in 1975. A first single, "Rock and Roll Story," released with the album, and a second, "Sweeney Todd Folder," released in February, received regional airplay across the country, with "Folder" making it as a solid West Coast hit. Negotiations for an American label deal were underway between ST manager Barry Samuels and several American majors, primarily London and Chrysalis. London was, reportedly, interested in signing the group, while Chrysalis was more inclined to sign lead singer Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The situation came to a head in April; no sooner was Roxy Roller released than Gilder and McCulloch signed with Chrysalis, Gilder for a five-year, five-album deal and McCulloch to collaborate with Gilder as a writing team (they had been responsible for most of the material on the ST album) and work on his own projects.

Martin Shaer, head of the London-distributed Top Hat International production company to which the group is signed, assumed management of the group (which now consisted of Budd Marr on bass, Dan Gaurdin on keyboards and John Booth on drums) and immediately replaced Gilder and McCulloch with Clark Perry and Skip Prest. Samuels retained management on Gilder and McCulloch; Gilder is expected to have a single released in September and an LP later in the year.

Chrysalis had purchased the U.S. rights to the ST album masters as part of the deal, so the new group returned to the studio to re-record "Roxy Roller," along with three other sides—"Juicy Loose," "Rue De Chance" and "Broadway Boogie"—in anticipation of signing a U.S. deal with London. The first "Roxy Roller," in the interim, was topping charts across Canada, rising to No. 1 on 15 stations and charted top 10 on 15 more.

In July, Shaer closed a distribution deal for Top Hat with London in the U.S. that gave the new "Roxy Roller" immediate American release. Initial reaction was strong, but again, in August, the group was experiencing personnel changes. This time new lead vocalist Clark Perry was being replaced by even newer lead vocalist-guitarist Brian Adams, who began working into the band on several Alberta dates late in the month.

If American response to "Roxy" is strong, plans are to rush out an album for the American market by October. Otherwise, the group will have to hold off until late in the year or early 1977 for a second album release. A new single, "Juicy Loose," was released in Canada in August.

Top Hat International, formed by Shaer in December as a production, management and record operation, with two affiliated publishing companies, has also signed the Karroll Brothers and Dave Baker. The Karroll Brothers released a single, "Magic Kingdom," on the Top Hat label in June, and have a second single, "The Wizard," ready for release on London in September. Baker will also have a single, "You'll Always Be With Me," and an album completed for release early in the fall.

The 1975-6 season has been a comparatively quiet one for Terry Jacks, whose Goldfish Records released a debut single,

"Ice and Fire," by Mya in February, a debut album in March and a second single, "Snakebite," in June, as well as a single by Eugene Smith called "Freight Train" which received erratic regional play.

Jacks' own hit quotient was down considerably, although he released several singles, "Holly" in September of last year, "You Can't Fight The Sea" in January, and "In My Father's Footsteps" in June; all received strong national play and some chart action, but only limited sales. An album entitled "You Can't Fight The Sea," out in late 1975, did enjoy reasonably good sales, but Jacks will have to wait a while for his next big one.

Meantime he has reestablished a professional relationship with Susan Jacks, producing her new single, "Memories Are Made Of You," released on Polydor in August. "Memories" is receiving both MOR and Top 40 play. Susan, who had a Canadian top 10 single, "Annamarie," on Casino in September, and released "Never Let Him Go" on Mercury in the U.S. in February, signed with Polydor in May and has since been subject of label controversy between Polydor and Casino over the rights to "Dream," an album she released on Casino in December.

Her deal with Mercury in the U.S. lapsed in August; now she is working on a Canadian album for Polydor for October release, and negotiations are beginning for a new American deal.

She has also undertaken a regular schedule of concert dates, after putting together a touring band consisting of Dave Sinclair on guitar, Jim MacGillivray on drums, Charlie Faulkner on bass, Ian Berry on clavinet and Mary Saxton on backing vocals. Opening act on most of the spring and summer dates has been C.B. Victoria, whose first single release, "Come And See My Man," last September went top 10 in Canada and remained on the charts three months.

The single was released on 20th Century, with whom Victoria had signed a five-year, five-figure advance deal in August. An album, "Dawning Day," was completed at Toronto's Manta Sound under the terms of the 20th Century agreement, but it was not released, and the deal was terminated in May. Album masters and publishing rights were picked up by GRT Records in June, and both the album and a single, "I Don't Believe In Miracles," received simultaneous U.S. and Canadian release in August, picking up airplay in major markets on both sides of the border. Victoria will tour with Susan again in September and October in Canada, with U.S. tour dates planned for November.

Brightest hope in the Casino stable is Bim, who released a debut single, "Me And My Baby," in September. "Kid Full Of Dreams," a first album, was out in December, preceded by a single, "Can't Catch Me," taken from the album, in November, a release that received strong Top 40 airplay and went top 10 in several major markets. "Don't Try To Get To Sleep," released in March, met with poor response, but Bim will release a new single, "Fly Back North," in August, and a second album, "Raincheck On Misery," in October. He has spent the year touring through B.C., Alberta, Saskatchewan, Manitoba and Ontario, and his live performances have received excellent response. Tour dates for the Maritimes and Quebec are planned for the fall.

Casino's Ray Pettinger is negotiating for a U.S. deal for Bim, and hopes for a signing in September to give Raincheck an American release.

Casino has also signed a new act, Foreman-Young, that has completed recording a first album at Edmonton's Sundown Records scheduled for release in late September. A single, "Aspen Gold," will precede the album release by two weeks.

A production agreement between Casino and West Dakus of Sundown Records will give Pettinger additional Casino product as well, a Fustukian single, "Phyllis (Wait For The Wagon)," released in late August, is receiving some MOR and country play, and an album is on tap for October.

A trio called Betsy and the Blue Boys will release a single, "Let Go," in mid September and an album in late October, and two other groups, Pickins from Edmonton and Cloud from Calgary, will also have product ready late in the year.

Still in the Casino stable but releasing no product this year was Barry Greenfield, who is reportedly considering a production and label offer from Terry Jacks.

Gradually strengthening its position on the scene is Hammersmith, whose first Mercury album was released in the U.S. and Canada in September of last year. A single, "Feelin' Better," was released with the album, and a second pick from the album, "Late Night Lovin' Man," came out in January. Both received regional airplay in both markets, supported by tour exposure with Rod Stewart in the U.S. and Kiss in Eastern Canada. In March, Craig Blair replaced guitarist Jeff Boyne and Dale Buckner replaced drummer Jim Llewellyn; the two joined original member Danny Lowe on lead guitar, Doran Beatty on lead vocals and Wayne Morice on bass at Sundown Records this summer to cut a new album, scheduled for early fall.

A casualty of the local scene is long-time Vancouver band Hans Staymer, whose plans to record a second album for RCA in September were cancelled when personal differences forced a split in the group. Staymer himself continues to perform as a solo artist with a variety of backing bands, and other Staymer members have moved to session work or new group affiliations, notably Geoff Eyre and Doug Edwards, who have joined The Hometown Band.

Composer-singer Ann Mortifee, after a particularly productive year, has decided to take a year's sabbatical from performing, to concentrate on writing the script and score of a long-planned animated feature film. Mortifee's EMI/Capitol signing last year resulted in the release of a debut album in Canada early in 1976, which sold well regionally on the strength of her "One Woman Show," held over for seven

weeks at a major Vancouver theater venue, but received limited play and sales in the rest of the country. A second album has been shelved, as well as plans to take the "one woman show" to major Eastern Canadian centers and London's West End.

The Irish Rovers have been directing their energies mainly into an accelerated tour schedule, which took them through Western Canada and Western U.S. states in October, to Australia in November, to Okinawa's Ocean Expo in late January, through Eastern and Midwestern states in February and March, into Northern B.C. in April, to Eastern Canada in May, back to the West Coast in June, to major fair dates across the country in July, and through the Maritimes in August.

In July a new member was added to the group, the first change in a decade. Bob O'Donovan, formerly with the Sons Of Erin, now plays fiddle and mandolin for the Rovers, as well as adding to their vocal harmonies.

The Rovers' CBC-TV series maintained a high rating—one of three top Canadian-produced shows—last season but, to facilitate more extensive touring and in anticipation of several U.S. network appearances, they have cut back the schedule this year to four one-hour specials instead of the weekly half-hour segments.

A 10-year Rovers anniversary album, planned for last fall, was never completed, but this year the Rovers will release two albums "Children Of The Unicorn," produced for K-Tel and scheduled for October in Canada and regional areas in the U.S. A March release is forecast for the U.K. The second album was produced for the Australia-New Zealand market by K-Tel, to be out this fall.

The Rovers' Will Millar has signed a separate deal with Stoney Plain, distributed by London, and intends to release a solo album in September.

J.C. Stone, also on London, released a single, "Laura's Song," in March, which received mostly MOR airplay and limited sales, and a Top 40 single, "Don't Shoot Me," which is also receiving some play. Stone is currently working on material for a first London album, and has recently put a backing band together for occasional club dates and projected touring.

Vancouver actor-director Richard Ouzounian and actor-singer Pat Rose collaborated last year on a musical revue called "Olympiad," which was produced as a stage show, aired as both CBC radio and tv specials this spring, and has recently resulted in a single record release by singer-actor Bill Reiter. Called "Injun Jim's Blues," it is a tribute to American athlete Jim Thorpe, whose remarkable gold medal performance at the 1912 Olympic Games was struck from the record when it was revealed that he had taken part in some semi-pro baseball games. The single was released in August on Skyline Records, distributed by Quality, and is receiving strong regional play.

One interesting development here, which to a certain extent reflects the increased activity of the musical community as a whole, is a sudden revival of support for artists on a local level by local audiences, and a growing sense of co-operation among the artists themselves. Key in encouraging this kind of support has been the Cultural Funk concert series, produced by Valerie Hennell, which for a year and a half has been showcasing Vancouver talent on a regular and increasingly popular basis. Where in previous years Vancouver audiences have been notable for their lack of interest in local acts, Cultural Funk has brought such artists as Rosalind Keene, Jane Mortifee, Joani Taylor, Pied Pumkin, Billy Taylor and many others to the public's attention, as well as featuring better-known names like Susan Jacks, Bim, Terry Frewer and Hans Staymer.

Celebration, also a Hennell production—an ambitious concert project involving the combined efforts of 16 Vancouver musicians—sold out the 2,800-seat Queen Elizabeth Theater here in November, and a sequel, called Celebration Too, is slated to be performed in Victoria and Vancouver in September with an expanded cast of 24. It will be taped as part of the CBC Festival series.

The studio scene in Vancouver has undergone several major changes, results, perhaps, of increasing demand for consistent, quality product and greater competition and polarization of facilities.

Can-Base continues to operate on a consistent schedule, with in-house Mushroom work, commercial production and independent recording sessions.

Timbre One Productions, however, which included Timbre Sound Studio, several publishing companies and Stamp, Sweetwater and Natural Sounds labels, went into receivership March 31. The studio, which was originally built by Ralph Harding and Tom Northcott, was one of the city's first major facilities, but very little product had been released in the previous year. Internal administrative problems finally forced the closure.

Last product recorded at the studio to be released was a Gary Stevens single, "Lottie Day," and country artist Patti MacDonnell's shot at disco, "Fantasy of Love," both on Quality and both released in March.

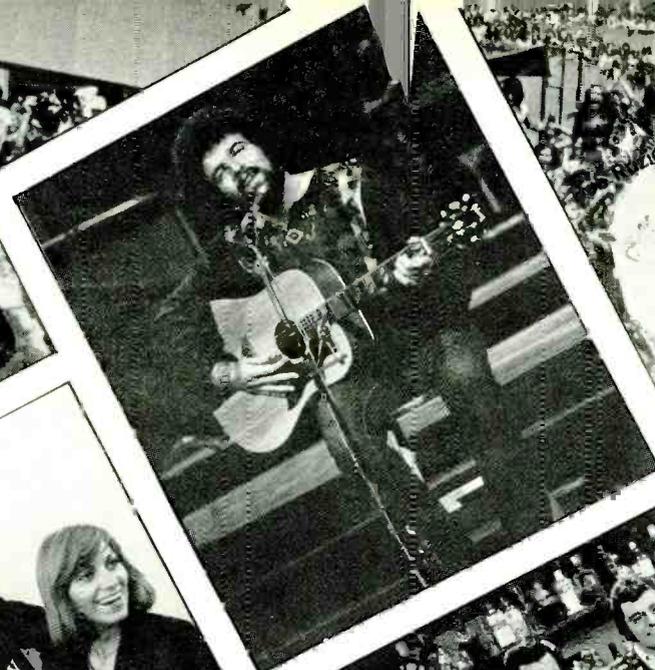
Former Timbre manager, Bill Snow, has been hired as general manager for Sculptures in Sound, a new production company which opened in July on the old premises of Stoney Productions Studio. Sculptures, whose shares are jointly owned by Rada Records' John Rodney, Gerard Hill and Van-Los Music International, is operating as a 16-track facility, but plans are for the studio to go to 24-track by the end of the year.

Rodney's Rada and Van-Los operations have long been one of Vancouver's most consistent, low-profile producers of single product, and continue so. In the last 12 months Van-Los has released 10 singles, "Gloria" by Marek Norman, "She's Some Kind Of Woman," "Bring It On Home To Your" (Continued on page C-28)

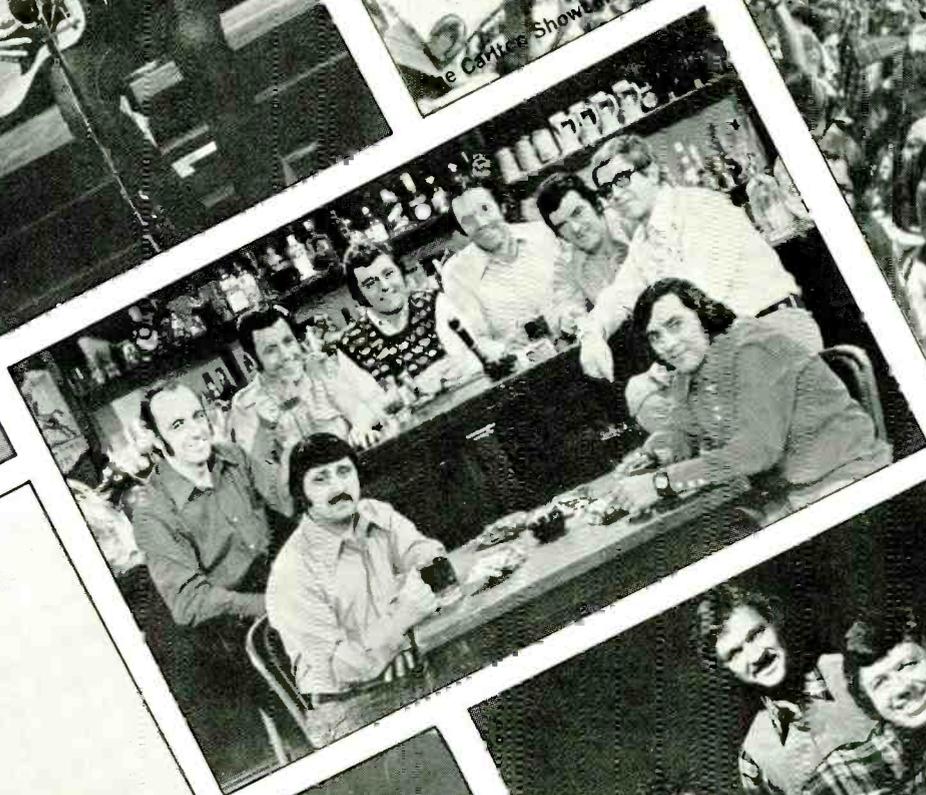
Country's Boosters Organizing

Gloria Kaye Hammon IV and George Baker backstage at the Grandstand during Saskatchewan's recent Pioneer Day celebrations.

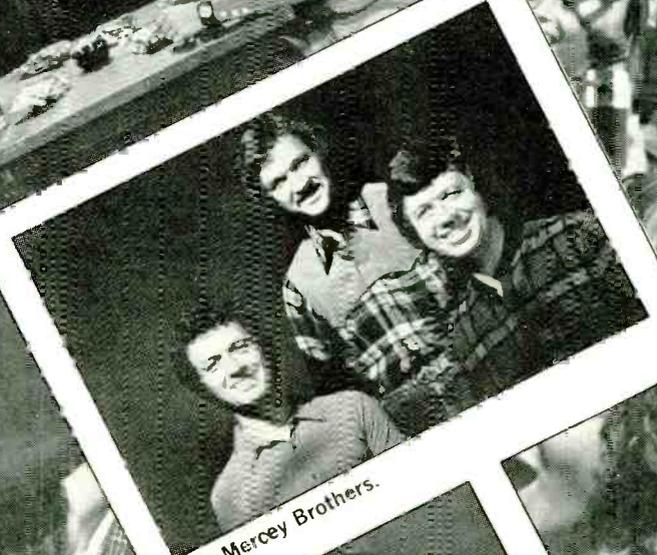
The Horseshoe Tavern in Toronto long has been the home of country music in that city has changed the booking policy to a more country rock oriented sound.



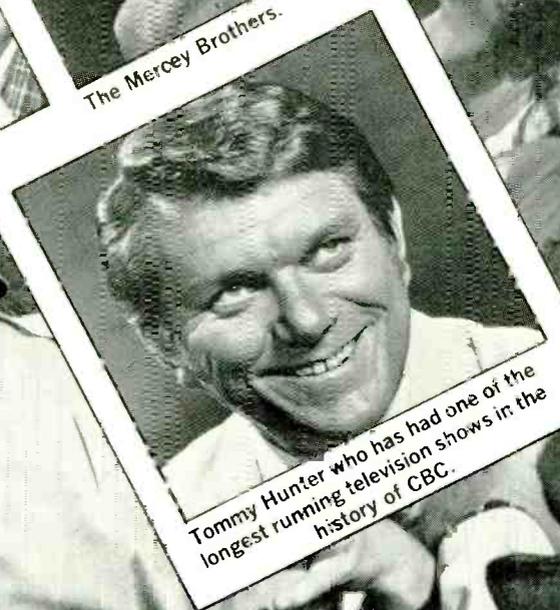
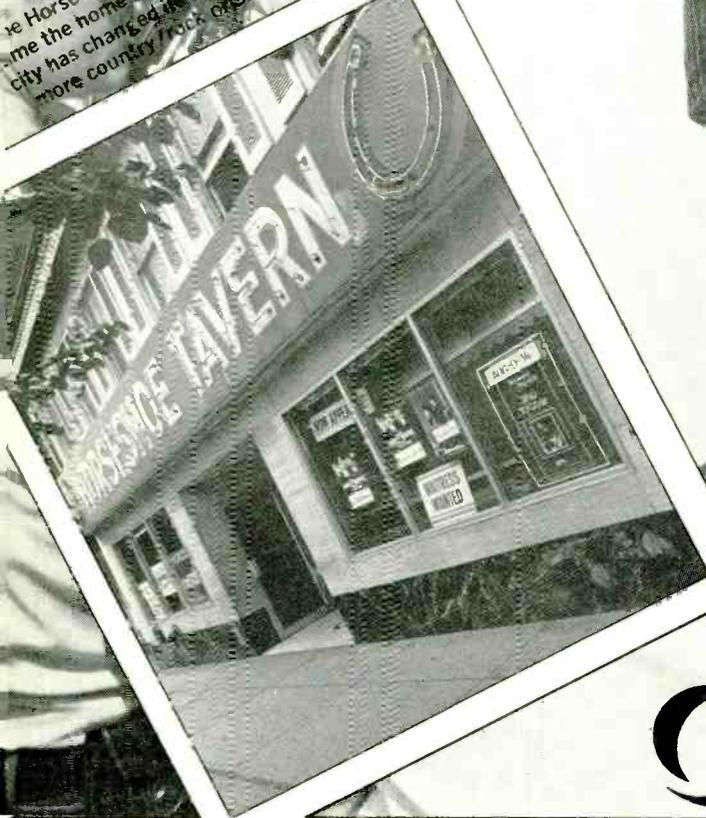
Charlie Showland



Stompin' Tom Connors



The Mercey Brothers



Tommy Hunter who has had one of the longest running television shows in the history of CBC.

CANADA

Country music in Canada may not be exactly flourishing but it is receiving intensive care and appears to at least be sitting up, taking nourishment. It has been called a "viable industry" by no less an authority than Dave Charles, program director of CFGM radio, Toronto, a major full-country outlet in the Ontario metropolis. In recent times a modicum of organization appears to be making its presence felt in all facets of country music.

The fledgling Academy Of Country Music (ACME) has begun to enlist members in a trade organization to promote the best interests of country music through the unification of all individuals involved in any area of this medium. The new association's mandate was expressed as follows: "to promote the preservation, appreciation and development of those forms of entertainment known as country and country-oriented music." President of the new national trade organization is Hank Smith, recording artist and performer based in Edmonton. Broadcaster Charlie Russell of CJCJ, Woodstock, N.B. is the vp. and artist/executive Garry Buck serves as secretary treasurer. Directors are Larry Kunkel, Lanny Salazar, Sammy Jo and Stan Klees, all prominent in the production and promotion of country music artists and records in Canada. One of the first major projects for the young organization will be the balloting of its members to determine winners of Big Country

Awards to be presented in cooperation with RPM, a Canadian trade publication, at the latter organization's annual "Big Country" seminar-scheduled for Edmonton, Alberta. As traders gather in Edmonton for the Awards ceremony it is expected that the Academy will hold its first national general meeting.

This kind of organization has long been conspicuous by its absence on the Canadian country music scene. Some token gestures were made towards the industry in Canada through the facilities of the Nashville-based Country Music Assn. However, neither that body's membership, nor its executives was sufficiently Canadian oriented to accomplish any notable degree of success.

Meanwhile, with or without organization, country music has grown, more or less like "Topsy." In the Toronto area alone there are three full-time country music radio stations. Their combined audience is in excess of 700,000. Full time country stations exist in all of the major Canadian radio markets with the exception of Montreal. A great many other radio stations program some degree of country music. Recently CFGM, Toronto, has embarked upon a series of live radio programs. They are patterned somewhat after WSM's "Grand Ole Opry," carried for an hour on-air, weekly on Sunday evenings. Indeed they are called "Opry North." An experimental mini series of these shows, utilizing only Canadian recording artists, carried through the late spring proved to be sufficiently successful for Dave Charles, program director, to assure not only that the series would be reinstated in the fall season, but also that an attempt will be made to syndicate the series of programs to other country broadcasters in Canada. However, the growth

of country music north of the 49th parallel has not been without growing pains. An often-heard complaint from country music fan and broadcaster alike is their failure to secure the majority of records, both singles and albums, released in the U.S. Many of the broadcasters can and do get these records through American-based contacts. They are played on air, but infrequently made available at the retail level by the Canadian counterparts of the American labels concerned. There appears to be a reluctance on the part of major Canadian record firms to release anything but the biggest hits originating with their U.S. affiliates. The reason one hears most in record company circles is that, "country music doesn't sell." This has proven to be an exercise in negative thinking when the combination of concentrated airplay and ready availability of product is planned and executed. As in the case of their contemporary and MOR colleagues, country music stations in Canada are required by law to program 30% Canadian content in their daily on-air activities. As a result of these Canadian Content regulations, or perhaps in spite of them, an independent Canadian-only recording industry has been showing encouraging signs of developing. While broadcasters are obliged to program 30% Canadian content, retailers are under no such obligation. A Canadian record that gets heavy air exposure is more often than not unavailable at most retail outlets. As a result record sales are few. Artists who are also composers realize income through the performing rights societies, and the record companies profit through the publishing wings operated by many Canadian labels. Beyond such independent, going concerns as Broadland, Condor, Royalty and Boot, little or

(Continued on page C-42)

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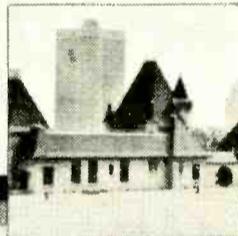
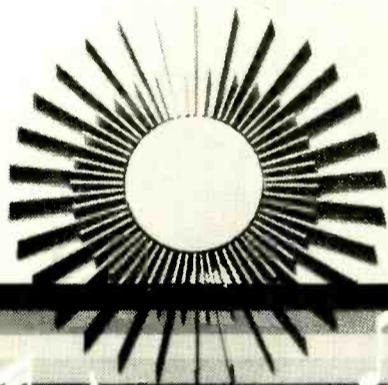


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• Continued from page C-25

Mama" and "Except You" by Doug Rutledge, "Cleaning Out The Closets" and "Don't Ever Turn Around" by Elmer Tippe, "See I Told You So" by Dave Paul, "Marcia Kaye" by Ron West, "Mister Go Softly" by Linda Marlene and "Caring" by Shadow, most are primarily country product, the majority receiving good regional or modest national play. An album by Doug Rutledge was also released.

Rada released "Summer Love" by Kirk Leavesley, "Cloudy Day," "He's My Man" and "Tattle Tale" by Fay Stevens, "Quand Je Te Vois Le Matin" and "Kootenay Serenade" by Georges La Fleche, "It's So Easy" by Bounty, "Pity You Pity Me" by Bill Cole, and "Nashville Number One" by K-Kountry.

Independent SGM production house has also had releases over the past year, notably singles from D.B. Watson, "Nothing At All" and Cameron Molloy, "Barrooms, Truckstops" in September, which received some airplay across the country. SGM president Stan Cayer released "My My Gemini" and, in July, a country single, "Barstool Fool," by Marv Wilson and a new Molloy release, "Sweetheart of the Rodeo." Albums for Watson and Molloy are tentatively scheduled for September.

Major administrative changes left Little Mountain studios without much of its operational personnel in mid-August. Chief engineer and general manager Geoff Turner, traffic manager Jeannie Turner, assistant engineer Mark McNair and members of the office staff left the studio after long-standing policy disagreements between the Turners and studio owners Griffiths-Gibson Productions and Western Broadcasting came to a head in July.

Coincidentally, Western Productions, the commercial production arm of Western Broadcasting, closed its B.C. office, housed in the Little Mountain complex, in late August. A studio operations head has yet to be named to replace Turner, who had been with Little Mountain since its inception, overseeing the building of the studio facility.

Emphasis now, say GGP and Western, will be on developing the profile of Little Mountain as an important and desirable recording facility for major Canadian and U.S. artists. First to be courted was Bachman-Turner Overdrive, which had had its own disagreements with Turner. BTO now plans to record its new album there in the fall.

Turner's Little Mountain label, which includes artists Keith Carter, Marilyn, Hudson, Carr and Poole, Mark Benjamin and Smokin' Pocket, will stay in operation for the time being, says Turner. Only release on the label this year was Marilyn, Hudson, Carr and Poole's "For Today," which received some national airplay. Turner intends to open his own 24-track facility in the area, perhaps, it is rumored, at Ken Singer and John Wells' Singwell Productions. Singer and Wells purchased, in

November of last year, Creative Production Center, which had been up for sale through 1975, and have been attempting to establish a steady clientele for independent sessions and commercial jingle production.

Some notable changes have also taken place on the promotion scene, offices of both Sounds of the World, the promotion company originally formed to handle the Irish Rovers but branching out to tour a number of international artists across Canada, and International Promotion Consultants, which had toured such acts as Bruce Cockburn, Murray McLauchlan, April Wine, Tanya Tucker, Dave Brubeck, the Stampede and Anne Murray throughout B.C., Alberta and the Northwest states, closed their doors this spring. Sounds of the World will continue to operate out of its Calgary head office.

Major rock bookers are still Bruce Allen Talent Promotion, which maintains a firm hold on most major lower mainland clubs and several on Vancouver Island and in the B.C. interior. The disco craze has knocked some of the profits out of the agency business, but B ATP is starting to move into Alberta and Saskatchewan, and is further compensating for the drain by expanding other facets of its business.

It now has reciprocal agreements with the Agency, Music Shoppe International, the Dram Agency and Concepts 376 in the East, for exclusive B.C. representation of groups represented by those agencies, and it is stepping up its policy of touring acts through the Western provinces as well as into local venues.

Agent Sam Feldman reports the high school one-nighter and concert market on an upswing, and points out B ATP's new emphasis on national tours for name acts like John Mayall, Sfide, Black Oak Arkansas, Montrose and Goose Creek Symphony, in which it works closely with major American agencies, primarily Premier Talent, ICM and William Morris.

Comfortably picking up the slack, however, is Axis Entertainment, which has long been the secondary booking force in the area, representing an extensive stable of local groups and clubs. Axisehead Barry Samuels also reports the one-nighter market improving, and projects a strong club market returning after what he sees as a temporary disco set-back.

New contender for a piece of the agency action is Studio City Musical, which opened a Vancouver office in November, managed by ex-B ATP agent Garry Bunkowski. Studio City Musical, with offices already in Calgary, Edmonton, Winnipeg and Spokane, books talent into small showrooms as well as clubs, and works in conjunction with its other branches to tour high-profile acts and major artists.

Several Vancouver clubs are starting to bring in major talent to supplement larger concert venues, and provide alternatives to live and recorded disco dance rooms. Of particular note are the Body Shop, which is the Western showcase for many Eastern recording acts, like Brutus, Shooter, Ian Thomas and Downchild Blues Band, and the Commodore

Ballroom, which regularly presents name artists in a semi-concert policy.

New and welcome after the demise of the Egress last year is a new folk-blues venue called the Old Roller Rink, which opened here in midsummer, bringing in acts like Eric Anderson, Larry Coryell, Long John Baldry, Ronee Blakely and Tom Rush, as well as providing opening-spot showcase opportunities for local talent.



The industry held a roast for record retailer Sam Sniderman this year. Left to right are Sam Sniderman, Eleanor Sniderman, Sam's brother Sid and his wife.

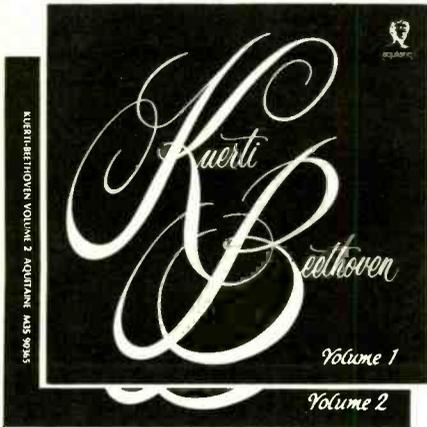


Supertramp had platinum album presented to them by A&M Records of Canada during its last tour of Canada. Left to right are Russell Pope, sound engineer; Dave Margereson, the band's manager; Gerry Lacoursiere, managing director of A&M Records of Canada; Bob C. Benberg, Supertramp; Dougie Thomson, Supertramp; Rick Davies, Supertramp; John Anthony Helliwell, Supertramp; Jerry Moss, A&M Records; and Roger Hodgson, Supertramp.

A Billboard Spotlight

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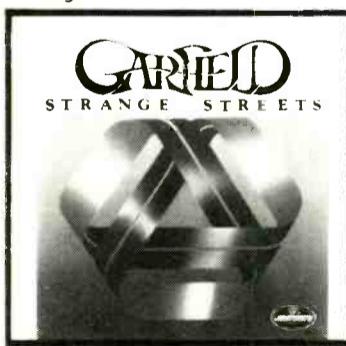
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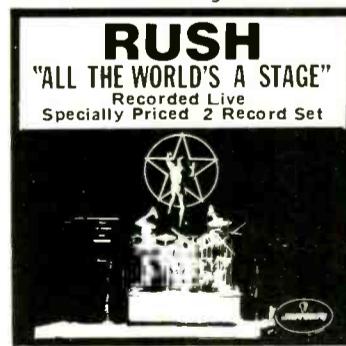
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8-Track MC8-1-1101
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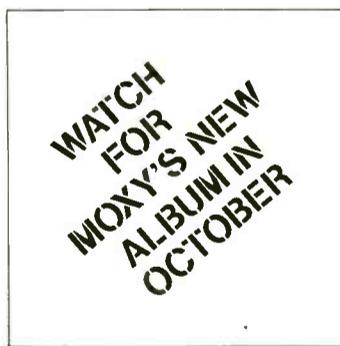
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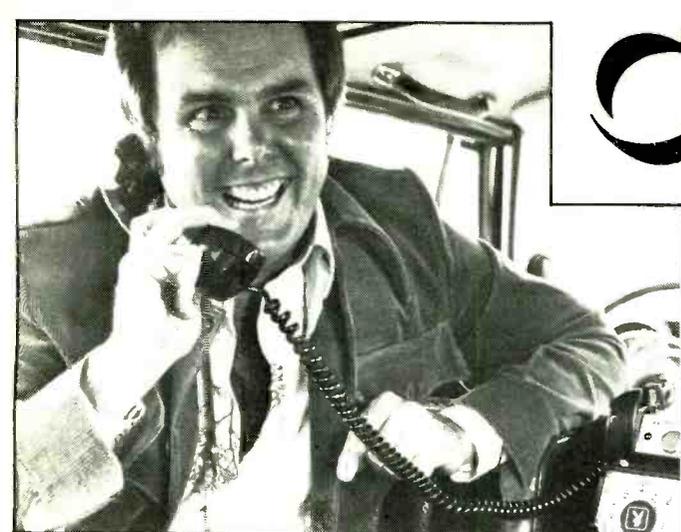
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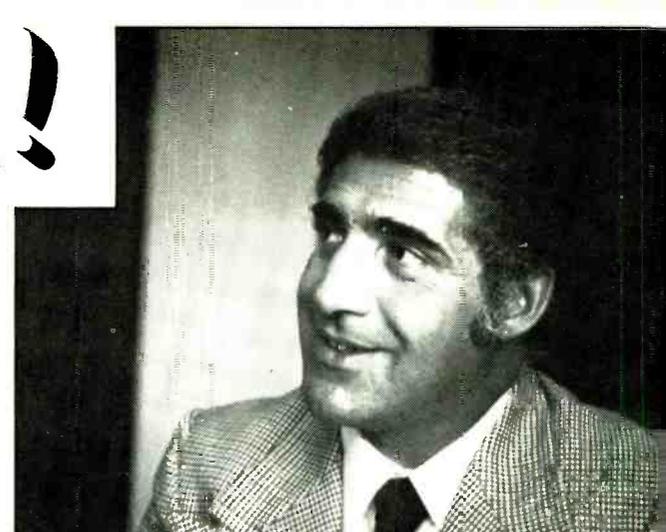
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CANADA!

Label Residents Speak Out



Bill Gilliland, president, A&M.



Arnold Gosewich, the president of Capitol Records—EMI of Canada Ltd.



Seen here at a reception at Sam the Chinese Food Man for the Andrea True Connection are the restaurant's owner Danny, Andrea True, Sam "the Record Man" Sniderman and Quality Records' president George Struth.



Terry Lynd, president of CBS Records of Canada, is seen seated (left) at one of the tables at the CBS Convention in Los Angeles this year. Also in the picture from CBS Canada are Jack Robertson, Bob Gallo, and Don Lorusso as well as guests from CBS International.



Pictured here at this year's GRT of Canada convention are K. White Sonner, president of GRT in the U.S.; Ross Reynolds, president of GRT of Canada Ltd.; Ellen Zucker, Sire/Passport; and Helen Pine, ABC International.



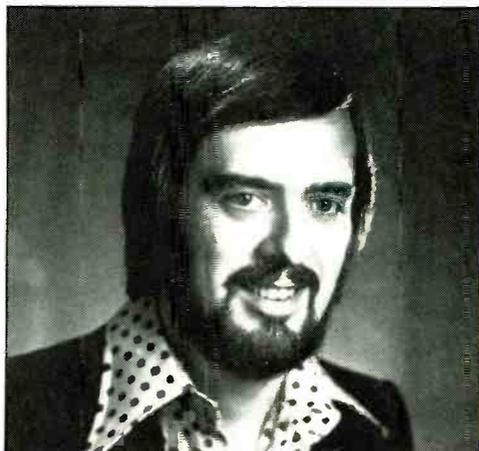
Tim Harrold, the president of Polydor Ltd. (kneeling left) and Peter Horvath, the a&r director for Polydor Ltd. (kneeling right) present gold albums and singles to the Bee Gees while they were recording just north of Montreal at Le Studio. Standing and holding albums are (left to right) Blue Weaver, Barry Gibb and Maurice Gibb. Robin Gibb was not available for the photo session.



United Artists' president Stan Kulin, newly signed U.A. artist Keith Barrie and UA a&r Director Keith Patten (all from left).



After his Toronto Canadian National Exhibition SRO Concert, Peter Frampton was presented with platinum for his "Peter Frampton Comes Alive" LP. The LP has since gone double platinum in Canada. Pictured here from left to right are John Doumanian, Bandana Enterprises; Peter Frampton; Joe Summers, A&M Records of Canada; Bill Anthony, Bandana Enterprises; and Gerry Lacoursiere, managing director of A&M Records of Canada.



Richard Bibby, vice president and general manager, MCA Records Canada.

It has been a banner year for A&M Records of Canada in every way. Led by Gerry Lacoursiere, managing director, the company has set some precedents and achieved goals that might have been unheard of a couple of years ago.

One astounding fact is that out of 17 albums that went gold for A&M in Canada, 10 of those did not go gold in the U.S. Even more impressive is that of the nine platinum albums that A&M Canada presented this year, six of them did not go platinum in the U.S.

Supertramp, Nazareth, Paul Williams, Gino Vannelli and Styx achieved a variety of gold and platinum sales in Canada that was unequalled even in the U.S.

A few months ago, the subscribers of RPM Music Weekly, one of the Canadian music trade papers, paid tribute to A&M by voting it the top company in the categories of promotion company of the year, record company of the year, record manufacturer and distributor of the year, record company sales team of the year, most aggressive promotion team of the year as well as honoring their artist Valdy with the title of most cooperative artist.

This year A&M in Canada ran an unprecedented promotion for Valdy which included the packaging of his four albums including his new release in a box along with a poster and bio material. A limited number of the edition was made available to the trade.

"We are doing more business in any given month these days than we did in our first year," says Lacoursiere. "We had one period this year where we went five months and in each of those months did over \$1 million worth of business each month. Our fiscal year ended Sept. 25 and we were close to 57% over our previous year. We are optimistic about '76 and are looking for a 30% increase in business conservatively. We

have gone from \$1 million to \$12 million in six years and this year we are shooting for \$15 million. I'm really pleased with the growth of the company. I was sitting here the other day thinking back to 1970 when we first opened and had four employees. Now we have 66 employees."

If you look at A&M's top 10 in this country these days you will see that 90% of the acts didn't mean anything in this market a few years ago. Currently building are Chris De Burgh, Nils Lofgren, the Tubes and Charity Brown.

On Sept. 18 A&M Canada held the grand opening of their newly renovated offices and visitors included Jerry Moss, Herb Alpert and Lani Hall.

A&M has moved into the production of French Canadian acts and recently signed three acts to their roster: Michel Deloir, Cano and Offenbach. The first Offenbach album is to be 100% English while the follow-up will be all French. The signings indicate a renewed commitment to the Quebec market by A&M Records.

The company is also more than optimistic over the signing of two new Canadian acts, Symphonic Slam and the Home-town Band.

The A&M Music Corp. with Bill Gilliland as its president has its fingers in a lot of pies.

The company at one point was active in the marketing of records through its affiliated label Yorkville in the sixties but in the early seventies, Gilliland decided the company was better served by producing acts and licensing them through other majors. So production is one of the company's major concerns and thus far it seems to be having good success with those acts. Moxy, a Toronto act that A&M produced a year ago, was ultimately picked up by Polydor in Canada and Mercury in the U.S. and it has become one of the most potentially strong heavy rock acts for both labels.

Bill Amesbury, who basically produces himself and others for A&M, has been picked up by Capitol Records for the U.S. and EMI for most of the rest of the world. A&M also has an affiliation with Power Exchange Records and Chappell Music in Britain. J.J. Barrie, who is in actuality Barry Authors, one of the heads of Power Exchange, has a number one record in England this year with the single "No Charge." Authors, a Canadian, has worked closely on most of his projects for many years.

Another division of A&M is its record pressing plant, Precision, which handles much of the product pressing for MCA, Motown, GRT and others.

A&M is also in the retailing business through its Mr. Music outlets. Those stores specialize in pianos and electronic organs.

One of the most lucrative divisions of A&M is Juke Box International which was set up to market a line of oldie but goodie records through tv and radio. The Platters and Roy Orbison were big sets for the company this year and according to Gilliland, the company did more business than anyone this year in this area. "The reason for this success is the number of years that we have put into the low-end record business," says Gilliland. "It's a matter of knowing the taste of people who don't just buy from the charts."

A&M has just picked up world-wide exclusive rights for all record and tape product surrounding the Fonz, the main character in the highly successful television series Happy Days.

As a sideline, A&M was one of the sponsors for the recent Canada Cup hockey series in Canada.

One of the major developments for Capitol Records-EMI of Canada Ltd. headed by president Arnold Gosewich, was the integrating of a&r policies with Capitol Inc. in the U.S. In this

(Continued on page C-32)

A&M CANADA IS REALLY MOVING!

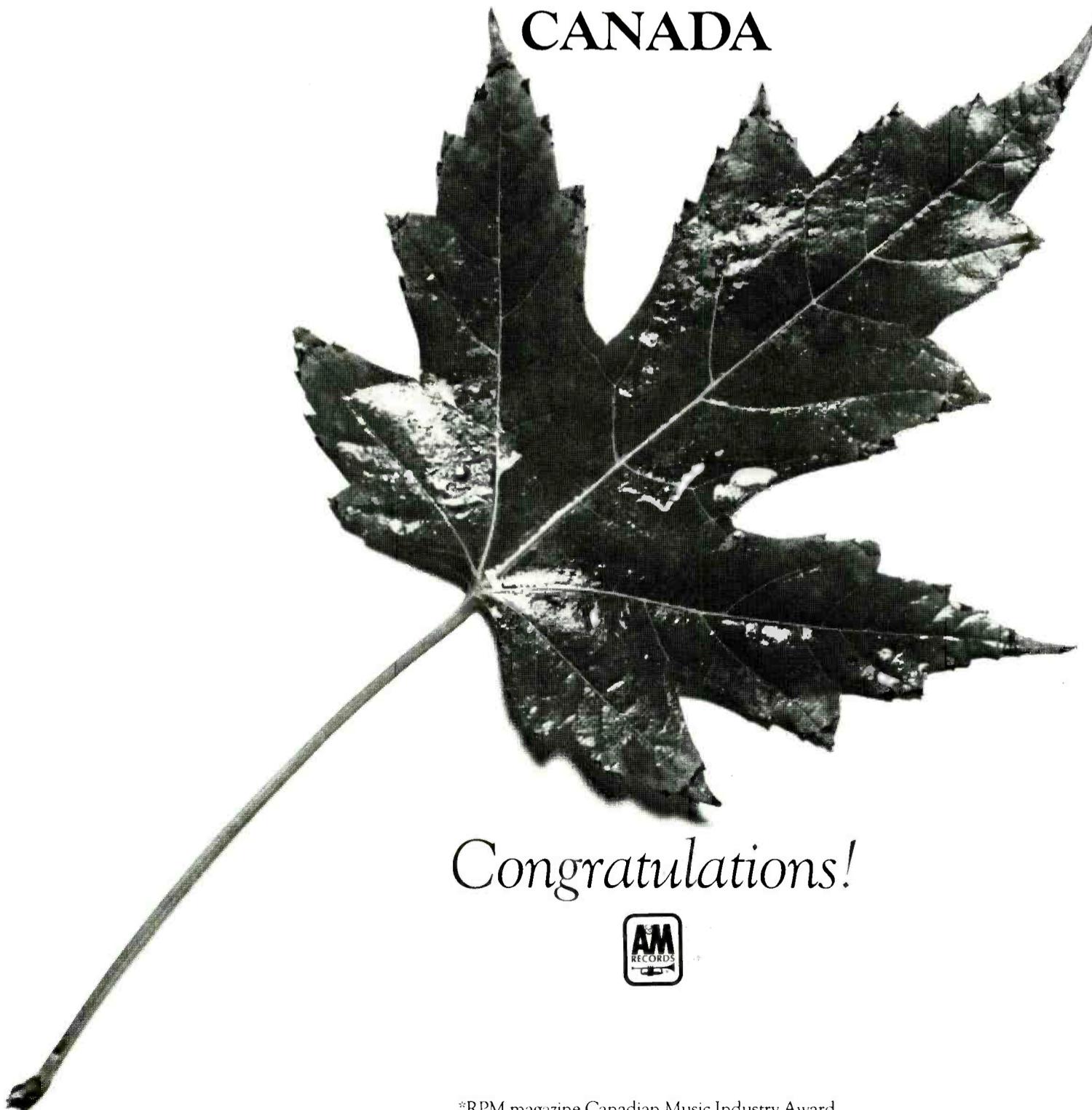
In the six years since it began, A&M Records of Canada has been at the forefront of Canadian recording companies.

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C-32 Presidents Speak Out

• Continued from page C-30

way, all acts signed to Capitol in Canada will also be signed to Capitol in the U.S., affording the act a cohesive and significant push across North America.

"Canadian artists who commit themselves to their own career growth are visible artists. have the capability and desire to tour. are able to accept direction with their career from a suitable manager who could bring them the direction that they need are the kind we are looking for," says Gosewich. "If you have that type of artists on your roster then the most viable way to achieve the breakthrough is to provide what I call a financial and a&r link between the Canadian record company and American record company. In this way the opportunities would be improved over any of the other methods that have been tried in the past."

Another major highlight of this year for Capitol is the opening of its own manufacturing plant. "This will give us full control over the distribution of product to our customers," says Gosewich. "In the tape manufacturing area we are getting involved in the manufacture of many of the parts that are required to make 8-track or cassettes.

"We are also pleased with the growth of our retail chain of stores across Canada and we'll be opening a minimum of four more stores over the course of the next few months with a number of other stores opening before the end of our fiscal year. That side of the company is becoming a more important part of our business in Canada.

"We are also very happy with the way things are going at Capitol Industries. Overall there has been a great improvement in the total picture over last year and because of that. it certainly provides a sound basis for continued growth that has to have a beneficial effect on us as well.

"In our marketing area over the past year there was a lot of deep. often difficult. soul-searching that went on because of a constant desire to improve and it has resulted in a number of organizational changes made within the structure of the company that will become evident as the year progresses. The changes will show up in our marketing services to our customers and our sales potential. The old days of just walking into a record store. taking an order and checking inventory is over. We are excited about some of these internal improvements being made in the market."

"The year 1976 is an achievement year for CBS Canada," says President Terry Lynd. "I think our company has shown the market the results that can be obtained from the marriage of artistic talent with dedicated people. It was a year in which CBS marketed the music of the world. For us it was a year of growth for established acts and some new ones, both international and domestic.

"Of course there are our superstars like Neil Diamond, Chicago, Aerosmith, Santana, Bob Dylan, Paul Simon, Bruce Springsteen, Jeff Beck, Janis Ian and others who had a fantastic year. The Manhattans, Johnny Taylor and Lou Rawls all came up with big hits this year and acts like Boz Scaggs, Mahogany Rush, Starcastle, Wild Cherry and Ted Nugent indicated that they are emerging as stars of the seventies. It was also a year of rebuilding superstars like Burton Cummings and David Clayton Thomas.

"1976 also signified a maturity of success for CBS companies within the international family. There is a harmony of effort as each company works with the other to achieve success. Michel Lenorman signed to CBS France has been big for us and we were glad to hear of the re-signing of Joe Dassin to CBS. Adamo has also signed to the company which gives some indication of the strength of the international organization.

"From the U.K. came the largest single that we have ever had in the Canadian market—"I Love To Love" by Tina Charles. The Biddu Orchestra has also been excellent for us."

CBS Canada in the last year has become one of the most active companies in Canada in the area of domestic talent development. The company has had excellent chart success with Crack Of Dawn, Tom Middleton and Jackson Hawke and two CBS Canadian artists, Patricia Dahlquist and Myles and Lenny won Juno Awards this year.

"Murray McLauchlan has reached a superb status as an artist," says Lynd. "He can't be touched. Bruce Cockburn is another artist that is a great professional and someone from whom we are looking for great things. Of course, we can't help being excited about the potential of Michel Pagliaro in the world market and this year, we were all pleased to pick up the Aquitaine classical label, run by Eleanor Sniderman, for distribution.

"It is our people who deserve all the credit for any of the successes that we have achieved. There have been a number of changes made this year in the area of sales, merchandising, promotion, retailing and rack jobbing and now it seems to all be coming together."

The main story surrounding GRT of Canada Ltd. this year is the development of a strong progressive music catalog. For much of the year the company held a tight grip on progressive album sales nationally with Island, Charisma, Sire/Passport and Canadian artist items.

Strong sales were recorded on releases by Dan Hill, Moe Koffman, Shooter and Downchild Blues Band as well as by artists that GRT had acquired during the past year for distribution in Canada. Charisma was one of the strongest labels for the company with sales on Steve Hackett's solo album, three records by Monty Python's Flying Circus, and albums from Van Der Graaf Generator and Lindisfarne leading the way.

Island was a big label for reggae this year especially in Quebec where artists like Jimmy Cliff, Toots and the Maytals and Bob Marley and the Wailers do extremely well. Fairport Convention, John Cale Sparks and Robert Palmer also racked up significant sales.

On Sire/Passport the big sellers were the Climax Blues Band, Renaissance and Larry Fast's "Synergy."

"It was not a particularly good year for singles but the market was quiet anyway," says Ross Reynolds, president of GRT of Canada Ltd. "We really have developed a catalog without a single big album and we had a good year in spite of it. That I find encouraging.

"The major thing to transpire at the company this year was the acquisition of the ABC line of product. That afforded us a chance to expand and we opened an office in Calgary and Winnipeg. We strengthened this setup with regional people. For instance, we expanded our staff in Montreal. We geared ourselves for more in-store exposure and upgraded that and brought in someone to handle press relations out of the head office in the person of Liz Braun."

GRT's philosophy this year with Canadian acts signed to their roster was that the thrust of the company's efforts was to launch the product internationally. Under the guiding hand of Frank Davies who handles international matters as well as publishing and his own record label Daffodil, this philosophy has been successful. Dan Hill was signed to 20th Century outside of Canada, Chrysalis picked up Ian Thomas. Klaatu was placed on Capitol in the U.S., Ralph Murphy is on Janus outside of Canada. On the reverse of the coin, C.B. Victoria was picked up by GRT of Canada from 20th Century and Janus. The company is gearing itself up to place Shooter, Bruce Cockburn and Stanley Screamer.

According to Liam Mullan, director of operations for Island Records in Canada, the company will close its year 75-90% ahead of last year's figures. Mullan optimistically predicts the company will have moved close to 250,000 units of product by the end of the year.

The major strength for the label of course is its reggae stable of artists and Island can basically take credit for the popularity of reggae in Canada. Interest in that music form has increased so much that Bob Marley and the Wailers' latest album "Rastaman Vibration" doubled the sales of his previous album "Natty Dread" in this country. Add to that the growing acceptance of such acts as Burning Spear, the Heptones, Third World, Toots and the Maytals and others, and you can see that Island has got the reggae market covered.

Says Mullen, "There is a broad acceptance of Island Records as a label in this country. We put out a wide scope of releases and as much of it is so-esoteric, getting radio play on some of the material is sometimes difficult so we really have to work hard on in-store promotion. It also means that we

(Continued on page C-36)

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RCA Records and Tapes

Heart And April Wine: New Acts Excitement

Ann Wilson of Heart.



Myles Goodwyn of April Wine.

conundrum of how to break into the lucrative U.S. market, that with a little determination, hard work and belief in their acts, anything is possible. Of course, the undeniable talents of Heart in a concert setting and on record definitely made the whole operation a lot easier.

At this point the band has had two hit singles in North America—"Crazy On You" and "Magic Man" and their LP "Dreamboat Annie" is still high on the Top 100.

This dialogue with Ann and Nancy Wilson and Roger Fisher of Heart took place following a triumphant concert for the band at the Montreal Forum. Though they were the support act for Loggins and Messina, they received a standing ovation when first setting foot on stage and then were called back for two encores. At a reception later they received Canadian gold albums for "Dreamboat Annie."

Q. How did the band come to be based in Vancouver?

Ann: I was about 19 or 20 and playing in rock and roll bands in the Seattle area. About that time, I met Roger Fisher and Steve Fossin and we formed a band called Hocus Pocus. Roger Fisher's brother, Michael, lived in Vancouver. He came down to see his brother, and he and I really hit it off. I decided to go to Vancouver so I could see him more often and pretty soon Roger and Steve followed. That's when Heart was formed.

Nancy: I was 19 and had just graduated from high school when Heart was formed. I decided to go to college even though I had a standing invitation from Ann to join the band. I decided it was best to go off on my own and try to put my mind to work. I wasn't actually going after any papers at the university but just went there for my own personal enrichment. I did that for a couple of years and then joined Heart.

Roger: Before Mike went to Vancouver, we had been successful with local bands in the Seattle area and since we are brothers that get along, we just wanted to be together so Steve, the bass player and I moved up there.

Ann: It was chemistry from the start, brothers and sisters and lovers intertwined was a magic combination. It has been that way all along for us. Steve Fossin had played with Roger for many years so Steve was family, too. There are two couples involved—Nancy and Roger and Mike and I. It sometimes is a very dangerous combination but it gets very high at times too.

We've committed ourselves. We all do separate things when we're off the road. Nancy and I go to the beach ever so often and Mike and Roger work on the equipment. We get away from each other quite often. I think that is one of the things that keeps our relationship healthy. The band is almost as important to us as our relationships.

A lot of the songs on "Dreamboat Annie" are obviously love songs and they're born out of this close relationship. The next album, "Magazine," should be interesting from the standpoint that there are some love songs on it but they are born out of more mature relationships. The first love songs were from the early stages of falling in love with someone—the honeymoon.

Q. With the band touring so much these days, are you finding it difficult to keep writing material?

Ann: We don't really ever sit down and think, "Well, we have to have 15 cuts by this time next week." If we do that we may as well punch out little computer cards that have these little holes in them for rock'n'roll song formats.

Nancy: Besides, there is already enough of that type of music going on. It's prefab music.

Ann: One big frustration that I have with some of the current trends in music which is mostly disco is that there are an awful lot of musicians making money and not making music. Music for music's sake. I'll really be happy when people start returning to a more human way of making money. There has been a definite fusion of rock, disco and porn rock. Most disco lyrics are sexual metaphors.

Q. What obligation, if any, do you feel to your label Mushroom? The success of Mushroom Records is very closely tied to the success of Heart.

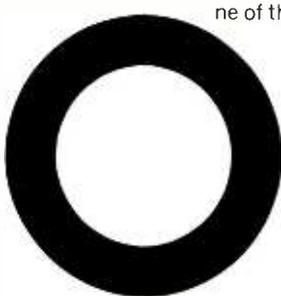
Ann: The way I feel right now is that I'm devoted to my own artistry. We're going to write what we feel. If it sells, it sells and all right, we're going to get gold albums and all that stuff. If we write something which is not commercial, then we're not going to doctor it up. That's the way it's going to be.

Q. How has this past year affected you?

Ann: One thing seems to stand out. When you're nobody and playing in a tavern or something, no one knows you. When you want somebody to call you up, forget it. All of a sudden, when you have a hit, everybody knows you and wants credit. The biggest jokes are the radio stations that picked up our record last. We meet these people and they say, "Oh, Hi Ann. I'm blankety blank and we broke your record first in this region." Everybody broke the record first.

Over the course of the last eight years, the Montreal-based band April Wine has become unquestionably the top rock act within the Canadian market. With four gold albums and their current LP "The Whole World's Going Crazy" already having orders for 100,000 (enough for platinum status) on the day of

(Continued on page C-42)



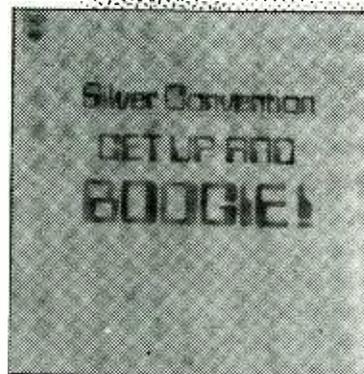
One of the biggest success stories to come out of the Canadian music industry this year was the emergence of the Vancouver-based Heart into the international market. The story takes a unique twist in that the success of the band has been concurrent with the launching of a small Vancouver label called Mushroom Records,

headed up by Shelley Siegel and Mike Flicker, into the U.S. It was a gutsy move for a small independent label but it proved to the rest of the industry in Canada, that was faced with the

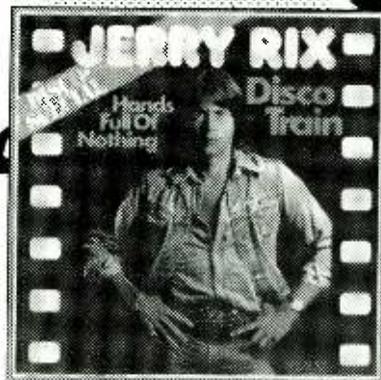
OCTOBER 2, 1976, BILLBOARD

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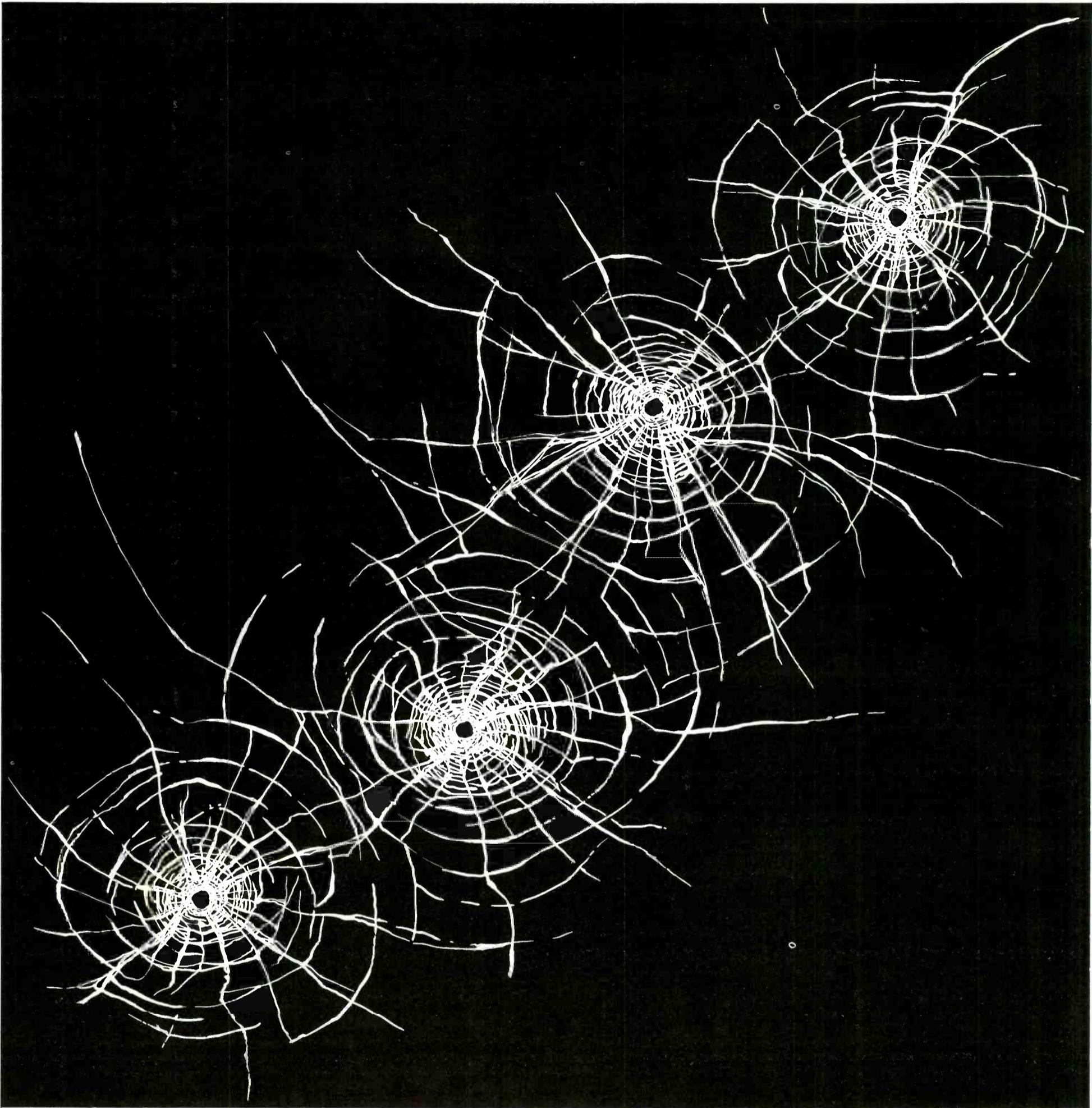


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• Continued from page C-32

have to really get behind an act promotion-wise when they come into Canada for engagements. We're an album company primarily. We haven't had that many singles but Jim Capaldi's version of 'Love Hurts' didn't do too badly here considering the success of the Nazareth version."

Early this year Island launched a mid-priced line of records on a subsidiary label called Antilles. The line retails at a list price of \$4.98 and is distributed by Treble Clef in Ottawa. A release of close to 18 albums is expected in the fall. Other than new product being readied for release by Robert Palmer, there is a double album live set by Bob Marley and the Wailers as well as two albums by Japanese artists West Road and Osamu Kitajima.

Most of the time of London Records of Canada's president Frasier Jamieson is spent in the company's new pressing plant.

Many in the company are calling it his "pet project" and from the time that he puts into overseeing the operation each day you'd think that was the case.

"There's a problem with labor these days not only in this industry but everywhere," says Jamieson. "Besides the problem of initially training a person you also have to worry about how long he is going to stay on the job."

The plant opened in July 1975 and though the company intends to get into custom pressing at a later date, right now it has enough of its own product to keep it busy. "It was not a bad year as far as our company was concerned," says Jamieson. "We are certainly not suffering from a lack of sales. We had a strong year with our French Canadian acts like Claude Valade Andre Gagnon and Cousineau. On the English side, of course, with some of the independents that we distribute there was April Wine on Aquarius which had one of the best years of its career and Hagood Hardy on Attic Records who had a big hit with his instrumental 'The Homecoming.'

"The sale of cassettes has notably increased. It's not really surprising. There's a lot of hardware out there so there has to be a large software market. I can't believe that all the public does is sit at home and do its own recording. A number of years ago we made available to the public a broad classical catalog in cassettes."

One of the strongest elements in the London organization is its roster of Canadian independent labels that they distribute in this country. The company has always had the largest amount of Canadian content product on release in any given month.

"I think the secret of our success with the independents is the interest we take in them," says Jamieson. "We like to make them feel like part of the family. But that is part of the

history of London Records in this country. We have always been involved with domestic talent even as far back as 20 years ago."

One of the highlights of the year according to Jamieson was the fact London Records in the U.S. signed April Wine and Sweeney Todd. "London has always been interested in what is going on up in Canada but the material had to be strong for them to consider signing anybody. Obviously they felt, as we do, that both bands have real international potential."

Richard Bibby, president of MCA Records (Canada), says the first seven or eight months were a little slow for the company simply because there wasn't that much hit product, but that situation has changed drastically in the last few months.

"We're in the fortunate position now where we've got six or seven hot singles which will hopefully turn into hot albums for the fall. We're doing extremely well with Cliff Richards as well as Trooper. We've just released the first album and a single for the label by Grand Funk.

"Olivia Newton-John, after having a couple of songs that didn't hit the charts, seems to have a big hit single now with an album on its way. All five of her albums have gone gold in Canada. We have a number one single now with Elton John and Kiki Dee and hopefully we'll have a new album from him this year."

One of the major preoccupations of this year for Bibby was sorting out union problems at the company's pressing plant in Cornwall, Ontario which they finally had to close when negotiations bogged down.

"The problems with the plant go back a year," explained Bibby. "The plant went on strike on July 31, 1975 and we officially closed the plant in February of this year. Our offer to the union had been a 45% increase which they turned down. After having a close look at the situation, I decided that there was no point in pursuing the matter any further. I could at that point have my records made cheaper elsewhere. Also with problems we were having with the union over the past couple of years, I could see that even if we did get a settlement it would not work. It was a tough decision. It hurt us a lot and we lost business in the early fall and the first part of this year not being able to get our records manufactured elsewhere. Of course we couldn't bring records into Canada because of the new value for duty regulation but we're in a position now where we have made firm manufacturing agreements with two record pressing plants and one tape duplicating plant. Cinram in Montreal manufactures our tapes and Keel Manufacturing and Precision manufacture our records.

"We hadn't been doing too much in the way of custom business in the last couple of years but we were still doing much of Polydor's pressing, some of the French labels and some tape duplication. There seems to be a greater number of tape duplicators out there though than record pressers."

One thing that has impressed Tim Harrold, the president of

Polydor Ltd., this year is the way the industry is beginning to try and establish a star system in English Canada.

Garfield, who is signed to Mercury but distributed by Polydor in Canada, became one of the first acts from Toronto to ever manage to break into the Montreal market in a big way and it did it with the help of radio station CHOM which backed up Garfield's one live appearance at the Moustache with record play, interviews, and just general on-air talk by the announcers. Now Garfield is turning its sights towards the U.S. and recently the band played its first American date in Buffalo to enthusiastic reaction.

"The signing of Moxy to Polydor was exciting," says Harrold. "The band has been around quite a while and there is a definite satisfaction in changing a band from paying dues in Toronto to breaking out in the U.S. You know, there is no reason why Toronto and Montreal can't build Canadian stars. Moxy was a Polydor Canada signing but the support we have been getting from Mercury in the U.S. is outstanding." Moxy, at this point in time, seems to have found a foothold in the U.S. in cities like San Antonio in the South and Detroit.

Rush is another example of an act that both Polydor and Mercury in the U.S. (the label it was signed to) have worked hand in hand over the last few years. The band's latest album "2112" will probably be its biggest selling album to date.

Harrold also feels that major tours across Canada by both Canadian and international acts have also helped to establish this star system in Canada. "Bachman-Turner Overdrive and the Bee Gees proved that you can put on nationwide tours with outstanding success," says Harrold. "The star system is beginning to work because concert promoters such as Concert Productions International in Toronto and Donald K. Donald Productions in Montreal are totally professional people. I would also have to say that the Refinery in Calgary is becoming an important part of the Canadian star system as well."

Polydor's company picture has been brightened by the close relationship that Mercury and Polydor have. The BTO, Rush, Moxy and Garfield success stories have been co-written by the two companies.

The Bee Gees have never stopped being a big act in Canada since the day that they first appeared on the music scene. Polydor has expressed a great deal of optimism in the group and particularly in its new album which was actually recorded north of Montreal at Le Studio in Morin Heights.

The Olympics record that Polydor released which contained the music of the opening and closing ceremonies of the Montreal Olympics shipped platinum and is now getting tremendous response from across Canada. "This illustrates one thing to me," says Harrold. "There is a vast market out there that we don't often touch, people who don't usually buy records." Polydor is using this project to go on and record some of the other classical works of French Canadian composer Andre Mathieu.

(Continued on page C-38)

A Billboard Spotlight

OCTOBER 2, 1976, BILLBOARD

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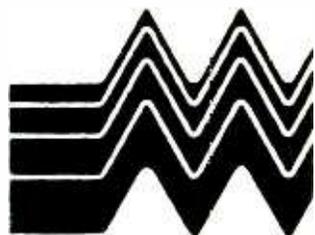
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Presidents Speak Out

• Continued from page C-36

Other highlights for Polydor this year included the placing of Dompierre with Philips as well as the acquisition of the Strawbs to the label.

"We are optimistic about our relationship with the new RSO organization headed by Al Coury as well as new product by such acts as the Chanter Sisters, the Runaways, Crack the Sky, Strataverious, which are now distributed by Roulette in the U.S., and Susan Jacks who recently signed to Polydor and has a new album ready for release," says Harrold. "On the French side, we expect Jacques Michel to be a big item for the fall and look forward to the Clan Murphy's first album for us."

In December of last year, Quality Records Ltd. headed by George Struth, jointly announced with Larry Uttal's Private Stock Records in the U.S. that it was establishing its own label in the U.S. based in New York; Quality Records (U.S.) product is distributed through Private Stock. It was the first outside line to be marketed by the American label and was a unprecedented move for a Canadian company.

The first two singles released under the deal were the Stampede's "Hit the Road Jack" and "Cowboys To Girls" by Sweet Blindness. "Hit the Road Jack" became a fair-sized hit for the label.

Says Struth: "We have had considerable growth throughout 1974 and '75. Though the industry was supposed to be in a recession, we still came through with a black bottom line. People are saying that the market is soft so we're fortunate to have a lot of good U.S. product and we're doing a hell of a job.

"We have maintained our growth by dealing with people we dealt with before. I've known Uttal for some time and this new relationship with Private Stock is going to be meaningful to us.

"We're approaching the end of our first year of expansion into the U.S. and we have a staff of three competent persons down there. In our first 10 months we only had one Top 40 record but we're feeling our way along and we think we're heading in the right direction. We're planning an advertising campaign now for the next year so that we can become more visible with our acts in the U.S. market. We'll do this primarily by advertising in the trades."

A new policy by the company is to get more involved in the overall direction of the acts that they sign in Canada.

"We will be involved in the costuming and the staging of the acts. In order to do that we are cutting down on the acts we sign," says Struth. "We have more or less been looking for a wide range of talent so we can zero in on certain categories. We're also interested in picking up masters in this market. We're not looking for tons of product and we're not releasing

(Continued on page C-40)

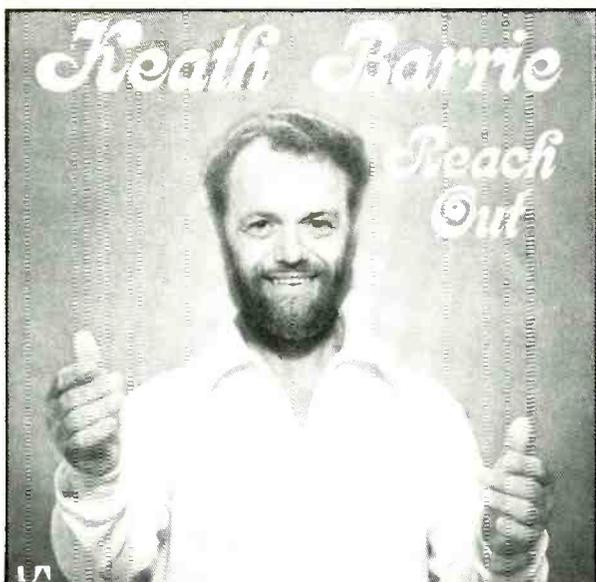


Brian and Brenda Russell signed with the Rocket Record Company distributed by MCA. Initial product shows they have a promising future.



Moonquake (l to r) Jack August, Havoness Hagopian and Derek Kendrick. They are all involved individually in the production of other acts in Quebec and also do session work with some of the biggest acts in Quebec.

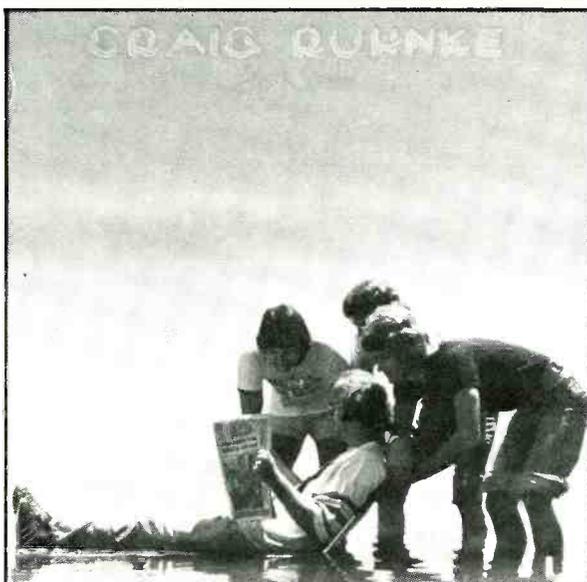
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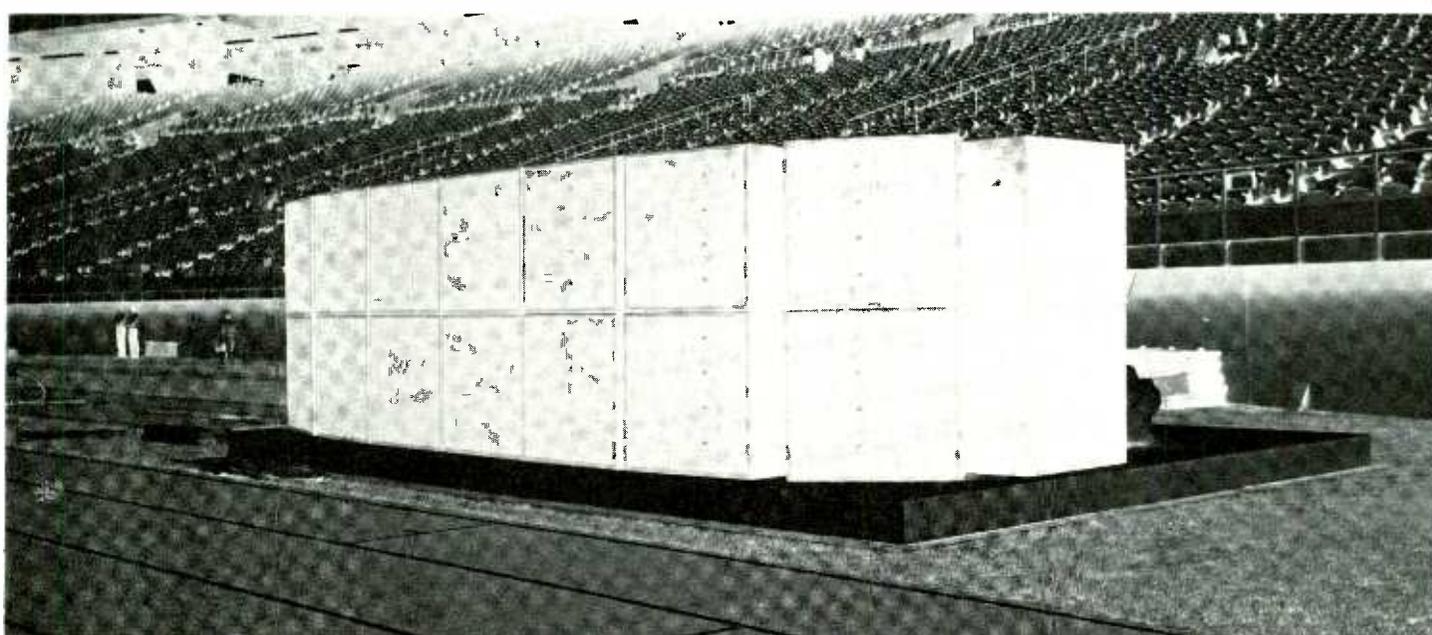
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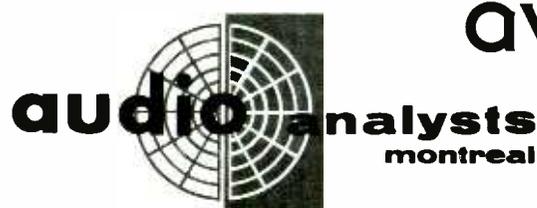
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C-40 Presidents Speak Out

• Continued from page C-38

all Canadian product immediately in the U.S. unless it proves itself here with sales."

One of the newer acts signed to Quality which virtually everyone is enthusiastic about is Lynx. Regarding its launching Struth explains, "We feel we have to get involved in management because there are a lot of areas that need development in a group, again through a lack of experienced people in the industry. We're panning for gold and we're providing the mule and the gear."

"We had a terrific first six months despite the loss of ABC," says Ed Preston, vice president and general manager of RCA Canada. "Our Canadian record activity was the most we've ever had in any year. It was close to double that of last year."

The year got off to a good start in February when RCA commissioned the T.H.P. Orchestra to do a cover version of the record "The Theme From S.W.A.T." by Rhythm Heritage on ABC. The instrumental was being charted in Canada at the time but was not available in stores because ABC did not have a manufacturing agreement with anyone in Canada. RCA's record ultimately turned into a gold single and the follow-up album sold over 25,000 copies with replacement in England and the rest of Europe.

There were a number of off-the-wall successes in regional markets which added to the success of the label. Two comedy albums by Nestor Pistor sold 18,000 copies in Alberta and B.C. and a comedy album of "Newfie Jokes" by Al Clouster sold some 17,000 copies.

This year RCA Canada had seven or eight singles released in the U.S. including three by Ronnie Prophet. All made the U.S. charts.

Also in February, the Good Brothers were signed to RCA on a two-year, two-album contract with a singles stipulation. The band was signed rather uniquely while on CBC-TV's Bob McLean Show.

In Quebec, RCA's division has done well with a smaller roster of acts than they are normally used to. Fusion, Capitaine No and Patrick Norman have all given the company reason for optimism.

In a major reorganizational move in Montreal, RCA has sold its studio facility to a cablevision company and will be moving to "a very prestigious location" closer to the downtown area of Montreal. In Quebec as well, RCA is one of the most active labels on the disco scene and has found through experience that disco play on certain singles can break records in this country and specifically in Quebec.

Another highlight of this year as far as international product goes was the acceptance of Waylon Jennings in the Canadian market. The album "Outlaws" went gold in this country.

According to Stan Kulin, president of United Artists Records in Canada, the company had made a forecast for its sales and despite talk that there was a soft market in most areas of Canada this year, the company has done as well as its predictions.

"I'm a little concerned about one thing and that is the increase in costs in nearly all facets of our day to day operation," says Kulin. "For instance, our postage bill has gone up almost 50%. As you know, record companies do large mailings and though it may sound like a small thing, that represents a significant rise in cost."

One area that United Artists has developed well in the past year is its roster of Canadian acts. Keith Barrie, who was formerly with the Canadian Talent Library and distributed by United Artists, recently signed directly to UA. Barrie has been building a steady following over the last two years in this country through his two CTL albums "Keith Barrie Sings Of Love And Places" and "Only Talkin' To The Wind." Both made significant chart gains in Canada throughout the year and still continue to sell steadily. Barrie's first album under the new agreement with UA entitled "Reach Out" and a single of the same name were recently released by the company.

Another UA Canadian artist, Craig Ruhnke, has had excellent chart success this year and a project for 1977 which involves the product of the critically acclaimed Montreal-based group Levender Hill Mob gives reason for optimism that the company will have a strong Canadian roster in the year to come. The Lavender Hill Mob was brought to UA by Robert Nickford of Kot'ai Records in Montreal.

Electric Light Orchestra broke through for the label in a big way garnering three gold records this year. Paul Anka still remains a best seller for the label.

Also this year UA announced the inception of its new service entitled "The United Artists Records Talent Showcase Series." The series containing specially produced albums containing interviews and music of their artists, was made to all radio stations free of charge. The first in the series was an album entitled "Sixty Minutes With Franke Marino And Mahogany Rush." The album consists of a dialog with Marino along with selections from the band's three Kot'ai albums which are distributed by UA.

WEA Music Of Canada's sales increased this year close to 35%, which is the second highest jump in 10 years. Twenty-nine of its albums went gold and 15 went platinum. It was, unarguably, a banner year for the company headed up by president Ken Middleton.

Late last year, WEA decided to set up a separate Toronto sales/warehouse branch with Andy Abbate as Ontario branch manager. Middleton explained the move at the time, "The need to set apart our Ontario sales/warehouse function for

our national orders administration/warehouse facility has become increasingly more apparent in recent months.

"The question of centralization versus decentralization crops up in the business today as companies face low sales and high inventory situations or unusual sales growth. Fortunately we happen to be in the latter category.

"Because of this growth we feel that the camaraderie that can develop within a compact group of people working towards exactly the same goal can best achieve the improvements in service our customers in Ontario require."

The summer, WEA singles seemed to dominate the pop charts across the country. In late June it had 11 charted singles and one playlist on rotation at CKLW, Windsor. At the same time CHUM, Toronto; CFUN, Vancouver; CKOC, Hamilton; and CJCH, Halifax had charted 10 WEA singles.

At the time, Larry Green, national promotion director for WEA Music of Canada, suggested a combination of good product and excellent promotion was in part responsible for the company's singles success as well as the fact that WEA had been as of 1975, releasing product within as close a period as seven days of their U.S. counterpart. The Canadian division has been running as high as 98% with product on release on the WEA label in the U.S.

The WEA national sales convention was held at the Inn On the Park from June 21-23 at which attendees were told that there was an 18% increase in releases for the fall period of this year. Product presentations included new releases by Dianne Brooks, Wireless and a 20-album jazz series from Atlantic entitled "That's Jazz."

It was also established at the convention that in future, WEA was going to increase its advance promotional work for touring acts signed to WEA and its affiliated labels. The company intends to accomplish this by capitalizing on current product by the acts and ensuring that public awareness of acts and its catalog is as complete as possible by beefing up trade and retail promotions and capitalizing fully on free advertising space. The company indicated it is also concentrating on better company service, the speeding up of order processing and increasing its commitment to cooperative advertising plans.

CREDITS

Editor, Earl Paige. Major writing, Martin Melhuish, Canadian correspondent. Other independent writers: Doug Pringle, Jeani Read, H. Burrell Hadden, Johnny Murphy. Photo on lead spread and used elsewhere is from a Bay City Rollers Toronto concert. Cover (with Canada's symbol of musical excellence, the Juno Award) and interior art, Bernie Rollins. Production, John F. Halloran.

A Billboard Spotlight

OCTOBER 2, 1976, BILLBOARD

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3 BMI AWARDS

The Homecoming — Hagood Hardy
Run Away With Me — Ken Tobias
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3 CERTIFIED SALES AWARDS

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Heart And April Wine

• Continued from page C-34

its release in Canada plus the ability to gross over a million dollars on a cross-Canada tour, it would be hard to refute that statement.

Like Heart, April Wine's career is inextricably linked to the growth of Canadian independent label Aquarius Records headed up by Terry Flood, president. Constant touring has been one of the keys to their success (Donald Tarlton of Donald K. Donald Productions in Montreal and one of the directors of Aquarius Records, promotes all of the band's dates in Canada) and through this have been instrumental in building a viable star system in English Canada.

Recently the band was signed to London Records in the U.S. (Aquarius Records is distributed by London in Canada) and it guarantees April Wine an immediate release in all major international markets. The commitment from London includes a large promotion budget to surround an American tour.

The following dialogue is with band members Myles Goodwyn, Jerry Mercer, Gary Moffat and Steve Lang.

Q. Are you surprised considering the band's success in Canada that it took so long for you to get a contract in the U.S.?

Myles: Yes, I thought that people would take notice before they did. The group has four gold albums and a couple of platinum in Canada. We were signed to Big Tree in the U.S. but that contract expired quite a while ago.

Q. Myles, you spend a lot of time in the studio as a producer and as an artist. How do engineers and studios in this country stack up against engineers and studios elsewhere in the world?

Myles: Well, I think we've got a way to go. We're lacking in experience, but that's true if you want to talk about anything particular in the Canadian music industry. We are all lacking experience. There was a lot of talk about the Junos last year and a lot of criticism. The way I feel about it is I would rather encourage than discourage an event like that. You learn from mistakes. It's all got to come together eventually.

Q. Montreal seems to have a unique situation as far as musicians hanging out together and helping each other out. Is that something that you really enjoy about the city?

Myles: Yeah, that's kind of nice but it doesn't happen a lot. The Wackers did a lot of that when they came to town. A lot of friends were playing their stuff. That was nice. We've got a lot of friends in Montreal and in many ways the musicians are all friends. We all know each other and I'm talking about the French artists and English artists as well. There's a lot of energy happening in this city at the moment and there's not a lot of release for it when you consider the number of musicians in Montreal. There's not a lot of product going out and there's

not a lot of work. I heard people saying two or three years ago that Montreal was the city from which there was going to be a big music explosion. I didn't feel that was really accurate at that time but now I think that it's close, perhaps as close as a year and a half before Montreal's music presence is felt in the world market.

Gary: It's a hard scene if you look at Quebec as far as English population. All of Quebec is like a small city. There's a lot of French people in Quebec and I think they're really good but they don't help the English situation at all. They're a thing to themselves. You have to try to get by on a small population to support you and appreciate your music.

Q. How has the success of the band in Canada affected you financially?

Gary: One thing this band has always done is put as much money back into improving the show and improving our situation in our personal careers as possible. That's always helped the band though we haven't all taken home a lot of money. We've all been pretty conservative in that area.

Jerry: We've all learned the hard way that there isn't any alternative to succeeding in this business. You can be a good musician and you can be playing with people you really like and have a good time with and people who come out to your concerts and enjoy you. But if you haven't got the machinery to market your product, which is a full-time job for other people, then you really haven't got anything. Our whole team of people have gone through a period of evolution in the last six or seven years. I'm talking specifically about our management company, Terry Flood Management. They got into the business of managing just about the time we were forming so it's been all they've learned plus all we've learned.

Q. You're basically growing together then?

Gary: That's right and if they can create a good situation for April Wine, then April Wine can earn more money which is what keeps us going. At the same time it's our duty to be ready so that when they manage to open a door, we can handle it. It has to work both ways. When we get into contract negotiations, we involve people whose specialty that is. We have a say in most matters. We have a say in packaging our product. We have a say in distributing and marketing. They accept our ideas.

Q. Does the band have any major investments?

Jerry: Not yet. As a group, we've kept our capital pretty much for the purpose of dumping back in but we're hoping that this year might be the year where we can earn a sufficient amount to make outside investments. Believe it or not, all these years we've been operating, we've been paying debts because it cost an awful lot of money to get there. You can invest \$30,000-40,000 into sound equipment and still have a relatively small system compared with what's happening today when you rent from a sound company that's using a \$200,000 plus system.

Country Boosters

• Continued from page C-26

no Canadian country production is undertaken by the multi-national majors. One happy exception is RCA Canada. Still, very few Canadian-produced records from indies and majors alike find their way into the U.S. marketplace, never mind that of the world.

A man with a unique opportunity to observe this failure is Ron Foster, music director of CKLW-FM in the border market of Windsor/Detroit. Several Canadian productions involving Canadian artists would have become American hits, according to Foster, had they been released in the U.S. He singles out Carroll Baker as an example. Her earlier recording efforts on Gaiety, owned by her manager, Don Grashey, were as good as any similar American product. Now Carroll's records are produced and distributed through the facilities of RCA Canada and she is rapidly approaching super-star status in her homeland, but an American release still eludes her. She has long since proven that her success in this country was not a result of government airplay regulations. Several of her records that failed to qualify under the terms of those regulations became coast to coast Canadian hits anyway. Native Canadians do have impact on the U.S. chart scene, but for the most part they live and record in Nashville, yet they retain their Canadian citizenship. Even though a full-time resident of Music City, Ronnie Prophet's RCA records are all produced in Toronto where he also tapes a network tv show shown weekly throughout Canada. Meanwhile, American native, George Hamilton IV, also a headliner on the Canadian tv scene, reverses the trend somewhat as he has recorded for the past two years or more exclusively on RCA Canada, with sessions produced by Jack Feeney in Toronto.

While Toronto is the headquarters for record production in Canada, some excellent efforts are originating in Edmonton. R. Harlan Smith's Royalty label is based in the Alberta capital. To date the Royalty releases have been almost exclusively country, and consistently commercial. Even the smallish Ontario town of Elmira ranks with the major recording centers. There, the Mercey Brothers, Lloyd, Ray and Larry, have built an outstanding studio, a labor of love for the brothers. Intended at the outset as a place to rehearse and experiment with their own recordings, the Mercey Brothers studio now turns out more than its share of topnotch productions.

Canadian country music may have to be dragged screaming and kicking into the mainstream of the world market, and that exercise will take more time yet, but get there it will. If any kind of music can hope to be distinctly Canadian and yet extremely marketable both here and throughout the world, then country music is it.

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Easy Listening

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
2	1	8	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
3	4	5	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
4	3	9	DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
5	5	6	GOOFUS Carpenters, A&M 1859 (Leo Feist, ASCAP)
6	6	8	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
7	8	6	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
8	11	5	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
9	9	6	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
10	7	8	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
11	12	4	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
12	14	4	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
13	20	3	DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
14	13	11	SAY YOU LOVE ME Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
15	15	10	LOWDOWN Boyz Scaggs, Columbia 3-10367 (Boyz Scaggs, Columbia)
16	16	7	THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
17	18	5	HEART ON MY SLEEVE Gallagher & Lyle, A&M 1850 (Irving, BMI)
18	17	9	AMBER CASCADES America, Warner Bros. 8238 (Warner Bros., ASCAP)
19	25	3	THIS ONE'S FOR YOU Barry Manilow, Arista 0206 (Kamika, BMI)
20	26	4	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
21	10	13	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
22	40	2	MUSCRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
23	29	5	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
24	19	12	SUMMER War, United Artists 834 (Far Out, ASCAP)
25	31	3	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
26	28	5	WHAT I DID FOR LOVE Eydie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)
27	21	10	HEAVEN MUST BE MISSING AN ANGEL (Part 1) Tavares, Capitol 4270 (Perren-Vibes, ASCAP)
28	22	10	THE FIRST HELLO, THE LAST GOODBYE Roger Whittaker, RCA 10732 (Tembo, CAPAC)
29	27	9	WHAM BAM Silver, Arista 0189 (Colgems, ASCAP)
30	45	4	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
31	38	5	SUPERSTAR Paul Davis, Bang 726 (Web IV) (Web IV, BMI)
32	36	4	SING MY LOVE SONG Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)
33	41	5	IT'S O.K. Beach Boys, Brother/Reprise 1368 (Warner Bros.) (Brother, BMI)
34	42	2	ROAD SONG Charlie Rich, Epic 8-50268 (Double R, ASCAP)
35	32	7	BABY I LOVE YOUR WAY Peter Frampton, A&M 1832 (Almo/Fram-Dee, ASCAP)
36	33	6	SUNRISE Eric Carmen, Arista 0200 (C.A.M./U.S.A., BMI)
37	NEW ENTRY		BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
38	50	3	YOU AND ME Tammy Wynette, Epic 8-50264 (Algee, BMI)
39	NEW ENTRY		MR. MELODY Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
40	46	2	HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
41	NEW ENTRY		I ONLY WANT TO BE WITH YOU Bay City Rollers, Arista 0205 (Chappell, ASCAP)
42	47	2	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)
43	43	6	STILL THE ONE Orleans, Asylum 45336 (Siren, BMI)
44	48	7	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
45	NEW ENTRY		HALF A CHANCE Carly Simon, Elektra 45341 (C'est & Maya, ASCAP)
46	49	2	ROSES Janis Ian, Columbia 3-10391 (Mine & April, ASCAP)
47	44	10	YOU SHOULD BE DANCING Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
48	NEW ENTRY		LOVE ME Yvonne Elliman, RSO 858 (Stigwood/Unichappell, BMI)
49	NEW ENTRY		DO ME WRONG Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
50	NEW ENTRY		I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)

Jukebox Programming

MOA To See Fancy Floor At Its Expo

CHICAGO—The Electric Floor, a lighted dance floor "oriented around the discotheque idea," will be exhibited at the MOA International Expo here, Nov. 12-14.

Supplied in four by four-foot interlocking modules, the floor, suitable for live entertainment and disco, will be offered to operators for jukebox locations where dancing is prevalent.

"We're looking to license operators as distributors," explains Robert A. Franke, president of Digitronics Corp., Salt Lake City, which manufactures the floor. Franke also is exclusive national distributor for the device, through his Sensations International, that handles Wurlitzer jukeboxes as well.

"Operators will be offered exclusive rights in their areas to install the floors," Franke elaborates. "It allows them to take a larger share of the receipts since more customers are attracted to the locations."

Franke, who also is a Salt Lake City operator, says that locations on his own routes have forfeited their commissions entirely, with installation of the floors.

"We're building business for locations beyond their wildest dreams," he notes.

The 4½-inch high floor is supplied with a computerized processor that employs a microphone pickup to convert sound to colored light patterns. It can be reprogrammed. One processor handles up to 16 squares, and with only slight modifications, 32, Franke says.

Nine to 12 squares are used in most setups, he notes.

Base retail price for one module with sound processor is \$495, Franke says, but indicates that the company will offer a package that provides the operator enough floors to handle three locations.

The floor surfaces are manufactured of high-impact fire-resistant plastic, and are easy to take down or assemble over any smooth surface, Franke claims.

Accessories include carpeted edge ramps, carpeted edge strips, wrought iron safety rails, attachable buddy bars and manually operated design control unit.

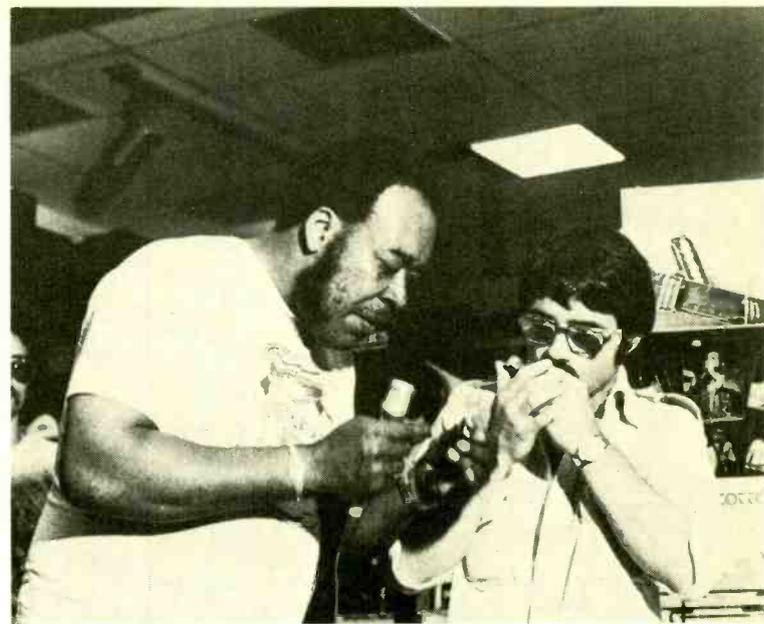
Tower One-Stops

SACRAMENTO—A one-stop for operators is being established here by Tower Records, Russ Solomon, head of the retail chain, reports. Solomon says the one-stop strictly will service operators, providing 45s only, title strips and a weekly mailer.

MusiCues Issues Chappell Series

NEW YORK—MusiCues Corp. has released five stereo albums from the "CHA" series of Chappell Background Music Library. The music is designed to accompany modern ideas in films and commercials, and according to Bernard Rubinstein, MusiCues president, is principally in an uptempo and optimistic mood.

The records are "New Sound Illustration" which utilizes a mix of electronic and standard instruments, "Happy & Crazy," "Sweet & Pop," "Screen & Pleasure," and "Rhythm & Melody."



'HOT' HARP—On the first leg of his cross-country tour to promote his live 2-LP set "Super Harp: Live & On The Move," Buddah's James Cotton gives a free harp lesson to unidentified fan at the Franklin Music Store in Atlanta's Lenox Square.

Country-Bluegrass Winds King's Island Program

CINCINNATI — King's Island family entertainment center will conclude its 1976 season with a star-studded, country-bluegrass promotion.

The full weekend events will include CBS Records Country Days, Oct. 2, 3, 9 and 10, with country entertainers Johnny Duncan, Sonny James, Tammy Wynette, Connie Smith, Billy Swann, Freddy Weller and Johnny Paycheck.

A talent search will be conducted by CBS Records Oct. 9, open to

amateur and professional entertainers who are not currently, or have never been, under contract with a record company. To qualify, participants must enter a semi-final competition sponsored by WUBE, Cincinnati; WCAW, Charleston, W. Va.; WFMS-FM, Indianapolis; WINN, Louisville, Ky.; WMNI, Columbus, Ohio, and WONE, Dayton, Ohio. Finals of the talent search will be Oct. 10.

Winner of the talent search will receive a professional talent assessment and record audition by CBS Records. Each station will also sponsor a contest in which the winners will be entitled to spend one hour with Sonny James.

A bluegrass program is also scheduled, Oct. 23 and 24, including appearances by Ralph Stanley and the Clinch Mountain Boys, the Osborne Brothers, Mac Weisman, Earl Taylor and the Stoney Mountain Boys, Katie Laur Band, Fiddlin' Dick Wilson, Hired Hand Jerry Stenger, and Fiddlin' Joy Siboy, plus a \$500 cash prize fiddling contest. Entertainment both days will be continuous from 12-4 p.m.

Martin Asks \$1.5 Million

LOS ANGELES—Dean Martin is asking Superior Court here to intercede on his behalf in getting \$1.5 million which he alleges Warner Bros. Records owes him for five albums still due him on his present contract.

Martin alleges that he cut five of 10 contracted albums on his May 1970 binder, with five more still due at \$100,000 for each upon completion.

His pact also calls for payment of \$50,000 for each album three years after the release date. He claims the remainder of the \$1.5 million damages is due for future royalties. Martin is ready and willing to cut, he claims, but says the defendant is not cooperating.

His contract, filed with the pleading, shows he got \$300,000 payable Jan. 15, 1971, not as an advance against royalties. He had a 7.5% royalty rate based on retail price.

'Sybil' Music Set

LOS ANGELES — Composer Leonard Rosenman and the lyricist team of Alan and Marilyn Bergman will collaborate on the new song for "Sybil," a four-hour, made-for-television adaptation of Flora Rheta Schreiber's best selling book. The film airs on NBC Nov. 14 and 15.

Bailey In Musical

LOS ANGELES—Pearl Bailey will star in "Something To Do," new musical by Morton Gould and Carolyn Leigh. Chappell Music will publish the score. Play debuts Labor Day at the John F. Kennedy Center For The Performing Arts in Washington, D.C.



MURPHEY DUO—Epic artist Michael Murphey is joined by son Ryan in a banjo duet during recent appearance for 600 attendees at annual Musicland convention in Alexandria, Minn. Murphey performed a set for Pickwick International retail arm executives as well as attendees from parent firm and J.L. Marsh divison.

OCTOBER 2, 1976, BILLBOARD

WHITE HOUSE STUDY

Lost Radio Listeners,
CB 'Chaos' Projected

By MILDRED HALL

WASHINGTON—A prediction that radio broadcasting could lose an additional 15% of its car listeners to CB crosstalk by 1980 is made in an Arthur Little Inc. study produced for the White House Office of Telecommunications Policy (OTP).

The study entitled "Telecommunications And Society 1976-1991" has a chapter entitled "Chaos Of CB Radio," which projects the scary possibility of FCC expansion of CB channels, without the ability to control violations, or prevent financial loss to industry and citizens from failure to plan enough years ahead.

The study comes hard on the heels of protests by tv broadcasters in the Assn. of Maximum Service Telecasters and the ABC network. Both have recently urged the FCC to hold off on the 17 new channels proposed for CB in the 27 MHz band.

The service group warns of dangerous tv interference. It says the FCC's rush to serve the CBers is being illegally conducted. It is also termed illogical, since the CB service admittedly will have to be moved to another part of the broadcast spectrum eventually. This will mean the ultimate loss of hundreds of millions of dollars in obsolete equipment, it says.

The association urges the commission to wait for the outcome of current studies by FCC's own engineers, and by Magnavox for EIA. The broadcasters say new CB equipment should have more anti-interference requirements, and existing transceivers should not be "grandfathered."

The Arthur Little hypothesis predicts that radio, having lost car listeners to CB (Billboard, May 15), will then turn to CB channels for supplemental broadcast programming material. (The NAB has already petitioned FCC to allow stations to pick up and broadcast

selected CB transmissions "to provide useful information" to the public. This is presently prohibited under FCC rules.)

The CB study chapter was put into the Congressional Record recently by Rep. Joseph Fisher (D-Va.). The congressman warned the FCC to update enforcement of its rules for CB, and to ask Congress for authority and funds to control the "flagrant" violations in the runaway citizens band service.

Picturing 15 million 1976 CB users proliferating to where every citizen over 18 years of age in the U.S. would have the right (and the probability) to own and operate CB equipment, the study projects this imaginary grand climax:

(Continued on page 63)

55th AES Is
Virtual SRO
For N.Y. Run

By STEPHEN TRAIMAN

NEW YORK—With more than 85 companies taking exhibit space and/or demonstration rooms, the 55th AES is a virtual sellout with its largest exhibitor total for an East Coast event, Oct. 29-Nov. 1 at the Waldorf-Astoria.

Nearly one of every four companies—about 23%— is on hand at an Eastern AES for the first time, points out Jacqueline Harvey, AES Journal managing editor and exhibits coordinator, reflecting the continuing and growing interest in the semi-pro and professional equipment market.

Edwin Newman of NBC is guest speaker at the awards banquet Sunday night (31) at the Starlight Roof,

(Continued on page 63)

TDK U.S. Success
Linked To Own Plant

LOS ANGELES—It might come as a surprise to some in the industry but only one Japanese or foreign blank tape supplier has a manufacturing facility in the U.S. And each and every cassette produced there bears the logo "Assembled in the U.S."

Three years ago TDK, at sizable expense, built a 42,000-square-foot operation in Irvine, a city in sprawling Orange County about 50 miles south of greater Los Angeles. (Sony is now constructing a magnetic tape facility in Alabama but more for an eye towards Betamax software.)

Kiyoshi "Terry" Tsutsui, plant manager, and Sandy Cohen, Western division sales manager, credit much of TDK's growing success in the U.S. as well as other markets to the facility.

Prime advantages cited are cost savings for both labor and material

as well as ease of facilitation to Western Hemisphere markets.

The facility is also the focal point for not only the U.S. but for Canada, Europe and South America as well.

"A definite advantage," says Tsutsui, "is access to local suppliers and supplies such as polystyrene powder, for example, which is part of the injection molding process."

Part of TDK Japan's original philosophy for building the plant was that it realized that one day Japan would lose some of its cost competitive edge as labor and material costs there escalated, a situation many manufacturers there are now facing.

TDK in Japan manufactures the bulk coated tape in pancake form and sends it to the Irvine facility where the rest of the manufacturing process occurs.

"There are three phases done here," explains Cohen, "in addition to the injection molding operation. Namely, complete cassette assembly, tape winding and finally the labeling and packaging steps."

The Irvine plant has the capacity to produce 750,000 cassettes per month with plans of upping that figure to 1 million next year.

Among the product the facility produces are SA, Audua, SD, D, and Maverick cassettes as well as Audua and S open reel.

TDK also maintains sales offices in nearby El Segundo, Calif., where Cohen and Yozo Sato, vice president of finance, are based. Executive headquarters are in New York as well as a warehouse which services the geography east of the Mississippi.

"TDK's strong point," asserts Tsutsui, "has always been high quality and technological improvements which the firm now has a worldwide reputation for."

His statement is borne out by the fact that the company has some of the highest priced product on the market today. Nevertheless, TDK is close to being number one in the

(Continued on page 62)

JBL 'Studio On the Road'
Vans Will Take A/V Presentation To Dealers

By JIM McCULLAUGH

LOS ANGELES—In a brand new educational wrinkle, JBL has come up with a rather offbeat, mobile audio/visual presentation employing custom-designed Dodge Maxivans.

Dubbed the JBL Mobile Sound Symposium, it's essentially about what happens in a modern day recording session and how that session translates into tape and ultimately a record, according to Rod Bell, vice president marketing, for the firm.

The entire presentation, including a film, is all contained within the van.

"The first van is just about complete," says Bell, "and should start to roll Sept. 30. At that point work will begin in earnest on two other vans which should be ready to roll in December."

The first \$100,000 dealer aid van is slated to visit JBL's approximately 450-dealer network around the country with the itinerary beginning in the Southern California area to "work out the bugs" and will be the featured highlight during dealer-sponsored "JBL Days" for their consumers.

The program is then slated for Chicago and the Midwest as well as the Northeast.

The presentation is in four parts. It begins with a live introductory portion and then moves into a specially prepared film made at Silvery Moon Studios in Los Angeles and depicts a new group called Malibu in a recording session.

After the film, the audience gets to see and hear "live" the multi-track master tape of the recording mixed down to 2-track stereo. At this time

audience participation is encouraged with an opportunity to try a hand at the mixing console to experiment with the various effects professionals use to enhance the recorded material.

The final film segment brings the audience inside a record pressing plant where it views the process that converts the master tape to disk.

As a bonus, the audience receives the actual recording of the tune it saw taped, heard mixed into stereo, and watched being transferred from tape to the final disk. It also has an opportunity to experiment at the mixing console to produce its own favorite mix.

To form the mini-theater an awning and side panels extend from the van. The totally self-contained audio/visual system also features an

(Continued on page 60)

OCTOBER 2, 1976, BILLBOARD



Billboard photos by Grier Lowry
Receivers are stacked atop cartons in staggered display.

Hi Fi, Auto, Tape
Build Indie \$\$\$
At Sounds Great

By GRIER LOWRY

TOPEKA, Kan.—The first, toughest and most important order of business for a new independent stereo dealership is getting the brand roster settled, believes Sam Carkduff, owner of Sounds Great Stereo here.

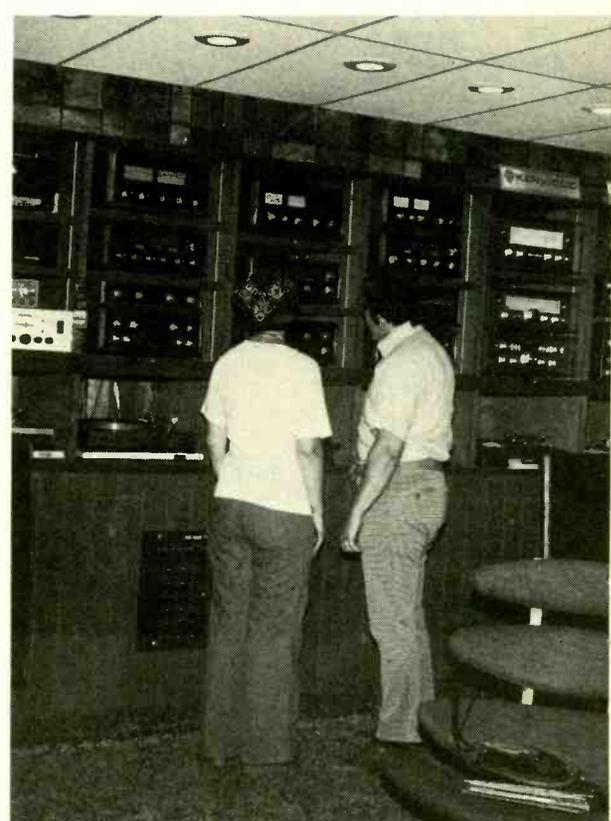
He also has done a solid job in car stereo—now 25% to 30% of gross sales, and blank tape, projecting overall 1976 volume over \$500,000 in his third year of operating in this city of 120,000.

"Untangling the strong sellers from the weak dust collectors takes a little time," Carkduff notes. "Our first year we stocked every me-too brand under the Japanese sun, with a lot of brands evolving from my two years' experience selling for CMC."

"But there's no reason to handle two or three lines with identical functions. Some brands weren't making us any money at all, so we made a comparison study to trim the roster. We picked one brand in each price category with the highest turnover potential. Right now our majors are Kenwood, Yamaha, Technics and San Souci—and we hold our price by giving a lot of service."

The Midwest retailer emphasizes that the Sounds Great personal warranty is the greatest sales clincher. "We offer five years parts and labor on these lines. While that long guarantee doesn't cut so strong with first-time buyers, we're a second-time

(Continued on page 61)



Sounds Great owner Sam Carkduff, right, shows off high-end gear in main sound room, with A/B demos utilized.

MINI 'CES'**Plan Second Stereo Expo**

INDIANA, Pa.—Planning is well along on the second Indiana Univ. of Pennsylvania Hi Fi Stereo Exposition/Symposium, based on the success of the initial show last October that drew 6,000 to the campus event (Billboard, Oct. 25, 1975).

This year's run, set for Oct. 27 from 11 a.m. to 9 p.m. in the school's Student Union, again will combine area retailer displays, how-to seminars and manufacturer demonstrations, notes Frank Viggiano Jr., consumer services department instructor and expo coordinator.

Viggiano was a busy man at the Summer CES this June in Chicago, contacting manufacturers for assistance and lining up prospective exhibitors who will be represented by their local dealers and/or reps.

The first event included 11 dealers from Johnstown west to Pittsburgh, of the 35 invited to participate. Based on the interest last year, Viggiano sent about 40 invitations last month, with a Sept. 29 cutoff date for participation.

He reports interest from JVC in returning as one of the few manufacturers who exhibited on its own, as well as inquiries from such firms as Dynaco, Bose, and Sansui, among others.

Since the prime purpose of the expo is educational—informing the student buyer on how to effectively purchase and use the equipment—the seminar program will be expanded this year. Among topics being considered are CB purchase and installation, blank tape usage in cassette/8-track/open-reel, and disco equipment.

In addition to JVC, which demonstrated product along with Quad-ratrak, the 4-channel open-reel/disk label, assistance last year came from Shure Bros., Technica, Elpa Marketing (Watts), U.S. Pioneer, the IHF and EIA/CEG, who provided various brochures and displays.

Participating 1975 retailers included AFC Electronics, Opus One,

Radio Shack, Lafayette Electronics, Quinn's Audio, Ours Electronics, Indiana Audio, Stereoshop, Audio Warehouse, Sound Shack and The Listening Post.

CB Sales Dip Is Reflected By CEDA Survey

CHICAGO—Results of a national sales trend survey begun by the Communications Equipment Distributors Assn. (CEDA) earlier this year, indicate a steady decline of CB sales, including car stereo/radio

combinations, into the summer months.

The survey asks CEDA distributor members to represent monthly sales as a percentage, using volume

for January 1976 as a 100% base figure.

Average monthly sales performance figures, February through June, were 105%, 116%, 113%, 98%

(Continued on page 62)



OCTOBER 2, 1976, BILLBOARD

Sales To Dealers Mixed In August

WASHINGTON—U.S. audio market sales to dealers were mixed but generally on the upside for August and the first 34 weeks of 1976, with auto radios including car stereo continuing their surge, and phonograph systems still behind last year, but showing less of a dip.

According to the EIA marketing services department, auto radio/car stereo sales in August increased nearly 49%, with 1.028 million units sold to retailers, while portable, compact and component phono systems were off about 9.6%, with nearly 258,000 units shipped.

For year-to-date (34 weeks), more than 7.94 million auto radios have been sold to dealers, a 48% increase from 1975. More than 1.62 million portable phono systems have been shipped in the first eight months of 1976, still about 22% below a year ago, but a steady improvement over the last three months.

SBE Distrib Center

WATSONVILLE, Calif.—SBE, Inc., CB and personal communications manufacturer here, has opened a new distribution/factory service center in Brook Park, Ohio. Headed by Gene Pritchard, Eastern regional manager, the new facility will handle SBE products for the Northeast. Larry Marrell is service manager.

The momentum is growing.

The enthusiastic response by dealers and consumers to JVC's innovatively styled, diversified line of high fidelity components and home entertainment products has sparked a marketing and merchandising surge for JVC and its dealers.

In fact, the entire JVC line has been so successful that JVC sales for the first six months of 1976 soared 300% ahead of sales at the same time last year.

This remarkable growth is no accident. JVC planned it every step of the way. We completely revamped our marketing program with a highly aggressive, competitive approach. The success of our advertising is evidenced by the record thousands of inquiries, letters and phone calls to

our toll-free '800' number requesting the names of local JVC dealers.

JVC is further backing its dealers with a vastly improved co-op program, high impact advertising on radio, TV spots for dealer use, and an upcoming live demonstration program on college campuses.

Millions of viewers of the recent Muhammad Ali-Antonio Inoki bout saw JVC high fidelity and home entertainment products on the giant screen when JVC became the first consumer electronics sponsor of a closed circuit sporting event.

At CES' First Annual Design and Engineering Exhibition JVC walked off with two awards for products selected as "the most innovative in design and engineering."

So if you're fed up with lines that are just marking time and are thriving at your expense on their past reputations—join JVC. The line with growing momentum.

JVC America, Inc., 58-75 Queens Midtown Expressway, Maspeth, N.Y. 11378 (212) 476-8300. Outside N.Y. call toll-free 800-221-7502. Canada: JVC Electronics of Canada, Ltd., Scarborough, Ont.

JVC

JBL 'Studio On the Road' 3,000 Expected

At 5th VIDCOM

• Continued from page 58

8-channel mixing console, tape decks, movie projection system and JBL L100s for playback monitors. TEAC Tascam has donated equipment in order to be part of the program.

"The whole idea was 2½ years in the making," adds Bell.

The entire project was totally con-

ceived and financed by JBL with People Entertainment providing technical assistance, music, musicians and music mixing/editing.

"The entire program," notes Bell, "is really an extension of some types of educational things we have been doing all along such as school seminars. There's no real sales pitch. Rather it's both educational and soft sell."

CANNES—As the fifth VIDCOM and MIPCOM combined opened their six-day run Wednesday (23) at the Palais des Festivals, organizer Bernard Chevry was anticipating 3,000 attendees representing about 700 firms from 30 countries.

Among the exhibit highlights were the Thomson THV 20 camera, the Sony Betamax, the Arvin Discasette, the MDR videodisk system and large-screen television projectors including the Advent Video-Beam, the CV-3 distributed by Speywood, the GE units represented by Videac Electronique and a new entry from Zygm Electronics (U.K.) soon to bow in the U.S.

Among leading video software firms represented at MIPCOM were Video Concept, Centre National de Documentation Pédagogique, Videogrammes de France, SEPA, SFP, National Audio Visual Institute, Video International Distribution, Hotel Film International, Video Club de France and Videoscope (Mediscope), all from France; Guild Sound & Vision, VCL and

AUDEX Plans Continuing With IHF, ERA Opposition

NEW YORK—Despite the recommendation of the IHF board against participation, and the ERA board's position against too many trade shows, AUDEX and its exhibit management firm, the Charles Snitow Organization, are continuing with plans for the first event, next April 25-28 at the Las Vegas Convention Center (Billboard, Sept. 4).

In addition to the representatives of approximately 20 firms who attended prior meetings here and in Las Vegas and pledged their support to such an audio-only show, Snitow claims inquiry forms returned from an additional 65 companies. "Space requirements by these companies already total close to 100,000 square feet," he says.

Rank Video, all U.K.; Kebec Film, Canada; EBAV, Sweden, and Studio Art, Switzerland.

Associations represented included the ITA, the ITVA, CATA and the French GPAV—Audio-Visual Professional Assn.

While the IHF board, in a letter from president Bernie Mitchell, head of U.S. Pioneer Electronics, to its members, recommends participation in the new Summer CES plan for a separate audio area next June, rather than in AUDEX, the entire situation will be discussed at the annual membership meeting Oct. 16 at the Warwick Hotel here.

IHF executive secretary Gertrude Murphy notes that board recommendations are not binding on members, as at least 11 have indicated interest in AUDEX. Among companies represented at the two pre-AUDEX meetings and pledging support, according to Snitow, are BSR (USA) Ltd., Kenwood, Shure Bros., Soundcraftsmen, Tandberg Of America and TEAC, whose president, George DeRado, also is IHF board chairman.

Of the other 65 companies returning inquiry forms enclosed with the AUDEX announcement, IHF members include Audioanalyst, Lux Audio of America, Infinity Systems, Sherwood Electronics and 3M, according to the list provided by Snitow.

In a release to its membership from Ray Hall, executive vice president, the ERA national board took a strong position "against the rising trend of trade show proliferation," with Hall noting "the announcement of the possibility of another audio show in Las Vegas just before NEWCOM next May is the final straw."

"Too many trade shows and too much time out of the field is the most critical problem facing not only our members, but all sales representatives including factory direct people," states Clark Gibb, head of his own Minneapolis rep firm and ERA national president.

"The ERA statement has been discussed," Snitow acknowledges, "and we have no quarrel with ERA. If we get the manufacturers, their reps will follow, and we believe the rank and file is going with us."

AUDEX floor plans and brochures will be out before Oct 10, he says, and first space assignments will begin as soon as the first contracts are returned. Actual pricing is not yet settled, but he says it will be "competitive" with the existing \$4.50 per square foot for the Summer CES, \$5.75 for the Winter CES and \$6 for NEWCOM and PC-77.

Snitow notes that AUDEX is planning to use part of the expanded space at the Las Vegas Convention Center, which will have 700,000 square feet on one level when the addition is completed next year.

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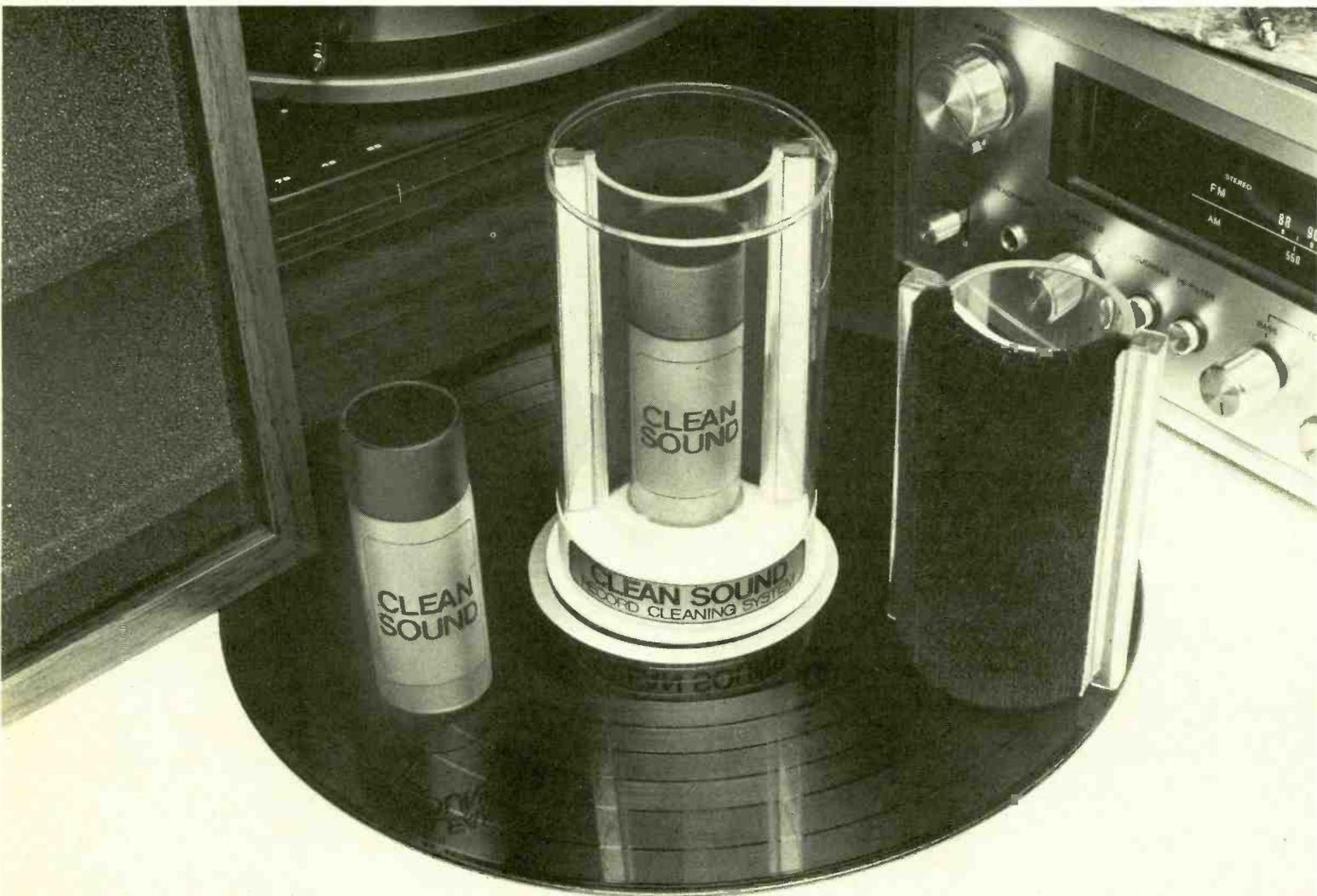
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OCTOBER 2, 1976, BILLBOARD



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formulation. After all, static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case including easy-to-hold applicator and control-flow solution bottle. For display in your store there's a customer-stopping fixture that fits handily on counter or wall. CLEAN SOUND. The component that's been missing.

CLEAN SOUNDTM
RECORD CLEANING SYSTEM

Recoton Corp. 46-23 Crane Street, Long Island City, New York 11101 (212) 392-6442

RepRap

Landau & Mack, Inc., has moved to larger quarters at 66 Commack Rd., Commack, N.Y. 11725, phone (516) 543-2775, president Walter Landau reports. The firm covers the metro area for Chamberlain Mfg., Ampli-Vox, Perma-Power, Liftmaster, Electrolift, Industrial Devices and International Importers.

★ ★ ★

Stuart Brown joins Eagle Associates sales staff in Miami, from district sales manager at Schick Electric Co. there, president Joseph Dee announces. Located at 1515 N.W. 167 St., Miami 33169, the firm handles consumer electronics, home entertainment and electronic housewares products in the Southeast.

★ ★ ★

The John W. Steinberg Co. has moved to new office facilities at 7337 Varna Ave., North Hollywood 91605, phone (213) 982-6700. Among its consumer electronics clients are KLH, Grado, Spectro Acoustics, Scott, Royal Sound, Superec and Decca.

'Sounds Great' Plays Growing Indie Role In Topeka

Continued from page 58
stereo customer's headquarters, and they recognize the value.

"These are people who bought their first system on price from a newspaper ad, but they don't return to the original store where they bought that system because, chances are, they remember they already have the best speaker that was on the floor."

At Sounds Great, Carkduff also has pared speaker brands to the strongest selling lines, featuring JBL, ADS, Yamaha and Creative. Display is a strong point here, with floor speakers shown on the floor, bookshelf units on that type of fixture.

Personnel demonstrate everything A/B, offering comparisons of amps, turntables and speakers to prospective customers. The middle to high end display is centered in a main sound room, with 10 stacks of equipment, averaging about four units per stack. Here are speakers from \$150 to \$1,000 per pair, with the majority in the \$300 to \$700 range as a result of diligent step-up selling.

"Since we are a second-time buyers' hub," he explains, "we have to do a lot of matching speakers to receivers. You can't sell a customer a 200-watt-capacity speaker system if you're dealing with a 30-watts-per-channel receiver or amplifier owner."

"What you can do, however, is ask him or her to listen to that speaker coupled with a 100-watts-per-channel amplifier. Once that happens, they're never going to be satisfied with that 30-watt model."

In the upgrading process, Carkduff says it's essential that the salespeople know how a product is built, and why one speaker sounds better than another. Then they can give the buyer a bit of informed direction on listening for things his untrained ears might not pick up on speaker performance.

The Topeka dealer believes he's winning the battle with one particularly pernicious form of competition—the discounter with the \$200 per speaker price who offers to sell the pair for \$200. "He can afford that kind of chop because he's working on an enormous margin," Carkduff says. "I may have the same speakers at \$70 each."

"So the customer comes shopping and I demonstrate a speaker like the ADS L-400 priced at \$99 that will blow the competitor's speaker out of the park—warranty, sound, all ways."

"It's sad, but a lot of dealers are stripping their credibility with that kind of massive 'up-pricing' and then discounting," he believes.

One firm Carkduff maxim is that an independent can never forget he doesn't have 10 other stores out there generating income. This means you can't afford any blot on your image, "whether you're selling a \$3.88 blank cassette or a \$4,000 stereo system," he emphasizes.

When he opened Sounds Great, he gave package display a lot of emphasis and then abandoned the concept. Now he feels the time is ripe for a return to such merchandising, and has eight systems priced at \$299, \$399, \$599 and up—all under \$1,000, and is seeing some action on all of them.

Carkduff feels there are three essentials needed to "sell" the package concept—good equipment, an appealing selling price and customer recognition of the package's value.

"We can't help the customer of systems looking for half-price deals," he notes. "We're predicating our system setups on performance, with good action in the \$399 to \$699 packages with buyers who says they don't know anything about stereo. These we spend enough time with to

demonstrate until they hear a 'sound' to which they can relate."

For his best advertising dollar return, the indie retailer leans to full-blast radio. The store promotes three-day weekend sales, and the event is pushed with 2½ hours of sat-

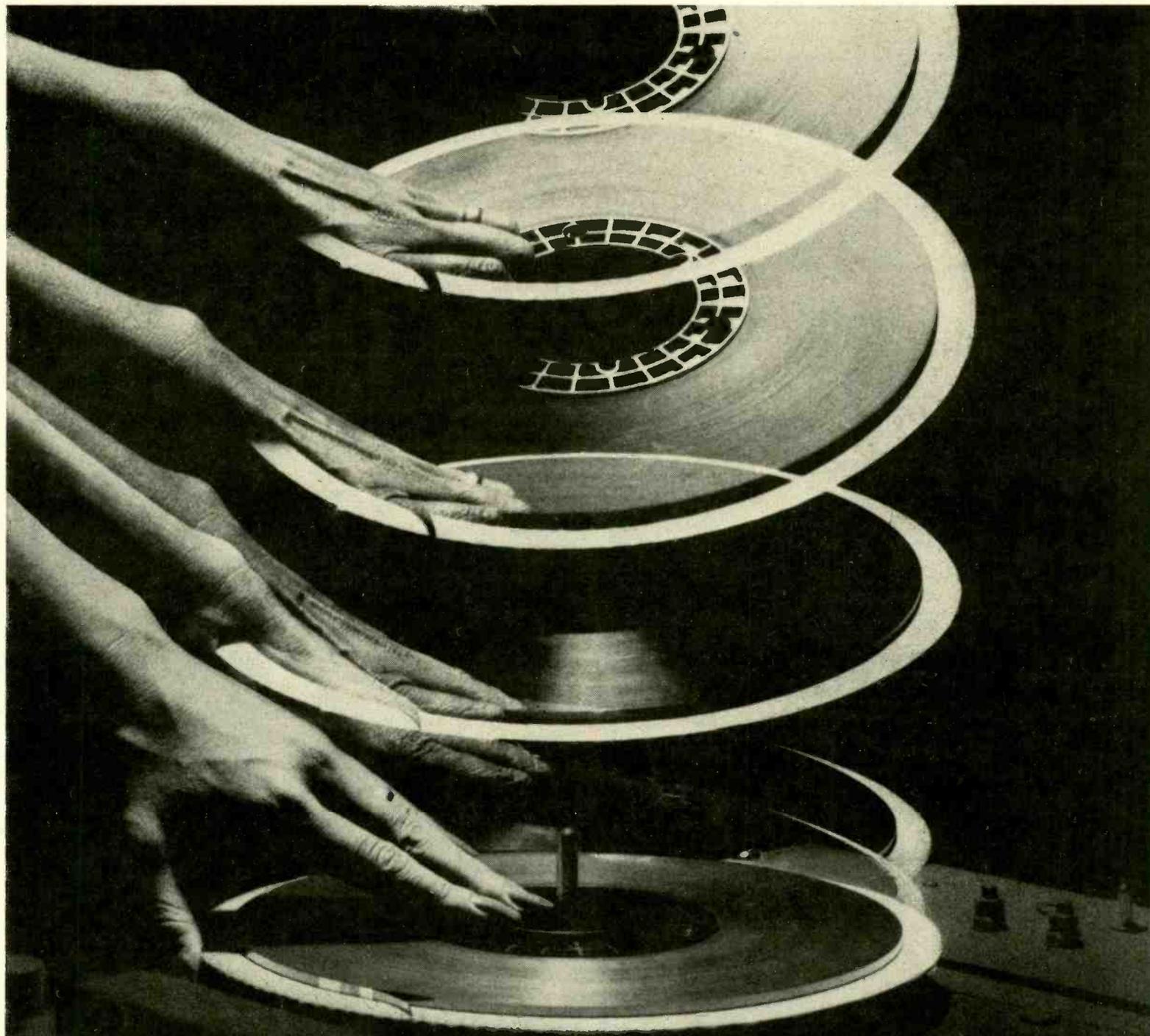
uration radio spots, employing three spots per hour on three local stations.

"We get mileage on this type of radio scheduling," Carkduff explains, "and there are definitely residual benefits in penetration radio adver-

tising. Sales are scheduled every weekend and they pull traffic, as we advertise what we have, and the prices. It's usually a potpourri of items as we check out the 'backroom' before every sale and tag items that have been around awhile, or dated

models. It's a weekly business-enlivening event."

(This two-part profile on Sounds Great concludes next week with a look at the firm's repair and trade-in business, car stereo and blank tape merchandising.)



Drop hub-drop

Capitol's new Q18 Cassette Tape with innovative flanged packaging eliminates hub-drop.

Now Formula Q18 High Output/Low Noise Cassette Tape has redesigned hub-packaging to eliminate hub-drop and all the expensive wastes associated with it. The tape hub is pressure fitted to a unique cardboard flange that supports the tape like a plate—even while duplicating at high speed. It's a real cost/efficiency breakthrough.

Formula Q18 is premium quality tape. It has higher output at all frequencies with more headroom than other cassette tapes. And its consistent properties eliminate time consuming adjustments on the duplicator slaves from lot to lot.

Nobody knows music better than Capitol. So when Capitol designs a tape specifically for high speed music duplication, you know you can depend on it. Use new Formula Q18 High Output/Low Noise Duplicator Cassette Tape and drop hub-drop forever.

After all, no other tape manufacturer knows professional recording and duplicating needs better than Capitol.

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BY CAPITOL

Capitol™ CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC., 1750 NORTH VINIE STREET, LOS ANGELES, CALIFORNIA 90028

1st 'Stereo Video' Service Offered To Music Industry

NEW YORK—The first formal program offering video studio and playback hardware with stereo audio is being made available by MPCS Video Industries here, partly in response to demand by the industry for better audio quality with video systems.

Al Nathanson, MPCS chief executive, points out that except for various custom packages from time to time, audio recording and video playback has been strictly mono. The two tracks on the 1/4-inch U-Matic videocassette have been used for voice (one) and background music

(two) then mixed down to mono, similar to network video transmission.

Now MPCS is offering a video studio with stereo audio capability, utilizing the Sony VO-2850 VTR and its own camera crew. Performers looking to record audition material for labels or producers are particularly good prospects, he notes.

Studio time is \$500 for three hours, or \$200 an hour, he says, for a finished hour-long stereo videocassette, with \$75 an hour additional for editing, if desired.

MPCS also is offering a portable package of playback hardware modified for stereo sound, available for purchase or rental.

The \$1,490 purchase includes JVC 5000 videocassette player-only, a 12-inch modified Sony Trinitron color monitor with Sony stereo amplifier and speakers, on a rolling cart.

Package on a rental basis is \$125 a day or \$375 for the week, with a three-month prepaid lease plan at \$180 a month, or \$540, Nathanson says.

Salesperson Wanted

Leader in its field requires aggressive salesperson to travel nationwide calling on mass merchandisers, record and tape distributors and jobbers for the company's accessory line. Excellent opportunity for the right person.

Reply Box 857
Billboard

1515 Broadway, New York, N.Y. 10036

CEDA Survey

• Continued from page 59

and 95%, according to Marvin VanMetre, executive director of the group.

VanMetre says the July figure, though not yet averaged, indicates continued decline.

TDK Links Its U.S. Success To Own Plant

• Continued from page 58

world in cassette dollar volume. Its long range goal is to be number one in the U.S. at both the high and low end.

Several years ago, TDK introduced a "Super Avilyn" (SA) cassette, a new ferric oxide formulation that was a "revolutionary" advancement, according to Tsutsui, with technological improvements given a high priority.

What gives TDK's long range goals added impetus is that they also own an equivalent empty lot adjacent to the Irving facility and can literally double the operation at some point in the future.

Emphasizing quality, Tsutsui maintains that the plant is unique in the sense that a high proportion of the plant's 60 employees, about 25%, is quality control personnel. That compares with approximately 5%, he says, for many U.S. firms despite the type of industry.

Central to the facility is a "clean room" where much of the inspecting, assembly and winding is done.

"We have the capability," adds Cohen, "of being dominant at both the high and low end. TDK has to be maintaining a number one position right now at the high end."

A long term strategy for TDK will be to increase its influence in the mass market with increased penetration and distribution there while at the same time gaining an even stronger foothold with multi-store audio operation and hi fi specialty shops.

"Consumers have been definitely trending towards cassette in the U.S. market," analyzes Cohen, "and this is something we can see in our sales charts. Part of the reason, of course, is the abundance now of improved hardware and increased consumer awareness and education."

Cohen also mentions that TDK is capable of reacting very quickly if demand for Elcaset, the new tape configuration, mushrooms in the near future.

While acknowledging that imitation is the sincerest form of flattery, Tsutsui voices grave concern over the recent influx into the U.S. market of KDK-labeled cassettes (Billboard, Sept. 18) being passed off as TDK product.

Another wrinkle to that, indicates Tsutsui, is a pirate firm marketing KDT-labeled cassettes in the Middle East where some cultures read letters backwards.

TDK also plans later on to get more heavily involved in the accessories field. **JIM McCULLAUGH**



CB SONGFEST—ON TAPE—The ties between CB and car stereo are dramatically emphasized as J. Michael Wood, Radio Shack retail sales promotion manager, empties another mailbag full of last-minute entries to the company's \$100,000 CB Song Contest received on the Aug. 31 deadline. Several thousand tapes already evaluated are seen on the rack behind Wood.

Ampex Promo At N. Calif.'s Macy's

LOS ANGELES—Ampex displayed a historic collection of magnetic tape recorders at Macy's (Northern California) Stereo Week Sept. 16 to 25.

The two-week exhibit was part of an Ampex and Macy's tie-in to promote the firm's new Plus Series and 20/20 Plus blank recording tapes for consumers in 13 area stores.

The exhibit which was entitled "Ampex Remembers" illustrated some of the major steps in audio recording introduced by Ampex since the first professional system in 1947.

The display, at the Macy's Union

Square store in San Francisco, consisted of the German Magnetophon 1941, the Brush Mirror recorder, and the first paper tape recorder introduced in the U.S. in 1945. The Ampex machines included model IA-200; the A-300; the first professional stereo unit; the A-621; the widely used AG-440; the first multi-track recorder, the MM-1000; and the latest in master machines, the ATR-100 which was introduced earlier this year.

A continuous audio/video presentation on the "History Of Magnetic Recording" was also part of the exhibit.

OCTOBER 2, 1976, BILLBOARD

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Tape Duplicator

Increased sales in both helical video and audio product lines has led to a restructuring of the product marketing function at Ampex audio-video systems division, notes marketing manager Richard Sirinsky.

Mark Sanders and Arnold Taylor have been appointed to newly created posts of senior product manager. Sanders will continue to handle the teleproduction recorder, time base correctors and helical video products, with Taylor responsible for the EDM-1 editing system and Electronic Still Store (ESS) system.

At the Sept. 20-24 International Broadcasting Convention in London, the division bowed the VPR-10, a portable version of the VPR-1 1-inch helical scan teleproduction recorder, and the TBC-1, a fifth generation digital time base corrector compatible with all current helical scan VTR's.

We are and we want to remain a **first-rate** company.

For this reason we point to the **quality**.
We know that quality is the result of **controls**
and we guarantee it by means of **test certificates**
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AES 55th Expo Virtual SRO—Biggest On East Coast

• Continued from page 58

with the Society's gold, silver and bronze medals, honorary memberships and fellowships to be presented, notes Don Plunkett, AES executive director.

Dr. Duane Cooper, Univ. of Illinois and co-developer of the UD-4 quadrasonic system, will turn over the gavel as president to Rex Isom, retired RCA Records chief engineer.

Three seminars are scheduled, including a Sunday afternoon update on sound reinforcement from the two West Coast sessions in May on basic design and aspects for live entertainment, with David Klepper of Klepper, Marshall & King, and Stan Miller, Stanal Sound. Two Saturday sessions on audio equipment interface will be led by "instructor" Albert Grundy, Institute of Audio Research—a morning introduction to circuits and methods of analysis, and an afternoon analysis of circuits.

A new feature here will be a double-capacity setup for highly successful audiology tests conducted the last two years on the West Coast, by Dr. Donald Dirks and Sam Gilman of UCLA, with soundproof booths provided by Industrial Acoustics.

Among exhibit firms new to the East Coast AES, according to Harvey, are Acoustic Design by Jeff Cooper, Los Angeles; Apex Systems, Ashland, Mass.; Audikon Audio Components, division of Pearson Electronics; Audio & Design Recording (U.K.); Audiologic, New York; Bazy Electronic Corp., Mt. Clemens, Mich.; Ferrofluidics Corp., Worcester, Mass.; Infonics, Michigan City, Ind.; International Audio, Arlington Heights, Ill.; Ivie Electronics, Gorem, Utah.

Also, Joel Associates, representing Inovonics, MRL and E.M. Long Assoc., Teaneck, N.J.; David Lint Assoc., Mt. View, Calif.; Quantum Audio, New York; SAE, Los Angeles; Scientific Consultants (Dick Sequerra), New York; Sierra/East-

lake Audio, Los Angeles; Soundcraft Electronics Ltd. (U.K.); Sound Technology, Campbell, Calif.; Tritonix, Beaverton, Ore., and Tentel.

Demonstration rooms are reserved for AKG Microphones, Am-

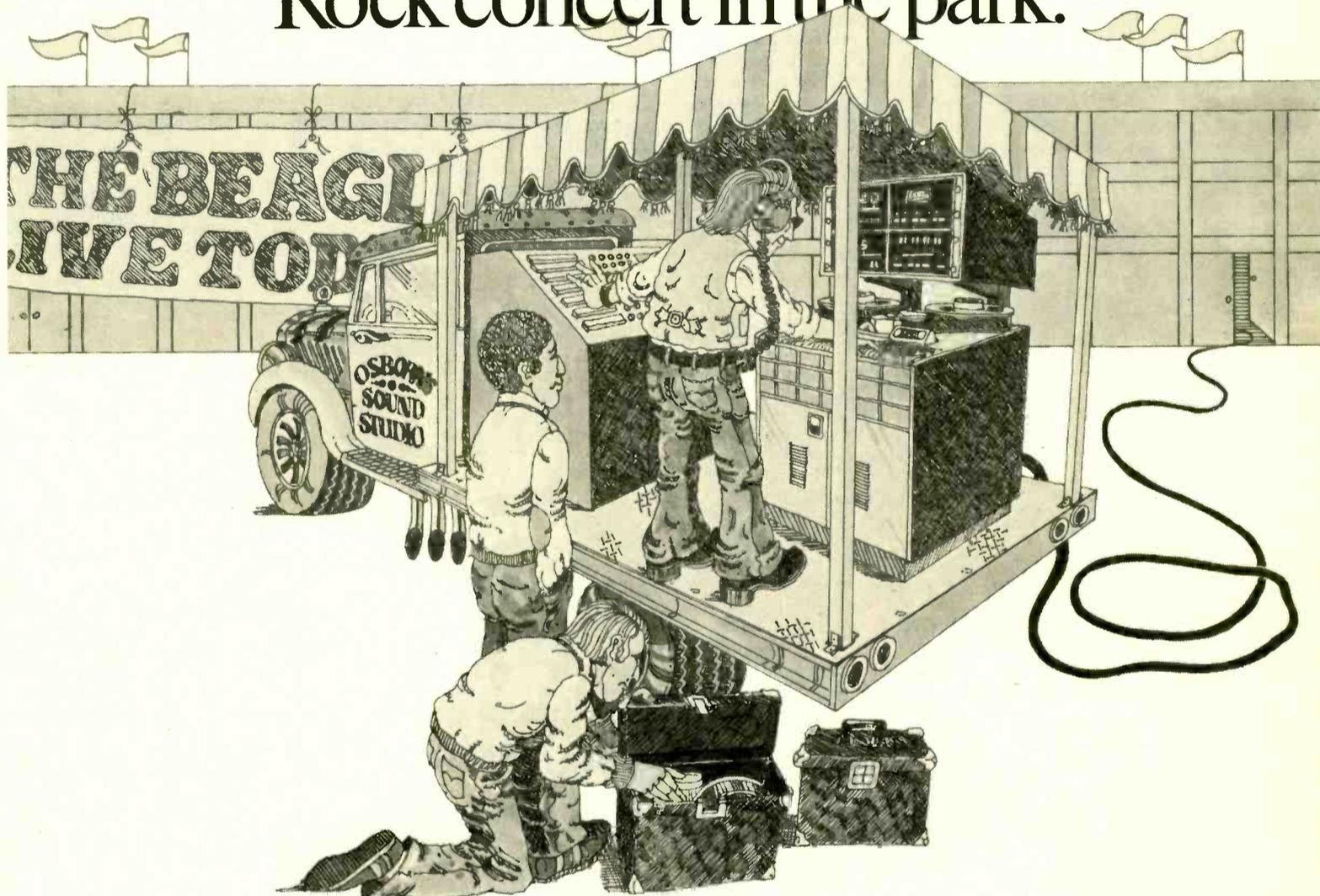
plex, Audio Designs & Mfg., Apex Systems, Bozak, dbx, Electro-Voice, GLI, Gotham Audio, Infonics, JVC Cutting Center, Sansui, Sennheiser, Soundcraft Electronics Ltd., Willi Studer America, TEAC, Technics by

Panasonic, Teledyne, Acoustic Research, U.S. Pioneer and Yamaha Music Instruments.

Professional blank tape lines will be shown by Afga-Gevaert, Ampex and Capitol Magnetics, and a large

tape duplicator contingent includes Audico Ltd., Audiomatic, Infonics, International Audio, Liberty/UA Tape Duplicating, Otari, Pentagon Industries, Pratt-Spector and Tape-maker Sales.

Soul trio in Studio A. Beethoven's 5th in B. Rock concert in the park.



OCTOBER 2, 1976, BILLBOARD

White House Study

• Continued from page 58

A final "super" docket would come out of the FCC providing 100 CB channels, carved out of a UHF tv channel. Elaborate rules of enforcement against violators would have to be set up, including such things as "voice print identification" for licensees.

In the Arthur Little scenario, the Supreme Court kills the FCC rules so unconstitutional in 1986, "thereby wiping out an investment of some \$30 million in monitoring equipment" and leaving the enforcement question unsolved, "after some 10 million transceivers had been bought by the public."

The study is sympathetic to the manufacturers, who can be caught in the middle. It warns against any attempt to shift responsibility to the manufacturers, to prevent out-of-band CB operation—rather than trying to regulate CB violators. The Little study feels this would only lead to further disaster.

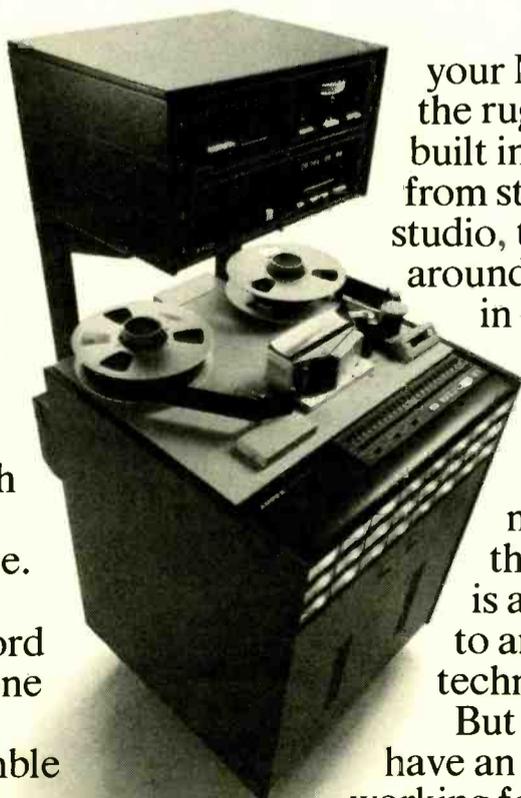
Meanwhile, up on the Hill, the Senate and House Commerce Committees have urged the FCC to make licensing faster and easier for the millions of CB users (who also vote).

Rep. Kenneth Holland (D-S.C.) has introduced a bill to force the FCC to further increase the number of CB channels. His bill would prohibit the commission from making any rules against alteration of CB transceivers to accommodate the added channel capacity.

MM-1200 gets around.

The best multi-channel audio recorder in the world is also the most versatile. It handles 16-inch reels of two-inch tape for 16 or 24 channel work, and does a beautiful job with an 8-track head and one-inch tape. It'll give you the flexibility to record a vocal quartet one day, and a full orchestral ensemble the next.

You'll probably buy



your MM-1200 for the ruggedness built into it. Roll it from studio to studio, truck it around town, shift it in the booth, it'll stay aligned. And when it comes to maintenance, the MM-1200 is an open book to any service technician.

But after you have an MM-1200 working for you, it'll be a real breadwinner.

Engineers love to work MM-1200 sessions because the machine is easy to control and set up, producers love the way each channel is crisp and isolated, and accountants love the way our multichannel machine keeps returning profits on the original investment.

MM-1200 is the multi-channel audio recorder from Ampex, for studios that can't take chances.

AMPEX

Complete technical and performance specifications are available in a free brochure. Write us at 401 Broadway, Redwood City, California 94063, or call (415) 367-2011.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Sergio Mendes began a new LP at Kendun Records here and Stevie Wonder dropped by to play piano on a track which he'd written. Rufus continues its LP project at Kendun producing themselves with Garry Starr engineering with Michael Schuman assisting. Kendun's Kent Duncan and John Golden mastered the recently released "Spitfire" of Jefferson Starship co-produced by Pat Israel and Larry Cox.

In other local activity:

Odia Coates along with producer Paul Anka were in recently at Cherokee to overdub and mix new material for Epic. Sessions were arranged by Don Costa and engineered by Joe Robb. Costa also produced a Frank Sinatra single with Joe Robb at the board. Michael Stewart produced Kenny Rankin on an LP project. Producer Bob Gaudio and engineer Bill Schnee were in to mix a new Frankie Valli product. Glen Campbell was also in with producer Dennis Lambert and engineer Tommy Vacari to work on a new LP with George Tutko assisting.

At Filmways/Wally Heider recently, Nat Adderley (Cannonball's brother) was in recording with Jack Lewin producing and Biff Dawes engineering. Neil Diamond dropped in prior to his Greek Theatre run to experiment with instrument sounds in anticipation of the remote Heider's did. Neil Brody engineered. Mr. "Disco Duck" Rick

Dees dropped in to overdub strings and horns for his followup single.

Hal Davis just completed Diana Ross' sixth single at Paramount Recording Studios as well as a Stefanie Mills (star of "Wiz") sessions with Roger Dollarhide engineering.

At Allen Zentz's Mastering Studio in Hollywood, recently completed projects by Allen Zentz and Brian Gardner include Andy Williams, Ambrosia, Hall & Oates, Burton Cummings, Mark Ashton, Donna Summer and Parliament's new LP.

Haji Sound remotes recorded Loggins & Messina recently at the Sahara Tahoe with Alex Kazanegras engineering. Jim Messina produced. Haji also did a live remote on Starz at Santa Monica Civic with John Carter producing and Larry Rebhun engineering with assistance by Neil Atkinson.

A Tom Jones single was recently completed at Barnum with Greg Venable at the board and Gordon Mills producing. Mills and Venable also did Gilbert O'Sullivan's LP. A new Gene Page LP is also being mixed at Barnum.

★ ★ ★

New MCA artist Mickey Thomas (lead singer with the Elvin Bishop group) was at Sausalito's Record Plant for his upcoming solo LP. Allen Blazek producing.

★ ★ ★

In notes from around the country: The Fifth Dimension with producer Mark Gordon recently exited Recording World Studios in Orlando, Fla., after wrapping up an LP. Pete "Killer" Maletta engineered.

Harold Melvin & the Blue Notes were in at Sigma Sound in Philadelphia working on an LP. Melvin producing.

Recent LP projects at New York's Cutting Room include Lou Reed producing himself with Tony Bridge at the console; Tommy James, engineered by Joe Brescio; and Acro-smith with Jack Douglas producing and Brescio at the board.

At Columbia Recording Studios in New York, the Manhattans mixed a new single "I Kind Of Miss You" with a release date set for October. Fred Lipsius, former lead trumpeter for Blood, Sweat and Tears, mixed his first Epic release at Columbia also.

Natalie Cole's third Capitol LP is in progress at Chicago's PS Studios. Chuck Jackson and Marvin Yancy writing and co-producing. Richard Evans and Glen Barge provided charts while Paul Serrano is at the board.

The Marshall Tucker Band is in Capricorn Studios in Macon working on an upcoming LP.

In Nashville, Woodland Sound Studio's Westlake mastering department has been busy with the completion of a new single and LP for Billy "Crash" Craddock with Denny Purcell engineering. In addition, Purcell worked on singles for Donna Fargo and Don Everly, and singles and LPs for Don Gibson, Chuck Price and Red Steagall.

Also in Nashville, Owen Bradley produced separate sessions at Bradley's Barn on Little David Wilkins and Lenny Dee.

The Dramatics completed an LP at United Sound in Detroit with producers Tony Hester, Don Davis, Michael Henderson and engineers Ken Sands, Jim Vitti, and Pete Bishop. Michael Masser produced and Vitti also engineered a Gladys Knight soundtrack.

Newly signed RCA artist Bill Quateman is recording and co-producing with John Stronach at Chicago's Paragon Studios an LP comprised entirely of his own material. Arrangements will be added in New Orleans by Allen Toussaint, with additional work scheduled for RCA's L.A. studios.

RCA recording artist Dolly Parton has elected to be her own producer on a forthcoming LP, which she's been recording at Nashville's Sound Shop, Rich Adler engineering.

At Wishbone, Inc., recording studio in Muscle Shoals, Ala., Clayton Ivey and Terry Woodford have produced four sides on Sugar & Spice who will be appearing as regulars on the Bill Cosby tv series on ABC. Joe Simon also came in and overdubbed vocals and horns on his new LP project for Spring Records.

Felix Cavaliere, of Young Rascals fame, was producing a new LP for Fred Lisius, formerly of Blood, Sweat & Tears, at Connecticut Recording Studios in Bridgeport, Rick Rowe engineered with John Conventino assisting.

★ ★ ★

Strings and horns arranged by Mike Lewis were overdubbed recently at Criteria in Miami for Jose Feliciano's new Private Stock LP. Jerry Wexler produced the session. James Brown was back at Criteria for another LP with Alex Sadkin engineering. Brown said he was so pleased with Sadkin's work on his last "Get Up Offa That Thang" that he came back to do his Polydor album in Studio B. He ordered all kinds of special equipment and instruments including marching cymbals and a tuba. Studio A will be closed for about two weeks to be converted to 24-track which will make all three studios 24-track.

In other Criteria activity, Karl Richardson will engineer a sound session at the annual Capricorn picnic in Macon, which is being filmed by Criteria's Tel-Air sister company. Dion has booked time for overdubbing vocals.

★ ★ ★

Down in Bailey, N.C., attorney Michael R. Birzon has joined with Richard H. Royall as co-owners of MEGA Sound Studios. The team has also formed Old Sparta Music Corp., BMI. The studio has been functioning as a 16-track facility for several years. However, under this new ownership, independent productions are planned now. The first artists signed to the company are Symbol 8, Joe Horton, and Hubert Deans, formerly of Still Creek Band.

In notes from around the country: Vernon Fox has retired after 32 years at Columbia Recording Studios in New York. Among artists he worked with are Bob Dylan, Simon and Garfunkel, Miles Davis, and Johnny Mathis.

Stanky Brown on Sire Records and Screen Gems' Elliot Lurie are the latest to have sampled the engineering talents of newly arrived Wleslaw Woszczyk at the Big Apple Recording Studio in Soho. Also in at the Apple, RCA's L.A. Jets who were working on their new LP with Gary Klein and Charlie Koppelman for The Entertainment Company. Doug Pomeroy was at the board.

At C.I. Recording Studios in New York City, Ersel Hickey and Ruth Lieberman produced the Sounds of Memphis for their Rameses II label with Pat Jacques engineering.

POOPED, HAPPY DUNCAN

Kendun Exec Says Recording At Peak

LOS ANGELES—"Yesterday in one studio," Kent Duncan says a bit exhausted, "we had Wayne Newton in from 3 a.m. to 9 a.m. He was flying in all week after each Las Vegas show in his private plane. After that we broke the studio down for Syreeta Wright who's begun an LP here for Motown and that lasted the day. Two hours after that Bill McEuen who produces the Dirt Band was in to work around the clock.

"At the same time in another studio Sergio Mendes began his new Elektra LP and Stevie Wonder was playing on the date. After they finished at 6 p.m., the studio was broken down for Rufus who went all night.

"Meanwhile, I was in another room cutting references on the new Cher LP; we cut the new Ramsey Lewis LP; while in another room we were making protection copies of Stevie Wonder's new double LP. I was going for a 36 hour stretch without sleep."

Duncan isn't trying to impress anyone with a who's who in music names. His point is that he's never seen the L.A. recording business so busy in 10 years.

"If you had a hot tune right now," he adds, "I don't think you could get into any of the top 15 studios in town even at 3 a.m. We are going through our biggest month ever."

In addition, Kendun Recorders in Burbank which Duncan founded in 1971 is in the process of spinning off its own studio design and building operation called Sierra Audio which will represent Tom Hidley's new Eastlake Audio now based in Montreux, Switzerland.

"Kendun has been on an incredible growth pattern," Duncan maintains, "ever since I opened an 8-track demo room back in September 1971. Since then we have added a new room every year to the point where we now have three cutting rooms and two studios and we have more than doubled our sales every year. It's been an intense thing, especially being an engineer by trade and at heart and at the same time having to handle the business end of it."

Kendun's sales in the first year were \$40,000; \$130,000 the second year; \$330,000 the third year; \$680,000 the fourth year; and just closed out the previous year at \$1.6 million.

"We look to do about \$2 million next year and that's with a staff of 23 people," he continues, "We are not the biggest in town yet but we have vaulted to a position near the top."

"In fact, we've been growing so fast and doing so many things we only printed a formal rate card two months ago and our opening party just keeps getting postponed."

Elaborating further on Sierra, Kendun adds, "Sierra Audio is a new company which I formed when Tom Hidley resigned from Westlake and went to Switzerland to form Eastlake. Actually, I created Sierra as a formalization of what our relationship had been over the years which was working together and spreading the craft.

"Tom has had the advantage of being the designer of more than 100 turn-key studios and I was associated with maybe 10 or 12 of those in various capacities in the growth of Westlake.

"Now there are 49 jobs underway for Eastlake, the majority of which are in Europe. We have nine clients so far in our territory which is the

Western Hemisphere, South America and the Pacific. The company was just created and it's literally in its infancy.

"One of the great advantages we will have here at Sierra is that we have so much feedback from producers about equipment and acoustics implemented here at Kendun."

Some of the keys in Kendun's success Duncan feels is that the company is run first as a highly organized entity from a business sense: it now has an amalgam of "intensely" good people; and the staff is, for the most part, in-house trained.

"We have taught many of our engineers the record business," he says, "and that's one of the reasons for our high quality, especially in mastering. We have six mastering engineers and our three cutting rooms are going all the time.

"In addition, we put out bulletins on engineering. Either myself or our chief engineer Carl Yanchar go to equipment manufacturers regularly and see what they have changed in their production so we can come back and apply it as improvements technically.

"It's a tremendously exciting time in the business and it's really where the action is right now. And we are just getting started when you consider that the people who created magnetic recording are still alive today and working in the business in senior positions of companies they formed.

"Tape recording has only been in this country since the end of World War II so it's only a 25-year-old business and literally in its infancy and the improvements daily make for grey hairs."

Another element in Kendun's growth, is acoustics "which has always been of paramount importance here," implementing many of Hidley's and Duncan's techniques.

Duncan also points out that things are changing so fast technologically that a top class studio has to replace its equipment every two to three years, not because the hardware isn't any good but that there are just too many innovations being developed.

"I also feel," he continues, "that those people who are renting their studios for \$85 an hour are doing the business a grave disservice in that they won't have the reserves available when it comes time to upgrade, and artists will be using sub-standard equipment and artists don't deserve that.

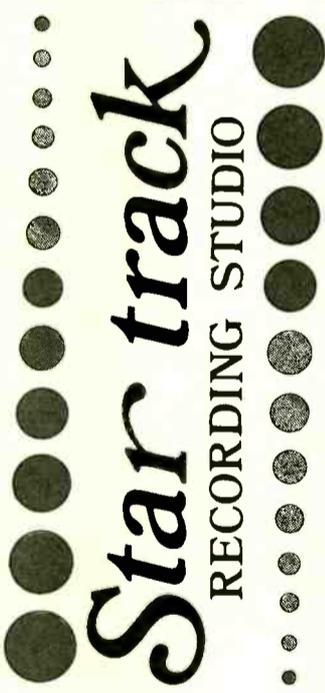
"We maintain a firm business posture about the way we have to operate so that five years from now I know what we are doing. For example, we've finished scheduling console replacements for both studios.

"We are going to be closed for the last two weeks of December in 1978 to put new consoles in. It's going to take us a year to design the super boards and a year to build them and the reason it's going to take so long is another exciting area in this business which is the application of digital technology and microprocessors towards console design."

Again, speaking about the future, Kendun sees the real new exciting area as the videodisk which he believes will "eclipse 4-channel."

"The technology of the videodisk," he says, "is such that they can do 25 minutes of color video on a 12-inch disk with multiple channels of audio. Actually, 20 channels of audio."

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MAYDAY YELLING 'MAY DAY'

Phony Ducats Kill Profits At Austin Sunday Break Event

By PAUL ZAKARAS

AUSTIN—Mayday Productions, promoters of the Sunday Break II outdoor rock concert held Sept. 5, reported last week that it has been victimized by a massive ticket counterfeiting scheme which cost the firm approximately \$700,000 in revenue.

Although a crowd estimated by the promoters to be in excess of 100,000 attended the concert, an audit of receipts showed that fewer than 28,000 legitimate tickets had been sold, Mayday president Win Anderson announced at a press conference.

Neither Anderson nor Mayday attorney Lee Rohn could offer any explanation of how the 70,000 bogus tickets had been produced or where they had been sold. Anderson has asked Texas Attorney General John Hill's office to investigate. Sources involved with the probe said late last week they were trying to discover how so many counterfeit tickets could have been distributed without word getting around.

Admitting that Mayday's credibility had been challenged, Rohn said: "The first question everyone asks is how do we know more than 100,000 actually came to the concert? We have several kinds of proof. To begin with, that's the estimate

made by the sheriff's department, the fire department, and the Texas Department of Public Safety. Also, we've got aerial photos of the crowd and we're asking the Air Force to study them and give us a figure.

"Most important," Rohn added, "a sampling of torn ticket stubs at the concert site should show that about three of four tickets were phonies. We've looked through a batch of about 500 and that's precisely what it shows."

Rohn said the bogus tickets were nearly perfect copies of the originals and that only by noticing duplicated serial numbers were the promoters able to detect the counterfeits.

Meanwhile, an aerial photograph reportedly taken at the height of the concert was published in the "Austin American-Statesman" Sept. 12, along with an accompanying story which said experts who studied the photo concluded that less than 25,000 persons are pictured within the concert grounds.

At the post-concert press conference, Mayday spokesmen reported that \$800,000 had been invested in the Sunday Break II concert and that the firm is now \$500,000 in debt and facing bankruptcy.

Mayday held an earlier, finan-

cially successful, outdoor concert called Sunday Break I last May 1. The promoters had scheduled a third concert, featuring Jefferson Starship, for Sept. 26. As of late last week, Mayday spokesmen were uncertain as to whether the upcoming concert would be called off.

The Texas Consumer Affairs Division, the following week, said that investigation of more than 9,000 ticket stubs had turned up only 3% counterfeits.

Rohn responded by claiming "We have all kinds of leads about people selling discounted tickets to the concert that the Consumer Affairs Division hasn't followed up."

Poor P.R., Weather At Austin Gig

AUSTIN—Plagued by bad publicity and poor weather, the Bicentennial Outlaw Concert drew only 6,000 persons to hear Waylon Jennings, Willie Nelson, David Allen Coe and a host of other performers at the Steiner Ranch here Sept. 19.

Originally expecting an audience of at least 50,000, the show's promoters, Music Concerts Inc., said rainy weather and two weeks of publicity about massive traffic jams at the ill-fated Sunday Break II concert, held Sept. 5 at the same site, were major causes of the small turnout.

John Griggs, a spokesman for the promoters, also blamed erroneous reports by some Texas newspapers and radio stations stating the concerts had been cancelled by court order. A Sept. 17 court hearing on a suit by local residents to stop the concerts upheld the promoters.

An Austin judge did rule however, that future concerts at the Steiner Ranch will be prohibited until a hearing on a home owners permanent ban can be held.

After the concert, Griggs reported that nearly \$250,000 had been invested in the outlaw show. "We needed about 25,000 attendance to break even, he said. "Obviously we took a big loss. I doubt that the two other concerts we had planned in central Texas will take place.

The concert, however, was clearly a success for the fans who did attend. The three outlaw headliners, Asleep At The Wheel and local act Marcia Ball & the Misery Bros. garnered most applause among the 18 acts that performed.

N.J. Drive-In A Concert Site

NEW YORK—What may be the first concert ever held at a drive-in movie theater is scheduled for Sunday (3) at the Ledgewood Drive-In in nearby New Jersey.

The four-hour program headlines pianist Marian McPartland and starts at 3:30 p.m. Tickets are \$12.50 per car. Jazz films will also be shown and a rain-out substitute date is set for the following Sunday, Oct. 10.

The "Drive Into Jazz" show is being promoted by Lester Productions of Rockaway, N.J. Also on the bill are Rio Clemente, Warren Chiasson, Warren Vache and Bill McLean.

A 6-Month Look At Top Boxoffice Concerts

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	YES/PETER FRAMPTON/GARY WRIGHT/POUSETTE-DART BAND "Spirit Of Summer 76" #1—Electric Factory Concerts, J.F.K. Stadium, Philadelphia, Pa., June 12	105,000	\$10	\$1,050,000
2	AEROSMITH/TED NUGENT—Belkin Productions, Stadium, Pontiac, Mich., May 8	76,900	\$8.50-\$10	\$645,824
3	EAGLES/FLEETWOOD MAC/BOZ SCAGGS—New England Promotions, Schaefer Stadium, Foxboro, Mass., July 25	64,791	\$9-\$11	\$588,687
4	BEACH BOYS/AMERICA/SANTANA/GERARD—Wolf & Rissmiller, Stadium, Anaheim, Calif., July 3	55,000	\$10	\$550,000
4	YES/PETER FRAMPTON/GARY WRIGHT/GENTLE GIANT—Wolf & Rissmiller, Stadium, Anaheim, Calif., July 17	55,000	\$10	\$550,000
5	ELTON JOHN/KIKI DEE—Wolf & Rissmiller/Festival East, Buffalo Bill Stadium, Buffalo, N.Y., Aug. 7	51,856	\$10-\$12.50	\$521,890
6	JETHRO TULL/ROBIN TROWER/RORY GALLAGHER/STARCASTLE—Wolf & Rissmiller, Memorial Coliseum, Los Angeles, Aug. 15	51,498	\$10-\$12.50	\$520,872
7	ZZ TOP/BLUE OYSTER CULT/JOHNNY & EDGAR WINTER/POINT BLANK—Fun Productions, Stadium, Anaheim, Calif., Aug. 7	49,169	\$10-\$12.50	\$498,040
8	BEACH BOYS/FLEETWOOD MAC/SANTANA/GERARD—Feyline Inc., Mile High Stadium, Denver, Colo., July 18	62,000	\$8	\$496,000
9	BEACH BOYS/PETER FRAMPTON/GARY WRIGHT—Pacific Presentations, Three Rivers Stadium, Pittsburgh, Pa., Aug. 14	48,875	\$10	\$488,750
10	PETER FRAMPTON/FLEETWOOD MAC/GARY WRIGHT/U F O, "Day On The Green #2"—Bill Graham, Stadium, Oakland, May 1	57,500	\$8.50	\$486,200
10	PETER FRAMPTON/FLEETWOOD MAC/GARY WRIGHT/STATUS QUO, "Day On The Green #1"—Bill Graham, Stadium, Oakland, April 25	57,500	\$8.50	\$486,200
11	KISS/FLO & EDDIE/TED NUGENT/MONROSE/BOB SEGER—Fun Productions, Stadium, Anaheim, Calif., Aug. 20	42,987	\$10-\$12.50	\$437,653
12	ZZ TOP/AEROSMITH/POINT BLANK—DiCesare-Engler Productions, Three Rivers Stadium, Pittsburgh, Pa., June 12	47,705	\$8.75-\$9.75	\$425,000
13	ZZ TOP/MARSHALL TUCKER BAND/ELVIN BISHOP/POINT BLANK—Alex Cooley Inc., Braves Stadium, Atlanta, June 10	45,000	\$8.50-\$10.50	\$425,000
14	AEROSMITH/JEFF BECK/DERRINGER—John Bauer Concerts, Kingdome, Seattle, Wash., Sept. 3	51,091	\$8-\$10	\$422,698
15	BEACH BOYS/ELVIN BISHOP/JOHN SEBASTIAN, "Day On The Green #5"—Bill Graham, Stadium, Oakland, July 2	41,764	\$10-\$12.50	\$421,222

\$ Tie For 2 Acts As Top Show Draw

By NAT FREEDLAND

LOS ANGELES—Peter Frampton and the Beach Boys are tied as headliners or co-headliners in four apiece of the top-grossing 15 stadium or festival concerts of the past six months.

Billboard's Top Boxoffice Chart, which began in the March 20 issue, listed 54 major outdoor shows through Sept. 18 with a combined total gross of \$17,724,039.

ZZ Top and Aerosmith each headlined or co-headlined three of the year's top 15 concert extravaganzas.

The biggest single show of 1976, generally acknowledged as the biggest-attendance and highest-grossing concert ever held in a securable permanent facility, was Electric Factory's June 12 bill at JFK Stadium in Philadelphia with Yes, Peter Frampton, Gary Wright and the Pousette-Dart Band. This show drew 105,000 at \$10 apiece and grossed \$1,050,000.

Wolf & Rissmiller of Los Angeles had four of the top 15 stadium shows this year, including a tie at number

four with two sellout Anaheim Stadium bills where ticket sales, all at \$10, were cut off at 55,000.

Bill Graham had three of the top 15 shows, also including a tie at number 10 for two sellout Oakland Stadium concerts bringing in Frampton, Fleetwood Mac and Gary Wright on consecutive weekends. Although Graham's "Day On The Green" shows drew 57,500 each, the \$8.50 ticket prices placed the gross below Wolf & Rissmiller's Anaheim shows.

David Forest's Fun Productions was the only other promoter with more than one show in the top 15. Fun headlined ZZ Top and Kiss at separate shows in Anaheim Stadium with tickets scaled at \$10 and \$12.50.

Anaheim and Oakland Stadiums were the only facilities with multiple shows in the top 15, with four in the Southern California structure and three Graham "Days On The Green" at Oakland.

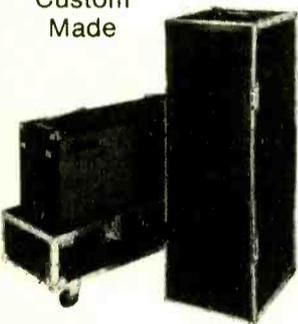
Most of the nation's top concert promoters were represented in the

(Continued on page 70)

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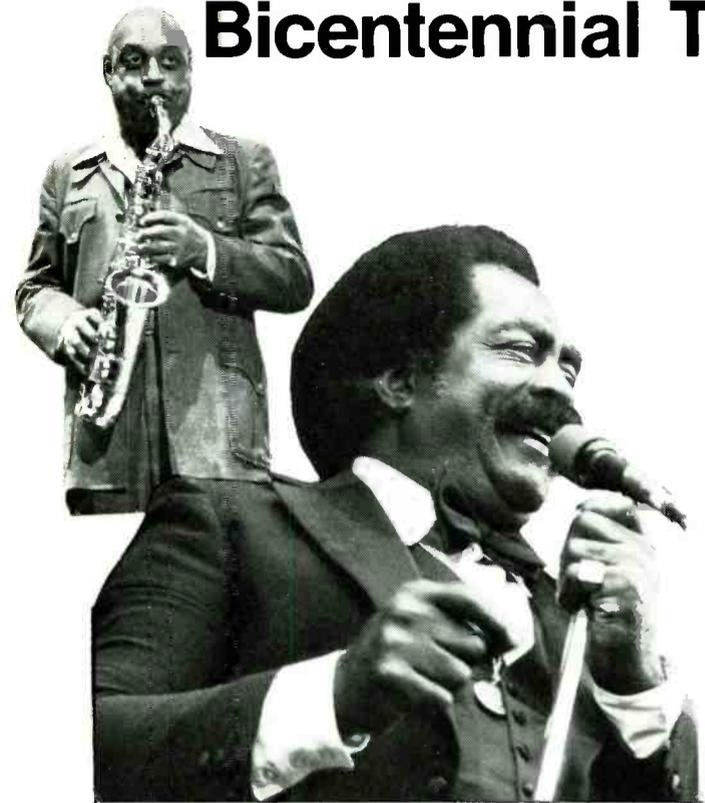
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Music sweet! Music dread! Music lion! "Them can't kill the Rasta Man at all." —Jean Fairweather
Feb. 1976.



Produced, directed and arranged by Bunny Wailer

Bicentennial Theme Sparks 19th Monterey Jazz Fest



Benny Carter (top) and Jimmy Witherspoon provide warm moments.



Billboard photos by Bonnie Tiegel
Cal Tjader (right) and Bosko Petrovic: a Latin jam.



Queen Ida plays Cajun blues; Paul Desmond offers silky ballads.



Matrix: an exciting new modern jazz group.



Bill Berry and his L.A. based band recreate the music of Fletcher Henderson.



Dizzy Gillespie and John Faddis (left) team for some stratospheric dueting.

By ELIOT TIEGEL

MONTEREY, Calif.—The 19th annual Monterey Jazz Festival's contribution to the bicentennial took the form of an overview of 75 years of jazz history during its five show weekend, Friday-Sunday (17-19) at the Monterey Fairgrounds.

There was, however, an imbalance in the kinds of music being presented with nostalgia dominating and today's styles represented in a thin fashion.

Nonetheless, the non-profit festival grossed \$189,000 and drew a

paid attendance of 29,448 for the five shows plus two closed circuit television presentations. Attendance was down a bit from last year as only the Friday and Saturday evening shows were sellouts.

Still, the 7,000-seat outdoor fairgrounds resounded to the throbbing of the music onstage and to the pulsating bodies of the audience which continued the tradition of enjoying this three-day party by being totally free with its actions and responses.

Complete live coverage of the five shows was broadcast by KBCA-FM

to its Los Angeles audiences and by KEST-AM to San Francisco. The Voice Of America taped the concerts for broadcast later around the world. And a local station, KZEN-FM, did some remote interviewing from its booth along the concession midway.

Among the items being hawked this year along the midway were pirate 8-track tapes for \$2.99 and featuring Freddie Hubbard, Bob James, Norman Connors, Lou Rawls, the O'Jays, Roy Ayres, Al Green, James Brown, Marvin Gaye,

the Temptations, the Whispers, D.J. Rodgers and Marilyn McCoo and Billy Davis, among others. The 8-tracks were in plain white cases with no label identity and a girl behind the counter indicated these were the kinds of tapes "people are selling on the streets."

Artists recording for labels were in the minority when viewed among the totality of all the musicians presented during the bash. Fantasy had Cal Tjader; Columbia had Benny Colson and Helen Humes; Pablo had Dizzy Gillespie, Benny

Carter and Big Joe Turner; Horizon had Paul Desmond and Crescendo had Queen Ida and the Bon Ton Zydeco Band from New Orleans.

Not one label took advantage of the festival and, did anything to promote its artists for the assembled media from all over the world, although Horizon and Pablo ran ads in the festival program.

Jimmy Lyons, Festival general manager, boasted opening night that with this edition, Monterey "is the oldest festival in the world at the same site." (Continued on page 79)

Talent In Action

AEROSMITH
JEFF BECK
RICK DERRINGER
STARZ

Anaheim Stadium

Sept. 12 marked the last of the marathon

outdoor concerts of the season here featuring an all-out hard rock bill that easily demonstrated the impulse behind top-billed Aerosmith's rapid rise to fame. The primary focus of the set centered on lead vocalist Steve Tyler whose Jagger-ish acrobatics were simulcast on two huge screens set up on either side of the stage, making a good view of the concert available to those not able to fight the crowds at the front of the stage. Tyler worked closely with guitarist Joe Perry re-emphasizing the resemblance to on-stage Jagger-Richard teamwork. Comparisons, however, were only visual as Aerosmith hammered out its driving material in its own distinctive style.

Drawn mainly from the "Rocks" LP, favorites included "Back In The Saddle," "Last Child," and "Home Tonight." The strength of all of the band's numbers made any choice of highlights difficult, but if one could be isolated, it had to be the combination of controversial "Helter Skelter" which carried into the Tyler-Perry composition "Get The Lead Out."

Serving as a good lead-in as well as a good contrast to Aerosmith's reckless energy, Jeff Beck meandered through his eloquent guitar passages with a subtlety that characterized his stage presence as well as his music.

After the Jon Hammer Band had successfully built the crowd's anticipation, Beck slipped onto

(Continued on page 70)

Signings

Taj Mahal to Warner Bros. after a stint at Columbia. . . . John David Souther, Asylum artist, to Irv Azoff's Frontline Management. . . . Mickey Newbury to Wesley Rose's ABC-distributed Hickory Records. He was formerly on Elektra. . . . Ned Doherty to Columbia; he's another former E/A artist. . . . Cat, formerly Warner act Chunky, Novi & Ernie, to Jack Daley's Company of Artists for management. . . . Volunteers also to Daley's L.A. firm. This act and Cat are booked by Variety Artists in Minneapolis.

Dean Friedman to Lifesong Records. He's managed by Stanley Snadowsky and Allen Pepper's Bottom Line Management. . . . Mark James renews with BMI. . . . Rayburn Anthony to Polydor Records. . . . Cotton Ivy to Canaan Records and Promiseland Music.

5000 Volts, whose "Doctor Kiss Kiss" is in the Top 50 Singles in the U.K. Charts, to Private Stock, which is rush releasing it here. . . . Alpha Band, recently with Bob Dylan's Rolling Thunder Revue, to Arista. . . . Billy Harnel to Midland International, with his new single, "Two Lonely People," by Silver Convention writers Michael Kunze and Sylvester Levay.

Lynda Carter, tv's Wonder Woman star, to MCA Records with Lou Reisner producing. . . . The Osborne Brothers, an award-winning bluegrass duo, the CMH Records of L.A.

6 Top Acts Preparing To Work For N.Y. Juveniles

NEW YORK—Six top entertainers from the worlds of jazz, Latin, folk and classical music will perform in a series of three Saturday afternoon "Concerts For Kids" at Town Hall here, beginning next Saturday (9).

The shows are aimed at providing children between the ages of 8 and 15 with an opportunity to hear music live which is ordinarily strange to them.

According to promoter Lola Cherson, each concert will be hosted by actress Gretchen Wyler and feature a question-and-answer period at the completion of the set.

The lead-off performance at the 1,500-seat hall showcases veteran jazz pianist Earl "Fatha" Hines and Latin percussionist Ray Barretto.

Jazz bassist Charles Mingus and folk-blues singer Josh White Jr. will be featured Nov. 6. Folk singer Mary Travers and the Aeolian Players, a contemporary chamber group, play Dec. 11.

Cherson says she decided to pro-

mote the series of shows because there was nothing being offered for children in this age group besides puppet and magic shows, and an occasional "Young People At The Philharmonic" concert.

"For some reason, kids in this age group are in a no-man's land, and when many out-of-town friends asked me what their kids could do, I ran out of ideas," she says. "Then we decided on these concerts and each of the artists seems delighted at the chance of working with a different audience."

Each performer will be given a separate set, with a question-and-answer period prior to the last composition. Wyler will be used to set the stage for the children and to host the questions.

In the flyers that Cherson is distributing via her "Kid's Blitz Squad," she tells the area's adults to "Bring Your Own Kid Or Borrow One."

Still in the planning stages is a proposal to tape the shows for airing on tv.

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— The Guardian, London 5/76

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— Nation Review, Melbourne 4/76

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Produced by Audie Ashworth

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On Tour

Ebbets Field, Denver
Sept. 1-2
Pipeline, Seattle
Sept. 13-14
Roxy, Los Angeles
Sept. 16-18
Boarding House,
San Francisco, Sept. 20-21
Fourth & Pine, St. Louis
Sept. 24-25
South East Music Hall,
Atlanta, Sept. 27-29
Texas Opera House,
Houston, Oct. 1-2

Dates will soon be added in
Washington, D.C.
Philadelphia
New York City
Boston
Cleveland



SHELTER

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New On The Charts



Sun
"Wanna Make Love"—87

Sun is the act Capitol thought enough of to include in its recent "Soul-full Summer" tv ad campaign that otherwise pitched established acts like Nancy Wilson, Bill Cosby, Natalie Cole, Tavares and the Sylvers.

The seven-man group originated in high schools in the mid-1960s, eventually played at more than 250 colleges, and was voted No. 1 in regional college bookings in 1974 by the NEC.

Signings with King and Chess led to only modest success. The contract with Capitol was signed early this year, with the current album released seven months ago and the current single following two months later.

The LP, which lists as executive producer Larkin Arnold, Capitol's head of soul a&r, was originally titled "Live On, Dream On," and featured a bright yellow and red sunburst as the cover shot. When that failed to spark interest, the label went the Ohio Players route and put a sexy black woman on the cover and retitled the set after the single hook, "Wanna Make Love (Come Flick My Bic)."

The single features the soaring soulful harmonies and funky horn-dominated attack of an Earth, Wind & Fire, while also having a catchy hook that has some of the attention-grabbing novelty value of "Disco Duck," which crosses over to the soul chart this week.

Formed and still based in Dayton, Ohio, the group is managed by Beau Ray Fleming of New York, (212) 679-8996. Booking is by Byron Byrd, the leader of the group, who can be reached in Dayton at (513) 228-1394.



Dr. Buzzard's Original Savannah Band
"I'll Play The Fool"—88

Like Sha Na Na or the Manhattan Transfer, Savannah delights in evoking memories of another era, in this case the 1930-40 world of Cab Calloway, the Coconut Grove and fresh carnations in wide lapels.

The difference is that this five-member group does it to a disco beat. In fact the act broke in discos in Baltimore and Washington, and is, in this week's Disco Action feature, No. 1 in discos in Boston, Miami, New York and Philadelphia as well as being No. 1 nationally for the first time.

This song, which opens with the big band sound of Glenn Miller, was not only an instant hit in the discos, it also picked up early FM play due to the impressive start of the group's debut album, which is up to number 53 on the LP chart after just seven weeks. And now with a single on the charts. AM stations can justify airplay.

The group, which refers to its sound as second generation "Stardust" music, claims, "We're from Hollywood, simple and stupid like the '40s. This is entertainment, not reality."

Based in New York, Savannah is managed by Tommy Mottola of the Champion Entertainment Organization, (212) 598-4831.

SKIPS THE SKETCHES

Sedaka Evades Problems In His ABC-TV Special

By PAUL GREIN

LOS ANGELES—Neil Sedaka managed to bypass most of the problems that usually confront recording acts on television in an impressive, music-packed ABC-TV special Sept. 17.

In the past it's been automatically assumed that anyone who did a variety show must try his hand at sketch comedy. Sedaka, though, skipped the skits entirely, and even de-emphasized talk segments, which enabled him to race through 14 numbers in an hour and still have time for guest spots by Bette Midler and David Brenner.

Also, unlike many music acts, Sedaka knows how to relate to the camera. This resulted in an intimacy with the viewer lost by many artists who have a manic, exaggerated approach brought about through years

of live dates where they must overplay.

One of the highlights of the show was a poignant medley of the ballads "Solitaire," "Sad Eyes" and "The Hungry Years," which started with Sedaka sitting alone playing cards, and then imaginatively had the kings and jokers come alive.

A charming touch early in the show came when Sedaka recalled his roots by playing back-to-back bits of Chopin and "Stupid Cupid."

The show used Sedaka's traditional opener, the biographical "Standing On The Outside," and his traditional closing number, the masterful ballad remake of "Breaking Up Is Hard To Do." It also included his last couple of uptempo singles, "Steppin' Out" and "You Gotta

(Continued on page 72)

Talent In Action

• Continued from page 68

the stage, working closely with the band and gradually established his possession of the spotlight. The control Beck exercised over every phase of the music allowed an interplay between himself and the band that enhanced his own performance as well as enabling the dexterity of the other musicians to shine through.

Cuts from Beck's newest LP "Wired" such as "Blue Wind" were well done. However, the strength of his earlier "Blow By Blow" album was still much in evidence. Beck's past inclination toward close collaboration with keyboard genius was continued with Jon Hammer, their rendition of titles such as "Freeway Jam" and "You Know What I Mean" never falling short of the recorded versions.

The Derringer Band offered a high-decibel set including a good performance of its new single "Let Me In," and an effective combination of Ray Davies' "You Really Got Me" with "Rock 'N' Roll Hootchie Koo." Epic artist Derringer displayed his ability to stage a tight band both visually and instrumentally. Making up the group were Vinnie Appice on drums, Danny Johnson supporting Derringer on guitar, and Kenny Aarzen on bass.

Opening the show was new Capitol act Starz. Although bordering on being a slight bit over-rehearsed, musically the band didn't lack in energy or sincerity. It tried hard to please and with Kiss manager Bill Aucoin handling the group, it obviously has a shot. Capitol has reported encouraging sales results in markets where it sent Starz on a free concert tour. STARR ARNING

THE GROUP WITH NO NAME ROTO

Troubadour, Los Angeles

The pairing of these two groups Aug. 28 was a sensible one. Both acts rely on repertoires of loud, good-time pop-rock numbers. They both evince energetic, eager-to-please stage personalities. And they are both in need of tighter presentations if they expect to move beyond intimate, livingroom-like settings such as the Troubadour.

Roto, the opening act, fared slightly better than the headliner on all counts. Bassist Buffalo Steve, acting as group spokesman, introduced each song with a joke or non sequitur consistent with the group's generally outrageous demeanor. The band members gave free rein to their sartorial imaginations, with saxist Uncle Jeff, who sported a skin head, a black leather jump suit and sneakers, best exemplifying the aren't-we-too-much attitude that the band tended to overplay.

Musically, the five-man unit moved from the tight three-chord rock of "Goin' Underground" and other originals to camp novelties such as "Boogie Woogie Bugle Boy" and "Night Train," a tremendous five-horn instrumental.

Particularly noteworthy throughout were the strong vocals provided by guitarists Off The Wally and B-Flat Baxter. All told, Roto performed 11 tunes before its well-deserved encore "Break Out," the group's current Brick single. The quintet bid farewell with an inspiring a cappella rendition of "Happy Trails To You" which left the audience favorably impressed.

The Group With No Name, recipients of a vigorous promotional push from Casablanca Records, performed a competent if uneventful 50-minute set. Confronted with a small audience (many of Roto's fans had departed during intermission) that was unfamiliar with the group's material, TGWNN valiantly struggled to generate enthusiasm.

Crucial to the quintet's sound were the background harmonies provided by Franny Eisenberg, Carolyn Ray and Katie Sagal. These harmonies were effective on the slow- and medium-tempo tunes but seemed to contribute to a general noisiness that characterized much of the uptempo material, including "Baby Love," the group's current single.

Lead vocals were handled by acoustic guitarist Jimmy Lott who displayed a delicate, expressive voice. His introverted, eyes-closed delivery, however, was distracting. Only pianist Alan Miles exhibited the stage wisdom and professional delivery essential to a successful performance.

All the songs presented were originals with the bulk being drawn from the group's first LP. Highlights included the honky-tonk styled "Ain't No Use," the chunky, piano flavored "I've Been Abused," and "All I Need," a slower ballad.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	LOGGINS & MESSINA/HEART/SANFORD TOWNSEND—Wolf & Rissmiller, Sports Arena, San Diego, Ca., Sept. 19	9,627	\$6.75-\$7.75	\$66,334
2	THE BAND/CHRIS HILLMAN BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 17	6,833	\$5.50-\$7.50	\$48,900
3	BLACK OAK ARKANSAS/DR. HOOK—Pacific Presentations, Wings Stadium, Kalamazoo, Mich., Sept. 17	7,000	\$6.50	\$45,500
4	LINDA RONSTADT/ANDREW GOLD—Fun Productions, Community Center Arena, Tucson, Ariz., Sept. 16	7,246	\$4.50-\$6.50	\$40,820
5	BLUE OYSTER CULT/RUSH/ANGEL—Cedric Kushner, Broom County Arena, Binghamton, N.Y., Sept. 17	7,205	\$5.50-\$6.50	\$39,493
6	LEON & MARY RUSSELL/RICHIE FURRY BAND—Mid-South Concerts, Coliseum, Jackson, Miss., Sept. 16	4,800	\$6.00-\$6.50	\$30,000
7	BLUE OYSTER CULT/RUSH/ANGEL—Cedric Kushner, War Memorial, Syracuse, N.Y., Sept. 18	5,192	\$5.50-\$6.50	\$29,585
Auditoriums (Under 6,000)				
1	THE BAND/CHRIS HILLMAN BAND—Ron Delsener, Palladium, N.Y., N.Y., Sept. 18 & 19 (2)	6,802	\$7.50-\$8.50	\$54,000*
2	LOU RAWLS/SISTER SLEDGE—Eugene Harvey, Kennedy Center, Washington, D.C., Sept. 18 (2)	5,000	\$5.50-\$8.50	\$40,000*
3	GEORGE BENSON/JOHN KLEMMER—Daydream Prod., Performing Arts Center, Milwaukee, Wisc., Sept. 16 (2)	4,662	\$4.50-\$6.50	\$27,413*
4	BLACK OAK ARKANSAS/DR. HOOK—Pacific Presentations, Coliseum, Evansville, Indiana, Sept. 19	3,908	\$6-\$7	\$24,801
5	TOWER OF POWER/FUNKY KINGS—Fun Productions, Memorial Auditorium, Sacramento, Ca., Sept. 18	3,179	\$5.50-\$6.50	\$19,707
6	RUSH/ANGEL—Di-Cesare-Engler, Zembo Mosque, Harrisburg, Pa., Sept. 19	2,600	\$5.50	\$19,500*
7	BLUE OYSTER CULT/TOMMY BOLIN BAND—Cedric Kushner, Palace Theater, Albany, N.Y., Sept. 20	2,790	\$5.50-\$6.50	\$17,320*
8	FIREFALL/VASSER CLEMENTS BAND—C.U. Program Council/Reggae Productions, Macky Audit., Boulder, Colo., Sept. 17	2,500	\$5-\$6.50	\$15,000*

If this group tightens its delivery and more effectively utilizes its five voices, it should have no trouble packing the Troubadour next time around. MITCH TILNER

SIR DOUGLAS AND THE TEXAS TORNADOES STONER, OWENS, WYETH BAND

Other End, New York

Playing to capacity crowds, Doug Sahn and his band gave New York's country rollers a fine taste of Texas rock. His Sept. 1 performance, which bound together rock, country, blues, oldies, western swing, soul and Tex-Mex, was warmly received.

One important element in Sir Doug's success onstage is his band, featuring the tasteful work of lead guitarist/steel player Harry Hess along with long-time Sahn cronies Atwood Allen on rhythm guitar, bassist Jack Barber, and George Rains playing powerful, precise drums. Their solid support enables each of the varied musical ventures to work with a sense of perfection and excitement.

But the star is Sahn, a rock institution with an encyclopedic musical vision. His bluesy cowboy voice projects a unique and delightful personality, while his fiddle and guitar playing is sparse yet stirring.

The songs he tackled in his almost 90 minute set span the breadth of both his career and modern popular music. Classic titles like "Mendocino," "Rock 'N' Roll Music," "Wasted Days And Wasted Nights," "My Girl," "Knock On Wood" and "She's About A Mover" abound alongside contributions from the likes of Bob Dylan, Willie Nelson, T-Bone Walker, Bob Wills and Doug himself.

All are rocked and rolled out with an energy and authenticity that is all too lacking in most shows today.

Bassist Rob Stoner and drummer Howie Wyeth are well-known New York veterans of Dylan sessions and the Rolling Thunder Revue. Joining up with talented blind blues guitarist Jerome Owens, they may have found the beginnings of the right vehicle for Rob's gritty, bluesy, yet quirky songs.

One delight was Howie's short dabbings at ragtime piano, which surprised but enchanted the unsuspecting, boogieing audience. Stoner and Wyeth's experience since their stand here last fall (as "Rockin' Rob and the Rebels") has improved their playing tenfold, and given lead singer Stoner time to fit into his role well. They were joined later in the set by fellow Rolling Thunder alumnus Mick Ronson for all-out guitar duel that left the audience well satisfied. ROB PATTERSON

CLEO LAINE

Hotel Fairmont, San Francisco

Amid the Venetian Room's 18th Century murals and small tables, Cleo cast a spell that kept the capacity house enthralled for the duration of her set Aug. 21.

Laine is so adept at all manner of stagecraft, it seems she chooses to sing only because she happens to possess a truly rare voice able to do bidding to an equally rare, penetrating intelligence. One feels sure she could be an equally successful legitimate stage actress, even if she never sang a note.

Laine instantly took the audience to her breast by opening with an ingratiating "Anyplace I Hang My Hat Is Home." Continuing to radiate unending amounts of charm, she glided through "Somebody Else," in duet with her husband John Dankworth's sinuous clarinet, and then tore it up with a tour de force scat solo on "Bird Song," showing herself in this department to be, in her own way, the equal of Ella Fitzgerald as she warbled like a love-drunk mockingbird.

The only criticism of Cleo is that everything she does is elegant. It would be delightful to see

(Continued on page 72)

Two Tie For Top Draw

• Continued from page 66

top 15 stadium shows, including Mike and Jules Belkin, Don Law, Barry Fey, Pacific Presentations, Alex Cooley, John Bauer and Di-Cesare-Engler among those not previously mentioned.

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CLEVELAND WILL FOLLOW

Minneapolis Starts NEC Conferences

By JIM FISHEL

NEW YORK—With the school year already in full swing, the initial flurry of activity is beginning with the various National Entertainment Conference (NEC) regional conferences throughout the country.

Kicking off the meetings will be the Upper Midwest regional Conference, Thursday (7) through Sunday (10) at the Leamington Hotel in Minneapolis.

According to John W. Swanson, regional coordinator and student affairs director at Kirkwood Community College in Cedar Rapids, Iowa, there will be a large turnout for the event.

In addition, Swanson has initiated a series of innovative showcasing policies. Instead of utilizing only the regular musical showcase, this conference will also feature dance band and disco showcases.

The following week, Oct. 14-17, the Great Lakes region will convene on Cleveland's Cuyahoga Community College. According to its organizers, the meetings have taken on the theme "Selection '76" to coincide with the election year.

The Conference Planning Committee for the conference has developed a variety of formats in presenting the educational sessions—from lecture/demonstrations in the school's courtyard to seminars in the classrooms and sessions featuring associate members.

Thirty acts were chosen for the more than 10 hours of showcasing, and more than 100 associate members are expected to participate in the confab.

Cleveland State Univ., a nearby school, is also helping out with the meetings by hosting a disco party.

Seminars will be conducted in six areas: selecting fine arts and creative playhouse; the world of concerts; NEC: a revolution of programming; professional staff development; how to be a successful boss as a student leader; and tools of the trade: selling your programs.

In addition, there will be five panel and resource centers featuring associate members. They are: planning a woman's week; planning a black cultural program; concert promotion; programs just for fun; and video programming—coffeehouse to campaigns.

Another regional conference will be the Northwest regional at the Hotel Davenport in Spokane, Wash., Nov. 4-6. Last year, this area held its first gathering and the success prompted a bigger one this year, according to Maria Cooper, coordinator of the meetings and student activities director at Western Washington State Univ.

She says the meetings will be a very informal, yet structured approach which the other organizers also find to be best.

"We plan on dealing with the interpersonal communications and relationship aspects, as well as the regular panel forums," she says. "This involves using video playback, role playing sessions, as well as problem solving groups."

She feels this will give the agent, artist, and programmer a chance to

Russians To Play

STATE COLLEGE, Pa.—High-lighting the new school year at Penn State Univ. will be a concert by the Leningrad Symphony Orchestra.

experience the "overall picture" and obtain a fresh and clearer view on college programming and what makes it tick.

Also planned are sessions on: community college programming, coffeehouse planning, block booking, budget management, contract and rider problems, publicity materials and cultural arts programming.

The resource persons from the various colleges responsible for the sessions are: Hunter Nickell and Wally Sigmur of Skagit Valley College, Joan Greg of Wenatchee Valley College, Maureen Franklin of Montana State Univ., Ernie Naftzger of Idaho State Univ. and Rick Sneider of the Univ. of Montana.

Industry resource people include: Fern Gordon of Films Inc., Bob Schwerin of Swank Films, Sara Spitz of Universal, Phyllis Parsons and Barry Boniface of Bette Kaye Productions, Sara Lukeman and Dean Byers of Show and Tell, Warren Swem of West Coast Artists, Helen Harris of Republic Artists, Allan Culler of Lordly and Dame, Doug Brown of the Good Music Agency, Steve Dahl of Stone County and many others.

According to Cooper, more than 50 exhibitors will attend in addition to about 400 student delegates.

States attending this confab will be Montana, Idaho, Washington and Oregon. Organizers are Cooper, Serni Solidarios of the Univ. of Puget Sound, Tom Taggart of the Univ. of Washington and Gary Bogue of the Univ. of Montana.

New England To Hold Radio Meet

BOSTON—College radio will be the order of the day when a New England College Radio Conference is held Oct. 9 and 10 at the Harbor campus of the Univ. of Massachusetts.

Organizers of the meetings expect a strong turnout from area schools and a variety of industry speakers will attend.

These include: George Meier of Walrus, Danny Schectet of WBCN and Allen Mayer of the FCC.

One of the organizers, Mark Governor of WUMB at the sponsoring school, says the conference will focus on the present status of college radio—how it can develop and improve. WUMB is hosting the conference in conjunction with the Intercollegiate Broadcasting System and the Massachusetts Student Broadcasting Assn.

Loyola Conference Set For Nov. 5-7

CHICAGO—Loyola Univ. here will again host its seventh annual Loyola National Radio Conference, Nov. 5-7. More than 600 students, representing some 100 college radio stations, are expected to attend the meetings, according to Arvydas Valiukenas, conference coordinator.

One of the new panels this year will focus on "Music Surveying," at the suggestion of John Gehron, program director of WLS. Valiukenas is attempting to gather members for this panel. Already scheduled to participate is Jim Smith, WLS music director.

Talent

Talent In Action

• Continued from page 70

her once let go of that total control or pull herself out of a momentary tailspin or let loose as though she had one too many. Despite her jazzy material, there is the occasional feeling of witnessing a formal recital.

But this same discipline and impeccable self-editing are responsible for showstopping segments such as Laine's medley this night, piecing together Ellington, Gershwin and Carole King with, in Cleo's own self-mocking words, "devilish musical ingenuity and breathtaking modulation."

Throughout the show Laine engaged in several duets with Dankworth, who played both alto sax and clarinet. But Cleo's supremely magnetic personality dwarfed her husband's rather shy demeanor.

Laine exited early but then followed with a lengthy encore. First a witty shuffling of a manic "I Got Rhythm" with a lugubrious "Ol' Man River," then the spotlight closing in on Laine's arched eyebrows and black ringlets as she sang everybody's standard these days, "Send In The Clowns." It was one of the best versions this reviewer has heard.

CONRAD SILVERT

RICHIE HAVENS JOAN AMATRADING

Bottom Line, New York

The A&M Records bill of Havens and Amatrading Sept. 9, provided the SRO audience with a vastly entertaining mix of folk, pop, soul and rock from a pair of polished and enormously talented entertainers.

Headliner Havens, making his first local appearance in about two years, is among the pioneers of the protest song movement that flourished in this country in the 1960s.

The hiatus appears to have been good for Havens. Although his style remains essentially unchanged, his presentation has been radically altered to give him more time singing and playing and less time for the revolutionary rhetoric and guitar tuning that had become part of his trademark, and had begun alienating many of his fans.

The band too, expanded and with several personnel changes, appears to have improved, complementing the style of the artist rather than detracting from his efforts. The music included several cuts from the just released A&M album, "The End Of The Beginning."

West Indian born, British-reared Joan Amatrading is an artist whose immense vocal range allows her to effortlessly span a vast assortment of musical formats from pop to rock to folk to soul. She was reviewed in Billboard Sept. 4.

RADCLIFFE JOE

Sedaka Special

• Continued from page 70

Make Your Own Sunshine," as well as golden oldies from 15 years ago, "Happy Birthday Sweet Sixteen" and "Calendar Girl."

The special also showcased Bette Midler in what was surely that unique talent's most effective use of tv to date. She mixed pathos and her trademarked wry humor in a spot where she played a woman spending Saturday night alone in a bar.

Spurned even by the drunks, Midler acted out her fantasies in a medley of her disco version of "Strangers In The Night" and her torch ballad version of "Do You Wanna Dance." She then joined the star for a fun, relaxed duet of "Love Will Keep Us Together."

David Brenner was highly funny in his monolog spot, opening with material that set Sedaka's melodies to grotesque lyrics.

The showcasing of Sedaka's two children was perhaps a touch too cute, but even that was almost justified by his obvious pride in having them on. This was particularly evident when his daughter sang his comeback smash "Laughter In The Rain," with a most intriguing vocal quality.

Saul Lison and Ernest Chambers produced. Art Fisher directed.

Rock Singles Best Sellers

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As Of 9/21/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | | | |
|----|---|----|---|
| 1 | PLAY THAT FUNKY . USIC—Wild Cherry—Epic 8-50225 | 21 | KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310 |
| 2 | DEVIL WOMAN—Cliff Richard—Rocket 40574 | 22 | BABY I LOVE YOUR WAY—Peter Frampton—A&M 1832 |
| 3 | A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 | 23 | BETH—Kiss—Casablanca 863 |
| 4 | IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 24 | HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares—Capitol 4270 |
| 5 | (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 | 25 | SUMMER—War—United Artists 834 |
| 6 | I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 | 26 | SUNRISE—Eric Carmen—Arista 0200 |
| 7 | WHAM BANG SHANG-A-LANG—Silver—Arista 0189 | 27 | THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 |
| 8 | A LITTLE BIT MORE—Dr. Hook—Capitol 4280 | 28 | MUSKRAT LOVE—Captain & Tennille—A&M 1870 |
| 9 | DISCO DUCK—Rick Dees—RSO 857 | 29 | LET 'EM IN—Wings—Capitol 4293 |
| 10 | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585 | 30 | YOU SHOULD BE DANCING—Bee Gees—RSO 853 |
| 11 | MAGIC MAN—Heart—Mushroom 7011 | 31 | NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856 |
| 12 | LOWDOWN—Boyz Scaggs—Columbia 3-10367 | 32 | TEDDY BEAR—Red Sovine—Starday 642 |
| 13 | YOU'LL NEVER FIND ANOTHER LOVE—Lou Rawls—Philadelphia International 3592 | 33 | DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 |
| 14 | STILL THE ONE—Orleans—Asylum 45336 | 34 | DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 40600 |
| 15 | ROCK 'N' ME—Steve Miller—Capitol 4323 | 35 | GETAWAY—Earth, Wind & Fire—Columbia 3-10373 |
| 16 | WITH YOUR LOVE—Jefferson Starship—Grunt 10746 | 36 | LAST CHILD—Aerosmith—Columbia 3-10359 |
| 17 | SHE'S GONE—Hall & Oates—Atlantic 3332 | 37 | THIS MASQUERADE—George Benson—Warner Bros. 8209 |
| 18 | SAY YOU LOVE ME—Fleetwood Mac—Reprise 1356 | 38 | IT'S O.K.—Beach Boys Brother/Reprise 1368 |
| 19 | THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 39 | FERNANDO—Abba—Atlantic 3346 |
| 20 | I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 | 40 | (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384 |

Rock LP Best Sellers

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As Of 9/21/76

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- | | | | |
|----|---|----|---|
| 1 | FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 21 | HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 2 | FLEETWOOD MAC—Reprise MS2225 | 22 | SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 3 | SPIRIT—John Denver—RCA APL1-1694 | 23 | BEST OF B.T.O. (So Far)—Bachman-Turner Overdrive—Mercury SRM-1-1101 |
| 4 | THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 24 | DREAMWEAVER—Gary Wright—Warner Bros. BS 2868 |
| 5 | CHICAGO X—Columbia PC 34200 | 25 | SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 |
| 6 | GREATEST HITS—War—United Artists UA-LA648-G | 26 | GREATEST HITS—Elton John—MCA 2128 |
| 7 | DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 27 | ALIVE!—Kiss—Casablanca NBLP 7020 |
| 8 | ROCKS—Aerosmith—Columbia PC 34165 | 28 | CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 9 | HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 | 29 | A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 |
| 10 | FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 30 | WILD CHERRY—Epic PE 34195 |
| 11 | SONG OF JOY—Captain & Tennille—A&M SP 4570 | 31 | DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 12 | BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 | 32 | OLE ELO—Electric Light Orchestra—United Artists UA-LA630-G |
| 13 | SPITFIRE—Jefferson Starship—Grunt BFL1-1557 | 33 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 14 | WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 34 | ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537 |
| 15 | ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 | 35 | ALL THINGS IN TIME—Lou Rawls—Philadelphia International PZ 33957 |
| 16 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 36 | ORIGINALS—Kiss—Casablanca NBLP 7032 |
| 17 | 15 BIG ONES—Beach Boys—Brother/Reprise MS 223 | 37 | HOT ON THE TRACKS—Commodores—Motown M6-867 S1 |
| 18 | THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 38 | IN THE POCKET—James Taylor—Warner Bros. BS 2912 |
| 19 | BREEZIN'—George Benson—Warner Bros. BS 2919 | 39 | SOUL SEARCHING—Average White Band—Atlantic SD 18179 |
| 20 | DIANA ROSS' GREATEST HITS—Motown M6-969S1 | 40 | GREATEST HITS—Seals & Crofts Warner Bros. BS 2886 |

Jazz Concerts At Museum

CHICAGO—The Museum of Contemporary Art here has begun a second series of Sunday afternoon jazz concerts in conjunction with the Jazz Institute of Chicago.

The series, dubbed "Solo Piano—And Then Some," kicked off Sunday (12) and runs for eight weeks. Shows are from 1 p.m. to 4 p.m., with

a \$1 admission for adults and 50 cents charge for students.

Among the acts to appear are Willie Pickens (19), Art Hodes (26) and Victor Zubarev, Jodie Christian and Emmanuel Cranshaw Oct. 3. Larry Novak debuted the series. The concerts are arranged by Neil Tesser and Bill Traut.

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Classical

'CONCERT OF THE CENTURY'

Promo Guns Primed For Carnegie Album

By IS HOROWITZ

NEW YORK—Columbia Masterworks is cranking up its heaviest classical merchandising campaign in years in support of its "Concert of the Century" album due to ship in mid-October.

The two-record set documenting the live concert last May marking the 85th anniversary of Carnegie Hall and featuring seven of the top attractions in the music world came to the label after heavy negotiation with other companies to whom some of the artists are exclusively pacted.

Early rumblings of the promotion have already made themselves felt, but the full force of the drive will hit later in the month with newspaper and magazine ads in major markets, as well as in the trades, and radio spots on good music stations in seven cities across the nation.

In line with the recently adopted CBS policy of selective pricing for high potential product, the album will list at \$15.98, or \$2 above the normal price for a two-disk package. All artist royalties will go toward the support of Carnegie Hall. A higher than normal royalty structure has been built into the set; it is believed to be in excess of 15% of retail.

Violinist Isaac Stern, who has long played a dominant role in support of the hall, is known to have been

largely instrumental in bringing the project to CBS in the face of spirited bidding by other labels.

In addition to Stern, artists appearing in the album include Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Mstislav Rostropovich and the New York Philharmonic. The deluxe package will contain the actual program booklet distributed at the concert. Overruns were made at the time in anticipation of the recording's release.

Last week a first mailing was made to 1,500 key retail personnel with information about the set and reviews and other publicity material which appeared after the concert. The event attracted unprecedented media coverage.

Although release falls in mid-October, the set will still come under Columbia's two-month classical restocking program which started in September and offers free goods with quantity purchases as well as delayed billing.

Dealer display material will include four-color posters and counter pieces convertible to mobiles, says Michael Kellman, director of product management, Columbia Masterworks. (Continued on page 75)

Montreux Denies High Fidelity Tie In Awards Event

MONTREUX—The Montreux Music Festival, which mounts the annual Montreux International Record Award, has tagged as improper the use of the name "High Fidelity" in any way that might tend to identify the U.S. magazine as a co-sponsor.

Rene Klopfenstein, general manager of the festival, stresses that the awards event was created solely by his group, which remains its only source of financial support and is entirely responsible for its implementation.

At the same time, the awards entity meeting here in its ninth year, awarded its "Diploma d'Honneur" to Goddard Lieberman in recognition of the contributions by the former president of the CBS Record Group to "progress in the recording world."

Special citations were also given to conductor Leonard Bernstein and to pianist Vladimir Horowitz.

Prizes for records went to the Deutsche Grammophon edition of the Bach unaccompanied violin sonatas and partitas, as performed by Nathan Milstein, and to two Angel albums—Strauss' "Don Quixote," featuring Mstislav Rostropovich and the Berlin Philharmonic under Herbert von Karajan, and "The Art of Courtly Love" by the Early Music Consort of London, directed by the late David Munrow.

COLLIDE IN SPACE

RCA Faces Mercury In War Of 'Planets'

NEW YORK—Mercury Records' synthesized version of "The Planets" is already in orbit, but it may be headed for a collision course with another electronic treatment of the popular Gustav Holst score due for blast-off next month.

It's one of those rare cases of a cover battle developing over an unusual classical work or an unconventional realization of a standard piece.

RCA Records has been awaiting Tomita's version of "Planets" for a year during which the Japanese artist has been working on it in his Tokyo studio. It is now ready and processing is being pushed to get it out on the market in November.

RCA will back the album with a major merchandising and promotion campaign, making use of techniques developed during sales drives of Tomita's earlier best-selling albums, "Snowflakes Are Dancing" and "Pictures At An Exhibition."

Both the earlier sets crossed over heavily into the pop market, and the label hopes to repeat the experience.

Extensive point-of-sale support is planned, including posters and album cover blowups, and RCA will be servicing dealers with a special sampler disk. Ads are scheduled in selected consumer publications, as well as in the trades, and performances will be sought on pop radio as well as on classical stations.

The Mercury "Planets" was synthesized by keyboard artist Patrick Gleeson (Billboard, Sept. 25). It, too, is being given heavy crossover promotion.

RCA was involved in a similar marketplace battle a year or so ago when Columbia Records released a first recording of Massenet's "La Navarraise," just about the time a Red Seal version of the little-known opera was being completed in the studio.

HISTORIC HALL

\$ Lack Stalls Restoration

WILMINGTON, Del.—Despite some new money, the Grand Opera House, historic concert hall restored at a cost of over \$4 million dollars this year, is running about \$236,000 in the red for this fiscal year. Directors of the Opera House say that work planned for this summer to complete restoration of the opera house had to be postponed in order to allow the Grand to stay within the operating budget set last February.

Proceeds from the subscription drive last year fell about \$111,900 below expectations, and the 1976 campaign is off \$135,000. Moreover, plans to obtain almost \$500,000 dollars from government sources now seem "overly optimistic." Painting, carpeting and other finishing

touches still await the availability of funds.

Lawrence W. Wilker, the Grand's executive director, said that the total amount needed to complete the building and operate the new season will amount to \$5,433,500.

In spite of its unfinished state, the Grand is going ahead with a heavy schedule of classical, operatic and pop concerts. A subscription series announced this week will bring in the Buffalo Philharmonic with Michael Tilson Thomas conducting, Boston Symphony with Seiji Ozawa conducting, the Chamber Music Society of Lincoln Center, Los Angeles Philharmonic with Zubin Mehta conducting and Michael Ponti, piano soloist, and the Juilliard String Quartet.

Classical Notes

Newest additions to the National Council on the arts include singer **Martina Arroyo** and **Hal Davis**, president of the AFM. Appointments are made by the President. . . . The Blossom Music Center near Cleveland closed out its summer season with a record-setting attendance of more than 450,000. Pop acts contributed to the bumper audience crop. Biggest draw was the **Doobie Bros.** and **Heart** which drew 24,000 and a gate of \$91,729. Blossom proceeds go to the support of the Cleveland Orchestra.

New union agreement ratified by members of the Minnesota Orchestra provides for 52-week employment beginning next season and staggered wage increases that will bring minimums to \$425 a week in the third year of the pact. Backing for more recordings is anticipated. The orchestra under the direction of **Stanislaw Skrowaczewski** has produced a number of albums for Vox's Turnabout label.

The Baltimore Symphony reports more than \$2 million raised since January under the direction of orchestra vice president **Frank Baker**. Season opens Sept. 29 with **Sergiu Commissiona** conducting and pianist **Garrick Ohlsson** and singer **Carmen Balthrop** as soloists. . . . Harpsichordist **Albert Fuller**, who has recorded for a number of labels in recent years, named to the faculty of the Yale School of Music.

Leontyne Price helped launch a subscription drive for the Symphony of the New World in New York at a function in Carnegie Hall Sept. 25. **Everett Lee** is musical director of the orchestra created to give performing opportunities to gifted minority artists. It bills itself as "the only truly integrated orchestra in America." . . . Hungarian pianist **Balint Vazsonyi** in training for a musical marathon. He will perform all 32

Beethoven piano sonatas in two days in New York.

KTWN-FM in Anoka, Minn., serving the Twin Cities area as a full-time concert music station, has dropped syndicated service and is handling programming on its own. Station has hired **Mike Davis** as evening announcer. Stress is on familiar classics. . . . Conductor **Raymond Leppard** now under the Colbert Artists wing. . . . **A. Clyde Roller**, former resident conductor of the Houston Symphony, added to the faculty of the Univ. of Texas where he will also conduct the school's orchestra.

Best-selling pianist **Alicia de Larrocha** has two new disks in preparation. One pairs concertos by **Surinach** and **Montsalvatge**, and the other is devoted to solo material by Schumann and Liszt. She has 22 appearances scheduled with 11 orchestras this season, as well as an even dozen recitals. . . . Former EMI a&r chief **Walter Legge** and his wife **Elisabeth Schwarzkopf** to teach three classes in the interpretation of vocal literature at the Juilliard School this fall.

A **Richard Tucker** memorial concert Oct. 31 in Carnegie Hall will feature more than a dozen top vocal stars. Among those booked for the event are **Martina Arroyo**, **Luciano Pavarotti** and **Renata Scott**. . . . Pianist **Jorge Bolet** opens the Dartmouth College concert series Oct. 5. . . . **Wilfred Lehmann** comes from the Royal Philharmonic in London to take over as concertmaster of the Nashville Symphony Orchestra. . . . The three members of the Chung family, each of whom has won plaudits as a virtuoso, join in a series of performances under the sponsorship of the American-Korean Cultural Society. Artists are violinist **Kyung-Wha**, cellist **Myung-Wha**, and pianist **Myung Whun**.



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Ives Takes Lead In Concert Tally

NEW YORK—Burgeoning interest in the music of Charles Ives saw him surface as the most-performed 20th century composer, living or dead, during the 1974-75 concert season.

The latest compilation of performances assembled by BMI shows that Ives compositions received almost 1,000 concert hearings during the year, which also marked the composer's centenary. Programs supplied by the nation's major, metropolitan, community and school orchestras were screened in the tally process, as well as recital hall programs.

The single Ives piece to secure most performances was his "Variations On America" in the orchestral transcription of William Schuman, with 146 renditions. Ives' String Quartet No. 1 came in second at 129 performances.

Public acceptance of Ives' music, as tracked by BMI, shows a rising curve since the 1963-64 analysis which showed only 25 performances. By 1966-67 the figure had grown to 82, and only a season later to 192. The total reached in 1972-73 was 467.



STILL ACTIVE—Leopold Stokowski directs the National Philharmonic of London in a recording of Tchaikovsky's "Aurora's Wedding," slated for release by Columbia Records in January. The 94-year-old maestro recently signed a six-year contract with the label.

Promotion Set For Carnegie LP

• Continued from page 74

He points also to a special five-minute film prepared to promote the album which will be shown to large dealers and at chain sales meetings.

Kellman informs that 400-line ads are slated to appear initially in the Boston Globe, Chicago Tribune, Los Angeles Times, San Francisco Chronicle, New York Times and the Washington Post.

Weekly and monthly publications in which display ads are scheduled include the New Yorker, Rolling Stone, American Record Guide, New West, Chicago, Opera News and the Architectural Digest.

A minimum of 18 time slots have been purchased for one-minute spots plugging the set to be aired on classical stations in Boston, Chicago, Cleveland, Los Angeles, San Francisco, Washington and New York. This phase of the campaign is almost certain to be extended as the promotion runs its course, says Kellman.

The album is being issued in compatible stereo/SQ quad, with the four-channel element designed to convey the acoustical ambience of Carnegie Hall.

An earlier plan to issue a limited edition of the album, individually autographed by each of the artists, simultaneously with the trade version has been shelved, at least for the time being. The original intent was for Carnegie Hall to distribute this edition itself as a fund-raiser at \$100 a set.

2 Import Labels To HNH Distrib.

CHICAGO—Swedish Society Discofil and the French Inedits ORTF labels have been added to the growing catalog of British and European classical lines handled exclusively in the U.S. by HNH Distributors in suburban Evanston, Ill.

Twenty-three Inedits ORTF titles and 24 from Swedish Society Discofil are being distributed here initially. The labels specialize in modern works by composers of their respective lands.

Additionally, the HNH catalog expands by more than 50 titles this month, including additions to the CRD (Eng.), Vista (Eng.), Caprice (Swedish), Bis (Swedish), Harmonia Mundi (French) and Unicorn (Eng.) lines.

Scrap Concerts In Union Dispute

ST. LOUIS—Opening concerts of the St. Louis Symphony season, scheduled for Sept. 16-19, were cancelled due to a strike by the orchestra's musicians.

Negotiations have been stalled after the union rejected the orchestra's management's latest offer, with no future meetings scheduled between the opposing parties.

The most recent management proposal was to increase wages to \$315 per week when the orchestra returns to work, with automatic stepups to reach \$400 in March 1979.

The initial concerts with Georg Semkow conducting were to feature pianist Anton Juerti as soloist in an all-Beethoven program.

RCA & Goody Join In Opera Promotion

NEW YORK—Sam Goody and RCA Records have joined in a promotion that will award a pair of eight performance Metopera subscriptions to a lucky consumer, with assorted Red Seal opera sets to the runners-up.

No purchase is necessary in what is described as the "grand opera sweepstakes," and winning entries will be drawn by singer Renata Scotto at Goody's Rockefeller Center store here Oct. 8. Scotto, incidentally, is a Columbia Records artist.

MOSTOVOYS STAND FOR 8

PHILADELPHIA—The Mostovoy Soloists, the city's resident chamber ensemble which has just returned from its first foreign tour, has set 13 concerts for the 1976-77 season.

The 14 string players comprising the group perform standing up and alternate their positions after each selection. Each musician is expected to be a soloist as well as a chamber player.

Guest soloists this season will include Larry Adler, harmonica; Oscar Ghiglia, guitar; Frans Bruggen, recorder; and Adolph Herseth, trumpet.

House Passes Copyright Revise

• Continued from page 1

House floor, and most were rejected in favor of leaving the bill as is, with no last minute tampering. Differences in House and Senate versions are not considered fundamental and can be speedily reconciled in the Conference Committee.

Fast approval vote on the compromise is expected in both Houses. This will be followed by Presidential signature on the long overdue copyright law, with a term of protection for authors and composers of life plus 50 years that finally puts the U.S. in step with international copyright law.

Congratulations on "a job well done" were offered by fellow congressmen in turn, thanked their "tireless" helper the Register of Copyrights Barbara Ringer. The Register watched the floor debate from a gallery section solidly filled with the equally tireless lobbyists for music, cable tv, educational and other interests who helped work out a bill that has been called "a compromise of compromises."

As expected, the heaviest arguments over amendments concerned the controversial cable tv issue. Among other things, the pro-cable amendment would have softened a system's infringement liability for willful or repeated illegal use of tv

program material almost to the vanishing point.

The persistent cable spokesmen also wanted even further reduction in the already modest fees for smaller systems, under the statute's compulsory licensing. But they were voted down after skillful rebuttal by Reps. Robert Kastenmeier, Thomas Railsback (R-Ill.) and Edward Pattison (D-N.Y.).

The insistence on protection of authors rights by the bill's framers was evident when Rep. Pattison argued successfully against an amendment that would allow radio programs for the blind to include dramatic literary and musical works, without first getting the author's permission.

Rep. Pattison was sympathetic to the handicapped, but pointed out that this would violate one of the most fundamental rights in copyright law: that the dramatic author survives by performances, and even the 1909 law's non-profit exemption did not include dramatic works. Also, authors have been notably generous with permission.

The only sad note was the lack of performance royalties for the artist, musician and producers of recordings, in both Senate and House bills. Performers will not share in the new (if modest) royalties coming to music composers and publishers under first-time compulsory licensing of cable tv, public broadcasting and jukeboxes.

Rep. George Danielson (D-Calif.), who authored a record royalty bill, spoke strongly on behalf of

the performers "who have a right to be compensated."

The controversial record royalty would have jeopardized the revision at this point, he said, but he expects further study will convince another Congress of its fairness. In his view, the establishment of cable tv royalty to be paid for use of copyrighted programming is a perfect parallel to broadcaster use of recordings—which remain free.

Three-fourths of advertising revenue on radio is from recorded music, he said, but nothing is paid to the performers or producers of those recordings. Nearly every other country in the Western world recognizes the performer's right in commercial play of recordings, Danielson noted.

Platforms of both the Democratic and Republican parties support record performance royalty, and Rep. Danielson placed these in the Congressional Record.

By way of forestalling the traditional opposition of congressmen to imposing jukebox royalty, Rep. Danielson said the \$8 per year per box is about right for an industry admittedly on the decline.

Also, the compulsory licensing royalty rate to be reviewed by the copyright royalty commission set up in the House revision bill, must be considered on the basis of the financial situation current at the time of the review.

This wording (put in during markup at his insistence) and the 10-year intervals between reviews of jukebox rates, should ensure a fair deal, the subcommittee felt.

OCTOBER 2, 1976, BILLBOARD

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CS 6930*

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Stravinsky
The Rite of Spring
Vienna Philharmonic

CS 6954*

DORATI
Of
CARMINA BURANA
Royal Philharmonic

PHASE 4 SPC 21153*

STOKOWSKI
BEETHOVEN
Symphony No. 7
Egmont Overture
New Philharmonia

PHASE 4 SPC 21139*

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SCHUBERT
ROSAMUNDE
Incidental Music
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Soul Sauce

New Label Founded By Barry White

By JEAN WILLIAMS

LOS ANGELES—Barry White has formed a new label. Unlimited Gold Records, in Los Angeles, to be distributed by 20th Century Records.

The first act signed is Love Unlimited and White is negotiating to sign other acts. White, who is president of the label, will not record for Unlimited Gold due to his contractual agreement with 20th Century.

According to Laurie Fernandez, an executive in the White organization, the label was formed following the trio's release from 20th several months ago.

White looked to place Love Unlimited with another label but felt the ties were too strong with 20th Century to break.

Other than White, no officers have been appointed to the new label. Fernandez notes that most of its official business will be handled through 20th Century.

On Oct. 3 the Spinners will hold a special benefit concert to aid ailing Jackie Wilson. The event will be held at the Latin Casino in Cherry Hill, N.J., where Wilson was stricken on stage with a stroke more than a year ago.

Buddy Allen, manager of the Spinners, has pulled together a committee of some of the most influential entertainment personalities in the business to help arrange and to secure talent for the benefit.

Committee members are Henry Allen, president of Cotillion Records; Le Baron Taylor, vice president of CBS Records; and George Woods, air personality at WDAS-AM in Philadelphia.

Along with the Spinners, B.T. Express, Sister Sledge, comic Erwin C. Watson, Don Cornelius, Stephanie Mills (Broadway star of "The Wiz") and Al Green will perform.

All funds received from the benefit will go to Wilson's children.

Atlantic artist DeeDee Bridgewater, who has played the role of the Good Witch Glenda in the Broadway musical "The Wiz," and continued with the play when it traveled to Los Angeles, will play the role for

(Continued on page 78)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 10/2/76

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	13	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	34	23	10	LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warrock, ASCAP)	67	73	4	BLESS MY SOUL— Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abet 9466 (Nashboro) (Excellence/Skipson, BMI)
2	5	7	GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/ Content/Little Bear's, BMI)	35	20	12	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	68	63	12	I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) Jon, BMI)
3	7	5	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	36	17	13	SUMMER—War (S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	69	83	3	STAND UP AND SHOUT—Gary Toms (G. Toms, Bleiweiss, Stahl), PIP 6524 (Bambar/ Happy Endings, ASCAP)
4	4	8	GET THE FUNK OUT MA FACE—Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Goulgris, BMI)	37	45	5	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	70	70	4	LOVE TALK—James Gilstrap (D. Ervin, W. Farrell), Roxbury 2029 (Pocket Full Of Tunes, BMI)
5	6	13	LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)	38	33	9	AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware), Tamla 54273 (Motown) (Jobete, ASCAP)	71	77	3	FEEL LIKE MAKIN' LOVE—Millie Jackson (P. Rogers, N. Ralphs), Spring 167 (Polydor) (Bacco, ASCAP)
6	3	13	GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	39	37	9	YOU & ME—Love—Undisputed Truth (N. Whitfield), Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)	72	82	2	NO WAY BACK—Dells (A. Terry, W. Morris, R. Brooks), Mercury 73842 (Phonogram) (Gambi, BMI)
7	12	5	MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	40	36	18	GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	73	84	2	HAPPY BEING LONELY—Chi-Lites (K. Hirsch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)
8	9	9	ONLY YOU BABE—Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	41	35	15	ONE FOR THE MONEY (Part 1)—Whispers (J. Aliens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	74	78	4	COMIN'—Chocolate Milk (D. Barad, A. Castenell, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tio, K. Williams), RCA 10758 (Marsaint, BMI)
9	10	7	HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	42	41	15	COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	75	NEW ENTRY		DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Staircase, BMI)
10	2	14	PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parissi), Epic 8-50225 (Bema/Blaze, ASCAP)	43	56	4	ENERGY TO BURN—B.T. Express (S. Taylor, T. Howard), Columbia 3-10399 (Triple 'O'/Jeff-Mar/B.T. Express, BMI)	76	87	2	FUNKY MUSIC (Is A Part Of Me)/ SECOND TIME AROUND—Luther (L. Vandross), Cotillion 45-442-5 (Atlantic) (Elvee Deekay, ASCAP)
11	13	8	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	44	54	4	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa-Vette/January, BMI)	77	79	4	GHETTOS OF THE MIND—Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.O./At-Home, ASCAP)
12	22	5	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	45	42	8	KILL THAT ROACH—Miami (W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)	78	81	3	LET MY LIFE SHINE—D.J. Rogers (D.J. Rogers), RCA 10760 (Sunbury/Woogie, ASCAP)
13	8	11	YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casserolet/Unichappell, BMI)	46	43	21	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Epic) (Mighty Three, BMI)	79	89	3	GET UP '76—Esquires (G. Moore, B. Shepard), Ju-Par 104 (Big 7, BMI)
14	18	6	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	47	57	6	UNDERGROUND MUSIC—Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	80	NEW ENTRY		DISCO BODY (Shake It To The East, Shake It To The West)—Jackie Moore (C. Reid), Kayvette 5127 (TK) (Sherlyn, BMI)
15	11	15	WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	48	51	6	SWEET SUMMER MUSIC—Attitudes (P. Stallworth, C. Higgins, G. Battiglier), Dark Horse 10011 (A&M) (Grange/Jungle City, ASCAP/Hardwood, BMI)	81	91	2	UNDISCO KID—Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/ Westbound 5029 (Bridgeport, BMI)
16	16	13	FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagittire, BMI/Kalimba, ASCAP)	49	44	8	GIVE A BROKEN HEART A BREAK—Impact (B. Eli, L. Barry), Alco 7056 (WIMOT/Friday's Child, BMI)	82	90	2	BABY I'M GONNA LOVE YOU—Phyllis Hyman (L. Alexander), Desert Moon 6402 (Buddah) (Desert Moon/Mesaline, BMI)
17	19	11	LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner- Tamerlane, BMI)	50	47	9	NO, NO JOE—Silver Convention (S. Levey, S. Prager), Midland International 10723 (RCA) (Midsong, ASCAP)	83	88	6	MAKING LOVE AIN'T NO FUN (Without The One You Love)—Ebony's (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
18	14	10	ONE LOVE IN MY LIFETIME—Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	51	48	10	JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casserolet/Flamm, BMI)	84	NEW ENTRY		FINGER FINGER—Dramatics (T. Hester), ABC-12220 (Groovesville, BMI)
19	31	5	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	52	69	5	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)	85	NEW ENTRY		YOU GOTTA LET ME SHOW YOU—Esther Williams (A. Walker, E. Williams, A. Walker), Friends & Co. 129 (Damit, BMI)
20	26	8	ANYTHING YOU WANT—John Valenti (J. Valenti, J. Spinzola), Ariola America 7625 (Capitol) (Minta, BMI)	53	50	11	YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	86	NEW ENTRY		THE DEVIL IN MRS. JONES—Jerry Butler (M. Smith), Motown M 1403F (Kizkie, ASCAP)
21	28	7	THE BEST DISCO IN TOWN—Ritchie Family (J. Morari, R. Rome, H. Belolo, P. Hurtt), Marlin 3306 (TK) (Can't Stop, BMI)	54	65	3	RUN TO ME—Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)	87	NEW ENTRY		HOME TO MYSELF— Brenda & The Tabulations (Manchester, Sager), Chocolate City 004 (Casablanca) (Rumanian Pickleworks/Little Max/ New York Times, BMI)
22	24	8	COME GET TO THIS—Joe Simon (H. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	55	53	7	MOVIN' IN ALL DIRECTIONS— People's Choice (L. Huff, D. Jordan, D. Ford), Tsop 4782 (Epic) (Mighty Three, BMI)	88	99	2	I DON'T WANT TO BE A LONE RANGER—Hidden Strength (J.C. Watson), United Artists 847 (Jowat, BMI)
23	29	6	LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	56	66	4	DON'T TURN THE LIGHTS OFF—Margie Joseph (L. Dozier), Cotillion 44207 (Atlantic) (Dozier, BMI)	89	94	5	RHYMES—O.V. Wright (A. Green, M. Hodges), Hi 2313 (London) (Jec/Al Green, BMI)
24	27	6	CHANGIN'—Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff-Mar, BMI)	57	64	7	I WANNA SPEND MY WHOLE LIFE WITH YOU—Street People (R. Dahrouge), Vigor 1732 (PIP) (Vignette, BMI)	90	NEW ENTRY		WITH YOU—Moments (TM) (K. Ascher, C. Sager), Stang ST 5068A (All Platinum) (Unichappell/Aschken, BMI)
25	25	9	IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alston 3722 (TK) (Sherlyn, BMI)	58	68	3	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jrs. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	91	80	17	SUPER DISCO—Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)
26	32	7	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)	59	55	8	IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	92	92	2	HE'S ALWAYS SOMEWHERE AROUND—Donny Gerrard (T. Brock), Greedy 107 (Joyfully Sad, BMI)
27	15	15	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	60	58	12	AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylor), Koko 721 (Klondike, BMI)	93	93	4	THAT'S WHEN IT HURTS—Terry Huff (T. Huff), Mainstream 5585 (Brent, BMI)
28	34	6	I'D RATHER BE WITH YOU—Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	61	85	2	LOVE—Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	94	96	5	IF THERE WERE NO MUSIC—Rufus Thomas (G. Jackson), Artists of America 126 (Fame, BMI)
29	38	5	STAR CHILD—Parliament (G. Clinton, W. Collins, Worrell), Casablanca 864 (Mabliz and Rick's, BMI)	62	72	5	ME AND MY GEMINI—First Class (T. Keith), All Platinum 2365 (Gambi, BMI)	95	NEW ENTRY		I'LL PLAY THE FOOL— Dr. Buzzard's Original Savannah Band (S. Browder, Jr.), RCA 10762 (Pink Peican, ASCAP)
30	30	8	CHANCE WITH YOU—Brother To Brother (B. Jones, B. Randle), Turbo 048 (All Platinum) (Gambi, BMI)	63	76	2	FALLIN' IN LOVE (Part 1)—New Birth (D. & A. Hamilton), Warner Bros. 8255 (Suffire, BMI)	96	NEW ENTRY		SHOORA SHOORA—Jenny Jackson (A. Toussaint), Farr 008 (Warner/Tamerlane & Marsaint, BMI)
31	39	5	QUEEN OF MY SOUL—Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	64	74	3	BECAUSE I LOVE YOU GIRL—Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4674 (Boca, ASCAP)	97	97	3	LET HIM GO—First Choice (J. Dean, J. Glover), Warner Bros. 8251 (Silk/ Globeanis, BMI)
32	40	6	NICE 'N NAASTY—Salsoul Orchestra (V. Montana Jr.) Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	65	75	2	TEACH ME—Blue Magic (K. Barrow), Alco 45-7061 (Atlantic) (Miss Thong, BMI)	98	NEW ENTRY		FULL TIME THING (Between Dusk And Dawn)—Whirlwind (Mystro & Lync), Roulette RDJ-7195 (Big Seven/Steals Bros., BMI)
33	21	9	ENTROW Part 1—Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Five, BMI)	66	71	6	NICE & SLOW—Santiago (K. Gibson) Amherst 715 (Red Bus, BMI)	99	NEW ENTRY		SHE'S GONE—Hall & Oates (D. Hall, J. Oates), Atlantic 3332 (Unichappell, BMI)
								100	95	3	THE MAGIC TOUCH— Tony Sylvester & The New Ingredient (P. Adams, S. Hauser), Mercury 73831 (Phonogram) (Rising Sun, BMI)

The way Ronnie Dyson does it is his very own, and he's doin' it all on his brand-new album, "The More You Do It."
PC 34350

It's got his hit single of the same name, and eight other tunes that ³⁻¹⁰³⁵⁶prove that even when he's not doin' it, *he's doing it!*

"The More You Do It." Nobody does it like Ronnie Dyson does it. On Columbia Records and Tapes.

Do It, Ronnie!



R&B Booms For D.C. Promoter

• Continued from page 4

ment problems which plague other areas of the country because we have a built-in employer here, the federal government," he says.

"We also have the highest income levels here and people are not hurting when they pay from \$5 to \$10 to attend a concert. That's why Washington is a safe concert promotion market."

Washington notes that he presents approximately 125 concerts yearly in the Washington area usually utilizing five facilities, Capitol Center, a 19,000-seat facility, located five miles outside of Washington; Constitution Hall, a 3,800-seat facility; Kennedy Center, which houses 2,700 seats and the Carter Barron Amphitheater.

He says that to promote a concert in any market, even one as financially stable as Washington, is a monumental task. There must be a plan, other than just announcing the acts to get people to fill an arena.

Washington, who also promotes pop concerts, feels that promotion is the answer. But he stresses the importance of the right type of promotion for r&b concerts.

His method is market saturation for all shows. Washington advertises on eight radio stations in and around Washington.

He believes that even with an r&b show, it's important not to limit advertising to black only outlets, declaring that many black persons tune in to white oriented stations.

Stations included on his advertising list are WOL, WHUR, WOOK, WKYS, WPGC, WANN, WSID and WWIN.

"Although I do not have any competition to speak of here, I promote my shows as if I had all the competition in the world.

"I try to be creative in writing copy and selecting the right songs to insert in my commercials in order to sell the product.

"It is also important to put together good packages, but just as important, is delivering the product. A promoter is built on credibility and the public does not forget that the last time the act didn't show up. The promoter is blamed not the act.

"Another area of concern is printed material dealing with the shows. I try to design appealing posters and flyers. I also use television and newspaper ads to their best advantage."

Even with elaborate preparations and advertisements, Wash-

ington says that both pop and r&b concerts are segregated situations.

"For the most part r&b concerts will only draw blacks and pop concerts will draw only whites. Even with an Earth, Wind & Fire concert, which happens to be one of the hottest groups black or white in the world, we will only draw about 20% white patronage."

The promoter, who also offers concerts in Virginia, North and South Carolina and Baltimore, feels that even top acts should be brought into a market no more than three times a year if the promoter is trying to fill the house.

While rating an act, he says, "Parliament/Funkadelic and Earth, Wind & Fire can fill any arena in Washington with multiple visits." But he adds that Earth, Wind & Fire will play a market only once a year.

"Stevie Wonder and Gladys Knight & the Pips can come here and sell out two days in a row, twice

a year," he continues. "The Commodores and O'Jays can come in twice a year and the Spinners can come in every nine months."

Washington, who has a promotion affiliation with Jack Boyle's Cellar Door Productions, boasts of promoting the largest black concert ever held in the U.S. at the 55,000-seat RFK Stadium June 2, 1973.

"We had more than 54,000 in attendance, grossing \$335,000 for one concert. The event which started at 4 p.m. winding up at 4:30 a.m. featured Mandrill, Rare Earth, Buddy Miles, Jimmy Castor Bunch and the Funkadelic."

There is another Dimensions Unlimited in New York, which is primarily a television production firm. Washington admits the two firms are having a name problem, but he adds that although his five-year-old firm's name represents quality concert promotion, he is not above changing it.

Soul Sauce

• Continued from page 76

one week in the San Francisco production before leaving the show to pursue a motion picture and nightclub career.

★ ★ ★

Playboy Records' Al Wilson is taking time out from his Canadian concert/nightclub tour to appear on the seventh annual "Show Of The World" on Oct. 2 at the Forum in Inglewood, Calif. The event is sponsored by KMPC, Los Angeles. All proceeds will go to the Permanent Charities of the Entertainment Industries.

★ ★ ★

Rumor has ABC recording artists Marilyn McCoo and Billy Davis coming up with their own CBS-TV series.

The pair is currently supporting its newest single release, "You Don't Have To Be A Star (To Be On My Show)," by doing a series of tv appearances before resuming its nightclub swing.

The former members of the Fifth Dimension recently taped "Soul Train," "American Bandstand," "Dinah," and Lee Mendelson's "Christmas Around The World Special."

★ ★ ★

KATZ in St. Louis has restructured its staff. Richard "Chico" Brown has been upped from announcer to music director; Chris Hall, former music director, now holds the program directors slot; J.J. Jackson, who holds the 9 a.m.-1 p.m. slot, is also the new assistant program director; and Lee Michaels, formerly of KDIA, San Francisco, joins as 5 p.m.-9 p.m. personality.

★ ★ ★

Lou Rawls recent success on Epic Records via his gold LP "All Things

Alto Sax Showcase Performed At Expo

MEMPHIS—A composition for band and alto saxophone by James W. Richens, assistant conductor and clarinetist for the Memphis Symphony Orchestra, has received its premiere at the Canadian National Exposition in Toronto and is being featured by the U.S. Air Force Bicentennial Band on tour.

The eight-minute work, "Another Autumn," was commissioned by the Bicentennial Band and its saxophone soloist, Al Chochran, who played it at the premiere.

In Time" and gold single "You'll Never Find Another Love Like Mine" may have sparked an interest in one of his former labels, Polydor.

The label plans to repackage the singer's early material which he recorded while with Polydor.

★ ★ ★

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

NARAS Firms Its Workshops

LOS ANGELES—Jay Lowy, Jobete Music vice president, will launch the first of a weekly series of music and record workshops sponsored by the Los Angeles chapter of NARAS Oct. 5 at 1999 W. Adams Blvd. in Los Angeles.

Also participating will be Len Chandler and John Braheny of the BMI Songwriters Showcase. Joe Csida will emcee.

The workshops will be held every Tuesday at 7 p.m., says Csida. The Oct. 12 event will feature Clarence Avant and Dick Linke, talent managers, along with Jay Cooper, attorney and national NARAS president; Bob Holmes, Motown Records lawyer; Harold Childs, A&M Records national promotional executive, and Tom Noonan, Billboard sales director.

Additional programs are being firmed, says Csida, with a session devoted to arranging, engineering and producing tagged for late October.

Reservations may be made with NARAS at 843-8233.

HNH Into Court

CHICAGO—HNH Distributors of Evanston, Ill., has brought legal action against its former California distributor. The firm seeks monies allegedly owed by Joseph Thomas Arambasin, who operates Records Limited, 2518 W. Pico Blvd., L.A. An importer of numerous British and European classical labels, HNH now is represented on the West Coast by California Record Distributors, formerly RR Record Distributors.

Japanese Click

TOKYO—"The Led Zeppelin Biography" by Ritchie Yorke has gone into the fourth printing of its Japanese edition for Shinko Music Publishing.

www.americanradiohistory.com

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13		HOT ON THE TRACKS Commodores, Motown M6-867 S1	32	35	3	E-MAN GROOVIN' Jimmy Castor Bunch, Atlantic SD 18186
2	3	12		SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	39	NEW ENTRY		MESSAGE IN THE MUSIC D'Jays, Philadelphia International PZ 34245 (Epic)
3	2	11		WILD CHERRY Epic PE 34195	34	23	9	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)
4	4	25		BREEZIN' George Benson, Warner Bros. BS 2919	35	24	17	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)
5	8	13	★	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	36	39	5	THE GIST OF THE GEMINI Gino Vanelli, A&M SP 4596
6	7	21		YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	37	31	17	SKY HIGH! Tavares, Capitol ST 11533
7	9	7	★	SILK DEGREES Boyz Scaggs, Columbia PC 33920	38	32	14	BOB JAMES THREE CTI 6063
8	5	10		HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	39	47	2	MY NAME IS JERMAINE Jermaine Jackson, Motown M6-842 S1
9	10	4		SECRETS Herbie Hancock, Columbia PC 34280	40	41	6	TEN PERCENT Double Exposure Salsoul S2S 5503 (Caytronics)
10	11	8		EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070	41	NEW ENTRY		CHILDREN OF THE WORLD Bee Gees, RSO RSI-3003 (Polydor)
11	13	4		THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 S1 (Motown)	42	NEW ENTRY		LOVE AND TOUCH Tyrone Davis, Columbia PC 34268
12	15	10		LOVE TO THE WORLD LTD, A&M SP 4589	43	46	3	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
13	17	8	★	FLOWERS Emotions, Columbia PC 34163	44	49	2	MYSTIC DRAGONS Blue Magic, Alco SD-36140 (Atlantic)
14	6	17		ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	45	45	3	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
15	12	20		NATALIE Natalie Cole, Capitol ST 11517	46	NEW ENTRY		I HEARD THAT!! Quincy Jones, A&M SP-3705
16	29	2	★	GREATEST HITS War, United Artists UA-LA 648 G	47	38	12	TOGETHER AGAIN... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317
17	20	5		WINDJAMMER Freddie Hubbard, Columbia PC 34166	48	42	26	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)
18	18	19		HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	49	51	14	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
19	14	16		MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	50	36	8	DIANA ROSS' GREATEST HITS Motown M6-869S1
20	21	26		STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	51	53	12	THE WHISPERS Soul Train BVL1-1450 (RCA)
21	27	3	★	PASS IT ON The Staples, Warner Bros. BS 2945	52	52	2	ON THE ROAD AGAIN D.J. Rogers, RCA APL1-1697
22	22	11		LOVE POTION New Birth, Warner Bros. BS 2953	53	NEW ENTRY		FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)
23	16	30		LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	54	56	2	ALBERT Albert King, Utopia BUL1-1731 (RCA)
24	19	8		GET UP OFFA THAT THING James Brown, Polydor PD-1-6071	55	58	2	SANBORN David Sanborn, Warner Bros. BS 2957
25	25	15		MIRROR Graham Central Station, Warner Bros. BS 2937	56	50	17	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
26	26	14		GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	57	NEW ENTRY		TALES OF KIDD FUNKADELIC Funkadelic, Westbound W-227 (20th Century)
27	33	3	★	CHAMELEON Labelle, Epic PE 34789	58	NEW ENTRY		PEABO Peabo Bryson, Bullet BT 7000 (Web IV)
28	28	15		GOOD KING BAD George Benson, CTI 6062	59	NEW ENTRY		CHERRIES, BANANAS & OTHER FINE THINGS Jeannie Reynolds, Casablanca NBLP-7029
29	37	3	★	AIN'T NOTHIN' STOPPIN' US NOW Tower Of Power, Columbia PC 34302	60	55	18	ENERGY TO BURN B.T. Express, Columbia PC 34178
30	30	7		GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)				
31	34	7		NIGHT FEVER Fatback Band, Event EV-1-6711 (Polydor)				

Newport Aid To Kirk And Others

NEW YORK—Jazz saxophonist Rahsaan Roland Kirk, recuperating from a stroke, and the Rev. John Gensel pastor of the N.Y. jazz community will be beneficiaries of a sold-out "Midnight Jazz Party & Jam Session" held here last July as part of the summer's Newport Jazz Festival.

More than \$12,000, about two-thirds of the concert's proceeds, will go to the Rev. Gensel, who will in turn use the money for the Duke Ellington Center, which will be open to jazz musicians on a full-time basis at the new St. Peter's Lutheran Church. Kirk will receive about \$6,000 to help cover medical expenses.

Meanwhile Benny Goodman has donated \$13,000 to Jazz Interactions. The money is part of the proceeds from the clarinetist's Newport concert, "Benny Goodman Salutes Jazz Interactions," held at Carnegie Hall.

Review Of 19th Annual Monterey Fest

• Continued from page 68

This longevity is the reason Lyons is able to bring back the same names year after year and this year they all fit appropriately as contributors to jazz's evolution when presented with a bicentennial backdrop.

Of all the music presented, the brightest surprise was elicited from the nine-piece Matrix band out of Lawrence Univ. It is a young, exciting modern group of college grads who avoid imitating Chicago, Blood, Sweat & Tears and the other cross-over quasi jazz-rock bands in favor of playing flowing melodic works, creating colors from its three trumpet, two trombone, one sax front line, and blending voices into the arrangements like a soft, gossamer instrument.

Matrix has recorded its own LP but has not yet placed it for distribution and the band reminds one of a mini Stan Kenton roaring out charts which could have been written by a Chuck Mangione.

Matrix appeared on the closing Sunday evening concert which emphasized "jazz tangents" through Cal Tjader's Latin jam session which cooked in a predictable fashion; the Toshiko Akiyoshi-Lew Tabackin Los Angeles-based band making its second consecutive appearance and a mediocre Swedish modernist jazz quartet.

The festival was tinged and drowned to excess by the Olympia Brass Band from New Orleans which marched around the fairgrounds to open each of the shows. And while the audience enjoyed the 10 musicians and two umbrella-carrying sashaying marchers, it could not cover up with its hand clapping and beaming smiles—just how bad this band played.

The opening evening was devoted to recollective views honoring Fletcher Henderson and Jimmie Lunceford as played by the Bill Berry band from L.A. Benny Carter led the Henderson tribute which featured several sidemen who played with Henderson including Russell Procope, ex of the Duke Ellington band. Car-



Communicators: KBCA disk jockeys Bob Summers and Jim Gosa provide commentary for Los Angeles listeners to the live remote broadcast.

ter's beautiful solos added zest to Mundell Lowe's arrangements of the old firehorses.

A tribute to Louis Armstrong brought together Dizzy Gillespie, Harry "Sweets" Edison, Doc Cheatham, Clark Terry, Benny Carter and John Faddis. Faddis, a Gillespie protege who also plays an angled trumpet like Diz, was sensational in his sharp attack and ability to drive home a phrase with clear, pristine tones.

Lunceford's music, like that of Fletcher Henderson, was pioneering in its ability to make sections swing against each other and the Lunceford tribute brought out Gerald Wilson, who played with Lunceford—to lead the band of stellar L.A. sidemen. Wilson surprised everyone by singing "Margie" in a lovely, soft, relaxed voice. Trumpeter Snooky Young, himself a Lunceford graduate, got in some nifty riffs on some tunes which were faithful to their 1930-1940 vintage.

A tribute to bebop featuring Gillespie, Benny Colson and Sonny Criss on saxes touched on the complicated material of the '50s. Faddis and Gillespie had a time playing against each other in the segment devoted to non-bop tunes which had Mickey Roker playing a disco tempo on his high hat at one point and Gillespie quartet members Rodney Jones on guitar and Benjamin Franklin Brown playing down home funky.

The Saturday afternoon blues carnival was a show unto itself built around exemplifying rural and urban examples. This the program did. Joe Wilkins and Johnny Shines both presented solo, anguished vocal sets of backwater blues tunes. But the afternoon belonged to the more gutsy acts: Queen Ida and her Creole blues boogie band which did a good job of getting the crowd dancing in the aisles but never really exploded; the Hollywood Fats band from L.A. which played inspired, firebrand blues and sported an excellent vocalist in harmonica player Al Blake; and rotund vocalist Margie Evans whose gutsy, animated shouting style fit naturally with the Fats band.

Perennial favorite Jimmy Witherspoon and four tuxedo clad sidemen offered blues in black tie, with the round sounds of an organ making its first appearance of the afternoon in this group. "Spoon" was his usual confident, polished self, expert in redoing old blues works like "Stormy Monday" (with a squeal added) and "Got My Mojo Workin'."

Saturday evening the tone remained in the past for the most part. A Duke Ellington salute was the hook for the Bill Berry band's third appearance (this band has been together five years working one night a month), and brought together ex-Elingtonians Cat Anderson, Marshall Royal, Britt Woodman, Russell Procope and Clark Terry, among others.

The tunes abounded in memories: "Cottontail," "Come Sunday," "Rockin' In Rhythm," "Take The A Train."

A dramatic musical change occurred with the Paul Desmond Quartet featuring Canadians Ed Bickert, guitar; Don Thompson, bass, and Jerry Fuller, drums. Desmond's performance was soft and lovely and hauntingly introspective. Desmond never spoke to the audience, but his first festival appearance with these new sidemen was powerful.

He was in exemplary form and wove through "Just Squeeze Me," "Day In The Life Of A Fool" (with his sleepy, floating tones riding over a bossa nova beat), "Wendy" and "Take Five."

A Count Basie tribute was all the more poignant because of the pianist's recent hospitalization in L.A. Nat Pierce subbed on piano and reproduced Basie's simple single note style in two settings: with a seven-piece Kansas City reunion group of Jo Jones, Freddie Green, "Sweets" Edison, Buddy Tate, Vic Dickenson and John Heard, and with the full roaring Basie band which played a spirited 55 minutes fired by drummer Butch Miles, to close out the Saturday brigade of memories.

Helen Humes' remarkably sweet vocals separated the small and big band Basie segments. The explosiveness and controlled dynamics of the 17-piece Basie band roared through such works as "Way Out Basie," "St. Louis Woman," "Body And Soul," and "Things Ain't What They Used To Be."

A surprise element was Jon Hendricks accompanied by his singing wife, daughter and son who blazed through "Jumpin' At The Woodside" in the first festival appearance of Hendricks, Hendricks, Hendricks & Hendricks.

Sunday afternoon was devoted to the all-California high school jazz band, the Heath Brothers quartet and the Coast debut of "The Afro American Suite Of Evolution" by tenor man Jimmy Heath, and featuring a potpourri of singers and musicians.

Sunday night Matrix mesmerized the crowd with its inventiveness, blending of quasi rock drum rhythms with harmonically beautiful melody lines, tight ensemble playing, clever use of a synthesizer and some eerie vocaleffects.

Cal Tjader, a long-time Monterey favorite, played standard Latin jazz tunes with a septet of new names including driving trumpeter Luis Gasca and timbales expert Carmelo Garcia. The long jams allowed all the sidemen to stretch out, with "I Showed Them," "Gary's Theme" (a ballad in memory of Gary McFarland), "Samba Blim" and "Soul Sauce" helping warm up the chilly evening. Guitarist Bob Redfield and electric pianist Frank Mercurio were pushed along nicely by drums and conga. Tjader's two red mallets seemed restrained since he had all these associated—including Yugoslav vibist Boshko Petrovic and Clark Terry—to fill in time.

The closing 16-piece Akiyoshi-Tabackin band played with verve and dynamics but still lacks a distinctive signature sound.

Missing from the menu were any of the current popular jazz acts like Freddie Hubbard, McCoy Tyner, George Benson, John Klemmer, Les McCann, Ronnie Laws, Stanley Clarke, Bob James, Grover Washington Jr. and Hubert Laws.

For this listener they would have added immeasurably to the bicentennial overivew instead of the awful Olympic Brass Band which plays off-key and out of synch with itself.

Screen Gems, Colgems In Flexibility Gain With EMI

• Continued from page 3

wise and there has not been any time lost in making transitions which can happen when one company purchases another.

"Lester and I were told we were going to operate autonomously and we would not be under the direction of EMI's own publishing operation," Robinson says. Adds Sill: "They were emphatic about not wanting to interrupt the flow of our activities."

EMI representatives will be making their first visit here to meet with new members of their family Oct. 2-8. The contingent will include Ron White, head of EMI's London publishing operation; David Packamor, head of pop publishing, and Gerd Muller, head of Francis Day & Hunter publishing in Hamburg. Sir John Read will be here for meetings Oct. 19.

Both Sill and Robinson believe they will have no problem retaining their publishing independence in light of EMI owning Capitol Records. "We never were an in-house publisher with Arista and Bell" (Columbia Pictures labels), answers Robinson.

One long-range problem the two face is deciding on the form of international representation outside of England. Currently Screen Gems, Colgems works with subpublishers in major territories. The company will have to decide whether it sticks with these licensees or goes with EMI-owned firms.

Concerning Capitol, Sill says the record company lets them know when artists are available for publishing deals, prompting Robinson to interject: "We'll be competing against Beechwood (Capitol's own publishing firm)."

A new area which the company plans developing is signing persons to recording placement pacts in addition to publishing deals. The first three examples of this approach involve the Side Of The Road Gang from Dallas (placed with Capitol prior to the sale to EMI); the Jeff Pollard Band and Mickey Deene and Ken Gold in London.

Screen Gems, EMI has relationships in either split publishing or administration with Carole King, Jerry Goffin, Richie Supa, David Gates, Mac Davis, Barry and Cynthia Weil and Cat Stevens.

Staff writers in New York include Rick Giles, Marty Kupersmith, Elliot Lourie, Bill Spencer and Joe Hardy; through the Nashville office: Betty Pierce (just produced by Chet Atkins for her debut RCA disk); Paul Harrison (soon to debut on RSO), Jeff Pollard and Leon Medica. David Patton and Mike Martin (of Side Of the Road) and Max D. Barnes.

The Los Angeles office is heavily into professional acquisitions with Ira Jaffe, director of talent acquisition and development, looking for new groups and new writers around the country.

Notes Sill: "We'll never sign someone just for a recording situation." Newly pacted as writers are three members of Fleetwood Mac: Stevie Nicks, Christine McVie and Lindsey Buckingham.

The company's New York office has a staff of 14; L.A. has 13; London seven and Nashville three. Paul Tannen has been with the Nashville office 4½ years. Ray Walter is the managing director of the London operation. Irwin Robinson heads the New York operation, with Irwin

Schuster, vice president, director of professional activities.

Sill and Robinson speak of the company's strength as being cemented by the longevity of its key executives. Sill and Robinson have been with the firm 14 years; Schuster seven years, Roger Gordon, West Coast professional manager nine years (over two stints); Danny Davis eight years; Ira Jaffe eight years; Jack Rosner, Coast business affairs head, 10 years.

While the Coast office will remain in its present Sunset Blvd. location, the New York office will have to move out of the Columbia Pictures building.

The only facet of the publishing business which Columbia Pictures retains is its folio operation, Columbia Publications.

Screen Gems, EMI owns all the movie scores under its jurisdiction while still owned by Columbia Pictures. It will administer all new film and television scores for Columbia Pictures for the next five years.

There is an interesting story to one of its current hit copyrights, "Nadia's Theme (The Young & The Restless)," currently rising on the Hot 100 and a starred 35 this week, up from a starred 47.

The A&M single, written by Barry DeVorzon and Perry Botkin Jr., has actually been released twice previously. It made its debut as part of the score for the film "Bless The Beasts & Children" which A&M released. Only its title in the soundtrack LP was "Cotton's Dream" and it ran 1:57.

It made a second appearance in the Pip LP "The Young And The Restless," a compilation of tv themes from the CBS-TV soap opera of the same name. Only it was called "The Young And The Restless" and was sung by the Sounds of Sunshine.

Sill believes someone at ABC-TV was attracted to "Cotton's Dream" in the "Bless The Beasts & Children" LP and culled the music for use behind a film specialette on Nadia Comeneci, the spectacular 14-year-old Romanian Olympic champion gymnast, during the recent Olympic tv coverage.

A second cut from this LP, "Down The Line," wound up being used as background music for some of the swimming competition races, also telecast.

The A&M single pairs both cuts, with DeVorzon and Botkin authoring both songs, and "Nadia" lengthened to 2:50.

There is one more chapter to "Nadia's Theme." It will be used in a one-hour CBS-TV special "Nadia From Romania With Love" which airs Nov. 18. The program is the first collaboration between any American company and Romania's state broadcasting system. Sill says he is working with the show's producer to ensure that the music fits properly in the program.

Sill and Robinson have gotten over whatever uncertainties they felt when word leaked out last May that Columbia Pictures was contemplating selling off its publishing wing to obtain needed cash flow.

"I believe the whole conception of buyer and seller getting together was in June," Robinson says. Sill: "We were really kept in the dark." Robinson: "We were told one week before the letter of principle was signed."

Today as "Nadia's Theme" begins to crack through on major Top 40 stations (KHJ here began playing it last Wednesday), Screen Gems, EMI (BMI) and Colgems, EMI (ASCAP) see their futures in brighter notes.

Rock Star Bios Off the Press

NEW YORK—Chappell Music Co. and Sire Books have jointly released the first five titles in a projected series of word and picture biographies of rock music's superstars.

The series includes books on Elton John, the Allman Brothers, the Beach Boys, Rod Stewart and Carole King. Done under the editorial supervision of rock music authority Greg Shaw, the series is being compiled by such writers as Tom Nolan, Ken Barnes, Richard Cromalin, Mitchell Cohen and Shaw himself.

Other books planned for the series include John Lennon, Ringo Starr, Paul McCartney, David Bowie, Bob Marley, Jimi Hendrix, the Eagles, Sam Cooke, and a volume covering the careers of Eric Clapton and Jimmy Page.

The books will be distributed to music and record stores internationally, and to the book trade by Barnes & Noble. The series will be promoted through trade and consumer ads, and through special racks in major record outlets throughout the country.

Star Track Opens

LOS ANGELES—A new studio called Star Track has opened its doors here in West Hollywood. Ruth Webb, president, indicates the studio offers a 24-track mixing console with variable speed 16-track and 8-track recording capabilities.

Country

Decks Cleared For 'Opry's' 51st Birthday Celebration

NASHVILLE—The agenda for the period of music and madness known as country music week—officially titled the 51st annual birthday celebration of the "Grand Ole Opry"—has been released.

Wall-to-wall music is on the agenda for the Oct. 13-17 fete that will draw more than 5,000 persons involved in the country music business. The birthday celebration and surrounding events have grown into a hectic eight-day barrage of shows and business that begins Oct. 10.

The birthday fete starts Oct. 13 with a 5 p.m. Sho-Bud/Baldwin/Gretsch birthday celebration show, a 7:30 p.m. early bird bluegrass con-

5,000 Due For Nashville Music Week

By GERRY WOOD

cert and the 10:30 p.m. United Talent/Shure Brothers Show—all at the Municipal Auditorium.

Oct. 14 brings the 11:30 a.m. WSM luncheon & Opry spectacular and the 6:30 p.m. CMA anniversary banquet and show. Both events are at the Grand Ole Opry House, and banquet tickets are not included in the registration fee.

The MCA Records breakfast and show kicks off Oct. 15 at 8 a.m., followed by the popular artist/deejay

tape session at 10:30 a.m., the ABC/Dot Records luncheon and show at noon, continuation of the tape session at 2:30 and the United Artists party and show at 7 p.m. All these events will be held at the auditorium.

Three auditorium events precede the 9:30 p.m. Grand Ole Opry 51st birthday celebration show at the Opry House: the 8 a.m. RCA Records breakfast and show, the noon-time Capitol Records luncheon and

show and the 5 p.m. Columbia Records show. Registration includes a ticket to Opryland U.S.A. for Oct. 17.

Other events, including the annual awards banquets of ASCAP, BMI and SESAC, the Nashville Songwriters Assn. International banquet, the CMA awards show to be televised by CBS, functions by other associations and labels and golf tournaments promise to cram a

record amount of activity into the action packed week.

Those eligible to attend this musical extravaganza should send a registration form and a \$10 check to the Opry Trust Fund and separate \$20 check payable to the Opry Celebration. The trust fund fee goes toward a fund giving financial assistance in times of need or emergency to country musicians or their families. Registration information is available by writing the Grand Ole Opry Birthday Celebration, P.O. Box 2138, Nashville, 37214.

On Oct. 7-11, the CMA sponsors its fifth annual talent buyers seminar.

CMA Banquet Will Offer 14 Popular Country Acts

NASHVILLE—A talent spectrum ranging from Red Sovine to Emmylou Harris will entertain those attending the CMA's 18th annual banquet and anniversary show.

Talent for the Oct. 14 event at the Grand Ole Opry House includes Sovine, Harris, C.W. McCall, Ronnie Milsap, Faron Young, Bill Anderson, Mary Lou Turner, Billie Jo Spears, Johnny Duncan, Don Williams, Asleep At The Wheel, Little Jimmy Dickens, Floyd Tillman and Minnie Pearl.

Prior to the show, CMA will again honor country music deejays with

Jerry Clower presenting awards for three market size categories.

Cocktails are slated for 6-8:45 p.m. and banquet seating for 7:30 p.m. After dinner, those holding show tickets will gather at 9 p.m. inside the Opry House for the CMA show.

Paul Tannen is banquet chairman, Gene Nash is producer of the anniversary show and Bill Pursell is musical director.

CMA In Annual Air Poll

NASHVILLE—Response to the CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged non-responding stations to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available free to CMA members, advertising agencies and media buyers. It also provides an opportunity for record companies to obtain station call letters and addresses for record service.

Stations needing the questionnaire should contact the CMA. The organization will also accept—on station letterhead from program directors—the answers to the following questions in lieu of the actual questionnaire: call letters, address including zip code, station manager, telephone number, watts, frequency, program director, music director, broadcast hours, stereo or non-stereo, market size by population

(Continued on page 84)

Enigma: U.K. And Country Fare

• Continued from page 4

Piece At A Time." On the basis of the hit singles, success has been assured for these artists' album releases.

There still exists an overall lack of understanding for the market and exposure of country music in Britain and, in a number of instances, comparisons are made in terms of the Stateside scene.

Unlike the U.S., where country can be heard on a 24-hour per day basis on many radio stations, radio exposure in Britain is still minimal with only one network weekly program—"Country Club" on BBC—and a similar once a week slot on the majority of local stations.

The situation is being helped through the increased programming of country in the pop music presentations, particularly with London's Capital Radio where the music is being given more attention in the station's Top 40 playlists.

Although the LP and single release situation has improved considerably in recent years, there's still only a certain proportion of Nashville recordings that gain a British release. Usually the prime criteria for a British release will depend

upon whether or not the artist is already known to British audiences, though this is now changing with the recent availability of product from newer artists, including Crystal Gayle, who is receiving considerable airplay, Dottie, Gary Stewart and Barbara Mandrell.

Yet the product released in Britain remains fairly unknown to the Nashville executives, or to the artists themselves, except when chart exposure is gained.

"We are aware of the growing success of country music in Britain, and most certainly acknowledge that it is a most important market," explains Frank Jones, vice president of Capitol, Nashville operations. "But, as far as matters concerning the release of product in Britain is concerned, this is handled by our international division in Hollywood."

Similar comments are echoed by the other major Nashville companies, stating that overseas operations fall under the jurisdiction of their international operations, generally housed in Los Angeles or New York.

Larry Baunach, vice president of ABC/Dot, states his office does have a closer association with London. "Although such matters are handled by our international division in L.A., we have regular contact with London and are able to discuss artists and releases. However, as far as singles are concerned, it is entirely in London's hands and it was their decision to take Don Williams' 'I Recall A Gypsy Woman' off the album and release it as a single."

Overall, Nashville recording companies, although interested in the success of their artists overseas, are geared mainly for operations with the U.S. Much closer contact with their London offices can be found in the operations of the Nashville publishing houses, and regular correspondence and telephone calls make up a vital part of the weekly operations.

Wesley Rose, president of Acuff-Rose, regards Britain as a springboard for internationalizing country music, and points out that his publishing house has been achieving success there for over a quarter of a century. "It's a most essential market," he comments. "And it should be the aim of every major publisher and recording company to treat Britain like the States. It's the springboard into Europe, the Far East and Australia."

Like Acuff-Rose, Tree International has a number of overseas offices including a prime location in London. "Green, Green Grass Of Home" rates as one of the firm's biggest alltime successes and, within the past three months, Harlan Howard's "No Charge" rose straight to the top of the British charts with a local cover by J.J. Barrie.

"England has been very good to us," says Jack Stapp, Tree's chairman and chief executive officer. "It's a most important center for our international operations. Over the past 12 months our overseas operation has risen by 44%."

Always aware of international activities is the CMA, and Jo Walker, the association's executive director, has maintained contact with executives of the British music industry over a period of years.

"The growth of country music in Britain started off slowly, but has greatly accelerated in the '70s," explains Walker. "The international festivals at Wembley have played a most important role by showing that country has a very large following and has gained television exposure."

"This, in turn, has made country music available to mass audiences. Britain and Europe have been regularly discussed at meetings of our international committee, and there has been an increase in memberships from Britain. We've also noticed the continual growth of the British trade association, the CMA (Great Britain)."

OCTOBER 2, 1976, BILLBOARD

Buyers Seminar Begins Oct. 7

NASHVILLE—Talent buyers from across the nation will have the chance to view country music artists, Oct. 7-11, at the CMA's fifth annual Talent Buyers Seminar.

Talent showcases will feature O.B. McClinton, Margo Smith, Jean Shepard, George Jones, T.G. Shepard, Dave & Sugar, Billy Thundercloud, Tom Bresh, Judy Lynn, Grandpa Jones and Ronnie Milsap.

Emcees will be T. Tommy Cutrer, Ronnie Prophet and Archie Campbell.

Oct. 11 has been set aside for registrants to visit agencies and suites. Those attending the seminar will then attend the live telecast of the 10th annual CMA Awards Show, set to air at 8:30 p.m. from the Grand Ole Opry House, followed by a post awards show party.

Invitations to the seminar have been extended to operators of state and county fairs and theme parks, auditorium managers, show promoters, booking agents, and music executives. For registration information, contact: CMA, Seven Music Circle North, Nashville.

Fame Hall Well Ahead Of Schedule

NASHVILLE—The Country Music Foundation Board of Trustees held its fourth quarterly meeting in Chicago Monday (20). The board, which operates the Country Music Hall of Fame and Museum and the Foundation Library and Media Center, conducted general business and dealt with the million dollar expansion of the Hall of Fame building now nearing completion.

The meeting allowed trustees to visit Richard Rush Studios, exhibit builder constructing major displays for the 7,000 additional square feet soon to be available. The new area will contain an exhibit of a country artist's touring bus, displays on the construction of acoustic and electric guitars, and an audio/visual exhibit on the mixing of a multi-track master tape.

The \$1.2 million expansion of the Hall of Fame building stood 80% complete in September. Frank Jones, chairman of the foundation's board of trustees, notes that the expansion has progressed rapidly: "The entire project is 30 days ahead of schedule."

The museum will remain open to the public throughout the remodeling period.

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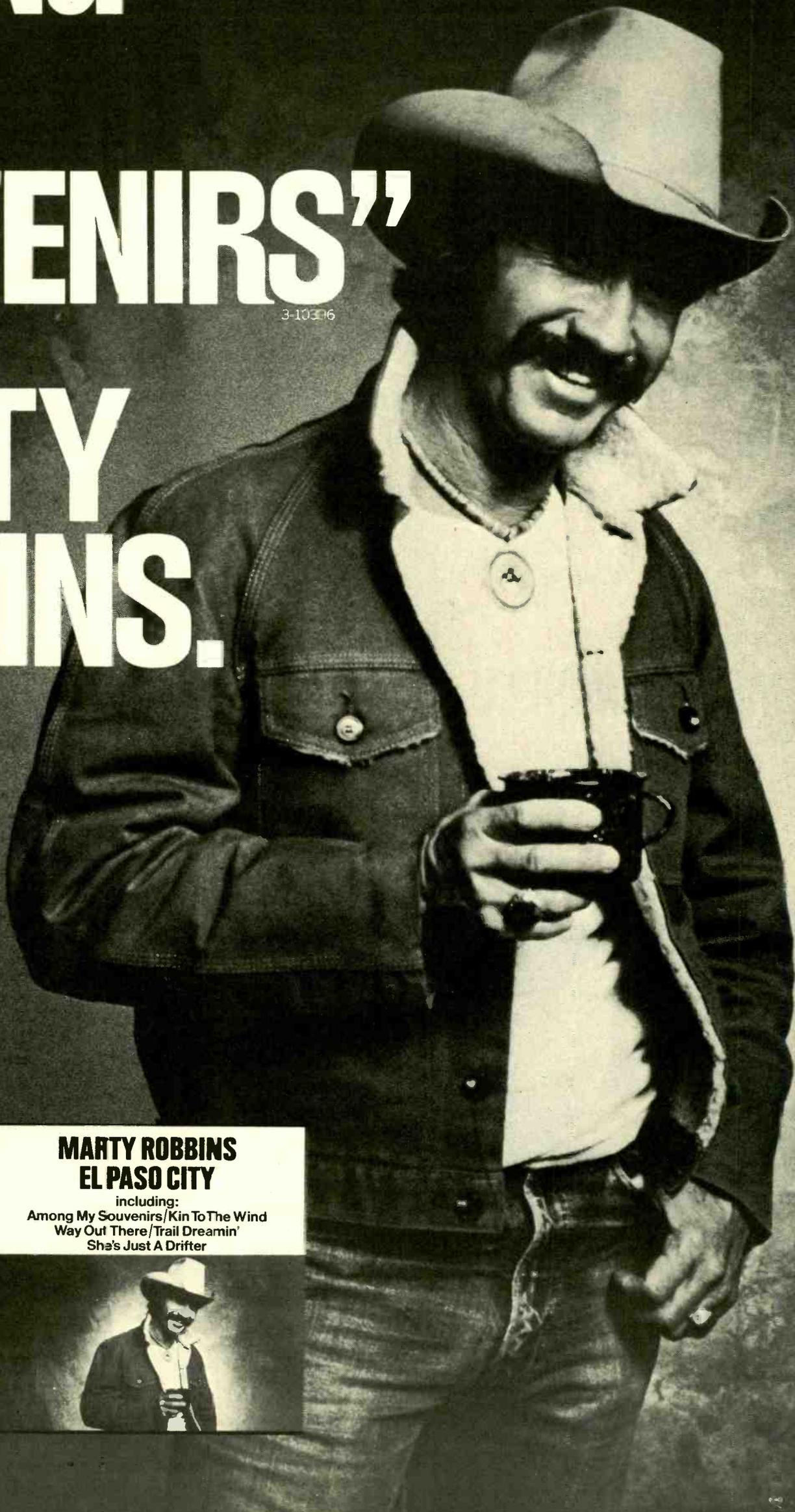
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	HERE'S SOME LOVE—Tanya Tucker (J. Roberts, R. Maingera), MCA 40598 (Screen Gems-Columbia, BMI)	34	36	7	TAKE ME AS I AM (Or Let Me Go)—Mack White (B. Bryant), Commercial 1319 (Acuff-Rose, BMI)	69	NEW ENTRY		GOOD WOMAN BLUES—Mel Tillis (K. McDuffie), MCA 40627 (Sawgrass, BMI)
2	3	7	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	35	44	4	9,999,999 TEARS—Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	70	80	2	COME ON DOWN (To Our Favorite Forget-About-Your Place)—David Houston (B. Sherrill, N. Wilson), Epic 8-50275 (Algee, BMI)
3	6	7	YOU AND ME—Tammy Wynette (B. Sherrill, G. Hickey), Epic 8-50264 (Algee, BMI)	36	39	6	KISS AND SAY GOODBYE—Billy Larkin (W. Love), Casino 076 (GRT) (Nattaham/Blackwood, BMI)	71	81	2	ROSIE (Do You Wanna Talk It Over)—Red Steagall (S. Throckmorton), ABC/Dot 17653 (Alrhond, BMI)
4	5	10	ALL I CAN DO—Dolly Parton (D. Parton), RCA 10730 (Owens, BMI)	37	51	4	THINGS—Anne Murray (B. Darin), Capitol 4329 (Hudson Bay, BMI)	72	85	4	SOMEDAY SOON—Kathy Barnes (I. Tyson), Republic/IRDA 293 (Warner Bros., ASCAP)
5	1	11	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	38	43	5	THAT'LL BE THE DAY—Linda Ronstadt (J. Allison, B. Itally, N. Petty), Asylum 45340 (MPL Communications, BMI)	73	84	3	I LOVE US—Skeeter Davis (J. Tweel), Mercury 73818 (Window, BMI)
6	7	9	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)	39	54	3	SHOW ME A MAN—T.G. Sheppard (S. Whipple), Hitsville 6040 (Motown) (Tree, BMI)	74	NEW ENTRY		TAKE MY BREATH AWAY—Margo Smith (M. Smith, N.D. Wilson), Warner Bros. 8261 (Jacobi/Al Gallico, BMI)
7	4	10	CAN'T YOU SEE/I'LL GO BACK TO HER—Waylon Jennings (T. Caldwell/W. Jennings), RCA 10721 (No Exit, BMI/Baron, BMI)	40	49	5	I NEVER SAID IT WOULD BE EASY—Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)	75	82	4	YOU'RE THE ONE—Billy Swan (B. Holly, W. Jennings, S. Corbin), Monument 8706 (Columbia) (Peer International, BMI)
8	9	10	AFTER THE STORM—Wynn Stewart (D. Noe), Playboy 6080 (Brougham Hall Music, BMI)	41	10	13	I WONDER IF I SAID GOODBYE—Johnny Rodriguez (M. Newbury), Mercury 73815 (Phonogram) (Acuff-Rose, BMI)	76	79	5	ROSIE—Sonny Throckmorton (S. Throckmorton), Starcrest 073 (GRT) (Roger Miller, BMI)
9	12	6	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	42	14	9	MY PRAYER—Marvel Felts (J. Kennedy, G. Boulianger), ABC/Dot 17643 (Skidmore, ASCAP)	77	87	2	FOR LOVE'S OWN SAKE—Ed Bruce (C. Kelly, J. Didier), United Artists 862 (Bobby Goldsboro, ASCAP)
10	8	14	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	43	32	9	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown), Capitol 4302 (Gary S. Paxton/Acoustic, BMI)	78	78	4	CABIN HIGH—Don King (L. Parker), Con Brio 112 (MSD) (Wiljex, ASCAP)
11	19	5	AMONG MY SOUVENIRS—Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)	44	27	9	HONKY TONK WALTZ—Ray Stevens (P. Craft), Warner Bros. 8237 (Ahab, BMI)	79	89	2	HER BODY COULDN'T KEEP YOU (Off My Mind)—Gene Watson (Gary S. Paxton/Al Gallico, ASCAP)
12	17	8	PEANUTS AND DIAMONDS—Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	45	55	5	I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	80	86	3	I THANK GOD SHE ISN'T MINE—Mel Daniels (B. Morrison, J. MacRae), Capitol 4324 (Music City, ASCAP)
13	13	9	THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)	46	48	7	LONELY EYES—Randy Barlow (F. Kelly), Gazette/IRDA 280 (Frebar, BMI)	81	83	5	WALTZ ACROSS TEXAS/OFF AND RUNNING—Maury Finney (B. Tubb, M. Finney), Soundwaves 4536 (NSD) (Ernest Tubb, BMI/Music Craftshop, ASCAP)
14	15	8	DON'T STOP BELIEVIN'—Olivia Newton-John (J. Farrar), MCA 40600 (John Farrar, BMI)	47	57	4	WHAT'LL I DO—La Costa (J. Crutchfield, H. Cornelius), Capitol 4327 (Duchess, BMI)	82	88	4	MR. GUITAR—Cates Sisters (J. Hunter, R. Le Blanc), Caprice 2024 (Sound Corp., ASCAP)
15	28	4	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Merle Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)	48	50	6	ROUTE 66—Asleep At The Wheel (B. Troup), Capitol 4319 (Londontown, ASCAP)	83	NEW ENTRY		I'VE TAKEN—Jeanne Pruett (J. Pruett, W. Haynes), MCA 40605 (Jeanne Pruett/Weeping Willow, BMI)
16	16	10	HONEY HUNGRY—Mike Lunford (J. Coleman, M. Lytle), Starday 143 (Gusto) (Power Play, BMI)	49	52	5	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE—Nat Stuckey (N. Stuckey), MCA 40608 (Stuckey, BMI)	84	NEW ENTRY		YOUNG GIRL—Tommy Overstreet (J. Fuller), ABC/Dot 17657 (Warner/Tamlerlane, BMI)
17	20	8	SAD COUNTRY LOVE SONG—Tom Bresh (J. Beland), Farr 009 (Screen Gems-Columbia, BMI)	50	60	3	LITTLE JOE—Red Sovine (J. Coleman, M. Lytle, T. Hill), Starday 144 (Gusto) (Power Play, BMI)	85	90	2	TO A SLEEPING BEAUTY—Jimmy Dean (L. Markes, J. Gleason), Casino 074 (GRT) (Song Smiths, ASCAP)
18	18	9	TEARDROPS IN MY HEART—Rex Allen Jr. (V. Horton), Warner Bros. 8236 (TRO-Cromwell, ASCAP)	51	29	12	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	86	96	3	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods)—Billy Parker (T. Overstreet-D. Vest), SCR 133 (Tommy Overstreet, SESAC)
19	21	9	WHISKEY TALKIN'—Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Al Gallico/Algee, BMI)	52	22	11	THE NIGHT TIME AND MY BABY—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), ABC/Dot 17642 (Al Gallico/Algee, BMI)	87	97	2	LOVE IS A TWO-WAY STREET—Dottsy (S. Whipple), RCA 10766 (Tree, BMI)
20	24	7	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	53	37	14	AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)	88	NEW ENTRY		THINKIN' OF A RENDEZVOUS—Johnny Duncan (S. Throckmorton, B. Braddock), Columbia 3-10417 (Tree, BMI)
21	25	6	COME ON IN—Sonny James (S. James-C. Smith), Columbia 3-10392 (Marson, BMI)	54	65	3	LIKE A SAD SONG—John Denver (J. Denver), RCA 10774 (Cherry Lane, ASCAP)	89	99	2	IT HURTS TO KNOW THE FEELING'S GONE—Billy Mize (D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)
22	23	10	RED SAILS IN THE SUNSET—Johnny Lee (J. Kennedy, H. Williams), GRT 065 (Shapiro/Bernstein, ASCAP)	55	42	14	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)	90	NEW ENTRY		LOVE IT AWAY—Mary Lou Turner (L. Darrell), MCA 40620 (Excelloc, BMI)
23	31	5	HER NAME IS . . .—George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	56	45	16	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)	91	92	4	IF IT'S YOUR SONG YOU SING IT—Linda Cassidy (L. Cassidy), Cin Kay III (Door Knob, BMI)
24	30	6	I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)	57	74	2	SWEET TALIN' MAN—Lynn Anderson (J. Cunningham), Columbia 3-10401 (Starship, ASCAP)	92	93	3	TRUCK DRIVER'S HEAVEN—Red Simpson (H. Southern-E. Dean-R. Simpson), Warner Bros. 8259 (Sage And Sand, SEAC) (Phonogram)
25	35	4	SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)	58	46	13	HALF AS MUCH—Sheila Tilton (C. Williams), Con Brio 110 (NSD) (Fred Rose, BMI)	93	NEW ENTRY		I GUESS YOU NEVER LOVED ME ANYWAY—Randy Corner (E. Raven), ABC/Dot 17655 (Milene, ASCAP)
26	26	8	LOVE IS THIN ICE—Barbara Mandrell (G. Morgan), ABC/Dot 17644 (Pi-Gem/Cumberland, BMI)	59	67	4	FOR YOUR LOVE—Bobby Lewis (E. Richards), Record Productions of America 7603 (Beechwood, BMI)	94	94	3	TEXAS ON A SATURDAY NIGHT—Bill Green (D. Price), Phono 2629 (NSD) (Otter Creek, BMI)
27	11	13	(I'm A) STAND BY MY WOMAN MAN—Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)	60	68	5	ONE NIGHT—Roy Head (D. Bartholomew, P. King), ABC/Dot 17650 (Travis, Elvis Presley, BMI)	95	NEW ENTRY		THE BAD PART OF ME—Jerry Naylor (J. Styner, P. Jordan), Hitsville 6041 (Motown) (Caseyem/Alta Mesa/Winner Circle/Stone Diamond, BMI)
28	47	3	LIVING IT DOWN—Freddy Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)	61	56	6	TEDDY BEAR'S LAST RIDE—Diana Williams (D. Royal-B. Burnette), Capitol 4317 (Cedarwood, BMI)	96	98	2	OL' MAN RIVER (I've Come To Talk Again)—Shylo (P. Scaife, D. Hogan), Columbia 3-10398 (Partner/Julen, BMI)
29	40	4	I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)	62	58	11	MISSISSIPPI—Barbara Fairchild (W. Theunissen), Columbia 3-10378 (Al Gallico/Algee, BMI)	97	NEW ENTRY		ALMOST PERSUADED—Sherry King (B. Sherrill, G. Sulton), United Artists 855 (Al Gallico, BMI)
30	38	6	THAT'S WHAT I GET (For Doin' My Own Thinkin')—Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)	63	77	2	WILLIE, WAYLON AND ME—David Allan Coe (D. Coe), Columbia 3-10395 (ShowFor, BMI)	98	NEW ENTRY		JOHNNY ONE TIME—Jessica James (D. Frazier, A.L. Owens), MCA 40613 (Acuff-Rose/Unichappell, BMI)
31	33	7	ONE MORE TIME (Karneval)—Crystal Gayle (J. Heider, C. Heiburg, B. Blackburn), United Artists 838 (Morning, ASCAP)	64	69	3	THAT LITTLE DIFFERENCE—Carmel Taylor (C. Taylor-M. Fields), Elektra 45342 (Algee/Al Gallico, BMI)	99	100	2	I BELIEVE HE'S GONNA DRIVE THAT RIG TO GLORY—Craig Donaldson (T. Schumacher), Great American Music Machine 281 (Gramm, ASCAP)
32	34	7	THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Bobby Borchers (R. Bourke), Playboy 6083 (Chappell, ASCAP)	65	73	5	LONG HARD RIDE—Marshall Tucker Band (T. Caldwell), Capricorn 0258 (Warner Bros.) (No Exit, BMI)	100	NEW ENTRY		A CASE OF YOU—David Frizzell (J. Mitchell), RSO 856 (Joni Mitchell, BMI)
33	41	5	ROAD SONG—Charlie Rich (P.D. Clements), Epic 8-50268 (Double R, ASCAP)	66	76	2	CALIFORNIA OKIE—Buck Owens (R. Jones), Warner Bros. 8255 (Blue Book, BMI)				
				67	70	5	TAKE ME TO HEAVEN—Sami Jo (R. Mainegra, S. Taylor), Polydor 14341 (Screen Gems-Columbia, BMI)				
				68	NEW ENTRY		THANK GOD I'VE GOT YOU—Staller Brothers (D. Reid), Mercury 73846 (American Cowboy, BMI)				

"AMONG MY SOUVENIRS"

3-10376

by

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Way Out There/Trail Dreamin'
Sha's Just A Drifter



Jersey Society Seeking a Home

LAKEWOOD, N.J.—The Pine-lands Cultural Society, organized to keep the bluegrass-styled Pine Barren music of New Jersey "alive, well and flourishing" in this Ocean County area of the state, has launched a fund drive to establish a permanent country music home in the county. The home could be called the Albert Hall in honor of the Albert brothers, who opened their hunting cabin in neighboring Waretown to country musicians and singers every Saturday night for 13 years.

The cabin, known as "The Home Place," was available to anyone who wanted to play, sing or just listen, and out of the cabin came Jersey shore music groups like the Pineconers, Merce and Arlene Ridgeway, Stash of Bluegrass, and Country Sunrise. To dramatize their effort, the Pinelands Cultural Society staged a folk festival last Saturday and Sunday (18-19) at Ocean County Park here honoring the Pineconers, a Waretown group that has played an important role in keeping alive the musical traditions of the Pine Barrens.

Bunnies Booked

NASHVILLE—The largest independent function at the country music week activities—the Playboy Records Party & Show—has been scheduled for Oct. 15.

Slated for 10 p.m. at the Sheraton Downtown, the label's third annual party features continuous entertainment from Playboy artists. Playboy Bunnies will be flown in for the event, expected to attract more than 5,000 conventioners.

Twitty Down Under

NASHVILLE — Conway Twitty and the Twitty Birds have left Nashville for a 21-day swing through Australia, headlining a package that will perform 16 concerts in 16 cities. The Conway Twitty Country Convoy stars Twitty, the Twitty Birds and Australian country artists Lee Conway. They return Friday (1).

CMA Air Survey

• Continued from page 80
(under 50,000, 50,000-500,000, over 500,000), format and number of hours daily (country, r&b, MOR, Top 40, jazz, gospel, other), and a yes or no answer to: do you program country exclusively? The CMA also wants to know—in the case of AM and FM facilities—whether the stations simulcast. If so, how many hours per day and the type of music simulcast.

Error Boosting Polydor Album

NASHVILLE—Polydor Inc.'s two-record set of Hank William Sr.'s "24 Greatest Hits" has become a big seller in the nation's country markets because of a mistake by a rackjobber in Arkansas.

Sieberts of Little Rock erringly placed "24 Greatest Hits" on its salesmen's top 10 listings. The salesmen immediately placed orders with Phonodisc, Polydor's distributing arm.

The five-year-old release sold out almost at once. A second shipment followed and sold out once again. The album is presently No. 21 on Billboard's Hot Country LP chart.

A single from the album, "Why Don't You Love Me," has been released due to the LP success.

LOVE IS THIN ICE

DOT 17644

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abc Dot Records

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 10/2/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	3	5	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
2	1	12	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
★	7	4	SPIRIT—John Denver, RCA APL1-1694
★	6	5	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
★	9	5	EL PASO CITY—Marty Robbins, Columbia KC-34303
6	2	11	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
★	12	4	ALL I CAN DO—Dolly Parton, RCA APL1-1665
8	5	18	20-20 VISION—Ronnie Milsap, RCA APL1-1666
9	4	9	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
★	16	4	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
11	8	14	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
12	11	9	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
13	10	11	ALL THESE THINGS—Joe Stampley, ABC/Dot DOSD 2059
14	15	35	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
15	13	13	CHARLIE RICH'S GREATEST HITS, Epic PE 34240
16	14	13	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
17	17	16	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
18	18	8	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Columbia)
★	24	3	DAVE & SUGAR, RCA APL1-1818
20	20	22	HARMONY—Don Williams, ABC/Dot DOSD 2049
21	21	5	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
22	26	17	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
23	23	9	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
24	19	17	NOW AND THEN—Conway Twitty, MCA 2206
★	NEW ENTRY		HERE'S SOME LOVE—Tanya Tucker, MCA 2213
26	28	36	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
27	25	14	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
28	33	44	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
29	22	11	ROY CLARK IN CONCERT, ABC/Dot OOSD 2054
30	34	3	A LEGENDARY PERFORMER—Jim Reeves, RCA CPL1-1891
31	27	15	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
32	30	29	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
33	36	3	EDDY—Eddy Arnold, RCA APL1-1817
34	40	2	AFTERNOON DELIGHT—Johnny Carver, ABC/Dot DOSD-2042
35	37	17	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
36	39	4	THIS IS BARBARA MANDRELL, ABC/Dot DOSD 2045
37	29	17	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
38	38	5	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
39	42	4	SOMETHING NEW—Barbi Benton, Playboy 411
★	NEW ENTRY		PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
41	35	14	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG-1-5019 (Polydor)
42	32	8	FOURTEEN GREATEST HITS—Hank Williams Jr., MGM MG-1-5020 (Polydor)
43	43	4	BOTH BARRELS—Jerry Reed, RCA APL1-1861
44	44	3	SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Republic BDA P-6011
★	NEW ENTRY		IN CONCERT—Bob Willis and His Texas Playboys, Capitol SKBB 11550
46	47	2	SONGWRITER—Carmol Taylor, Elektra 7E-1069
47	31	8	THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor)
48	49	2	BUCK 'EM—Buck Owens, Warner Bros. BS 2952
49	46	25	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
50	48	10	LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G

Republic Releasing Autry Theme

NASHVILLE—The first single ever marketed of the Gene Autry theme "Back In The Saddle Again" is being rushed released, according to Dave Burgess, vice president of Republic Records.

The initial success of "The Great

American Singing Cowboy" LP and the Gene Autry five album release has Autry No. 44 on Billboard's Hot Country LPs chart, creating a resurgence of the ever popular singer/actor and his songs.

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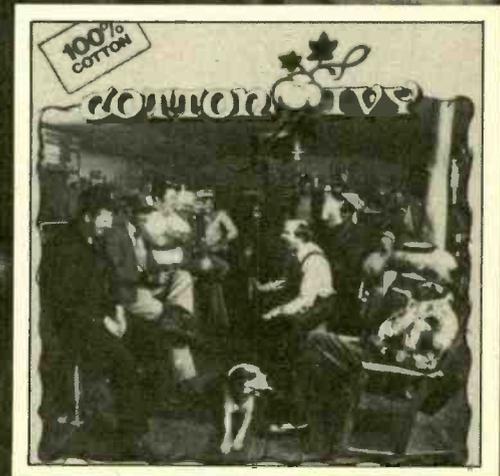
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U.K. Bandwagon For EP Grows

• Continued from page 4

Charly is most ambitious among future contenders, planning 12 EPs in October, with an accompanying "Juke Box Giants" marketing campaign. Artists featured include the Dixie Cups, Jerry Lee Lewis, Rufus Thomas, Johnny Adams and Junior Parker.

Last week Atlantic put out a four cutter by Daryl Hall and John Oates, on material drawn from the duo's earlier albums, prior to their moving to RCA. And Polydor plunges in with a Neil Sedaka extended-play, with top-of-the-bill going to his latest U.S. single "You Gotta Make Your Own Sunshine."

The Sedaka package, with a color sleeve and retailing at \$1.80, offers one brand new track, "Tit For Tat," and two from previous-issued albums.

Virgin moves in with a four-cutter by Supercharge, "4 x 6," containing three previously unissued cuts and a near-hit "Get Down Boogie" from last year, and is timed to coincide with the group's guest spot on the Wishbone Ash tour.

Also in the marketplace: three

Buddy Holly EPs from MCA and DJM's "Soda Pop Jive" four cut presentation. Island's latest follows Bryan Ferry and the Eddie and the Hot Rods, features the Jess Roden Band with only three tracks but one running for eight minutes.

United Artists is showcasing Little Anthony and the Imperials, featuring "Goin' Out Of My Head."

This EP renaissance differs considerably from the configuration's heyday in the late 1950s and early 1960s. Today's product is used for specific and individual purposes, instead of merely supplying what is regarded as fulfilling a public demand.

Phonogram, for example, used a four-cut release to capitalize on a television show built around Demis Roussos, while United Artists looks with Little Anthony to cash in on the artist's recent chart success here with "Better Use Your Head."

The idea for the Bryan Ferry EP came from the artist himself, being very much in favor of the concept, and Rocket has used it effectively to fill a gap until recent chart-topper

(with Elton John) Kiki Dee delivers new single material.

Polydor, which has not broken recent Sedaka singles despite his album popularity, hopes that the value-for-money aspect of the EP will help tip the balance, while Virgin naturally wants Supercharge product in the shops while the act is touring.

Yet all this activity on the old-style EP has damaged company interest in the maxi-single, which generally offers three tracks for the price of a single's normal two. The popularity of this format is evident from the chart success of MCA's maxi on Lynyrd Skynyrd.

50th YEAR ATTAINED

CISAC Confab Set

• Continued from page 3

eration's history—to Leslie A. Boosey, former president of the performing right society and former president of CISAC, for his long and distinguished service in the field of copyright protection. The only other person to receive this honor, some years ago, was Italian lawyer Valerio De Sanctis of the Italian authors' society, S.I.A.E.

Among the major topics during the work sessions of the congress will be contemporary literary and artistic creation and its diffusion, and the promotion of the song through the

present economic structure—the subject of a speech by Jean-Loup Tournier, director of SACEM, the French performing right society.

In addition, Michael Freegard, general manager of the PRS, will present a paper on the future of the author's copyright, and Ulric Uchtenhagen of SUISA, Switzerland, will talk on collaboration and assistance among confederated authors' societies.

On the closing day, CISAC presents its triennial prize to the German authoress Magot West-erholt for her work concerning copy-right problems.

This year also sees the 125th anniversary of SACEM and to mark the occasion the society is releasing a special collection of 15 albums, produced in collaboration with the French Record Industry Assn. (SNEPA) and featuring a wide ranging selection of musical works created in France since the foundation of SACEM.

International Briefs

STOCKHOLM — The Sonet group of Scandinavia held its 1976 international convention in Visby on the island of Gotland in Sweden recently. Hosting the meeting, from the Swedish office, were Dag Haeggqvist, Gunnar Bergstroem, Sven Lindholm and Lars Helan. Representing Denmark were Paul Thomsen, Kurt Andreasen, Calle Sand, Karl Knudsen; from Norway came Hallvard Kvaale, Terje Engen, Paul Skai and Arne Bendiksen; and from Finland, Perttu Rousi and Gugi Kokljushkin.

Delegates from the UK included Rod Buckle of Sonet's London office, Keith Lewis from A&M, Mike Watts from Transatlantic, Phil Cooper from Island and Lilian Bron (with her two sons), Arthur Cookson, Robert Lemmon and Mike Connor from Bronze.

PARIS—French record companies depend to a large extent on television and radio play for sales and one reason why the number of disks sold here is substantially lower than in Germany and the U.K. is that there are fewer television sets in use.

But the latest available statistics show that France is catching up and it is estimated that there are now some 16.5 million sets in use and that annual sales will remain around the one million level.

HAARLEM—U.S. blues artist Memphis Slim tops a six-hour pop, soul and blues festival here Oct. 1 in the Beynes Hall. He plays two sets. In the second, his vocal accompaniment is Dutch girl singer Shirley Zwerus. Through the 1960s she specialized in singing the blues and black music, then went to the U.S. six years ago, marrying record producer Frank Clark.

AMSTERDAM—Jan Smeets, organizer of the internationally noted Pink Pop Festival held in Maastricht in Holland, has launched a prestigious plan for a Dutch rock opera, to be performed in the 1977-78 music season.

He estimates the total cost will be at least \$40,000. He launched his plan at a meeting with the authorities of Limburg, the most southern province of Holland, and reportedly met with positive reactions.

Former Label Execs Set Multi-Faceted Leisure Co.

By BRIAN MULLIGAN

LONDON—Marshall Cavendish, a public company engaged in magazine, book and part-work publishing, is the financial backer of a new leisure firm, specializing in records, formed by two former RCA executives.

The firm is G&O Leisure, a joint venture involving former RCA managing director Geoff Hannington and Olav Wyper, who was general manager prior to his move to the Essex Music group as creative director.

G&O Leisure embraces G&O Records, Gando Music, G&O Management and G&O Entertainments, the last concerned with rights to television, stage and film properties. Marshall Cavendish is the principal shareholder in G&O Leisure and chairman George Amy becomes a member of the board.

The partnership between Hannington and Wyper marks the third occasion on which the two have worked together—the first was at Phonogram—and the entry of two such experienced executives into the ranks of the independent labels will be watched with close industry interest.

However, they will not reveal precisely what they are offering until January next year. Discussions are going on over worldwide licensing arrangements, and no releases are scheduled until the Christmas rush is over. Already signed to the G&O

label are Rockie, Michael Price, John Spencer and Jackdaw.

Within G&O Management will be existing responsibilities of Hannington and Wyper. Under contract are Dutch singer-actress Liesbeth List, who has a new album "Charles Aznavour Presents Liesbeth List" coming on EMI; Greek keyboard man Vangelis, signed to RCA and also with a new album out; and Michael Price. Management services will be offered to future signings without existing representation.

To run Gando Music, Robb Gold leaves Island Music to become professional manager. Other writers, following the signing of Rockie and Jackdaw, are being sought, and it is intended that Gando will be developed along independent lines.

G&O Entertainments holds the rights to stage, tv and movie properties that Hannington and Wyper have developed individually. They include rights to "Howls," a comedy by "Some Mothers Do 'Ave 'Em" and a musical "Blag." A musical film project and a tv series are also being developed.

Pirate Station Nabbed

PARIS—After two years of searching, the French radio detection service has found a pirate station operating in the Bordeaux area.

The 88-megacycle station was set up two years ago by a young electrician who, working with a local discotheque, put out pop shows nightly.

The French radio and television network Telediffusion has announced that it will prosecute but has declined to reveal the name of the station operator or the discotheque involved.

Reportedly started as a joke, the station operator found that thousands of people were listening to the programs aired between midnight and 3 a.m. and decided to stay in business.

Four Arrested In Dutch Disk Theft

HAARLEM—Four Dutchmen have been arrested and have admitted their guilt in stealing more than 28,000 albums from CBS Holland from between June, 1975, and mid-August this year.

The albums were stolen from the CBS plant here. The actual thefts were carried out by two employees of the company, working as assistant chiefs in the planning department.

Through a record dealer, the stolen records were sold at special prices to shops in cities near Haarlem. The fourth man involved in the thefts was a musician.

A few months ago, suspicion built against one of the CBS employees and he left the company, and with the musician stopped stealing. But the other two carried on stealing and selling. The fraud was discovered when they sold records that were not officially released, having taken advertisements in local newspapers to boost sales.

CBS is unwilling to talk about its security measures but they are certain to be tightened up.

HALF-YEAR-TALLY Metronome Results Top Polydor Group

By WOLFGANG SPAHR

HAMBURG—Dieter Bliersbach, vice-president of Polydor International, speaking at a sales convention in Kiel, said that Metronome produced the best sales results of all in the Polydor International group for the first six months of 1976.

Gerhard Weber, Metronome director, added that the company had scored in Germany as a result of hard work and good contracts with strong international partner companies. During the first half of the year, the company showed a 43% increase over the 1975 period.

This, he said, was a record in the 20-year history of Metronome and a top result for the German record market. He said: "It is essentially a reward for much application. But at the same time, all companies are suffering from rising costs. And it is vital that we all get together to hunt down the record industry pirates."

Heiner Weiland said the company enjoyed a sales boom through chart reaction on such acts as Roger Whittaker, Waterloo and Robinson,

Catherine Férry and Andrea True Connection, making it necessary for the company to ship out a daily 30,000 albums and cassettes to the trade.

In the month of July, Metronome had a 200% sales increase. Promotion chief Guenter Ehnert stated that there were increases on television spots, 56%, radio needle-time, 217%, and chart positions, 221% for the company. And there is enough financial back-up to stage really big promotions for artists like Roger Whittaker and Charles Aznavour.

Marketing chief Klaus Ebert was applauded for his one-hour presentation of new product from associated companies such as CTI, Bud-dah, Dischi Ricordi, Barclay and Transatlantic. As a&r chief as well, Ebert said the policy was to release only product with real marketplace chances.

Finale of the convention were performances by such artists as Dorthe, Sonny Worthing, Catherine Férry, Soulful Dynamics, Guru-Guru and the Bourbon Skiffle Company.

Weber also presented three silver disks to the bestselling Roger Whittaker, from the U.K. They were for sales of 100,000 each of the album "Best of Roger Whittaker Volume One," "In Concert" and "The Last Farewell."

Germans Enjoy Jukebox Climb

FRANKFURT—In Germany there are a total of 335,000 coin machines and, of that total, 85,000 are jukeboxes. The coin machine has 6,000 outlets and a turnover annually of about \$880 million.

On the export side of the industry, jukeboxes accounted for a total of \$24 million last year, mostly into the U.K. and U.S. The industry showed a 10% upturn in growth last year.

Jukebox manufacturers built 12,000 units during the year, 60% of which were exported and owners bought a total 8 million singles from the record industry.

Market \$1 LPs Via Newspaper

LONDON—U.K. weekly music paper the Melody Maker is collaborating with four record companies in promoting a quartet of exclusive compilation albums, aimed at boosting what the paper describes as "new and interesting talent in the rock field." The companies in the series, to be called Front Runners, are CBS, Island A&M and Pye.

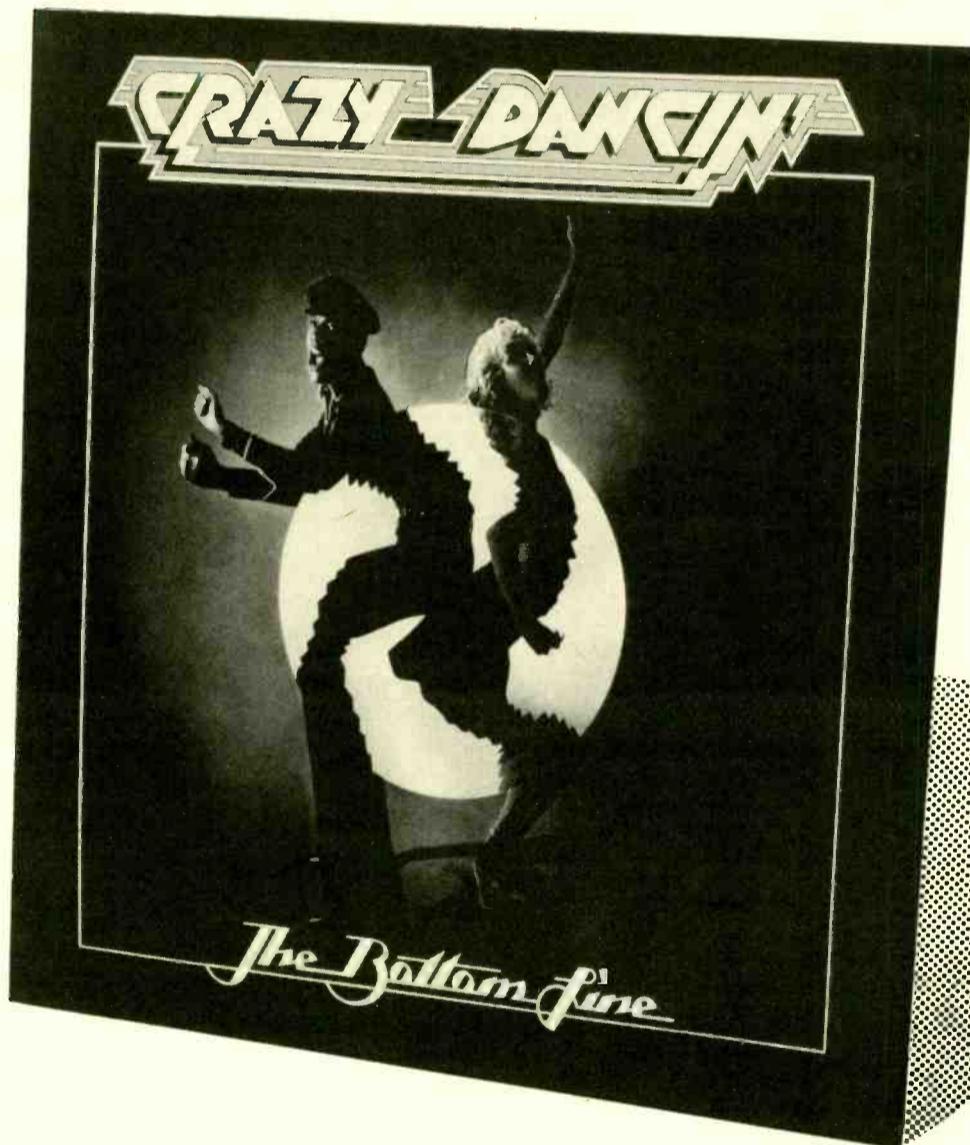
Each week the paper's readers are being offered 20,000 albums at a nominal cost of just over \$1, to include postage and packing, but the first 5000 applicants each week will receive the album free, direct from the record company.

The series was introduced last year through one CBS compilation, Front Runner 2, first in the new series, features such artists as the Sutherland Brothers and Quiver, Labelle, Ted Nugent, Jeff Beck, Blue Oyster Cult and Aerosmith.

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ARTIST DEVELOPMENT STRESSED

RCA Marketing Strategy Discussed With Licensees

By ROMAN KOZAK

ROME—"Records communicate music to the audience and we, in the record industry, have to communicate between ourselves." That was the theme offered by Ralph Mace, director of RCA's European marketing office, at a four-day meeting of delegates from 18 RCA subsidiaries and licensee companies here.

The meeting, first of such scope in the company for more than two years, was held to familiarize RCA companies in Europe with RCA International's new managerial struc-

ture for coordinating future marketing and promotional activities.

"This new reorganization is not a threat to the autonomy of the various licensees and affiliates but is rather a means of developing, on a continental basis, particular acts from individual countries. It is logical since Europe is basically one market area," explained Mace.

The basic development was supported by delegates. Mace said: "During the last year, we have created a council of presidents

which is a committee of the managing directors who meet regularly to direct overall European development and management. It comprises managing directors of Italy, Spain, France, Germany and the U.K. and the chairman is Robert D. Summer, RCA divisional vice-president, RCA International, in New York.

The council meets four times a year and there have been three meetings so far in 1976.

Mace said the European marketing office in London acts as executive arm for decisions made by the council presidents. Development of the European marketing office has been aided by the development of the New York international division whereby they provide additional special support facilities.

"A major function of the European office, along with New York, is to promote opportunities afforded by artist tours. We've established a schedule of regular quarterly repertoire meetings, linked with marketing, with each country playing samples of latest recordings. The idea is to promote local artists on a European level."

The Rome meeting also included discussion of tours. "We took the David Bowie tour and discussed it in terms of sales as it moved from country to country," said Ed Preston, vice president and general manager, RCA Canada. "We played product felt to be by potential stars of international calibre with the hope that other countries would release it."

(Continued on page 89)

Sales & Music Topics At Phonogram Meet

By HENRY KAHN

PARIS—Two days after the official end of the French holiday season, Phonogram executives and staffers gathered here were told by Louis Hazan, company president, that Phonogram's overall increase for the first half of 1976 was only 16% compared with 25% in 1975. However, this was not due to any causes directly connected with the record industry, it was explained.

Hazan also announced the company would be releasing the first new Georges Brassens album in four years, as will it ship the new Johnny Hallyday "Hamlet" release.

Jacques Caillart, director-general, spoke of the poor first six months of the year, but said that he looked forward to a great improvement based on a steep sales increase during the month of August.

The congress was told that thanks to the existence of the Phonogram warehouse in Antony, a Parisian suburb, it was possible to handle 600,000 records and cassettes each day and that 80% of the orders received before 2 p.m. were delivered the following day.

Delegates were also alerted to new releases, including "Mozart In Words And Music," which included a booklet "Mozart The Man" by Arthur Hutchings and a boxed set of 20 symphonies by the Amsterdam Concertgebouw directed by Josef Krips. This product will be followed by a series of boxed sets to be released through fall and throughout 1977.

Each year Phonogram releases an "Opera For The Young" and this year it is to be an unpublished opera by Verdi, "Il Corsare."

The pop offensive is to be intensified for both national and international repertoire, and is aimed to reverse a marked decline in sales noted through June. A sales increase of 23% was noted in January this year but this declined to just 8% by June. It was also pointed out that

50% of pop sales were of French product.

Looking ahead, executives pointed to a bright outlook for the end of the decade. By 1980, singles sales should touch 54 million annually, with albums at around 106 million, along with 18 million cassettes. This would show a decline in singles, but a distinct spurt in albums and cassettes. Total spending on recorded music in France by that year should be in the region of \$800 million as against \$500 million in 1976, it was claimed.

The congress also gave Phonogram the chance of inaugurating its new offices on the Left Bank of the Seine.

DJM Offers Dealers 7½% Discount For Rest Of 1976

LONDON—With a sales target of \$1.35 million worth of records and tapes at trade prices during October and November, DJM here is offering dealers an additional 7½% discount on orders until the end of the year.

The dealer bonus coincides with a price increase from Oct. 1 on cassettes (up from \$5.67 to \$6.28); full-price DJF albums (up from \$2.75 to

\$5.85); de-luxe DJH (up from \$5.67 to \$6.28); and DJE LPs (up from \$8.55 to \$9.45).

Stephen James, managing director, said at the company's sales conference: "The greater profit will be made by the dealer, not DJM. This means that in hard cash terms, selling a "Goodbye Yellow Brick Road" album will mean approximately 45 cents profit extra and an ordinary full price album 29 cents." DJM singles are also up, from \$1.17 to \$1.26.

The company campaign is entitled "California Here I Come" because the sales incentive is the offer of an American holiday. Dealer gaining the highest percentage turnover increase on last autumn's campaign will win an 8-day holiday for two in California; the winning salesman wins a holiday in New York.

Commenting on the sales target, James said: "Last year we missed our target of \$1.08 million by only \$64,000—and even though there is no Elton John release this year, I'm confident the increased target can be reached."

DJM, after seven years with Pye, changed distribution in June to CBS and James said it had been accomplished without losing one day's sales. He reported that turnover in July and August was 43.5% up on the previous year. He pointed to DJM's track record over the past year with hits by Jasper Carrott, John Inman, Harpo and Johnny Guitar Watson, also a hit in the U.S. together with Ozo's "Listen To The Buddha," while Big John's Rock and Roll Circus had been number one in South Africa.



FOLK AWARD—Kira Annenkova, center, deputy chairwoman of the Soviet Rainbow Festival, Moscow, presents a Russian carved glass as the folk/art prize to folk singer Ian Campbell, left, and producer Donald Shingler for their work on "Down The Mine," an episode from the British ATV Network series "Something To Sing About." The festival, the first of its kind for the Russian network, attracted entries from 17 countries.

From The Music Capitals Of The World

LONDON

Charisma Records here laying on a big fall promotion on behalf of Automatic Fine Tuning, the company's first major rock signing in three years, in an attempt to build the band to the status of stable-mates Genesis, Van der Graaf Generator and Lindisfarne.

World Records pushing a six-album series "The Great Dance Band Years," featuring 96 chronological recordings of the bands of Jack Hylton, Geraldo, Harry Roy, Lew Stone, Roy Fox and Billy Cotton. . . . B&C Records signed a three-year licensing pact for Germany with Teldec, covering all the company labels.

Steve Harley, front man of chart group Cockney Rebel, signed a new management deal with Ed Leffler, who also manages the Sweet. . . . New low-price Decca series "Remembering . . ." features albums on chart names from the 1960s, first batch including Jet Harris and Tony Meehan, Dave Berry, the Fortunes and the Tornados. . . . Promoter Jeffrey S. Kruger has added Edwin Starr to two of the Marvin Gaye concerts he has arranged in Europe, following U.K. dates—Paris Olympia (Oct. 11) and Edenhaller, Amsterdam, three days earlier.

More than 300 fans injured when Bay City Roller-mania returned to London for a New Victoria Theatre show, with much damage to smashed seats. . . . Ringo Starr's mansion, up for sale at around \$1.8 million, so far attracting few inquiries. . . . But 60,000 fans at an open-air and free Queen concert in Hyde Park caused no problems at all to the authorities. . . . Terence Judd, 18, won the \$1,000 first prize in the British Liszt piano competition, pianist Louis Kentner saying he was the "most technically brilliant and talented British pianist to emerge for many years." . . . Immediate sellout for Peter Frampton concert at the 8,000-seater Empire Pool, Wembley, so a further show arranged for the following day (Oct. 23) by promoter Harvey Goldsmith.

New bass player with Uriah Heep is Trevor Boulder, who used to be with David Bowie's Spiders From Mars and who replaced John Wetton. . . . Break up of Heavy Metal Kids following statement: "We could no longer reconcile our musical ideas with the image presented by lead singer Gary Holton." . . . Heavy rock band Black Sabbath back with Phonogram's Vertigo label, after spell with WWA, for the world excluding U.S. and Canada. . . . Johnny Jones of Evolution, pop management company which includes Mud, has formed a sporting management subsidiary which includes boxers John Conteh and Alan Minter, cricketer Alan Knott and racing drivers Jody Schekter and John Watson. . . . New press officer for Nems in London is Lon Goddard, former editor of now-defunct pop weekly Disc. . . . Contempo label chief John Abbey to marry label artist U.S. soul singer Tamiko Jones in November.

Dale Bauer, new president of Billboard Publications Inc., on first London visit met industry chiefs at a special London reception. . . . Local Barclay James Harvest team has been together for 10 years with no personnel changes and a special Harvest festival is being arranged for a

London church Sept. 30. . . . Entire broadcasting staff of BBC Radio 1 turned up for the last edition of Emperor Rosko's Roundtable presentation prior to the U.S.-born disk jockey returning to the U.S.

Dennis Vaughan has set up his own booking firm, Pinball Artists in London, artist roster including Chris Farlowe, the Foundations, Wild Angels and Paul Williams. . . . Zara Record, now in new offices, has appointed Jocelyn Bedau as director of marketing. . . . Labelle in for promotional activity over new album "Chameleon." . . . Actor Kenneth More winning big listening figures for his Radio 1 and 2 pop music series "From Ragtime To Rock 'n' Roll." PETER JONES

MOSCOW

The New York Philharmonic Orchestra toured here this month, with appearances in Leningrad and Moscow, first visit of the ensemble being in 1959 with Leonard Bernstein conducting. . . . Bournemouth Symphony Orchestra from the U.K. here this fall. . . . Linda Bustani, pianist from Brazil, has been giving concerts in various cities here. . . . Organists Volkner Broitgam from East Germany and Lionel Rogg from Switzerland here in recent weeks. . . . U.K. star singer Cliff Richard, with a successful debut in Leningrad had 12 SRO concerts. . . . Peruvian singer Mario Guensolen here again on a Russian tour.

Top Czech singer Karel Gott and singer Hanna Zagorova on an extended tour in Russia, Gott being virtually an annual visitor. . . . Terry Teranchi and the Blue Jeans rock group from Japan here on an extended tour, including Novosibirsk, Tashkent, Yerevan, Sochi, Baku and Odessa. . . . Polish act Marek Grechuta and the Anawa group on a debut tour of Russia. . . . Trio Los Meicanos is the major Latin act presented here by the Gosconcert agency this fall. . . . Pop singers Marzela Laiferova and Helena Vondrackyova from Czechoslovakia, Yugoslavian acts Liliana Petrovic and Miki Evremovic and Bulgaria's Mustafa Chausev in stage performances in various cities this fall. VADIM YURCHENKOV

BARCELONA

Ariola singer Juan Manuel Serrat returned to Spain after nearly a year away, but press and radio have handsomely promoted the Catalonian singer so that the sales of his last album "Piel de Manzana" have been good, and have led to a compilation album of his old hits, "Canciones de Amor," on Zafiro.

EMI reports sales in excess of 100,000 of Lorenzo Santamaria's single "Para Que No Me Olvides." . . . Big sales success for the comedy album "Opus Deu," by trio La Trinca (Ediga) in the Catalonian areas. . . . Motivated by the cancellation of the French open-air festivals at Orange and Perpignan, several artists, including Patti Smith, have cancelled follow-up Spanish dates.

Dyango (EMI), winner of the Benidorm Song Contest, promoting two different singles, "Si Yo Fuera El" and "Cuando Quieras Donde Quieras," both selling well. . . . Crowds of 20,000 at the outdoor festival Canet-Rock fea-

(Continued on page 89)

BASF, Austria To Close Soon

VIENNA—The BASF division in Vienna, together with the German side of the business, is withdrawing from the record industry.

BASF Austria, with a 2% share of the record market, is to close its offices by the end of the year. Final winding up of the business will take longer but is expected to be complete by the end of the first quarter of 1977.

This month another new record company Accord Schallplatten Production Gesellschaft in Tyrol releases its first folk album. The company was formed by Wolfgang Lochbihler, together with the advertising agency Migra of Wattens and Musik Schreiner of Innsbruck.

Accord is to concentrate principally on folk music but is also interested in importing records.

INDIE ROLE DROPPED

EMI To Handle All Island Disks

By CHRIS WHITE

LONDON—Island Records is to hand over the complete distribution of its product to EMI—a decision taken by company chairman David Betteridge because of the company aim to concentrate more in signing, developing and recording artists.

In fact Island was one of the first of the smaller independent record companies to run its own distribution setup, though initially under the umbrella of Philips and Phonodisc. Since 1971 it has been linked with EMI, which has handled 45% of its business, including the smaller retailers.

The change will not affect Island's existing sales, field promotion and display operations and its manufacturing plant will continue to fulfill the bulk of the company's album needs, together with those of outside customers.

EMI will also continue to manufacture Island tapes and singles and the company's existing licensing deals in Europe and world markets will stay the same.

Betteridge says: "It seems clear

that soon the face of record distribution in the U.K. will alter considerably to the exclusion of the smaller operations. At Island we've decided to relinquish part of the physical operations to devote more energy to the creative aspects of the industry."

He says that Island's own distribution system had left nothing to be desired but EMI has proved over a long working relationship that its flexibility and capability had resulted in complete market penetration for Island product.

"We're looking for a closer functional liaison with EMI and seeking systems which will carry us through the next decade."

The distribution switchover also includes Island's three affiliated labels, Chrysalis, Bronze and Klik. Ray Laws, distribution and product manager, moves from the factory to the company's head office, reporting to Fred Cantrell, general manager.

Cantrell says: "There will be some redundancies but it is difficult to see at present how many people will be affected.

This is latest in a number of recent changes within the company. Recently the administration setup was revamped, isolating the financial affairs from more routine aspects of talent acquisition, marketing and sales. Only a month ago, the company restructured its field promotion activities, cutting back on the number of local radio stations to be visited and reducing display facilities offered to the trade.

And in August Virgin, which had been distributed by Island and EMI, signed a deal with CBS which gave the company full manufacturing and distribution rights, with Anchor taking responsibility for sales.

Communication RCA Key

• Continued from page 88

Among acts seen as having strong international support were singer-songwriters Lucio Battisti and Riccardo Crocciente, MOR singer Johnny Morandi from Italy, singer/writer Juneo and pop group Los Golfos from Spain, French singer Sylvie Vartan, Gitte, a Danish singer very popular in Germany, and from the U.K. keyboard artist Vangelis, plus the group Buster.

Mace, following the conference discussions, says now: "There is no specific trend to the artists from Europe we featured. We're developing artists in all aspects of the business. It is a significant point that at the classical Red Seal presentation about 50% of the artists now emanate from Europe.

"We have discotheque product from the U.S. from the parent company and from TK Records and we are successful with it in Europe. Europeans are also very enthusiastic about our superstars—Presley, Bowie and John Denver. There is also strong interest and sales in the country music field in the U.K. and Scandinavia.

"In fact, we're developing the country catalog in southern Europe now and believe that in France and Italy it will become an important part of catalog."

Time at the meeting was given to working out administrative routines. Subjects covered included the for-

Charge Dutch Diskery Help In Chart Fix

By WILLEM HOOS

AMSTERDAM—Soon after an independent commission concluded that Dutch Prince Bernhard had been heavily involved in the Lockheed bribe case, Holland has been rocked by another scandal, this time involving the music industry.

Extensive investigations have resulted in charges that for about six months the Top 30, one of Holland's two major singles charts, has been the subject of fraud. Since March this year, the compilation of the chart, known as the National Hit Parade, has been the task of an independent commission, set up by Dutch copyright organizations BUMA and STEMRA.

The system used is based on the sales figures of the music industry and on questions put to record dealers. The results form the Top 30.

But according to the investigations, the people creating the alleged fraud were employees of certain record companies. It has been charged that they gave incorrect information to the chart commission, which meant that a number of singles went into the Top 30 higher than sales suggested they should.

The investigators are not prepared to reveal the names of the defaulting companies or the employees. And no prosecutions will be made.

Immediately after the charges were made, the commission changed to another, and temporary, system of compiling the chart—and this system is known only to commission members.

In January next year a new, and also secret, system will be introduced. It means that a market research bureau will be permanently involved in creating the system, with the addition that some 200 or 250 of the 1500 Dutch record dealers will be quizzed each week in order to get a fair and decent Top 30.

mation of a new European numbering system, plus a standardization of reporting procedures to the home office. Also discussed were possible ways of avoiding the dog-and-horn trademark on records imported from the U.S. to Europe since in Europe the logo is owned by EMI.

What disagreement there was over the question of imports, Preston explains: "Often a new product is released in the U.S. and maybe it is a new act. There is a tendency, because of sheer distance, that the local company hasn't gotten into the new act yet. By the time they see it is a good act, and want to release, somebody in the U.S., a sub-distributor, has got a contract outside. Right away it is here. A hit single pops. They whip over thousands of singles and it kills the sales for the local companies.

"One main function has to ensure that we can make simultaneous releases of hot items. Another important point is that licensees in particular do not produce their product—they import from RCA affiliates."

K-Tel Now Solo

VIENNA—With the album "British Greats," K-Tel's Viennese company, set up earlier this year, has started its own distribution arrangements. In recent years Bellaphon distributed K-Tel product here, but the contract was ended during the summer.



SOLO GOLD—ABBA singer Anna Faltskog, fourth from left, holds a Swedish gold album presented her for sales of 50,000 units on her CBS solo LP "II Women In A House." Joining her are, from left to right, Michael Tretow, producer, Bengt Petersson, sales manager, Jorgen Larsen, managing director, Bo Carlgren lyricist, Sten Klinteberg, marketing director, and Mats Olsso, a&r director.

From The Music Capitals Of The World

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turing several Spanish rock acts, notably **Companya Electrica Darma** (Zeleste-Edgisa), **Granada** (Movieplay), **Toti Soler** (Edgisa), **Triana** (Movieplay), **Sisa** (Edgisa) and **Pau Riva** (Movieplay). **FERNANDO SALAVERRI**

OSLO

Jean-Luc Ponty in for a Chateau Neuf concert Sept. 15, with ticket-holders also entitled to a basement performance of the **Terje Rypdal** **Odyssey**. **Metronome** here is releasing Ponty's "Imaginary Voyage" this month. **Finn Kalvik**, popular folksinger here, has recorded an album for Polydor with **Manfred Eicher** as producer.

Eicher, responsible for ECM product, plans to record new Norwegian musician guitarist **Jon Eberson** in October, together with **Arid Andersen** (bass), **Juhani Aaltonen** (tenor), **Jon Balke** (piano) and U.K. drummer **Spike Wells**. It is believed Eberson will become as big an international name as local musician **Terje Rypdal**. Visiting musicians in for concerts include **Tomasz Stanko**, **Vesala**, the **Art Ensemble of Chicago** and **Elvin Jones**.

Artists at the **Momarked** here for the annual show included **Roger Whittaker** and Swedish singer **Harpo**, the latter receiving a silver disk for his record and composition "Movie Star," which has been on the Norwegian chart for 26 weeks, including 10 at number one.

Sensational sales for the single of the **Momarked** performance by **Wenche Myhre** with the doll "Titten Tei," using the voice of **Birgit Strøm**, and the **Crown Princess Sonja**, following permission given to Polydor by Norwegian Broadcasting to use part of the tv tape of the show. Song featured, which has sold 50,000 in the first week on release, is a local children's song "I Have A Little Blue-Eyed Toddler." The other side of the single is interviewer **Rolf Kirkvaag's** chat-piece with the **Crown Princess**. All proceeds go to **Princess Martha Louise's** fund for handicapped children. **RANDI HULTIN**

HAMBURG

Deutsche Grammophon getting strong reaction from its import exhibition, touring major German cities with a catalog of around 2,500 items. Producer **Just Ptach** starting the **Angelo** label with EMI Electrola, first artists including **Andre Heller**, **Erika Pluhar**, **Marek and Vacek** and **Olivia Molina**.

Teldec artist **Ulrich Roski** wrote the music for the show "Restless Times." **Mungo Jerry** here for concerts and promotion on the release of the single "Don't Let Go" on Polydor. **Marion**, from Finland, has the German version of the Brazilian hit "Der Bauer and Sein Weibchen." **George Moustaki** touring here in November. Teldec signed a deal with Italian label **Produttori Associate**.

Hansa released the first international single "A.V.I.P." by German singer **Marianne Rosenberg** in Argentina, Brazil, Canada, Colombia, Italy, Mexico, Spain and the U.S. Teldec released four albums by Romanian flute-player **Gheorhie Zamfir**. **Ringo Starr** in to promote his album "Rotogravure" at a press reception, Polydor marketing chief **Wolfgang Arming** claiming the album contains at least five potential singles.

Joachim Heider, from Berlin, produced an album with EMI Electrola artist **Michael Schanz**. **Bellaphon** has the **Charly** label rights including product by the **Small Faces** and **Yardbirds**. **Peter Horton** has founded a publishing firm with **Intersong** in Hamburg. The German rock label **Brain** has put out the double album "History of German Rock 1972-76" and is promoting it through two big concerts in Germany. **Polydor** started big promotion on the group **Easy Street** and the release "Shadows On The Wall." First full-price album by pianist **Zola Shaulis** is out on **Grammophon**. **WOLFGANG SPAHR**

PARIS

Phonogram here celebrated its 25th anniversary with full page advertisements in local papers and with a big party in its new offices. The company has released an album "12 Recipes To Music," comprising simple cookery hints, narrated by tv announcer **Anne-Marie Peysson**, to a musical background.

Philips has released a single by a group **Big Daddy**, playing the music of **Beethoven's** "Fifth." **Pathe Marconi** has put out a double album "Amerique," not connected with the bi-centennial celebrations but a sequence of **Joe Dassin's** hits, played by **Franck Pourcel** and his orchestra. In preparation for the **SACEM** anniversary and centenary of the invention of the phonograph, most record companies are looking backwards. **CBS**, **Pathe-Marconi**, **Errato**, **Vogue** **RCA** and **Decca** are preparing releases on **Mistinguette**, **George Ulmer**, **Lucienne Boyer**, **Charles Trenet**, **Josephine Baker**, **Maurice Chevalier** and **Edith Piaf**.

Harry Auerhaan, former manager of **Intersong** in the U.S. as well as **Chappell** and **Intersong** in Belgium, has joined the French company **Plein Soliel** in which he has invested. The company handles French singer **Serge Lama**, whose last four records sold more than 2 million copies. **Auerhaan's** partner **Bernard Ricci** is the production chief and the company is to go into foreign markets, particularly with the **Serge Lama-Alice Dona** disk "She's A Star," included on **Shirley MacLaine's** latest album. **Auerhaan** is to also open a company in the U.S. **HENRY KAHN**

MILAN

Italian pop groups continue to tour abroad, with **Area** (**Cramps** group) and one of the top local attractions, touring France and Portugal. **PFM** (**RCA**) leaves to tour the U.S. without **Mauro Pagani**, violinist and flautist, who left the group recently. **Nouova Compagnia di Canto Popolare** (**EMI**), currently best-known folk group here, has also lost a founder-member, **Eugenio Bennato**, who has already recorded a solo album for **Phonogram** and is the elder brother of singer-composer **Edoardo Bennato** (**Ricordi**). New group **Free Fantasy** (**WEA**), from **Merano**, performed at the **WEA** international convention in **Montreux**.

Former **Beatles** **Ringo** and **Paul** visiting Italy around now. **Starr** in Milan for business contacts and a **Phonogram**-arranged press conference, and **McCartney** in Venice for a concert with **Wings** to raise funds to help save the city foundations. **British** group **Henry Cow** on a five-week Italian tour. **DANIELE CAROLI**

International Turntable

Ronnie Beck, a director of State Records and State Music in London since the companies were set up in January, 1975, has resigned.

He describes his departure as "amicable" and adds: "Basically it came down to a matter of different attitudes to music policies. I am not making any immediate plans for the future." Beck had previously been a director of **Feldman Music** for some 12 years.

Allan McGowan, formerly European agency coordinator at **Virgin Management**, has joined **Tony Hall's** **Manna Entertainments**. He will head up the agency division and independently promote and act as agent for other companies, specializing in European tours.

Michael Putland has resigned from the board of music business phonographic company **London Features International**. He is to base himself permanently in New York soon, working with **LFI's** U.S. representative **Mort Rosenthal**. **Mrs. E.M. Halsall**, wife of remaining director **John Halsall**, is appointed to the board and **Paul Canty** takes up the senior photographic post. **Gary Bellamy** has joined **Phonogram's** classical department as promotion manager, reporting to **Quita Chavez**, classical division manager. He previously worked at **Hi-Fi News** and replaces **Katherine Wilkinson**, who has joined the **Royal Opera House**, **Coven Garden**, as press officer.

Rob Eden named head of the promotion department of **European Artists and Repertoire (EAR)**. A former disk jockey on the Dutch pirate station **Radio Northsea**, he went on to work as head of the promotion department of **Capitol**, U.K., before this move.

Robert Oeges appointed director, international division, **International Pelgrims Group**. **Oeges** is to be based in Paris. Before joining the **IPG** group he was a director with **Polydor** and **Negram EMI** and has recently returned from working in **South Africa**.

ROSS INTERNATIONAL BOSS

Fania Tries a Non-Salsa Label

By AGUSTIN GURZA

LOS ANGELES—Fania Records, long the dominant company in salsa, has made a full-scale commitment to bolster its International label, a move which will bring greater diversity to its product and establish Fania for the first time as a serious competitor in a non-salsa field.

To that end, the company recently hired Fabian Ross, a veteran producer from Argentina, as head of the long-neglected label. Ross has 14 years experience in Latin America producing and promoting acts of the genre in which International proposes to specialize.

This marks the first time that International will have its own label director and the first time in its seven-year history that it will receive concentrated attention from Fania management.

Seven labels operate under the Fania umbrella, all except International specializing in salsa. According to Victor Gallo, Fania's comptroller, none of the other labels has had separate label managers. Since the music on all Fania labels has been of the same style, no definite distinctions or specialized management have been required.

Until now, International has been a sort of catch-all label, with mixed acts varying from the salsa of Roberto Roena to the romantic ballads of Roberto Yanes to the committed, often intense poetry/music of Joan Manuel Serrat.

"The label has lacked identity," Gallo admits. "We've been signing and releasing people on International for several years, but its been done sporadically. And the label hasn't had a philosophy, a specific direction."

Originally, International was established to function as a Puerto Rican-based label for Fania. Charles Tarrab, Fania distributor in Puerto Rico, has been the prime mover in the label's development so far. But Gallo says Tarrab's role has gradually diminished, and the Puerto Rico idea was abandoned. International will now be based in New York with the parent company.

Gallo stresses that this does not mean the label has been ineffective or dormant. Roberto Roena, a virtual unknown five years ago, was developed on International and is now a salsa superstar. Los Angeles Negros, a Chilean group formerly licensed through EMI to Discos Latin International, was picked up by International which released two recent LPs that sparked the group's comeback. And just last year, International signed Serrat, one of the major creative forces in the Spanish-language music market.

"My goal for the label," explains Ross, "will be to produce a select number of high quality acts. The focus will be on quality, not quan-

tity. Jerry Masucci (Fania's president) has given me extensive freedom in managing International and we intend to give the label a concentrated push, building the image of the International artists."

Ross plans to give special attention to the selection of material for the acts produced under his direction in the U.S. "The biggest problem for a producer of international material here," says Ross, "is a weakness in repertoire. There is an abundance of artists and a scarcity of composers. So the artists here tend to imitate much of what comes out in Latin America. My task, then, will be to search out original material for the artists here."

Besides local productions, Ross is planning to obtain new catalogs, especially from Spain and Mexico. Sabu, a ballad vocalist, has released a new LP on the label and Ross plans to release work by Los Linces, an Argentinian group of the Angeles Negros type. He is also shaping a promotional campaign for artists already on the label like Teddy Trinidad and Germain.

Gallo says Fania is planning to separate the salsa and international acts which are currently on International. This could mean the addition of a new label to the Fania family.

"The whole idea," Gallo explains,

Latins In N.Y. To Fete Orlando

NEW YORK—The Latin community's Elite Society here honors singer/television personality Tony Orlando Saturday (2) for his career achievements.

The tribute is scheduled for the grand ballroom of the Hilton Hotel, and guest performers include Cheo Feliciano, Tipica '73, Hector Lavoe and his orchestra and Orchestra Broadway. Advance ticket price is \$12.

"is to go with that type of music into another market. And it's a natural for a record company to go into that field. Our production expenses, our investment, on a salsa production are very high. So our risk is high. But with international material often you just acquire the tapes on a royalty rate and you risk very little."

Gallo does not foresee, however, the international material becoming a major part of the Fania complex. The company will focus its efforts on 10 or 12 strong acts which will be backed with full resources.

"After all," Gallo says, "we're in the salsa business to stay."

Coco Deals For Zafiro Catalog

NEW YORK—Coco Records here has pacted with Spain's Zafiro Records for the exclusive distribution of the Zafiro catalog in the U.S., the Dominican Republic and Puerto Rico.

First product to be handled under the agreement are the albums "Penas" by Juan Bau and "La Otra Espana" by Mocedades, group of "Eres Tu" fame. Plans call for the release of two Zafiro LP titles here a month in the first year.

The deal was worked out between Sam Coff and Harvey Averne, Coco partners, and Esteban Morencos, president, Zafiro.

QCA Adds a Line

CINCINNATI—QCA Records has added a new line, Promise Records, to its growing list of labels, this one directed exclusively to the white gospel field.

Groups will be invited to select their own material or avail themselves of QCA's repertoire of new and standard gospel selections. Promise is presently auditioning for a full-time contemporary gospel group.

OCTOBER 2, 1976, BILLBOARD

WHAT IS SALSA?



LP



Authority

PATATO and his LATIN PERCUSSION FRIENDS

Trust the leader

That's what so many are asking. Words will never adequately define this Cuban musical export, but AUTHORITY will!

It's Guaguanco (Wa-wan-ko) rhythms performed by the world's greatest conga drummer — Carlos "Patato" Valdez, assisted by master percussionists Julito Collazo, Papaito, Virgilio Marti, Nelson Gonzalez and Steve Berrios.

It's also the swingiest Latin rhythms so impeccably recorded that not a single beat of the drum will be missed.

From a company with a long standing tradition of quality on the LP Ventures label, a subsidiary of Latin Percussion, Inc. P.O. Box 88, Palisades Park, New Jersey 07650.

Write for further details. Dealer Inquiries Invited.

Billboard SPECIAL SURVEY For Week Ending 10/2/76

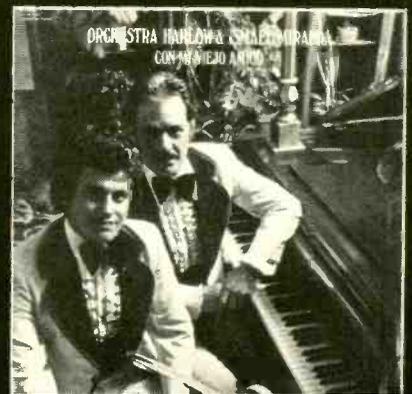
Billboard Special Survey Hot Latin LPs™

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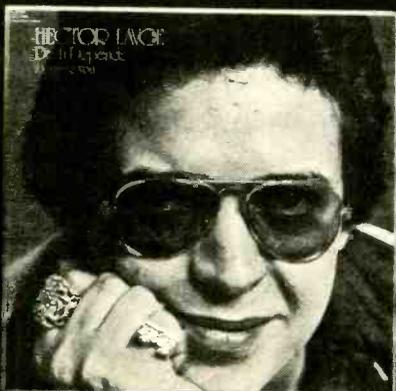
IN NEW YORK			
POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EYDIE GORME La Gorme, Gala 2001	1	PACHECO El Maestro, Fania 00485
2	YOLANDITA MONGE Floreciendo, Coco 123	2	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
3	IRIS CHACON Iris Chacon, Borinquen 1298	3	CHEO FELICIANO The Singer, Vaya 48
4	CAMILO SESTO Amor Libre, Pronto 1013	4	FANIA ALL STARS A Tribute to Tito Rodriguez, Fania 493
5	BOBBY CAPO Simplemente Amor, Mericana 137	5	PETE EL CONDE Pete El Conde, Fania 498
6	JULIO IGLESIAS El Amor, Alhambra 23	6	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
7	SOPHY Sentimientos, Velvet 1494	7	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
8	RAUL MARRERO Apt. #2, Mericana 135	8	EL GRAN COMBO Mejor Que Nunca, EGC 013
9	MARCO ANTONIO Tiempo Y Destiempo, Arcano 13316	9	CHARANGA 76 Charanga 76, TR-119X
10	MORRIS ALBERT Dime, Audio Latino 4085	10	CONJUNTO CANDELA Conjunto Candela, Combo 2002
IN LOS ANGELES			
POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	1	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
2	LOS FELINOS Chicanisimo, Musart 10570	2	FANIA ALL STARS Tribute to Tito Rodriguez, Fania 493
3	EYDIE GORME La Gorme, Gala 2001	3	CHEO FELICIANO The Singer, Vaya 48
4	LOS ANGELES NEGRO Los Angeles Negro, International 902	4	PETE EL CONDE Pete El Conde, Fania 489
5	RICHARDO CERATTO Richardo Ceratto, Latin International 5042	5	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
6	YOLANDA DEL RIO La Nueva Dona de La Cancion, Arcano 3337	6	EL GRAN COMBO Mejor Que Nunca, EGC 013
7	JUAN GABRIEL Juan Gabriel, Arcano 3283	7	JOHNNY PACHECO El Maestro, Fania 00485
8	CAMILO SESTO Amor Libre, Pronto 1013	8	KAKO & AZUQUITA Kako & Azuquita, Alegre 6003
9	MARIO QUINTERO No Mas Contigo, Orfeon 973	9	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
10	GRUPO EL TREN Grupo El Tren, Orfeon 38029	10	CELIA CRUZ/PACHECO Tremendo Cache, Vaya 37



VAYA JMS-53



FANIA JM 00494



FANIA JM 00492



INCA JMS-1052

“MAS SALSA PICANTE

FROM

FANIA

(OF COURSE)”!

PREJUDICE ENDING?

Toronto Acts Break Into Montreal Market

By MARTIN MELHUIH

MONTREAL—Recent successes by a number of Toronto-based acts in the Montreal market seem to indicate a new attitude by local audiences and media to recorded and live performances by acts previously shunned here.

Garfield is the first Toronto act to really make any significant dent in this bilingual market. The media sat up and took notice and their one week club stint at the Moustache here was packed to capacity each night thereafter. The band is now in a position where they can now come back and play a concert date here and expect solid results.

The next act to catch the ears of the media and the public was Max Webster who initially appeared at Theatre St. Denis with Ritchie Blackmore's Rainbow to rave reviews. The band's return appearance at the Moustache Club was a resounding success and again was followed by very positive write-ups in most of the Montreal dailies.

The latest act to meet with success here is Moxy who were last minute replacements for Trooper on Nazareth's date at the Montreal Forum. The Toronto band, which to this point had been virtually unknown in this market, created pandemonium throughout their set and were called back for a well-deserved encore.

This new acceptance of Toronto acts seems to be marked by a more adventurous booking policy by a number of clubs in Montreal. Finding a place to showcase an out-of-town act in Montreal had always been a major problem because of the lack of local venues suited for that purpose.

The Moustache, the major rock club in the city booked by music business veteran Howard Silver, previously booked only local acts

Nazareth Begins Canadian Tour

TORONTO—Nazareth, who racked up sales of over 150,000 units in Canada making it the biggest selling single ever for A&M Records of Canada, has set out on a cross-Canada tour.

The band has become one of the hottest selling rock acts in Canada with sales of over 600,000 units on its albums, which represents close to \$5 million at retail level.

Before the start of their current Canadian tour, Manny Charlton, Darrell Sweet, Dan McCafferty and Peter Agnew of the band spent close to a month at Le Studio in Morin Heights north of Montreal completing their second Canadian recorded album. "Close Enough For Rock 'N' Roll" was recorded at Le Studio last year.

Also, while the band was in Edmonton on Sept. 24, A&M presented the band with platinum albums for "Razamanaz" and "Loud and Proud," gold for "Rampant," "Hair of the Dog" and "Close Enough For Rock 'N' Roll" and double platinum for "Nazareth's Greatest Hits." They were also presented a gold single for "Love Hurts."

BILLBOARD IS BIG INTERNATIONALLY

and a few low-priced acts from the U.S. and Canada, most of which did not have record contracts. Silver now seems to be gearing his booking policy towards acts that have just picked up record contracts and need the extra boost in the lucrative Montreal market.

Agents and managers from Toronto also seem to be spending more time in Montreal and are in closer contact with club owners, promoters and the media than they have been in the past.

A major boost to many of these acts from Toronto is the open door policy that CHOM-FM, the top progressive rock station in Montreal, has adopted towards up-and-coming acts. If the station is enthused about a particular act and feels that it fits their sound, they are likely to give the act strong support, including on-air interviews, airplay by the announcers.

Donald Tarlton of Donald K. Donald Productions, major concert promoter in this city, has always been a booster of Canadian acts and has recently given many new acts that he felt fit the bill a chance to show their wares second on the bill to a major act in Montreal.

From The Music Capitals Of The World

TORONTO

Roy Buchanan has signed with The Agency for booking agency representation in Canada. Buchanan will set out on a cross-Canada tour with John Mayall Oct. 12. The tour which opens in Vancouver will end up in Thunder Bay Oct. 23. ... The Agency has also signed CBS act Jackson Hawke for agency representation and is currently working on a western Canada tour for the band. ... The official delegation from CAPAC to this year's meeting of the International Federation of Societies Of Authors and Composers (CISAC) in Paris was headed by Cyril C. Devereux, the general manager of Chappell Music of Canada and president of CAPAC. CAPAC was the only delegation from Canada to attend the Paris meet. ... Dixon & Propas Productions Inc. have signed an artist management agreement with Ray Hutchinson. Bud Matton will retain Hutchinson's exclusive agency representation in Canada. Toronto music lawyer Bernard Solomon negotiated the deal with Hutchinson for Dixon & Propas. ... Jackie Richardson has been signed to United Artists in Canada. Her first single, "My Prayer," has just been released, produced by Milan Kymlicka.

WEA Music Of Canada held a reception at the Queensbury Arms for Dianne Brooks Sept. 1. ... Having just finished a number of summer folk festivals in Ottawa, the Maritimes, London, Hamilton and Philadelphia, John Allan Cameron taped the Tommy Hunter television show Sept. 10-11, travelled to Vancouver to appear on CTV's Al Hamill Show and made a special guest appearance on a forthcoming Irish Rover's special. On Sept. 17-19 he flew to the Yukon to appear at the Faro Festival and then to Winnipeg for a concert appearance. And, on Sept. 23 he appeared at the Canadian Education Association Conference. A new single is being prepared for release now by CBS taken from his "Weddings, Wakes and Other Things" album.

The Ramones appeared at New Yorker Cinema Sept. 24-25. ... Van der Graff Generator is set for a tour of Ontario and Quebec in Oct. ... Dan Hill's new album "Hold On" was released by GRT in Canada Sept. 13. The single "Hold On" was officially playlisted by a number of stations before the day of release. ... GRT of Canada is currently producing a number of one-hour specials on several of their artists figuring that the new foreground regulations for FM radio will guarantee them play. The first specials were done on Klaatu and Dan Hill.

Canada Executive Turntable

Joe Owens, previously national promotion director of Quality Records before departing that company to form his own music industry public relations firm under the name Charles, Dunne & Owens with Bob Dunne, returns to Quality Records again as national promotion director.

Chris Cakebread joins GRT of Canada as Ontario promotion manager, replacing Dave Paget. Cakebread is a musicology major from St. Lawrence College in New York state.

David Mazmanian appointed to the staff of Harry Hinde Productions Inc. Mazmanian will assist Hinde on selected projects and will handle various duties from administration to studio functions. For the past four years Mazmanian has held positions in the marketing and a&r divisions of Capitol Records. His background also includes broadcast experience in the U.S. and Canada.

David Brodeur, whose previous experience in the music business included a number of years as head of A&M of Canada's Quebec operation, joins Polydor Ltd. as national promotion and advertising director. At the same time, Peter Erdman named vice president in charge of finance for the company.

MONTREAL

Nanette Workman kicked off an extensive Quebec tour Sept. 25. Dates were booked by Mark LaTraverse and Bob Segarini accompanied her as road manager. ... Walter Rossi, well-known Montreal guitarist, has completed an album with Michel Pagliaro producing at Tempo Studios. A label deal is expected to be announced shortly. ... The Lisa Hartt Band, that recently completed four sides at Listen Audio with Phil Ramone, have had the single "Easy Come, Easy Go" released by their label Rising Records from that session. ... Bob Segarini of the Dudes and session drummer Derek Kendrick have formed Prim and Proper Productions and are currently producing Montreal bands Shakedown and Silk 'N' Steel.

Patsy Gallant seems to have picked up a hit single with the song "From New York To L.A.," the first record released under her deal with Atic Records. The song was a co-production between Gallant and Ian Robertson. ... Terry Flood, the head of Aquarius Records, and the members of April Wine recently returned from a promotional visit to New York where London Records held a press party to launch the band's album "The Whole World's Going Crazy." ... Tony Roman, who had a big hit in Quebec earlier this year with the single "La Grosse Mado" is currently working on an English album. He intends to spend some time in Bermuda with his band shortly to continue rehearsals before returning to Montreal to put the finishing touches on the recording. ... Michel Pagliaro is spending more time in Toronto these days gearing himself for an upcoming push into the English Canadian market. ... An album of the musical Rockabye Hamlet has been released by Rising Records. The songs are performed by a number of different artists including The Irish Rovers, Lisa Hartt, Cal Dodd, Cliff Jones and Rory Dodd.

Aquarius Records has released a 12-inch disco mix record of Fussy Cussy's singles "La Vita" and "Disco Kings." ... Allan Nichols makes his return to the record scene after a lengthy stint as an actor in a number of major films—including "Nashville"—with the single "I'll Love You From Far Away." ... Jim Pogue, formerly with CJFM (FM 96) and the Montreal Star, is currently the host of Jazz Nocturne, a radio show which will feature music and talk with many top name jazz artists. The show is heard over CFQR-FM. MARTIN MELHUIH

Billboard Hits Of The World

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BRITAIN		SINGLES	
This Week	Last Week	This Week	Last Week
1	1	DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)	
2	3	CAN'T GET BY WITHOUT YOU—*Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)	
3	9	I AM A CIDER DRINKER—*Wurzels (EMI)—Noon (Bob Barrett)	
4	10	I ONLY WANNA BE WITH YOU—*Bay City Rollers (Bell)—Springfield (Jimmy Ienner)	
5	12	MISSISSIPPI—*Pussycat (Sonet)—Noon/Britco (Eddie Hilberts)	
6	11	BLINDED BY THE LIGHT—*Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)	
7	5	ARIA—Acker Bilk (Pye)—Fresh Air (Terry Brown)	
8	2	THE KILLING OF GEORGIE—Rod Stewart (Riva)—Copyright Control (Tom Dowd)	
9	13	DANCE LITTLE LADY DANCE—Tina Charles (CBS)—Subbidu/Chappells/Rondor/Geronimo (Biddu)	
10	4	(LIGHT OF EXPERIENCE) DOINA DE JALE—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)	
11	23	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)	
12	8	YOU DON'T HAVE TO GO—Chi-Lites (Brunswick)—Burlington (Eugene Record)	
13	6	LET 'EM IN—*Wings (Parlophone)—McCartney/ATV (P. McCartney)	
14	7	16 BARS—Stylistics (H&L)—Cyril Shane (Hugo/Luigi)	
15	26	LOVING & FREE/AMOUREUSE—*Kiki Dee (Rocket)—Rocket/Warner Bros. (Elton John/Clive Franks)	
16	15	BABY WE BETTER TRY AND GET IT TOGETHER—Barry White (20th Century)—January (Barry White)	
17	18	I CAN'T ASK FOR ANYTHING MORE THAN YOU BABY—*Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch)	
18	19	HERE I GO AGAIN—*Twiggy (Mercury)—Chrysalis (Tony Ayres)	
19	34	DISCO DUCK—Rick Dees & His Cast of Idiots (RSO)—Stafree Bobby Manuel	
20	27	YOU SHOULD BE DANCING—*Bee Gees (RSO)—Abigail (Bee Gees)	
21	29	GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin	
22	21	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)	
23	16	WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)	
24	17	EXTENDED PLAY—*Bryan Ferry (Island)—Various (Chris Thomas/Bryan Ferry)	
25	37	THE BEST DISCO IN TOWN—Ritchie Family (Polydor)—Zomba (Zomba Corp.)	
26	14	DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)	
27	24	A LITTLE BIT MORE—Dr. Hook (Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)	
28	25	HEAVEN IS IN THE BACK SEAT OF MY CADILLAC—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	
29	28	LOVING ON THE LOSING SIDE—*Tommy Hunt (Spark)—Southern (Barry Kingston)	
30	39	I WANT MORE—*Can (Virgin)—Virgin (Can)	
31	35	SWEET HOME ALABAMA/DOUBLE TROUBLE—Lynyrd Skynyrd (MCA)—Leeds (Tom Down/Al Kooper)	
32	20	NICE AND SLOW—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)	
33	41	EVERY NIGHT'S A SATURDAY NIGHT WITH YOU—*Drifters (Bell)—DJM/Tic Toc (Roger Greenaway)	
34	49	GET UP OFF THAT THING—James Brown (Polydor)—Intersong (James Brown)	
35	47	BREAKAWAY—*Gallagher & Lyle (A&M)—Rondor (D. Kershensbaum)	
36	48	DISCO MUSIC—*J.A.L.N. Band (Magnet)—Magnet (Sinesilver/Whitehouse)	
37	30	IN ZAIRE—*Johnny Wakelin (Pye)—Francis Day & Hunter (S. Elson/K. Rossiter)	
38	50	UPTOWN UPTempo WOMAN—Randy Edelman (20th Century)—United Artists (Bill Schnee)	
39	22	AFTERNOON DELIGHT—Starland Vocal Band (RCA)—Winter Hill (Milton Okun)	
40	45	RUBBERBAND MAN—Detroit Spinners (Atlantic)—Carlin (T. Bell)	
41	43	DESTINY—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)	

42	38	WORK ALL DAY—*Barry Biggs (Dynamic)—State/Sheila (Byron Lee/B. Biggs)
43	46	LIVE AT THE MARQUEE—*Eddie & The Hot Rods (Island)—Various (Eddie Howells)
44	44	BABY I LOVE YOUR WAY—*Peter Frampton (A&M)—Rondor (Peter Frampton)
45	—	HOWZAT—Sherbet (Epic)—Razze/Heavy Levy (Sherbet/Richard Lush)
46	42	I NEED IT—Johnny Guitar Watson (DJM)—World Copyright (Johnny Guitar Watson)
47	—	UNDER ONE ROOF—*Rubettes (State)—State/Ladsmith (Rubettes)
48	—	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan/John Ford Coley (Atlantic)—Dawnbreaker/Carlin (Kyle Lehnig)
49	—	BENNY AND THE JETS—*Elton John (DJM)—DJM (Gus Dudgeon)
50	—	I'LL MEET YOU AT MIDNIGHT—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)

LPs		This Week	Last Week
1	1	20 GOLDEN GREATS—Beach Boys (Capitol)	
2	2	GREATEST HITS 2—Diana Ross (Tamla Motown)	
3	4	GREATEST HITS—Abba (Epic)	
4	3	LAUGHTER & TEARS—Neil Sedaka (Polydor)	
5	5	A NIGHT ON THE TOWN—Rod Stewart (Riva)	
6	7	FOREVER & EVER—Demis Roussos (Philips)	
7	40	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)	
8	6	WINGS AT THE SPEED OF SOUND (Parlophone)	
9	10	SPIRIT—John Denver (RCA)	
10	16	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah)	
11	8	NO REASON TO CRY—Eric Clapton (RSO)	
12	15	LIVE IN LONDON—John Denver (RCA)	
13	22	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	
14	9	A LITTLE BIT MORE—D. Hook (Capitol)	
15	17	FRAMPTON COMES ALIVE—Peter Frampton (A&M)	
16	12	JAIL BREAK—Thin Lizzy (Vertigo)	
17	14	BEAUTIFUL NOISE—Neil Diamond (CBS)	
18	13	PASSPORT—Nana Mouskouri (Philips)	
19	29	JOAN ARMSTRADING (A&M)	
20	11	BREAKAWAY—Gallagher & Lyle (A&M)	
21	32	THE ROARING SILENCE—Manfred Mann's Earth Band (Bronze)	
22	18	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	
23	20	VIVA ROXY MUSIC (Island)	
24	19	CHANGESONEBOWIE—David Bowie (RCA)	
25	24	HAPPY TO BE—Demis Roussos (Philips)	
26	30	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
27	27	BIGGER THAN BOTH OF US—Daryl Hall & John Oates (RCA)	
28	28	TUBULAR BELLS—Mike Oldfield (Virgin)	
29	26	COMBINE HARVESTER—Wurzels (One-Up)	
30	21	BLUE FOR YOU—Status Quo (Vertigo)	
31	—	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)	
32	—	DEDICATION—Bay City Rollers (Bell)	
33	38	AMAZING GRACE ASTONISHING SOUNDS—Hawkwind (Charisma)	
34	25	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	
35	—	MODERN MUSIC—Be-Bop Deluxe (Harvest)	
36	45	I'M NEARLY FAMOUS—Cliff Richard (EMI)	
37	33	WISH YOU WERE HERE—Pink Floyd (Harvest)	
38	42	ROCK 'N ROLL MUSIC—Beatles (Parlophone)	
39	37	A KIND OF HUSH—Carpenters (A&M)	
40	—	RAINBOW RISING—Ritchie Blackmore (RCA)	
41	—	A LOVE TRILOGY—Donna Summer (GTO)	
42	46	SAHB STORIES—Sensational Alex Harvey Band (Mountain)	
43	—	HASTEN DOWN THE WIND—Linda Ronstadt (Asylum)	
44	31	ROLLED GOLD—Rolling Stones (Decca)	
45	—	GREATEST HITS—Barry White (20th Century)	
46	—	BAND ON THE RUN—Paul McCartney & Wings (Parlophone)	
47	23	ELTON JOHN'S GREATEST HITS (DJM)	
48	35	THE BEATLES 1962-1966 (Parlophone)	
49	48	A TRICK OF THE TAIL—Genesis (Charisma)	
50	41	OLIAS OF SUNHOLLOW—Jon Anderson (Atlantic)	

ROGER WILLIAMS

MR. PIANO

NEWEST SINGLE IS AN
UP-DATED VERSION OF THE CLASSIC HIT

CAST
YOUR FATE
TO THE
WIND

PRODUCED BY MIKE CURB MCA-40625

MCA RECORDS

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/2/76

Number of LPs reviewed this week 57 Last week 63



Pop

VICKIE SUE ROBINSON, RCA APL1-1829. A winning effort from one of the disco set's favorite vocalists this year. While Robinson more than adequately handles her role, much of the credit here has to go to the production and arrangement support from Warren Schatz. Arrangements, especially on a number like "Daylight," a 7:28 cut which is sure to find strong reception in discos, are exceptionally strong. Material is solid throughout, and while Robinson goes the slow tempo route on a few cuts, her forte is in the other direction.

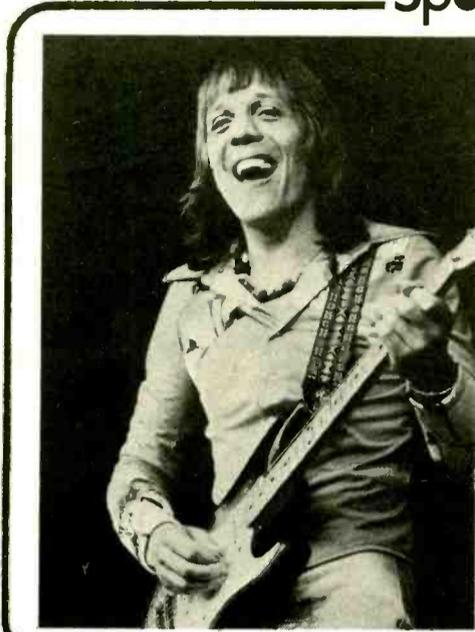
Best cuts: "Daylight," "Should I Stay"/"I Won't Let You Go" (medley), "Let Me Down Easy" and "How About Me."

Dealers: Look for this disk to further expand the artists' following.

TIM WEISBERG—Live At Last, A&M SP-4600. The label that took a performer who had had only the most moderate success over the years and turned him into a superstar via one of the largest-selling live albums in history hopes for fate to be kind twice in the same year. Like Peter Frampton, Weisberg has been releasing albums on A&M for several years, with acceptance to date mostly limited to FM. But in this exceptional single record live set, recorded last June at Doug Weston's Troubadour, the flutist threatens to gain the mass recognition that has so far eluded him. Backed by a five-member band, Weisberg here presents nothing but instrumentals, with occasional thank you's being the only non-music elements. The material itself is superb, balancing rock with pretty, almost MOR things, where, with a minimum of backup, Weisberg comes across like the Pied Piper of pop.

Best cuts: "Rainbow City," "Listen To The City," "Your Smiling Eyes," "Do Dah," "Sand Castles," "Castile."

Dealers: LP is already on the charts at a starred 181.



Spotlight

ROBIN TROWER—Long Misty Days, Chrysalis CHR-1107. Trower's tight, hard-rocking and highly electric trio has carved itself a mighty following in the U.S. with indefatigable touring and a string of energetic albums. The current product is Trower's first for Chrysalis since the label went independent and it is clearly the big push project for Chrysalis throughout the rest of the year. Trower's guitar riffs are consistently powerful without being mindlessly splashy. He and his bassist/vocalist/co-writer James Dewar have come up with a good batch of fast and slow rockers that play to the trio's English metal strengths. Noteworthy as a commercial development is that the nine cuts are much shorter than has previously been the norm on this artist's albums, thus giving him a much more open shot at airplay. A number of established acts of this guitar-boogie ilk have tightened their formats and broken through to vast new mainstream audiences in recent years, Peter Frampton being perhaps the most spectacular example. There seems no reason why Trower couldn't follow this pattern if he simply hangs in there to keep doing more of what he's already shown he can accomplish.

Best cuts: "Caledonia," "Messin' The Blues," "Long Misty Days," "Same Rain Falls."

Dealers: "Caledonia" Trower's most likely candidate yet for a major single.

smooth vocal style balanced with a slightly uptempo instrumental backing. George Richey's production and Hart's professionalism shine through the entire LP, especially on "Lord, Don't She Look Good" and Hart's own composition, "Why Lovers Turn To Strangers." Interesting assortment of material prevents monotony. The style is straight country, long familiar to Hart's fans. Includes catchy liner note-letter from 10-year-old Kelly Richey.

Best cuts: "That Look In Her Eyes," "Part Of Me," "Lord, Don't She Look Good," "Why Lovers Turn To Strangers," "I Had No Place To Go," "Till I Get My Head On Straight."

Dealers: Hart has a legion of loyal fans ready to snap up his latest product.

CHIP TAYLOR—Somebody Shoot Out The Jukebox, Columbia 34345. Taylor is one of those vastly talented artists who hasn't yet reached full potential or audience. He's a brilliant writer and possesses a beautifully rich and resonant voice. His songs are often stuff that singles are not made from—but he has a string of powerful, incisive ballads here that enhances his Columbia debut. "Somebody Shoot Out The Jukebox" sounds like a country winner. Steady country accompaniment should appeal to the crossover pop market as well. Interesting production, especially on the story and sound effect song—"Dad's Club Sizzlers." Though Taylor produced his own album, he avoids some of the pitfalls and excesses of self production.

Best cuts: "Peter Walker's Circus," "Somebody Shoot Out The Jukebox," "I'd Like To Be That Man," "Still My Son."

Dealers: A veteran of another label, Taylor issues his first Columbia LP and his new label should be solidly behind it.



Jazz

GATO BARBIERI—Caliente, A&M SP-4597. Barbieri, the tenor saxophonist born in Latin America and residing in Europe as much as the U.S. comes up with an album as hot as its Spanish title, with Herb Alpert producing and a potent combination of all-around studio names providing elegant support in both small combo and large orchestra settings. The Cat has never sounded more intensely convincing in his music than here, pouring lyrically emotional statements across an elegant tapestry of slightly understated backings. The effect is that of a musical soul desperately reaching out to transcend the limitations of a prearranged production. Barbieri's solos are deeply satisfying and seemingly just right every time. This breakthrough LP is a credit to everyone involved and would seem Gato's best vehicle yet for breaking through to even wider recognition than he has already achieved.

Best cuts: "I Want You," "Fiesta," "Behind The Rain," "Don't Cry Rochelle."

Dealers: Barbieri has product out on several labels and this would be the perfect time to fill in his shelf with all the back titles available, as more people get turned onto the artist by this album.



Classical

GERSHWIN: RHAPSODY IN BLUE; AN AMERICAN IN PARIS—George Gershwin (piano) in "Rhapsody"/Columbia Jazz Band/N.Y. Philharmonic (Thomas), Columbia XM 34205. The concept here could easily have wound up as just a gimmick, but it comes off in spectacular fashion and fully justifies the extreme pains taken. An early piano roll of Gershwin playing the "Rhapsody," with notes that belong to the band

tediously eliminated, is used, and a return is made to an original jazz band accompaniment instead of full orchestra. What emerges then is the infectious spirit of the composer's own interpretation of the score backed by a crack group of freelance players. And all in compatible stereo/quad. And then there's a strong performance of "American In Paris" to complete the package. Not too many minutes of music for a full LP, but every second scores.

Dealers: It's Columbia's latest record-of-the-month. Reduced price for a limited time, and awarded heavy consumer promotion.



MARY KAY PLACE—Tonight! At The Capri Lounge Loretta Hagers, Columbia PC34353. Presumably this album would have sold respectably even if it was mediocre or worse, because of the legion of tv addicts of "Mary Hartman, Mary Hartman" who have been drawn into the manifold sufferings of the hapless country singer, unintentional bigot and sometime religious fanatic Loretta Hagers, brought to life by vivacious top-singer Mary Kay Place. The good news is that with the top-rank production of Brian Aherne and the sterling backup band of Emmylou Harris, Place is revealed as a genuinely talented and winning contemporary country singer, with a twinky voice that needs no apologies at all. If "Mary Hartman" had never existed, Place could have just as convincingly have established herself as a country-pop singer to be reckoned with on the basis of this LP. Because of her "Loretta Hagers" image, there is a necessary element of tongue-in-cheek through much of the record. But every piece of music also works as straightforward country material. Background vocal guest shots come from Dolly Parton, Emmylou and Anne Murray. This is an offbeat but truly enjoyable LP.

Best cuts: "Vitamin L," "Baby Boy," "Coke And Chips," "Have A Little Talk With Jesus," "All I Can Do."

Dealers: Although basically a progressive country album, the artist's "Mary Hartman" show notoriety makes it a natural for college and adult pop customers.

JOEY GEORGE & LEWIS MCGHEE, Lifesong LS 6004. Easy listening and midtempo arrangements by this duo who write and sing country tinged folkies and sensitive ballads. In some instances there are vocal resemblances to Jim Croce. While instrumentally this LP is only adequate, the lyrics are refreshingly innocent and uncontrived.

Best cuts: "Country Feelin'," "Mostly Me," "Sweet Thang," "Rollin' Into Nothing Fast."

Dealers: Rack with pop.

DAVID FORMAN—Arista AL 4084. This is one of the most important new artists to emerge this year. Forman is distinctly his own composer-performer, but the listener cannot halt comparisons to Randy Newman. Like this singer-songwriter, Forman weaves a mystical sound that encompasses modern r&b as well as the poetic beat generation. Plain and simple, Forman has a sound that FM programmers will delight in.

Best cuts: "Dream Of A Child," "Smokey China Tea," "Rosalia," "When The Comet Comes," "Winnsboro, Louisiana," "Seven Sisters."

Dealers: Expect a big push from Arista.

DAVID LISKA—Startin' All Over Again—Subtown 101. This singer-songwriter performs a nice combination of folk and country. His compositions are so totally appealing that several country performers would probably cover them, if they heard them. Overall, for a self-produced LP, the outcome is very enjoyable.

Best cuts: "Let The Ocean Be My Cradle," "Kentucky Wind," "Long Way To New York City," "Gold Watch and Chain," "Hickory Sun."

Dealers: In-store play will find many interested ears.

HARDIN & RUSSELL—Ring of Bone, Demo 512. Although this group has a definite sound comparison to Ian and Sylvia, the self-penned tunes deserve to be heard. The softish sound is really quite soothing and the songs are very well written. Russell was a winner at the American Song Festival, but Hardin is also very accomplished and she has a very good voice.

Best cuts: "Mojave," "Alkali," "Zane Grey," "Rings Of Bone," "Look At Us Now."

Dealers: LP is a must for in-store play.

SHYLO—Flower Of The South, Columbia KC 34161. Basically a set of country-tinged pop, the best numbers here are easy tempo songs that Rick Nelson might handle, like the excellent, somewhat sad ballad "Ol' Man River (I've Come To Talk Again)," which is the single. The album, which features Monument country stars Charlie McCoy on harmonica and vibes and Lloyd Green on steel guitar, is dominated by material that is acceptable to both pop and country audiences.

Best cuts: "Livin' On Love Street," "Heartbeat," "Fine Lovin' Woman," "Sail Away (Better Get Your Ship Together)," "Beyond The Sun."

Dealers: This Memphis-recorded set has such wide appeal that in-store play would be wise.

Billboard's Recommended LPs

pop

ANNE MURRAY—Keeping In Touch, Capitol ST-11559. There aren't many cuts here that sweep a listener off his feet, but the album works over the long run because of the evenness of Tom Catalano's tasteful production and Murray's warm vocals. More of an emphasis on pop material than in the past, with two of the standouts being "Lay Me Down (Roll Me Out To Sea)," a poignant ballad by Larry Weiss, who wrote "Rhinstone Cowboy," and Kenny Rogers' "Sweet Music Man." There is also an old fashioned pop number with New Orleans shading and a funky remake of a Bobby Darin hit from 1962. **Best cuts:** the Weiss and Rogers songs plus "Shine," "Things" (the single).

DON McLEAN—Solo, United Artists UA-LA652-H2. After five studio albums on UA, it's been announced that McLean will be heading for Arista. Presumably, then, this double live LP will take the place of a greatest hits retrospective to cover McLean's UA years. What this album demonstrates above all is that the man's excellent songs, expressive, thoughtful vocal style and gentle humor should have brought him many more No. 1 records than just "American Pie." Included are all of McLean's familiar works: the complete "Pie" classic; followups "Vincent," "Castles In The Air" and "Dreidel"; "Wonderful Baby," recorded by Fred Astaire; and "And I Love You So," a hit for Perry Como. McLean is, as implied, solo, equipped only with his voice, banjo and guitar. All of which makes this a low-key record, but very much a high-quality one. **Best cuts:** Besides the hits, "Birthday Song," "On The Amazon," "Winter Has Me In Its Grip," "Till Tomorrow," "Magdalene Lane," "Where Were You Baby," "Empty Chairs."

RY COODER—Chicken Skin Music, Warner Bros. BS2254. Cooder's progressive musical spectrum is broadened further with this spirited association with some of Hawaii's premier traditional guitarists. While Cooder's country blues and folk influences are more noticeably apparent in the two Leadbelly compositions, there is a distinct and rich concentration of gospel and jazz orchestrations arranged with a tropical flavor. **Best cuts:** "The Bourgeois Blues," "Stand By Me," "Chloe," "Goodnight Irene."

TOM JANS—Dark Blonde, Columbia PC34292. Jans, an underrated contemporary writer-singer if ever there was one, here concentrates on exploring the lyrical and conceptual resources on driving-along midtempo rock, rather than the softer sounds and balladry he has been primarily associated with. Jans provides proof positive here that faster tempo and stronger beat does not necessarily cancel out solid poetic lyrics. Jans has become a highly satisfying stage performer and he is now simply in that category of having a reasonable following but needing that one hit single under his own name in order to make the mass audience aware of his presence. **Best cuts:** "Back On My Feet Again," "Ready To Roll," "Fineline."

PHILLIP GOODHAND-TAIT—Oceans Away, Chrysalis CHR1113. Goodhand-Tait is a talented writer-singer-pianist who had the misfortune to be written off as a minor-scale Elton John despite reasonable efforts all down the line by his previous label. Now on Chrysalis, Goodhand-Tait seems to have somehow relaxed into being his own man, in a flashy nd most promisingly commercial manner. The quality of this LP is entirely excellent, without being forced, derivative or pretentious in any way. There aren't that many immediate AM hooks obvious here. But the impressiveness of the Jimmy Webb-type music being made here is more than outstanding

(Continued on page 98)

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 Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

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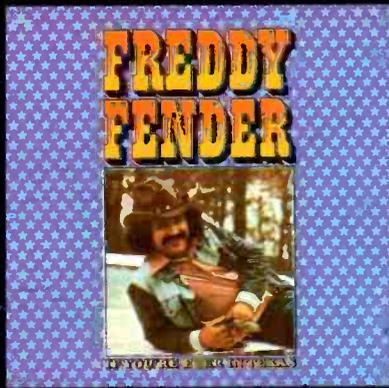
Our Fall Marketing Campaign is the biggest and most comprehensive in our history. You'll see it on television, hear about it on radio, and read about it repeatedly in this fall's trade and consumer magazines.



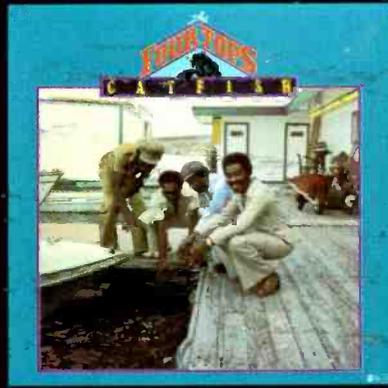
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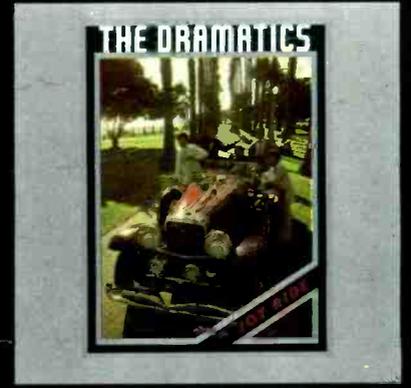
Best of Leon Russell SRL 52004
Leon's importance to contemporary music is unquestionable — not only as a performer but as a songwriter. This "Best Of" package is a track by track chronicle of his unique contribution.



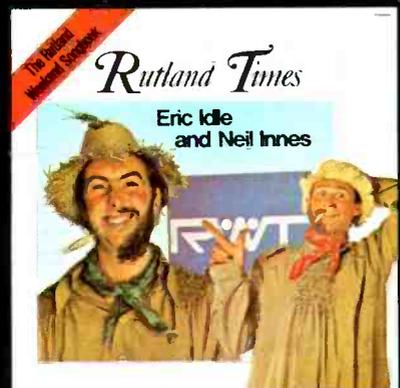
Freddy Fender If You're Ever In Texas DOSD 2061
The Fender Phenomenon grows on, with another collection of pop and country classics, new songs, and a medley of 50's Texas beer joint favorites.



Four Tops Cattfish ABCD 968
For Cattfish, the Tops went back to Detroit and into the studio with many of the musicians they used to work with. Now they're back in classic form.



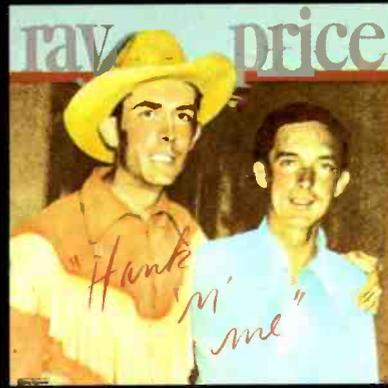
The Dramatics Joy Ride ABCD 955
The Dramatics are also putting Detroit back on the map — they're one of the few groups who remained there to create their own "second generation motor city sound."



Neil Innes & Eric Idle The Rutland Weekend Television Songbook PPSD 98018
An album from the follow-up TV series to Monty Python's Flying Circus. By Eric Idle, author of one fifth of Monty Python's Big Red Book and two tenths of The Brand New Monty Python Book, among others. And oh yes, Neil Innes.



Denise LaSalle Second Breath ABCD 966
Denise put a string of hits together in the early 70's before a distribution deal temporarily halted her career. Now she's got her 'Second Breath' and she's ready to take off all over again.



Ray Price Hank 'N' Me DOSD 2062
Ray Price is a country music legend in his own right and on his new album he pays tribute to another legendary figure, his good friend, the late Hank Williams.



Brand X Unorthodox Behaviour PPSD 98019
Phil Collins is lead singer and drummer for Genesis and without leaving the group he's begun a continuing experimental group called Brand X. Their first album has been the fastest selling import of 1976. Now it's here.

MUSIC

And as additional campaign support we've prepared over 100,000 plastic "Music Game" record bags, inflatable multi-product mobiles, four-color buttons, posters, individual album mobiles, streamers, and several surprises. On these pages you'll find some of the albums featured in this major merchandising effort. As you can see, we're playing this game to win.



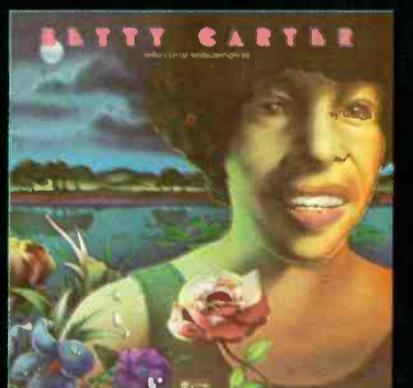
Lyons & Clark Prisms SRL 52005
 Pam Clark and Debbie Lyons make their debut with a dazzling collection of songs, with production by David Kershenbaum of Joan Baez/Diamonds And Rust fame.



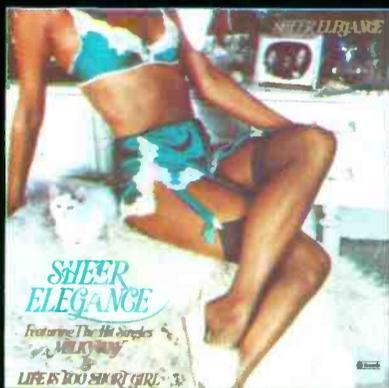
Narvel Felts Doin' What I Feel DOSD 2065
 Narvel's latest is a sampler of all the styles that have made him famous—country, rockabilly, blues, and whatever else he feels like doing. Including his current smash, "My Prayer."



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 One of England's most popular blues groups has finally released the long-awaited follow-up to their Top 40 favorite, "The Stamp Album."



Betty Carter What A Little Moonlight Can Do ASH 9321
 She has become recognized as one of the most individualistic singers of her time and this two-record re-issue is a definitive Carter collection.



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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 10/2/76
 Number of singles reviewed this week 147 Last week 153

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Pop

JOHN TRAVOLTA—Whenever I'm Away From You (3:11); producers: Bob Reno & John Davis; writers: Gary Benson-Dave Mindel; publisher: Midsong, ASCAP. Midland International 10780. The sweatbox sex symbol from TV's "Welcome Back Kottler" had a smash hit on his debut single "Let Her Into My Life" and this is just as good, in the same vein. It's another sweet ballad with powerful strings and a smooth Paul Simon-esque vocal by Travolta. The production is highly contemporary within its genre. Travolta is one tv star who should be able to make it as a singer even when his hit series leaves the air.

BURTON CUMMINGS—Stand Tall (3:20); producer: Richard Perry; writer: B. Cummings; publisher: Shillelagh. BMI. Portrait 6-7001 (CBS). The erstwhile lead singer-writer of Guess Who was assigned to start off the new Portrait label with maximum credibility when he joined Columbia. With Richard Perry producing a Cummings song, the artist demonstrates that as a soloist he has far more sophistication and versatility to offer than was possible under the rock format of his old group. The song is an alternation of quiet verses and booming choruses with full orchestra, throbbing home an upbeat message about standing up under the blows of fate.

TOWER OF POWER—You Ought To Be Havin' Fun (3:05); producer: Emilio Castillo; writers: H. Tubbs-E. Castillo-S. Kupka; publisher: Kuptillo, ASCAP. Columbia 3-10409. Clearly the most commercial singles cut on Tower's debut Columbia LP, this is a crisply energetic cheery soul midtempo ballad that bounces along beneath a soaring melody which recalls the impressive string of hits the East Bay horn band put together several years ago. An irresistibly happy and driving sound for AM and disco enjoyment.

recommended

HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (That Need You) (2:57); producer: John D'Andrea; writers: Jimmy George & Robert Caldwell; publisher: EeCee, BMI. Playboy 6088.

LOU RAWLS—Groovy People (3:05); producer: Gamble & Huff; writers: K. Gamble-L. Huff; publisher: Mighty Three, BMI. Philadelphia International 3604 (CBS).

FRANKIE VALLI—Boomerang (3:48); producer: Bob Gaudio; writers: Victoria Pike-Teddy Randazzo; publishers: Razzle-Dazzle/New Seasons, BMI. Private Stock 45, 109.

THE SYLVERS—Hot Line (2:59); producer: Freddie Perren; writers: K. St. Lewis-F. Perren; publishers: Bull Pen/Perren-Vibes, BMI/ASCAP. Capitol 4336.

THE ALAN PARSONS PROJECT—The Raven (3:40); producer: Alan Parsons; writers: Woolfson-Parsons; publishers: Fox-Fanfare and Woolfsongs Ltd., BMI. 20th Century 2308.

ERIC CLAPTON—All Our Pastimes (4:36); producer: Rob Fraboni; writers: Eric Clapton-Rick Danko; publishers: Stigwood/Unichappell/Campfire, BMI & ASCAP. RSD 861 (Polydor).

BILL WITHERS—If I Didn't Mean You Well (3:03); producer: Bill Withers; writer: B. Withers; publisher: Golden Withers, BMI. Columbia 3-10420.

IAN LLOYD—Oh Let Me In (2:55); producers: Gregg Diamond and Ian Lloyd; writers: Gregg Diamond-Mike Millius; publisher: Famous, ASCAP. Polydor 14351.

DELBERT McCLINTON—Blue Monday (2:01); producer: Chip Young; writer: D. Bartholomew; publisher: Travis, BMI. ABC 12218.

CYNDI GRECCO—I Think I Can Make It (3:17); producers: Janna Merlyn Feliciano & Charles Fox; writers: Jose Feliciano-Janna Merlyn Feliciano; publisher: J&H, ASCAP. Private Stock 45, 110.

EL CHICANO—Dancin' Man (3:12); producer: El Chicano; writer: El Chicano; publisher: El Chicano, ASCAP. Shadybrook 45-032.

Soul

JOHNNY BRISTOL—Do It To My Mind (3:12); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. Atlantic 45-3360. Bristol's best effort in some time is a model of emotionally energetic midtempo soul balladry, with kicking chorus vocal breaks, explosive horns and striving strings. Bristol's suave vocal stays in control of all the surprising twists and turns of his production. The abrupt but logical changes in color, dynamics and rhythm make this package unusually compelling aurally, but will give disco dancers no trouble.

THE JACKSONS—Enjoy Yourself (3:24); producers: Gamble & Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Epic 8-50289 (CBS). The slightly revamped Jackson 5 emerges on CBS with a catchy, deceptively simple-seeming fun midtempo ballad with heavily syncopated harmonies and an effectively preaching lead vocal, presumably by Michael Jackson. The goodtime feel of the record is pervasive as its title would indicate, with a Gamble-Huff rhythm

track that pulsates along behind the gospelish counterpoint of the Jacksons' vocals.

LABELLE—Get You Somebody New (3:15); producer: David Rubinson; writer: J. Crane; publishers: Polo Grounds and Snoid, BMI. Epic 8-50262 (CBS). This perky, women's libbish uptempo disco effort is Labelle's most clearcut singles possibility in a while. The melody line percolates through a series of sassy couplets on the order of "If you want me to be your slave/Get you somebody new." The trio sings with great gusto and the hot combo backing is exciting and powerful.

recommended

BILLY BUTLER—She's Got Me Singing (3:04); producer: Billy Butler; writer: William (Billy) Butler; publishers: Ice Man & Gemigo, BMI. Curtom 0120 (Warner Bros.).

HOT CHOCOLATE—Heaven Is In The Back Seat Of My Cadillac (3:53); producer: Mickie Most; writer: Brown; publisher: Finchley, ASCAP. Big Tree 16078 (Atlantic).

THE SEX-O-LETES—Ride A Wild Horse (2:51); producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sound Of Nolan/Chelsea, BMI. Chelsea 3053.

THE EMOTIONS—I Don't Wanna Lose Your Love (4:00); producers: Maurice White and Charles Stepney; writers: W. Hutchinson-J. Hawes; publisher: Pamjokeen, BMI. Columbia 3-10347.

ROY AYERS—Hey Uh-What You Say Come On (3:30); producers: Roy Ayers and Maurice Green; writers: Roy Ayers-William Allen; publisher: Braintford, BMI. Polydor 14349.

EARNEST KING—I Can't Turn It A Loose (3:50); producers: Meadows-Cody; writer: D. Carter; publishers: Diamond-Cadet, BMI. LK 7.

Country

KENNY ROGERS—Laura (What's He Got That I Ain't Got?) (2:58); producer: Larry Butler; writers: Leon Ashley-Margie Singleton; publisher: Al Gallico, BMI. United Artists UA-XW868-Y. Rogers takes the country evergreen and turns it distinctly into his own song. Backed by Larry Butler's keen production and Bill Justis' string arrangements, Rogers also receives some tasteful guitar and piano contributions. Sensuous, powerful version.

JOHNNY RODRIGUEZ—Hillbilly Heart (2:55); producer: Jerry Kennedy; writers: Dan Penn-Johnny Christopher; publishers: Dan Penn/Easy Nine, BMI. Mercury DJ-471. Slow and soft effort by Rodriguez aimed country with a national pop push expected from Phonogram's promo department. It's a bittersweet ballad sung with typical Rodriguez feeling.

BOBBY BARE—Dropkick Me, Jesus (2:38); producers: Bobby Bare-Bill Rice; writer: Paul Craft; publisher: Black Sheep, BMI. RCA PB-10290. A witty Paul Craft song performed with enough drollery to raise the unanswered question of whether this is tongue in cheek or the Bare facts of life. Advance publicity and early reaction to the chice of this single indicate it could be one of his biggest records.

VERNON OXFORD—Clean Your Own Tables (2:58); producer: Bob Ferguson; writer: Chip Taylor; publishers: Blackwood/Back Road, BMI. RCA JH-10787. Oxford, coming off his biggest single ever in "Redneck!," tackles a Chip Taylor song. It sounds as though Hank Williams resides somewhere down in the depths of Oxford and is trying to get out. Rural country delivery and dialect—Oxford trademarks—power this strong followup.

FARON YOUNG—(The Worst You Ever Gave Me Was) The Best I Ever Had (2:28); producer: Jerry Kennedy; writers: Danny Hice-Rudy Hice; publisher: Mandy, ASCAP. Mercury 73847. Young takes a tightly written Hice number with a clever hook and gives a steady interpretation. Smooth production from Jerry Kennedy focuses attention on Young's faultless delivery.

CAL SMITH—Woman Don't Try To Sing My Song (2:57); producer: Walter Haynes; writer: Don Wayne; publisher: Tree, BMI. MCA 40618. Smith has had some good fortune with Don Wayne songs, and he goes with another here. Uptempo with a breezy chorus, it's the perfect vehicle for Smith's style and vocal range.

recommended

JIM ED BROWN—I've Rode With The Best (3:00); producer: Bob Ferguson; writers: Mike Haviland-Bill S. Graham; publisher: Show Biz, BMI. RCA JH-10786.

CHUCK PRICE—Whiskey Rye Whiskey (2:32); producer: Eddie Kilroy; writer: Eddie Kilroy-Bobby Dyson; publisher: Single-tree, BMI. Playboy P-6087-A.

STONEY EDWARDS—Don't Give Up On Me (2:53); producer: Chip Taylor; writer: Merle Haggard; publisher: Shade Tree, BMI. Capitol P-4337.

SUSAN RAYE—Ozark Mountain Lullaby (2:44); producer: George Richey; writer: Robert John Jones; publisher: Blue Book, BMI. United Artists UA-XW870-Y.

LYNDA K. LANCE—Say You Love Me (3:14); producer: Gary S. Paxton; writer: McVie; publisher: Gentoo, BMI. Gar-Pax GRT-087.

PAT BOONE—Oklahoma Sunshine (2:28); producer: Ray Ruff; writer: Mike Settle; publisher: House of Gold, BMI. Hitsville H-6042F.

KRIS KRISTOFFERSON—It's Never Gonna Be The Same Again (3:54); producer: David Anderle; writer: Kris Kristofferson; publisher: Resaca, BMI. Monument ZS8-8707.

JAN FREEMAN—Any Port In A Storm (2:38); producer: Don Johnson; writer: Eddy Raven; publisher: Milene, ASCAP. Jan Mar IRDA 0307-A.

KELLY LEROUX—Let Me Be Your Teddy Bear (2:45); producer: Gary Paxton; writers: C. Mann-B. Lowe; publisher: Gladys, ASCAP. Scorpion SC-0518.

AL BOLT—If Today Were A Fish (2:15); producer: Scotty Turner; writer: Charles Welch; publisher: Hal Freeman, ASCAP. Cin-Kay CK-1038.

DANNY BYRD—Where Love Goes (When It Dies) (3:08); producer: L.G. "Doc" Savage; writer: Charles Quillen; publisher: Chess, ASCAP. Savage SR-006A.

First Time Around

MARY KAY PLACE as LORETTA HAGGERS—Baby Boy (3:04); producer: Brian Ahern; writer: M.K. Place; publisher: Sook, ASCAP. Columbia 3-10422. Mary Hartman's sidekick on TV's wildly popular soap opera spoof stays in her tv character here, playing the ever-hopeful country singer who's long on everything but talent. Of course it takes a lot of talent for Place to make this fast-paced, hoe-down country number succeed both as enjoyable listening and as funny satire. Ideal for FMs and college stations.

AMERICAN FLYER—Let Me Down Easy (2:37); producer: George Martin; writers: E. Kaz/C. Fuller; publishers: United Artists & Glasco, ASCAP and McKenzie & Dunbar, BMI. United Artists. One of UA's highest priority acquisitions has one of the most respected producers in the business, George Martin, handling its debut. There are similarities to America, which Martin also produces, but the vocal sound is somewhat earthier, along the lines of Jackson Browne.

GINO CUNICO—When I Wanted You (3:28); producer: Vini Poncia; writer: Gino Cunico; publisher: Homegrown, BMI. Arista 0204. The producer of Arista's hottest female act, Melissa Manchester, gives this the feel of a ballad smash by the label's hottest male act, Barry Manilow. Thus this is powerful programming for adult contemporary. Top 40, or any format that appreciates a highly emotional, dramatic ballad along the lines of Manilow's hits or Eric Carmen's "All By Myself."

JUDY MOWATT—Pour Some Sugar (3:19); producers: Alan Cole and Bob Marley; writers: Marley/Nash; publisher: Caymen, ASCAP. Sire 729 (ABC). The man who's had more success in reggae than anyone else to date, Bob Marley, co-wrote and co-produced this record, giving it a pronounced reggae beat. It is Mowatt's vocals, though, combining both soulfulness and island charm, that make it shine.

IAN THOMAS—Liars (3:41); producers: Ian Thomas & John Lombardo; writer: Ian Thomas; publisher: Tarana, ASCAP. Chrysalis 2116. Ideal for AM Top 40 stations, in that this slick rock number has highly commercial production that will make it a hit with the teen crowd, while it's viable enough as a rock record to also hook older listeners. Similar in this respect, and also in general sound, to the Who's "Squeeze Box."

LA SEINE—Tango All Night (3:00); producer: Tom Seufert; writers: Hague-Seufert; publishers: Cumberland/Seine & Breathless, BMI. Ariola 7643. Striking similarity here to Steely Dan hits like "Rikki Don't Lose That Number," with production handled as on a hit by Sweden's red-hot Abba. This is, then, a novel, fun pop offering, with an enjoyable tango flavor.

LE PAMPLEMOUSSE—Gimmie What You Got (3:23); producers: Laurin Rinder & Michael Lewis; writer: Gil Karson; publishers: Norfolk & New York Times, BMI. AVI 120. Mid-tempo disco instrumental with female vocal shading on the title hook. Well-produced if not spectacular, this one should be a bigger factor in the discos than on radio.

JOE MILLER—Lonely People (3:05); producers: Arthur Aaron and Joe Miller; writer: Joe Miller; publishers: Arthur Aaron and Assoc./Joe Miller, ASCAP. Polydor 14350. Super ballad in the supper club style of Morris Albert's "Feelings" is perfect for adult-MOR outlets, if it seems a bit too classy and sophisticated for immediate Top 40 activity. Good use of strings on this down-tempo romantic ballad, with well-integrated sax breaks giving it a worldly feel.

LENNY LE BLANC—Lady Singer (3:15); producer: Pete Carr; writers: Lenny Le Blanc & Eddie Struzick; publishers: Music Mill, ASCAP & Carrhorn, BMI. Big Tree 16077 (Atlantic). One of the most focusing sax intros since Jr. Walker's classic "What Does It Take" leads into a good midtempo pop ballad that also features smooth vocal overdubs and strong sax throughout.

JEANNIE REYNOLDS—Hit And Run (3:42); producer: Don Davis; writer: Roach; publisher: Groovesville, BMI. Casablanca 866. Earthy soul vocals bring to mind Candi Staton on this strong r&b number produced by Don Davis. Infectious, disco-tinged effort features highly effective use of the title as a hook.

TOMMY HUNT—Loving On The Losing Side (3:05); producer: Barry Kingston; writers: Adamberry-Craig; publisher: Peer International, BMI. Private Stock 45,115. Excellent production on this slick soul entry is in the bag of Harold Melvin & The Blue Notes' "The Love I Lost," with Hunt's emotional vocals running counter to the smooth strings in the background. Well arranged, with uptempo horn fills and Hunt's own habit of always giving a rousing delivery on a word in the title acting as a hook.

DOC & ROBERT—Jenny, Please Call Me (3:01); producers: Buddy Killen & Cliff Williamson; writer: D. Martin; publisher: Tree, BMI. Epic 8-50290 (CBS). Two years ago at this time First Class had a smash with "Beach Baby," and this good-time, happy tune again has lines like "I still remember last summer, chasing each other in the sand." As perky as the other one, with a decidedly more soulful approach here.

STARS IN THE SKY—Love (What A Feeling) (3:37); producers: Dan Kessel and David Kessel; writers: D. Kessel-D. Kessel; publisher: Arosa, ASCAP. Stars In The Sky 101. The over-dub harmonies steal the spotlight on this easy tempo Top 40-MOR ballad. Not much of a lyric here, but it does have a breezy, summery love sound.

RICHARD SUPA—Forgetting Someone (3:15); producers: John Stronach and Richard Supa; writer: R. Supa; publishers: Colgems & Glory, ASCAP. Epic 8-50287 (CBS). Gut-wrenching, soul-baring ballads have proved themselves this year through hits like "All By Myself" and this down-tempo ballad could follow their lead. Heavy use of strings and a female backup unit add to the overall poignant feel.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

Continued from page 94

enough to start a solid underground cult for the artist. **Best cuts:** "Oceans Away," "Love's Like A Song," "Old Fashioned Love."

IAN THOMAS BAND—Goodnight Mrs. Calabash, Chrysalis CHB-1126. A Canadian writer-singer-producer-guitarist who had a fair international hit in "Painted Ladies" several years ago and was a Canadian Broadcasting producer, Thomas is an all-around songwriter with a tight backup band and a desire to be an entertainer as well as a rock singer, as expressed in the LP title tune. His music has an interesting capability of rocking out when it is not being sweepingly lyrically ambitious. There is solid potential here, somewhat hindered by lack of overall style and direction, though Thomas does well at each of the varied styles he tries. **Best cuts:** "Right Before Your Eyes," "Liars," "Don't Want To Love You."

BRIAN PROTHEROE—I/You, Chrysalis CHR 1108. This English artist's major strength in this tasty surprise package is his poetic lyrics and more specifically his various uses of poetic style and original imagery. Most of the selections were written by either Protheroe or Martin Duncan. There's an amalgam of musical styles—rock, ballad, ditty—and the highlight is a minstrel-like interpretation of William Shakespeare's "Under The Greenwood Tree" featuring the understated guest flute of Jethro Tull's Ian Anderson. The album is worth exploring for its off-beat and surreal portraits. **Best cuts:** "I/You," "Every Roman Knows," "Evil Eye," "Under The Greenwood Tree," "Never Join The Fire Brigade."

CALICO—Calico Vol. 11, United Artists UA-LA659-G. This latest offering from Calico is a strong set of laidback, country-rock and pop. The vocals, done by members Jerry Oates, Keith Impellitter, and Bill Miner, are congenial and there's everything from ballads about lost or tragic love to some down-home, knee-slapping uptempo fare. **Best cuts:** "Sail Away," "Highway Affair," "Supper Time Lovin'," "That's Just The Way I Am," "I Recall A Gypsy Woman."

AMAZING BLONDEL—Mulgrave Street/Inspiration, DJM DJLP-701-2. This material isn't new per se but it's the first time it's been issued in the U.S. in a specially priced double LP package. The English duo now made up of Terry Wincott and Eddie Baird, arose in 1969, the remnants of a group called Methuselah. They have built quite a following in Britain and here among the growing clan of import freaks. It's an amazingly versatile package, reminiscent of early Traffic, and features some moving vocals and harmonies, some very original tunes, and quite varied musicianship. **Best cuts:** "Iron And Steel," "Leader Of The Band," "Help Us Get Along," "See 'Em Shining," "All The Time For You—Inspiration," "On A Night Like This."

JUICE NEWTON & SILVER SPUR—After The Dust Settles, RCA APL1-1722. For some reason, this group's first album went chiefly unnoticed. This new LP is another fine blend of country and rock, but unfortunately they've also tried to add soul. The first two musical idioms are what this group should stick with. Juice Newton is still one of the best female country vocalists anywhere and the LP shows this quite often. **Best cuts:** "If I Ever," "Love Me One More Time," "May Day" (great rocker), "Blue," "One Step Away," "Feel Good."

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CBS Stand Securing Retail Compliance 103

• Continued from page 1

seek relief from the courts only when offending dealers prove recalcitrant.

The single action brought to date won a speedy court-imposed injunction against Mammoth Records, a dealer in Carbondale, Ill., who had been accused of selling quantities of six separate CBS albums that had prominently carried "not for sale" imprints (Billboard, Sept. 4 & 11).

However, at least one other dealer suit is understood to be near the filing stage at this time and two others are undergoing investigation. The stores affected are located in the Midwest and on the West Coast. The CBS campaign against what

it views are illegal sales began late last May and some 20 retail firms have received cease and desist letters. A number of these are multiple store operations.

More recent letters have also asked that stores return promotional stock for destruction, in a move seen as a further stiffening of the company's resolve.

"At this time anyone on the business should know our attitude," a CBS spokesman says. "We can only assume those still selling promotional albums are doing so deliberately. In effect, press stories reporting our position should have placed all offending dealers on notice."

Information about stores selling promotional records come to the label from its own branch personnel as well as its house investigation staff, it is said. There are also unsolicited reports from consumers that find their way to CBS headquarters.

Bogart Speech

• Continued from page 18

The label chief said part of his speech was being directed to the "Young Turks" because "it seems obvious that if there is to be a positive change within our industry, it must come from the new breed of record men who are capable of bringing fresh vitality and new aggressiveness to this business."

Bogart said he believes NARM stands for the National Assn. of Record Merchandisers, not distributors, not rackjobbers, not retailers, but "merchandisers who have all banded together to further the interests of the record industry." But he blasted the group by pointing out that it limited the attendance of record manufacturers to just one representative "and you even exclude us from joining your Young Turks club, the one group that holds out some hope that this will enable the industry to adapt to the changes that are going on in the world around us."

Copyright Bill's Passing Applauded

NEW YORK—Passage of the copyright revision bill by the House of Representatives Wednesday (22) was hailed by Stanley Adams, president of ASCAP, as "a major step forward for the men and women who create and publish America's music."

Adams places ASCAP in the forefront of the 30-year fight for revision of the 1909 Copyright Act which, he says has "long denied economic justice to the creative community."

The head of the rights society expresses hope that the "minor House and Senate differences will be settled swiftly in conference, and that the president will sign the new bill into law very soon."

Court Fines Davis

• Continued from page 3

record company and to inflict any further punishment on me and my family would be grievous to bear," he said.

"I am deeply sorry for, and regret this transgression of the law and it will never happen again. We have suffered terribly and the stigma does not go away," Davis added.

BMI Writers

• Continued from page 3

formula or switching to the new system at an earlier date. Cramer notes.

Improvements to be made in BMI's logging of tv performances will provide for a complete census of music on motion pictures and syndicated shows aired on local stations.

Feliciano Tours

LOS ANGELES—Jose Feliciano is on a one-week European tour that will take him to England, Holland, Italy and France in promotion of his recent Private Stock LP entitled "Angelea."

Renew 'Special'

LOS ANGELES—"The Midnight Special," NBC's late night television music series, has been renewed by the network for a new run into March 1977, making it the longest-running network show of its kind.

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WHENEVER I'M AWAY FROM YOU—John Travolta [Midland International 10780 (RCA)] ENJOY YOURSELF—The Jacksons—Epic 8-50289) STAND TALL—Burton Cummings [Portrait 6-70001 (CBS)] SEE TOP SINGLE PICKS REVIEWS, page 98

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for three different chart types.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee) table listing songs and their publishers/licenses.

A production of Philadelphia International Records.
Produced by Kenny Gamble & Leon Huff.
Music provided by MFSB.

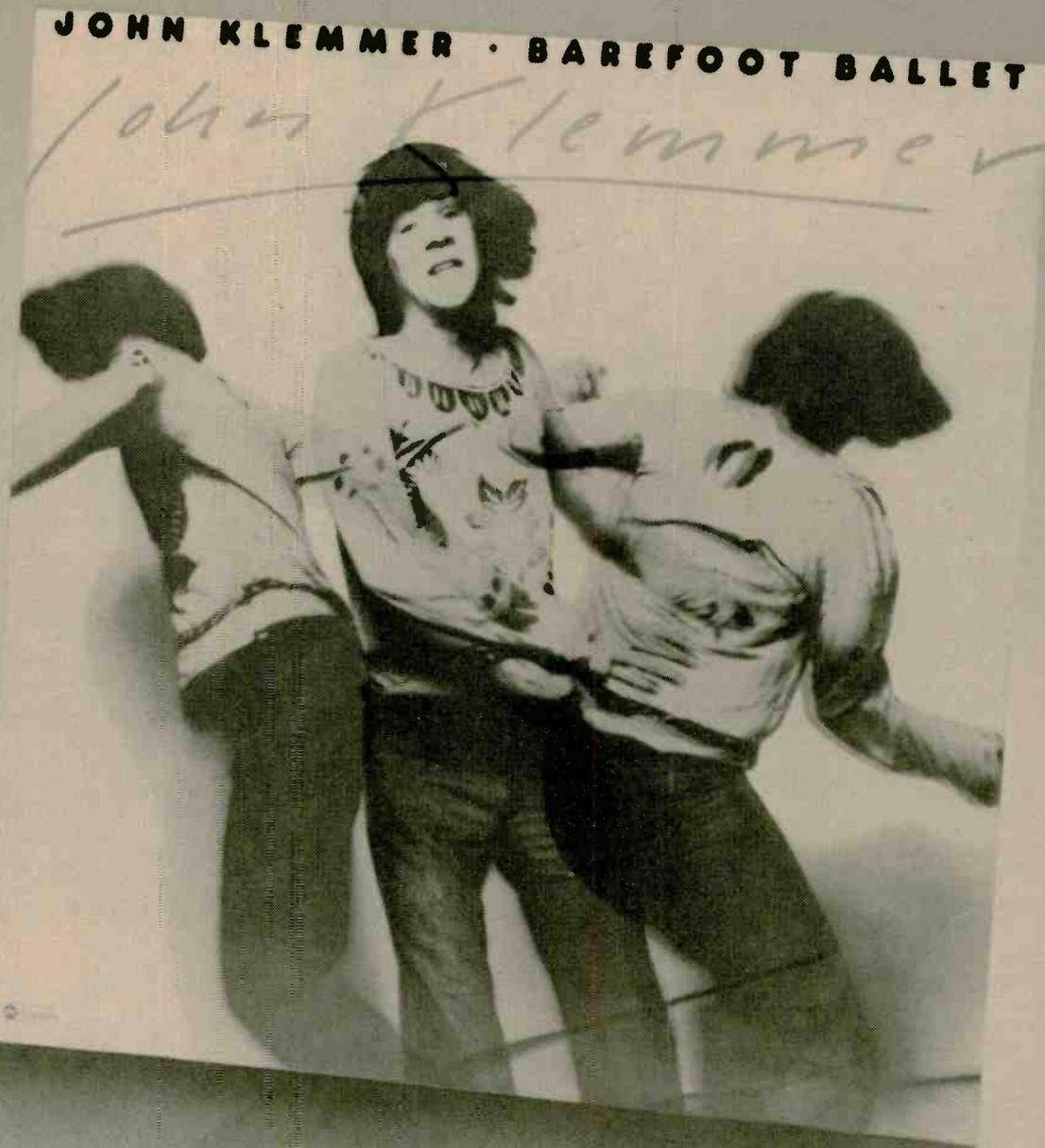
“Enjoy Yourself.”

8-50289



The debut Epic single from the group that always makes you do just that.
The Jacksons. “Enjoy Yourself,” on Epic Records.

The Barefoot Ballet is coming to town.



John Klemmer's soft *Touch* was his crossover album, establishing him as one of the country's most popular instrumentalists. His new album is an extension of that same 'touch'—seductive and extremely peaceful tracks, further explorations of what he calls "the sensual flow of sound."

The album has found immediate acceptance on AOR, MOR, R&B, and Jazz stations all over. And to insure the rapidly growing Klemmer phenomenon, John has undertaken the most extensive tour of his career.

Sept. 15	* University of Iowa, Iowa City	Oct. 17	* Kiel Opera House, St. Louis
Sept. 16	* Performing Arts Center, Milwaukee	Oct. 18	Iowa State, Ames
Sept. 18	S.U.N.Y. Campus, Buffalo	Oct. 19	Shaughnessy Hall, Minneapolis
Sept. 19-20	Bogart's Cafe, Cincinnati	Oct. 20-21	Ivanhoe, Chicago
Sept. 21	Agora Theater, Cleveland	Oct. 23	Ramona Theater, Detroit
Sept. 23	* Municipal Theater, Tulsa	Oct. 29	* Paramount Theater, Portland
Sept. 24	* McFarland Auditorium, Dallas	Oct. 30	* University of Oregon, Eugene
Sept. 25	* Music Hall, Houston	Oct. 31	* Paramount Theater, Seattle
Sept. 26	* Municipal Auditorium, Austin	Nov. 3	* Eastern Washington State, Cheney
Sept. 28-29	Ebbetts Field, Denver	Nov. 4	* Central Washington State, Ellensburg
Oct. 1	Santa Barbara Jazz Festival	Nov. 5	* Western Washington State, Bellingham
Oct. 2	Golden Hall, San Diego	Nov. 23-	
		Dec. 15	To be announced

John Klemmer's Barefoot Ballet

On ABC Records and GRT Tapes (ABCD 950)



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STUFF

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Fresh from their performance on *Saturday Night*, see Stuff in concert;
Oct. 11-17 Latin Casino, Cherry Hill, New Jersey
Oct. 21-24 Bottom Line, New York
Oct. 28-31 Jazz Workshop, Boston
Nov. 3-6 Electric Ballroom, Atlanta
Nov. 8-10 Cellar Door, Washington, D.C.

'Name' Masters For Educational Usage

By AGUSTIN CURZA

LOS ANGELES—Several major labels have signed licensing agreements with a firm specializing in the production of educational materials by which pop, rock, soul and country songs of top recording artists are used to teach basic language skills.

High Interest Teaching Systems, a division of ModuLearn, Inc., of San Juan Capistrano, Calif., has obtained rights to use certain masters of artists such as Paul Simon, Boz Scaggs, Fleetwood Mac, Three Dog Night, Santana, America, Earth, Wind & Fire and Aretha Franklin as part of a specially designed program aimed at people, from upper elementary school students to adults, who have reading and language skill deficiencies.

The multi-year licensing agreements provide that the firm will pay royalties for record masters and

composition rights on the songs used in the program at rates which are substantially less than those usually paid for most commercial uses. The companies participating so far are Warner Special Products, CBS Special Products, ABC Records, ABC Music, MGM/Polydor and Almo Music.

The programs are offered to educators for \$9.95 in specially designed "Hits-Paks" which include a cassette with the original artist's recording worked into a paced verbal instruction program.

Additionally, the recorded teaching program is prepared in a Top 40 radio format using the voice of San Diego DJ Steve Sands. Each "Hit-Pak" uses one song to focus on specific skills which are introduced in a series based on levels of difficulties.

More Highlights Of Mid-Year NARM Diversification Called For

CHICAGO—Diversification is the answer to the industry's problem of changing demographics, Dr. David Rebstein, professor of marketing at the Harvard Business School, told the NARM conference, Thursday (23).

Speaking on how changing demographics of the next decade will affect marketing decisions, Rebstein

reminded the merchandisers that the 25-40 age group soon would represent the bulk of impact for business. "That's where the bucks will be," Rebstein said.

"As people get older record purchasing incidence goes down," he also reminded them, defining the problem.

Citing the record industry's "strong distribution system" Rebstein said: "Part of the future may be diversifying into videodisks."

Rebstein admitted some doubts about the future of the industry. "After looking over the NARM study data," he said, referring to research conducted on buying demographics, "the thing that bothers me most is that 88% of non-users (of records) had functional equipment."

On a positive note, the professor suggested that the "baby boom bulge" generation, as it goes through the life cycle, might continue to purchase records. He cited numerous social changes of the last decade that could perpetuate a lifestyle for this generation in which records remain important.

Poll Shows Preference

CHICAGO—Record/tape stores are the favorite mart of record buyers, with 32.5% preferring to buy there, Joseph Cohen, NARM market research director, informed the NARM midyear meeting last week.

In order of preference, other outlets ranked thusly: discount stores, 24.7%; department stores, 21.8%; mail-order, 11.9% all others, 5.4%; and variety stores, 3.7%. The information was culled from a survey of 25-to-45-year-old record buyers, each of whom had purchased one or more albums in the past year, Cohen stated.

Those favoring record stores also did the biggest per individual buying annually, averaging 14 LPs, 6.9 tapes and 4.9 singles.

Radio is the biggest buying influence for recorded product, with 62.1% of respondents agreeing, while 19.8% said it was word-of-mouth. Newspapers and magazines tied at 8.6%, television was noted by 18.5% and concerts influenced 4.1%.

Inside Track

ASCAP is giving Home Box Office, the pay cable system a free ride until Jan. 1, 1977. Negotiations on a licensing agreement begin Nov. 1, 1976. Society is also planning an office in Alaska, and has to negotiate a new pact with ABC-TV which expires Dec. 31, 1976. Also, local radio pacts come up for renewal in February 1977, followed 10 months later by the termination of local television station pacts. The society is setting up the mechanism for receipt and distribution of funds from jukebox and cable tv sources once the new revised copyright bill is signed by President Ford.

A surprise 50th birthday party for Al Bennett Tuesday (21) at the Bel-Air Country Club brought together many of Al's former employes at Liberty, the label he headed for many years. Paying tribute to their ex-boss were Snuff Garrett, Bud Dain, Ron Bledsoe (in from Nashville), Al Lavinger, Hal Linnock, Sy Zucker, Ed Barsky, Ken Revercomb, Phil Skaff, Mac Davis, Dave Pell, Dick Glasser, Jerry Thomas, Norm Winter, attorney Ray Sandler, Irv Kessler and singer Johnny Rivers. Label presidents at the toast-roast included Mike Maitland and Artie Mogull. Gerry Oord flew in from London. Others present were Francis Preston, Bob Fead, Norm Hausfater, Arnie Mills, George and Lee Hartstone, Don Graham, Bob Todd and Hal Winn, Charlie Schlang, Nate Duroff and Irwin Zucker.

Vince Mauro, president of Nickelodeon Inc., states that he's not been served with any papers following the filing here of a suit against him by Morgana King. He says that 18 months ago he filed an action against her in New York Supreme Court, charging breaches in her pact with his management firm.

Portrait Records, CBS' Records new West Coast label, moves into its temporary Los Angeles headquarters this week (27). Located in the heart of the Sunset Strip, the new headquarters should be a whirlwind of activity as the entire staff supports the release of Burton Cummings' debut single, "Stand Tall," and prepares for the release of the Richard Perry produced Burton Cummings solo debut LP. Sharing the newly acquired Portrait offices will be Larry Harris, vice president and general manager; Lorne Sailer, vice president a&R; Randy Brown, National director of promotion; and Jack Breschard, associate national director of press and public information.

Hal C. Davis, president of the AFM, has been named to a six-year term on the National Council on the Arts. J.D. Souther will guest star with the Eagles on "Hotel California" tour which kicks off Oct. 14 in San Diego. Baseball's Mark "The Bird" Fidrych in a concert? Yes, say Beverly Hills promoters Steve Wolf and Jim Rissmiller who believe he's the hottest young property today outside the music field. He doesn't have to sing or play an instrument but his mere presence in an emcee capacity could guarantee a sellout, they feel. Henry "The Fonz" Winkler was successful with the concept earlier in the year.

George Bodanksy, one-time Chicago personal manager of groups like H.P. Lovecraft, is operating the Tango, northside cafe there. Leslie Dame, co-founder and sales manager of Le-Bo Products, the accessories' giant, ready to hang it up and go on his own?

Peter Frampton edged previous winner Elton John as

rock personality of the year at Don Kirshner's second annual Rock Awards Sept. 18. Fleetwood Mac took top group and album honors, while Jefferson Starship's "Miracles" was judged best record and Paul Simon's "50 Ways To Leave Your Lover" emerged best song.

Hall & Oates were tabbed best new group, while Paul McCartney and Linda Ronstadt were named top vocalists, and Natalie Cole and Gary Wright won as best new vocalists. Earth, Wind & Fire again won in the soul division. Queen's "A Night At The Opera" took production honors and the Beatles followed Chuck Berry into the Hall of Fame.

Recognized for their humanitarian efforts were Harry Chapin, Bob Dylan, Paul Simon, Lynyrd Skynyrd and Crosby & Nash. After the awards, David Forest threw a bash at the Beverly Hills Hotel and among those in attendance were Rod Stewart and his band, Britt Eckland, Billy Gaff, Tony Toon, Steve Harley, Boz Skaggs, and Keith Moon.

The new television season includes seven network variety series hosted either by hot-charting pop music teams or by veteran comedians, all offering prime time exposure to record acts. Last fall's starting lineup included just four such shows, while two years ago there were only two: the long-running "Carol Burnett Show" and the short-lived "Sonny Comedy Revue."

The three girls who back Lynyrd Skynyrd are going to give themselves a name, the Honkettes, and may even do a solo set. Black Oak Arkansas singer Jim Dandy joined friend Ruby Starr onstage at her one-night Roxy fling.

Natalie Cole has begun a major European promotion tour. James Taylor will be the only American musical artist represented at this year's Venice Music Festival. Hall & Oates kick off the first leg of their world tour on Oct. 8 in Portland.

Bob Altshuler, vice president, press and public information, at CBS records, is expected to be moved up another corporate notch, where he will devote his time to press on the label's top execs and CBS Records business affairs on an exclusive basis, leaving artist publicity chores behind.

Ron Delsener had a scare when someone bombed the front of his new Palladium Theater in New York, but he says the damage wasn't enough to cause any real problems.

Queen played a thank-you free concert in London's Hyde Park before more than 100,000 fans, Sept. 18. The third annual Beatles Festival in New York has been postponed until Feb. 26-27. The Chieftains begin a North American tour in Detroit Nov. 16. Among the songsters attending ASCAP's party honoring the publication of Dorothy Hart's new book on her late brother-in-law, Lorenz Hart, were Cy Coleman, Richard Rodgers, E.Y. Harburg and Stanley Adams. ABC International has set fall European dates for Poco, Don Williams and Four Tops. An upcoming Don Kirshner "Rock Concert" show is devoted to Midland International's John Travolta and Carol Douglas.

The Bay City Rollers guest on the Bill Cosby Show Sunday (3). Monty Python's Eric Idle hosts Saturday's (2) edition of NBC's "Saturday Night."

Biggest Black Tour Beginning In R.I.

Continued from page 1

Perhaps of even greater significance is what the Parliament/Funkadelic tour indicates about concert crossover of black acts, which in recent years seemed to be lagging behind the explosive breakthrough of record sales by black artists.

Quentin Perry of Atlanta, the most active black concert promoter in the country, is already seeking to package a 1977 summer stadium tour co-headlining Parliament/Funkadelic with Earth, Wind & Fire.

Backstage Management, the Ron Strassner-Charlie Basolone-Rob Mittleman combine that handles Parliament/Funkadelic, says the current arena tour has a gross attendance potential of more than 1 million persons.

"In June 1974, Parliament/Funkadelic at Kennedy Stadium on a bill with four other progressive soul acts drew 80,000," says Strassner. "And no act on the bill had any product on the charts at the time. Less than 10 days later, a rock show at the same facility with the Allman Brothers Band and the Grateful Dead drew only 60,000."

Basolone adds, "In 1974, the mu-

sic business was looking for a parallel with the 1964 English rock invasion and the 1954 Elvis Presley phenomenon. This actually happened with the explosion in progressive black acts and black rock displayed at that Washington show. The press and public may only have caught up with this now, but you see how Columbia and Warner Bros. went out and entrenched themselves with black artist rosters during the past two years."

Strassner points out that recent Parliament/Funkadelic tours have drawn 15% white audiences in Northern cities while across the South their audience is at least 25% white. "I guess Southern whites are more used to living closely with blacks and don't have those inner-city tensions of the North now," he says. "I know it's a more open interracial audience situation throughout the South."

Mittleman says that Parliament/Funkadelic's most integrated audiences of all are in the Pacific Northwest. "In Portland and Seattle we play to a 50% white audience."

Warner Bros., which releases Funkadelic, and Casablanca, Parliament's label, are joining resources to

merchandise and promote the tour. Parliament/Funkadelic has one of the more confusing ancestry genealogies of any musical aggregation around.

Actually, both groups consist of various combinations of the same 14 musicians under the leadership of George Clinton. The nucleus of the team has been together for 15 years, since high school. Parliament is described by Clinton as a progressive soul horn band while the more recent Funkadelic is a black rock band featuring multiple guitars. In the shows, different segments are devoted to the music of each group.

Promo On Rogers

NEW YORK—RCA Records has launched a promotional campaign in Chicago on D.J. Rogers' new album "On The Road Again." The promotion is timed to coincide with the opening of PUSH-Expo '76.

In a four-day period, beginning Wednesday (29), Rogers will perform at PUSH-Expo '76, as well as for the press, disk jockeys, program directors, local retailers and nightclub patrons.

Indie Labels Ratings Climb

Continued from page 10

calls, which are the basis for the weekly's charts.

He urged that these possible sources be categorized as to the "strengths repertoire" wise, so that they could be queried as to the particular type of records and/or tapes which they market best.

White explained that he and Bill Wardlow, Billboard chart director, regularly canvass labels of all types nationally for such lists, which are then overlaid. Those accounts most often recommended as possible sources are then added to a vacillating universe of sources that are called by phone to obtain basic sales information.

White noted that Billboard has recently been converting all chart questioning to phone, because it accelerates the pertinency of the data going to data processing. More phone calls are being made by Billboard because market research is now being data processed instead of being hand tabulated, freeing more research employes for the important phone calls.

Retail Shortages

Continued from page 18

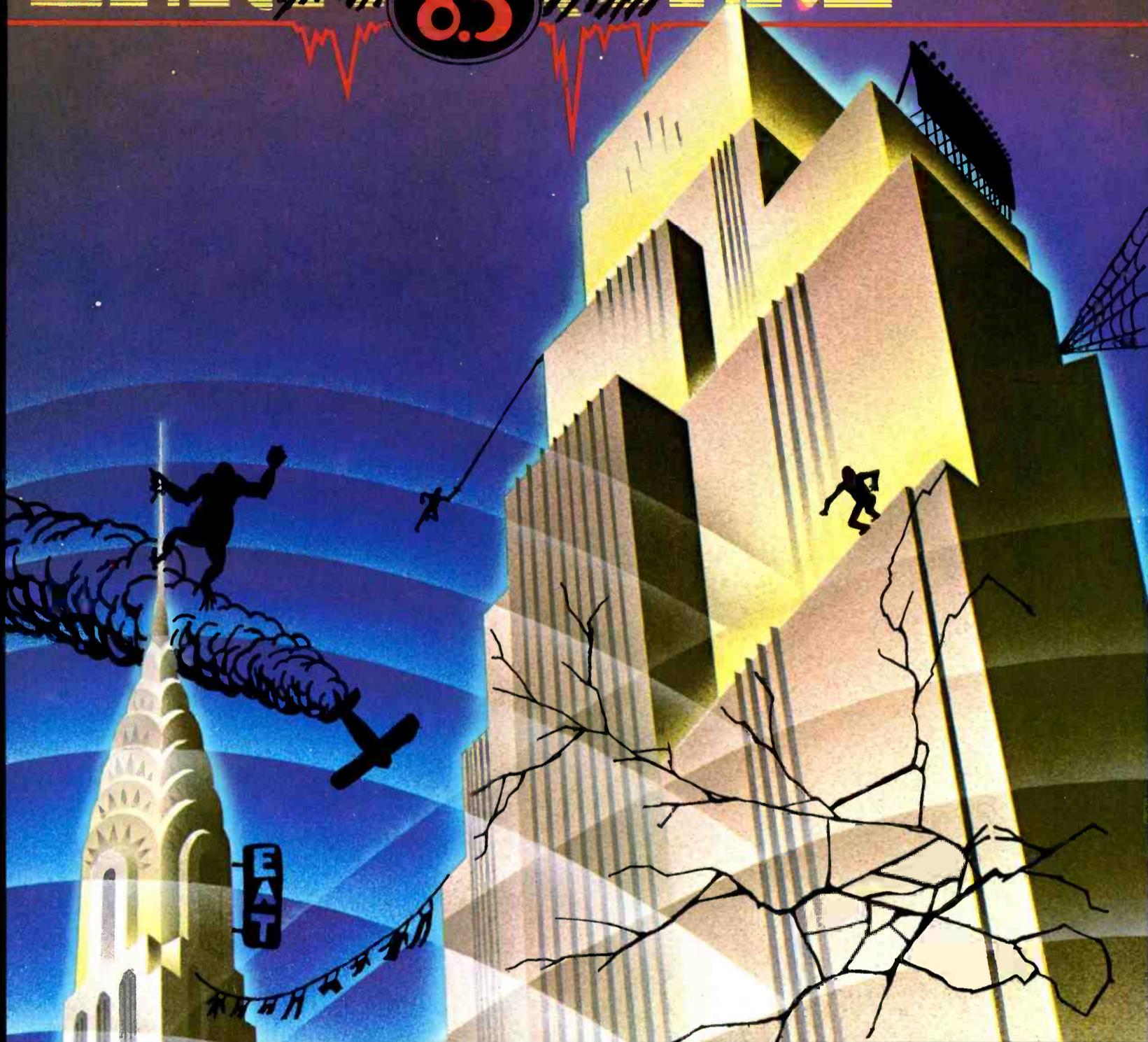
nies are committed by individuals under 24, Curtis said.

Curtis also indicated that businesses doing \$100,000 per year suffer 35 times more crimes than those in the \$5 million range, according to the Small Business Assn.

The former head of security for J.L. Hudson's in Detroit addressed the problem of internal security. "Never underestimate the ingenuity of a dishonest employe, or the guts," he cautions.

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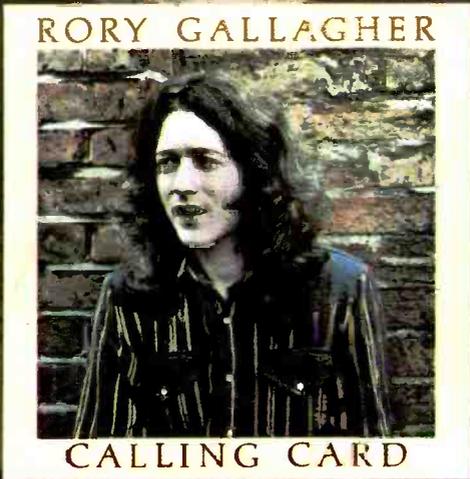
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RORY GALLAGHER

CALLING CARD

October 2, 1976



It seems to us that for too long now, Rory Gallagher has been a well kept secret. But lately we've been hearing rumors. About how the legendary guitar wizard wowed over 500,000 people this summer as he toured throughout the U.S. and Canada. And

how those same enthusiastic crowds are now eagerly awaiting this album, which goes further than ever before toward capturing all the excitement of his live performances. There's only one conclusion that we can draw. The secret's out.



Available now on **Chrysalis** records and tapes CHR1124.
The sound reason