

# Billboard

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YEAR

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## Retail Chains See Green: Holiday Sales Lift 14%-16%

LOS ANGELES — Record/tape/accessory consumer buying during the holiday season from Nov. 15 to Dec. 25 exceeded last year by from 14% to 16%, a survey of leading U.S. retail chains indicates.

Various factors contributed to the holiday recorded product buying splurge, which came primarily during the final two weeks before Christmas.

Attractive incentive programs, offered by various labels, including deferred billing, discounts and even employe incentive contests, accounted for expansive, in-depth

inventory which received solid sales support from better trained and informed personnel.

Most retail executives emphasize that as their chains, most of which are now in their sixth or seventh year, become older, they gain greater acceptance as gift buying centers.

Product was the best that any-

one can remember, chain store operators feel. Not only did labels continually release good albums prior to late November, but the new Eagles, Paul McCartney and Linda Ronstadt packages spurred youthful consumers right up to closing Christmas eve. And the presence of high-ticket multi-record albums like Peter Fram-

pton, Stevie Wonder, Lynyrd Skynyrd and McCartney picked up billing at the cash register.

Consumer confidence and primarily mild weather, too, were singled out by several chain operators as boosting the critical holiday grosses to their new highs.

Chain retailers reported increases ranging from 4% to 33%.

Those surveyed included: Madcat & Davey's Locker, 18 stores; Franklin Music, 3; Record Bar, 74; Camelot, 60; National Record Mart, 50; 1812 Overture, 5; DJ's South City, 14; Budget Record & Tape, 55; Recordland, 23; King Karol; Disco Mat; and Sam Goody.

The major New York retailers contacted reported "sensational" Christmas sales, which they said spilt over into the post-holiday period. Lowballing pricing continued through the Christmas period and holiday prices were—and are—as low as they have ever been.

### OUT OF THE DOLDRUMS

## Tape, Audio, Video Invasion Bright Year

By STEPHEN TRAIMAN

NEW YORK—For all key areas of consumer electronics—tape, audio and video—1977 is shaping up as a better year from a business standpoint than the recovery period passed.

From the definite doldrums of

late 1974 and 1975 that saw the industry survive a depressed economy, the end of fair trade, stiffer warranty rules and increasing competition on all levels, the year just past was in general, one of improved sales and

*(Continued on page 44)*

## Musical Gamut At Inauguration

By SALLY HINKLE

NASHVILLE—The broadest spectrum of musical talent ever assembled for a presidential inauguration launches the presidency of Jimmy Carter with styles ranging from jazz to country to rock.

Jazz and Southern rock lead the popularity parade, judging from the acts contracted thus far to usher in

*(Continued on page 63)*

## Profitability Primary '77 Industry Theme

By JOHN SIPPEL

LOS ANGELES—Profitability is the primary concern of wholesalers and retailers for 1977.

From independent label distribution through branch distribution on down through racks and one-stops and into all types of retail, the

dwindling bottom line looms more dangerously than ever before.

The demise of record/tape departments in the Broadway stores of Southern California was more than a dire warning.

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## FCC Payola Probe Attracting Congress

By MILDRED HALL

WASHINGTON—It is possible that in the wake of the FCC's recently announced payola probe, Congress may amend the communications law to deal more strictly with the deejay conflict-of-interest situation involving airplay if substantial violations are found.

The present FCC probe was launched Dec. 23 not so much by complaints of the old style pay-for-play payola, as by charges that deejays with outside concert promotion or production interests give their artists and labels heavy air promotion—without making the announcement required by law

that the deejay benefits financially from this advantage.

The FCC named no names in its brief, formal announcement that it had received "new information and complaints" leading to the renewed payola probe. But a torrent of rumors, leaks and comments from the commission and the industry have ticketed the opening case as involving WOL, the leading soul radio station here.

Two top rock concert producers here—Cellar Door Productions and Dimensions Unlimited—reportedly kicked off the investigation with complaints against some WOL deejays, and their mutually owned D.J. Productions, which books talent and puts on shows.

The complainants allege that WOL deejays have demanded payoffs to D.J. Productions, in exchange for promise not to boycott the music of artists due to appear in the competitors' concerts. Also, cash payments (allegedly including a \$14,000

*(Continued on page 63)*

## A&M Developing New Muscle On East Coast

By ED HARRISON

LOS ANGELES—A&M Records has increased its New York office staff, with a greater amount of activity being generated there in order to solidify its East Coast identity.

With a 40% rise in personnel in the past year, A&M's New York operation has full promotion, sales, merchandising, a&r, advertising and publicity departments.

"There's more happening here now," says Jim Zisson, general manager of A&M New York. "We're becoming more of a fac-

tor in the New York marketplace by increasing and reinforcing our presence in the East."

Because certain acts have stronger regional followings in the East, Zisson says that artist signings and ensuing identity-building is becoming a greater priority.

Among those artists signed in New York are Garland Jeffreys and Piper. Zisson explains that artists like Richie Havens and Joan Armatrading are receiving extensive

*(Continued on page 63)*



Average White Band's fourth Atlantic LP, "PERSON TO PERSON," enters the world's premiere pop/r&b outfit in its natural setting—on the road. Bound to rapidly follow in the footsteps of AWB's three other million-selling albums, this double-record set, produced by Arif Mardin, contains eight live versions of "PICK UP THE PIECES," "CUT THE CAKE," "I'M A MAN," and seven other classics. With a whole new tour opening in late January, AWB retains the title of the world's hardest-working band.

*(Advertisement)*

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A great lady  
takes the grand tour,  
'cross Country, Rock and Pop.



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# INTERNATIONAL MUSIC INDUSTRY CONFERENCE

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## IMIC '77

**May 15-18, 1977 The Music Industry Summit Meeting  
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Today's challenges of the music business demand this meeting of the top echelon of the industry take on new and significant import.

This year, IMIC features a series of hard-working, brainstorming workshops planned by a committee of 24 international music industry leaders.

Some of the industry's most important technological developments were first unveiled at IMIC. What innovations will be revealed this year?

IMIC conference headquarters is the Okura Hotel in Amsterdam. Luxury accommodations are avail-

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Registration before February 5 is \$300 per person, \$400 after February 5.

Watch the pages of Billboard, Music Week (UK) and Music Labo (Japan) for information on topics, speakers and other scheduled events!

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ACCOMMODATIONS REQUIRED: Single \_\_\_\_\_ Twin \_\_\_\_\_ Suite \_\_\_\_\_

Circle price range desired.

Singles	\$46	\$48	\$50	\$55
Deluxe Singles	\$60	\$65	\$70	
Twins	\$65	\$70	\$75	\$80
Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

# Interpreting C'right Law Key Concern For Industry

By MILDRED HALL

WASHINGTON—While the big news of 1976 for music and recordings was the dazzling achievement of copyright revision, the main concern for 1977 will be the way the new law is interpreted, implemented and (in time) amended.

Realistically, this all comes down to which government people will be involved, and what effect the political climate of the new Carter administration will have on copyright-based industries.

The most immediate concern to music and recording people will be the president's appointment of members to the Copyright Royalty Tribunal. The law requires this to be done within six months of the revision's Oct. 19, 1976, enactment date.

Next will be the personalities and policies of the new chairman the new president will choose for the FCC and the FTC. Both agencies have regulatory reach into promotion and marketing of recorded music.

Finally, lobbyists will be concerned about

what Senators and Congressmen will be the chief contact points for music and recording interests when the revision needs some amending—which is right away, according to some.

The embattled record performance royalty could be one of the first copyright issues to come up in the wake of the special Copyright Office report due out Jan. 3, 1978. Register Barbara Ringer has consistently favored this right, in principle, for copyrighted recordings.

Some think Jimmy Carter might endorse royalty that would be shared by performers and musicians, equally with producers. He had strong early campaign help from Capricorn Records and other labels and performers. His aim is full employment, and his ear is tuned to labor.

But it will be Congress that decides the record royalty and other amendments.

Handling copyright matters on the House side, fortunately, will be the revision-drafting subcommittee led by Rep. Robert W. Kastenmeier (D-Wis.)—probably very much as be-

fore, with the knowledgeable Bruce Lehman as counsel.

But on the Senate side, the picture is unclear. The five-member veteran subcommittee on Patents, Trademarks and Copyrights, under chairmanship of Sen. John L. McClellan (D-Ark.), is for all practical purposes out of existence. Its replacement could simply be a small group melded with another judiciary subcommittee.

A major loss will be the copyrights subcommittee counsel Tom Brennan, widely known for his expertise and diplomacy in dealing with industry spokesmen and Senators over the past 10 years of revision struggles.

The new Copyright Royalty Tribunal appointees will face controversy all the way over the periodic statutory rate decisions they must make. The five commissioners have seven-year terms, but to start, two of them will have only five-year terms.

They will select their own chairman. Each  
*(Continued on page 49)*

# Government Experts Open a Pandora's Box

By JOHN SIPPEL

LOS ANGELES—The first public examination of the revised copyright act by three federal government experts lifted the lid off a Pandora's box of legal interpretation that lies ahead for the music/audio industries. Chief Senate counsel Tom Brennan and his House counterpart, Bruce Lehman, and Barbara A. Ringer, Register of Copyrights, raised eyebrows and caused waves of tense whispers among the more than 400 attending the ASCAP/UCLA Entertainment Law Institute seminar on the new copyright law here Dec. 18.

At one point, Lehman forecast increased legal activity and fees would be necessary before the skeleton law is fully covered with interpretative flesh.

The legality of home recording is a good example of the vortex created by passage of the new statute. Brennan cited House Report 92487, which states: "It is not the intention to restrain home recording of broadcast performances, where it is for private use and not an attempt to capitalize on profit."

Then he later explained that one of four provisions for determining infringement is whether the alleged act impacts upon the sale of the work.

The determinant for payment of mechanical royalties, Brennan, said is if the label shipping the product is a "voluntary and permanent parting of possession."

Labels, it would appear, he said, would be obligated to pay mechanical royalties on promo copies sent to reviewers and radio stations. Distributors and retailers might be held liable for more accurate accounting of sales of recorded product under provisions of the new law in the future, he added.

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# Payola Charge: 3 H&L Co. Execs All Plead Guilty

NEW YORK—Three top executives of H&L Records—Hugo Peretti, Luigi Creatore and Bud Katzel—have pleaded guilty in U.S. District Court here to one count of conspiracy in paying an estimated \$170,000 to radio station employes in return for airplay for records produced by their former employer, Avco Records.

Hugo & Luigi and Katzel pleaded guilty before Judge Robert Carter to failing to record money from record

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# AFTER 2-WEEK TRIAL

# Crocker Is Convicted; Jury Reports He Lied

NEWARK—Radio program director Frankie Crocker was convicted Dec. 21 of federal charges he lied to a grand jury when he denied receiving more than \$10,000 from a record promoter to play specific records on radio station WBLS-FM. The jury deliberated for 9½ hours before returning the verdict against Crocker after a two-week trial in Federal Court in Newark.

The panel held that Crocker lied when he denied that he received \$10,000 from Ellsworth Groce, president of Rocky G, a record promoting firm, to play certain records on the air.

At the same time, the jury found Crocker innocent of charges he lied when he denied receiving \$400 from Harry Coombs, a vice president of Philadelphia International Records following a concert at a New York nightclub.

Crocker faces up to five years in jail and a fine of \$10,000. U.S. District Court Judge Frederick Lacey postponed scheduling a sentencing date until a probation report on Crocker is completed.

At the trial, Crocker maintained he ran a clean format and did not take any money to play records.

"Payola to me, first of all... it means to me, it's almost like the black plague, even to be connected with it," Crocker said during testimony.

Crocker testified that Groce and he were long-time friends and Groce gave him money to "help me get by."

Groce, who received immunity to

testify for the government, said he had given Crocker money as "thanks" after records Groce promoted made it on the air.

Under questioning, Crocker said promotion men have offered him "inducements" to play records. He said he always reported the offers to the management at the radio station.

"Mr. Crocker, have you ever taken money from a person to influence your decision in playing a record?" asked Michael Pollack, Crocker's attorney, during direct examination.

"No sir. First of all it's illegal. Second of all, if you take money in my position, you wind up being obligated to record companies or the person representing record companies... the choice of playing a record has to be mine. I can't owe any favors to anyone," Crocker said.

*(Continued on page 57)*

# Springboard To Distribute Zodiac; Share Project 3

By ROMAN KOZAK

RAHWAY, N.J.—Springboard International Records will distribute Zodiac Records nationally, and, in certain markets, Enoch Light's Project 3 album line.

The announcement came at Springboard's first national sales meeting on Dec. 16 and 17 at the company's New Jersey headquarters.

Both Len Levy, president of Zodiac Records, and Enoch Light attended the meeting and presented their initial releases with Springboard to the company's gathered sales force.

Levy played the label's initial three singles and one LP "Midnight Symphony" by singer-songwriter Dan Williams, that will be released in early January.

Light's Project 3 album line will be distributed in Wisconsin, Illinois, Indiana, Michigan, and Ohio through Springboard's Elks Grove, Ill. facility.

Light introduced the sales staff to his album line via cuts from his new "Honky Tonk Herman" LP and the "Big Band Hits" albums from the 30s, 40s and 50s as well as from the

*(Continued on page 57)*

# 1977 Danger Sign: Jazz Could Choke On Its Excesses

By ELIOT TIEGEL

LOS ANGELES—Jazz may choke on its excesses in 1977.

With customary avarice the U.S. record industry is flooding the marketplace with jazz of all kinds—crossover pop/jazz, pure modern jazz, avant-garde jazz and vintage, nostalgia jazz of all schools.

One would think that jazz is the savior of the business with all the activity and all the companies—new and established—who are producing new and reissue LPs.

The expansion of the jazz market which some observers say began in 1969 with Miles Davis' free and open rock-tinged "Bitches Brew" Columbia LP, moves into the new year in high gear.

But there are signs of concern among a number of key producers who have spent all their lives in the

field and who scoff at the fly-by-nighters or labels which hopped on the bandwagon in the past two years because they wanted a piece of the beat.

Not that that's wrong, these veteran jazzmen concede, it's just that they know deep down they will always be involved with jazz music while the trendy labels may pull up their anchors and sail away to whatever is in vogue this year or next.

So there will always be jazz produced anew as there always has been, but for the immediate future the signs are full steam ahead for the production of more jazz product.

Orrin Keepnews, the knowledgeable head of jazz a&r for Fantasy/Prestige/Milestone, sees the continuation of the crossover brand of music. "A sufficient number of

people are happy and successful with crossover music and will continue producing it," he says. "But there's the danger," Keepnews projects wryly, "we'll drown in our own funk before the year is over."

Keepnews also sees greater intensification of sales for established artists. "We may also see some of the labels who have jumped on the jazz trend without knowing what they're doing getting disillusioned and pulling back out of crossover jazz or straight jazz. I welcome that. It's always a pain when the market gets over cluttered and over hyped. Sometimes these labels get in the way in terms of a forced competitiveness for artists. Which sometimes makes me wonder whether we're in music or baseball."

A crossover artist, in Keepnews definition, is "someone who used to be a limited jazz artist who changed so you can sell five times more records. Crossover means moving into contemporary soul or pop areas or electronically controlled areas. It means using instruments which the pop world is into."

Keepnews says he's doing some of this recording himself and he surprises by mentioning Sonny Rollins as his next crossover artist. The saxman's upcoming LP features such today players as Lee Ritenour, Patrice Rushen and Billy Cobham. "I expect to have lots of fights with people about it," he admits.

Keepnews has just completed bas-

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# U.K. Labels' TV Ad Emphasis In Heavy Increase

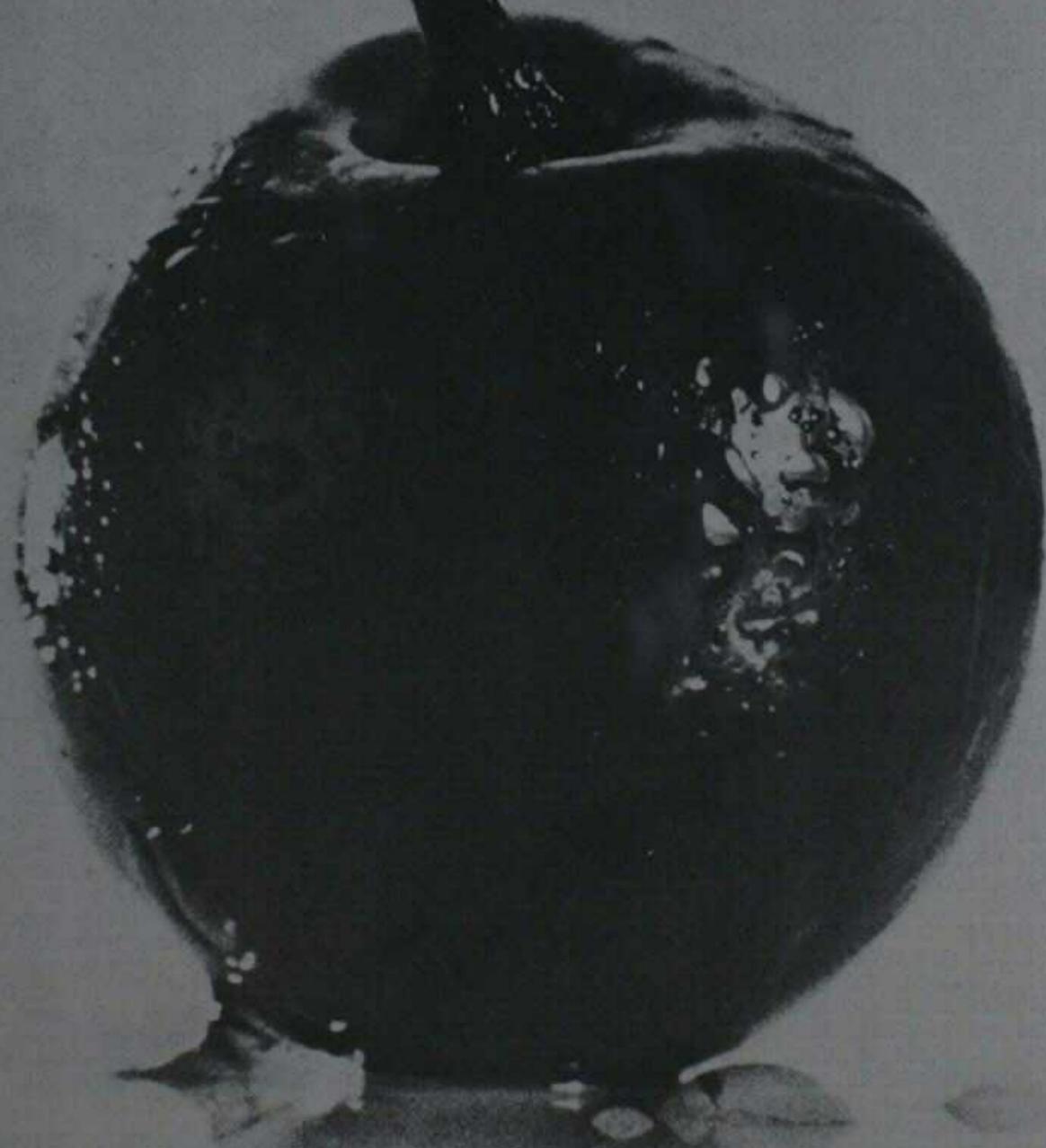
By BRIAN MULLIGAN

LONDON—The British record industry's commitment to television as a major stimulus to volume sales continues to grow.

Details of rate card expenditure on tv and press advertising to the end of October, released by Media Expenditure Analysis Ltd. show that in a recent 10-month period record companies had invested almost as much in the two media as in the whole of 1975. A yearend total of around \$13.20 million is in prospect.

October itself, marking the start of the pre-Christmas sales push, produced an outlay of \$2.47 million, a 61% increase over October 1975. That brought the 10-month total to \$10.06 million, with television accounting for \$5.93 million. By comparison, advertising in all of 1975 cost the industry about \$10.72 mil-

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## **“Baby Don’t You Know.”**

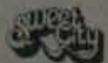
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When your name is Wild Cherry,  
When your first single, “Play That Funky Music,”  
goes platinum within weeks of its release,  
When your debut album follows suit shortly  
thereafter,  
When you’re selected by *Billboard* and *Record World*

as the hottest new singles band of the year—  
suddenly, your choices become rather significant.  
So you take the only logical step.

“Baby Don’t You Know.” The funky new Wild Cherry  
single, from their forthcoming album, “Electrified Funk.”  
On Epic/Sweet City Records.

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# MCA Hosts 4 Regional Confabs New & Old Product Marketing Campaigns Emphasized

By ED HARRISON

LOS ANGELES—MCA Records held four regional district meetings in December. Topics of discussion included January new product releases, coordination of upcoming merchandising campaigns, display material and plans to bolster sales of product already on the market.

Meetings were held in Cleveland (13), New York (15), Atlanta (17) and Los Angeles (20). Attending were Mike Maitland, president; Lou Cook, administrative vice president; Richard Bibby, newly appointed vice president of marketing; Sam Passamano, vice president national sales; Vince Cosgrave, vice president

of promotion; Stan Layton, vice president field operations and regional field sales, promotion and operations staff.

Albums previewed which are scheduled for January release are: "Bill Monroe Sings Bluegrass, Body And Soul"; Joe Ely, *New Riders Of The Purple Sage*; "Who Are Those Guys"; Law, "Breakin' It"; Fresh, "Get Fresh"; Steve Gibbons Band, "Rollin' On"; Kalyan, *Man's Theory*; "Just Before Dawn" and the Webber-Rice opera "Evita."

Forthcoming singles releases were also discussed. Bibby says that fu-

ture marketing campaigns to generate sales on already released albums like "Blue Moves," Elton John; "Don't Stop Believing," Olivia Newton-John; "One More From The Road," Lynyrd Skynyrd and "Car Wash" were on the agenda.

"We've only scratched the surface on these and other albums," says Bibby. "We still have a long way to go."

The four regional meetings allowed Bibby an opportunity to formally be introduced to his field force since being appointed to his new position after replacing Rick Frio.

# Inaugural Party Jan. 19 To Beam On National TV

By MILDRED HALL

WASHINGTON—For the first time, a television audience of some 50 million or more Americans will share the traditional inaugural-eve concert to be held in the Kennedy Center Opera House here Jan. 19.

Musical talent will include Leonard Bernstein and Beverly Sills, Johnny Cash and Stevie Wonder, among others.

The live pre-inaugural concert will be televised by CBS two hours after the 7 p.m. performance begins and may even have global exposure, CBS spokesmen say, if foreign rights are sold.

The announcement of the historic first showing on tv was made by inaugural committee chairmen Bardyl Tirana and Vicki Rogers, together with Robert Wussler, president of the CBS network.

Tirana said commercials will be inserted into the taped tv show, and any proceeds from the concert will go to pay for the five-day festival of public events planned for the Carter

inauguration. The committee expects to receive about \$250,000, and CBS will spend \$1 million to produce the concert.

Cash and June Carter will sing some of their old favorites. Wonder and his backup will do selections from his new album, "Songs In The Key Of Life." Paul Simon will introduce a new work composed for the inaugural, and sing favorites including "Bridge Over Troubled Waters" with a group.

Bernstein will conduct the National Symphony Orchestra, with three Metropolitan opera singers in a song from his new 14-song cycle called "To My Dear And Loving Husband" which he will dedicate to Rosalynn Carter.

Broadway will be represented by Clamma Dale and Donnie Ray Albert of the Houston Opera production of "Porgy And Bess" who will perform songs from that classic musical. Sills will sing an operatic aria.

# Semi-Chaos Of Last Year Could Repeat With Live Entertainment

By NAT FREEDLAND

LOS ANGELES—The often vastly profitable but unnervingly competitive contemporary live entertainment business will probably continue its exciting semi-chaos through 1977.

One of the biggest question marks

on the horizon is what newly breaking record acts will emerge as substantial personal appearance headliners this year. As Billboard pointed out Dec. 18, there has been an unusual breakthrough into unprecedented record sales levels by acts

that previously had comfortable smaller followings.

Daryl Hall & John Oates sold a lot of records last year and so did England Dan & John Ford Coley. But will they be able to fill 18,000-capacity arenas this spring?

And what of newer acts that shot to smash hits from obscurity, like Heart and Boston? Throughout the country, promoters and club owners are anxiously watching for clues to the live drawing power of such artists.

Still other acts that have become increasingly important record sales names in recent months are yet unproven in nationwide concert tours. How well will Burton Cummings draw as an arena headliner, or Kansas, or Al Stewart and Graham Parker who have created a lot of excitement in club tours?

Concert promoters have a lot of tough decisions facing them over the next few months as they negotiate prices for first-time dates on this im-

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## PREDICT UPWARD CLIMB

# Pessimism Absent In Country Field

By GERRY WOOD

NASHVILLE—Leaders in the country music industry, taking a long and loving look back on the year that was exceptionally kind to them, confidently predict the trend will continue its upward climb during 1977.

Highlighted by increased national acceptance and an unprecedented overseas surge in sales and airplay, the country music community is an extremely heady crew facing the new year with all its problems and promises.

Though a few major firms—and several smaller businesses—are suffering through potentially fatal cash flow situations, most Nashville labels, agents, publishing houses, studios, writers and artists report a profitable, if not record breaking, year.

The country's economy may be enigmatic and difficult to decipher, but country music's economy continues to expand on its growth scale

that has maintained a spiraling index for more than a decade.

Nashville has become a name known not only nationally, but worldwide, as a symbol for a type of music and lifestyle that's less cluttered and confused than the high energy, high decibel rock world. In reality, the sleepy Southern stereotype is fading fast, especially in the music industry, but there's still a difference.

As the movie "Nashville" explodes on foreign screens and country songs power their way onto international charts and stations in increasing numbers, 1977 looks like the year that country music literally becomes the sound heard around the world.

It'll be the year that Roy Clark leads a troupe of country entertainers into Russia for the second time. This time, Clark's agent, Jim Halsey, hopes to persuade the Russians to book the Soviet country shows into the giant sports arenas to accommodate the crowds which wanted to see Clark's first U.S.S.R. concerts but were turned away by the thousands at soldout boxoffices.

Expanding on the success of the Wembley Festival in England, Mervyn Conn takes his 1977 country music spectacular into Sweden and Finland, as well as Great Britain. South Africa looms as the latest nation to accept overwhelmingly the songs and artists of country music.

George Hamilton IV leads the show business assault on the nation that has been leaning country since the heyday of Jim Reeves who shot his movie "Kimberly Jim" on location in South Africa.

Expect Slim Whitman to continue his British chart success. His last LP entered the chart in the No. 1 position. Don Williams will continue his British chart presence, having sol-

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# Executive Turntable



Smith



Mack



Eric



Perrone

**John Smith** moves into the post of vice president of marketing at Blue Note Records, Los Angeles. He formerly held the position of director of black promotion and artist development for U.A. Records. ... **Richard Mack** joins CBS, New York, as vice president, national promotion special markets. ... **Estelle Radin** joins U.A., Los Angeles, as attorney in the label's legal department. ... **Jim Foley** named director, a&r coordination, East Coast, Columbia Records, New York. ... **Linda Raqusa** appointed assistant to the director of a&r at A&M Records, New York. And **Rick Stone** becomes local marketing coordinator. ... **Bob Piner** moves to branch marketing coordinator at WEA, Dallas. ... **Dain Eric** named Los Angeles promotion manager for Capitol Records. ... At Mushroom Records, Los Angeles, **Mark Hodes** appointed to newly created post of national promotion and press coordinator. ... **David Fitzpatrick** appointed head of the newly created records division of Gemini Artists Management, New York.

**Neely Plumb**, veteran producer, joins the Barskin Agency, Los Angeles, as music department vice president. He will expand the firm's composer clients for film and tv scores. ... **Penny Gibbons** joins the music department of the international division of Rogers & Cowan Inc., Los Angeles. ... **Harlene Barte** made press associate for the Howard Bloom Organization, New York. ... **Lance Smith** retires from Stone Country Inc., Denver. ... **Allen Levy** joins Steve Binder Productions, a Los Angeles management firm, as director of communications. ... **Ira F. Beal** named president and chief operating officer of the New York Times Music Corp., New York. ... **Vincent Louis Perrone** named general counsel at Screen Gems-EMI Music Inc., New York. He was assistant general counsel for United Artists Music. ... **Jill Bartholomew** becomes advertising manager of Ad-Ventures, Associates, the in-house advertising agency of Record Bar Inc., Raleigh, N.C.

Restructuring of BSR (USA) Ltd. consumer products division, sees **Richard Steininger** promoted to national sales manager; **Bob Katz** named to new post of field sales manager, BSR/Glenburn; **John Gennaro**, upped to field sales manager, ADC Cartridges; **Tom Ebeling** elevated to field sales manager, ADC professional products group, Chicago; **Larry Wyrick** named Western area

(Continued on page 63)

# Pete Bennett Plea: Innocent

NEW YORK—Pete Bennett, who helped promote the Beatles in the U.S., has pleaded innocent to a six-count indictment charging income tax evasion from 1971 to 1973 (Billboard, Dec. 25).

Bennett is free on his own recognizance after the arraignment on Dec. 23. A pre-trial conference was set for Thursday (30) to determine the trial date.

The indictments charge that Bennett failed to report in excess of \$91,000 in joint income earned by him and his wife. The income was alleged to be payments by record wholesalers, distributors and rack-jobbers for Beatle and Bangladesh concert records intended for promotional use.

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# WNJR Mgr. Indicted In New Jersey

NEWARK—Harry E. Lynch, general manager of radio station WNJR in Union, N.J., has been indicted by a federal grand jury on three counts of tax evasion and three counts of filing false returns. A trial date has not yet been set.

Lynch faces a maximum of five years in jail and \$10,000 fine on each of the tax evasion counts and three years imprisonment and \$5,000 fine on each of the evasion counts.

Lynch has pleaded innocent to all charges and is now out on bail. He is accused of receiving various goods

and services from advertisers on WNJR, a black-oriented rock station.

The government charges that in 1974, for example, Lynch reported taxable income of \$41,812 on which he claimed he owed taxes of \$13,010. The indictment states that the correct figures should have been \$79,239 in income with \$32,899 in taxes owed on that amount.

The indictments are a result of the continuing grand jury investigation into allegations of payola.

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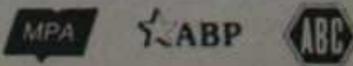
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# Discos Seek a Defined Profile

## Future Encouraging, But Purges Appear Mandatory

By RADCLIFFE JOE

NEW YORK—The nation's discotheque industry, encouraged by an increasing show of confidence from the country's business and financial sectors and the continuing support of dance lovers of all ages, is expected to move purposefully forward in the new year to shed its dubious image of freaky phenomenon and assume the more positive mantle of a sophisticated industry with a clearly defined profile.

In its quest of this goal this burgeoning industry must first set its house in order.

Of primary importance is the need

for a purge of fly-by-nighters from its ranks. These are the Johnny-come-latelies, the dollar-oriented speculators who have leapt in for a quick profit and will not balk at utilizing unscrupulous tactics in their mad pursuit of quick bucks.

A more innovative approach to the creation of more innovative "disco" music must also be high on the priority list. No longer can writer, artist, producer and record company ignore scathing criticisms that have branded original disco music formats as mindless and insulting to the intelligence of au-

diences and continue to play safe with "proven" formats.

In this area subtle changes are already being made and are at present reflecting themselves in the pop chart action of such disco-oriented tunes as "Dazz," a disco/jazz music format by a group called Brick; "Cherchez La Femme," by the flamboyant Dr. Buzzard's Original Savannah Band; "You're My Driving Wheel," by the Supremes; "The Rubberband Man," by the Spinners; "Another Star/I Wish/Sir Duke/Isn't She Lovely" by Stevie

(Continued on page 41)

# Down Trend For Jukebox Feared Again In 1977

By ALAN PENCHANSKY

CHICAGO—On the face of it, 1977 does not promise a year of growth for the jukebox. The coin-operated phonograph seems destined for increased competition from discotheques in the new year, record companies will be paying no more attention to the boxes in '77 than they did last year, and that attention was slight; and the national association of jukebox operators, the AMOA, has just rerouted its interest in a big way toward other sectors of the coin amusement industry—namely amusement games.

The draw of these machines is so powerful that jukebox revenue is being siphoned away in instances. Larry Ruegmer, head of Lieberman Enterprises' Minneapolis-based one-stop, says he regularly gets this report from operators throughout the upper Midwest.

1977 is also the last year of the juke's exclusion from copyright royalty payments. The new legislation, passed in 1976, places a \$8 yearly license fee on each box. Mechanics of the licensing procedure are to be worked out this year, with the AMOA's Washington attorney Nicholas Allen and the association's government relations committee participating in the planning.

"No heavy reaction is anticipated to the jukebox royalty," says Fred Granger, executive director of the

(Continued on page 31)

## AGENTS CONFIDENT

# Campus Bookings Will Rise In 1977

By JIM FISHEL

NEW YORK—All indications point to 1977 being a good year for campus-oriented activities—radio and concert bookings—up from the bicentennial year's sluggishness.

Business for booking agents was slightly down during the past year, due to reduced campus budgets, but a projection of business looks very encouraging for the coming year.

Agents attending the various regional meetings of the National Entertainment Campus Activities Assn.

(NECAA) found students returning to their old ways—interested and budget-conscious.

Acts in the medium price range (\$1,500-\$5,000) are finding the greatest interest by campus bookers, since most students now realize that only the largest schools in a secondary market can usually score the superstar acts.

If there is one noticeable change in the complexion of the concert

(Continued on page 38)

# New Radio Person: Aggressive, Tough

By CLAUDE HALL

LOS ANGELES—Radio is heading for its day in the sun in 1977. One of the reasons is that a new, aggressive breed of radio person has emerged on the scene—a person unwilling to take a backseat to television, unwilling to take gaff from Arbitron ratings service, unwilling to be frowned upon or looked down on.

A perfect example was the recent uprising in 1976 against Arbitron, familiarly known as ARB, in market after market. And, unless Arbitron makes some adjustments, its problems are going to grow worse. Be-

cause the new breed of radio person is not going to roll over and play dead for anyone or any firm.

Two things will also play a great role in radio in 1977, not the least of which will be the new man in the White House—Jimmy Carter. In one sense, many radio broadcasters are wary of Carter and what he has, ostensibly, the power to do to radio.

They're afraid of increasing regulation and interference. On the other hand, some radio people who are close to Carter feel that he's going to

(Continued on page 12)

# Old Strategies Revamped By Black Industry Execs

By JEAN WILLIAMS

LOS ANGELES—Black music industry leaders predict an upswing in profits in 1977 via revamping of old strategies.

Otis Smith, vice president at ABC Records, and Tom Draper, vice president at Warner Bros. Records, say that more local promotion people will be added to increase product coverage in the marketplace.

Says Smith: "By going into a situation where we are putting more promotion people in smaller markets to increase our coverage of radio stations, we will in turn sell more records."

Offers Draper, "We are going after concentration in 1977, making our presence felt in key cities. We have been operating under the concept of regional people but we recognize now that in order to maximize the total marketing potential of a piece of music, we must concentrate."

Cecil Holmes, vice president at Casablanca Records and president of Chocolate City Records, says both labels will place heavier concentration on album sales. "We will use the singles, but mainly to enhance LP sales," says Holmes. Smith notes that his label, as are most labels, is concentrating more on selling black albums.

Casablanca is also hiring a second national promotion person to handle black product.

Cortez Thompson, program direc-

(Continued on page 29)

## 2 E/A LPs Still Shipping At \$6.98

LOS ANGELES—Elektra/Asylum shipped two \$6.98 LPs along with its first \$7.98 title by Queen Dec. 27.

Queen is the first of a selected number of LPs to be priced at \$7.98—on the same level as the counterpart tape. The two \$6.98 LPs are Bread's "Lost Without Your Love" and Andrew Gold's "What's Wrong With This Picture."

Elektra/Asylum announced its \$7.98 selected release LP program two weeks ago.

## Big Band Show

PALM SPRINGS—KWXY presented its fifth annual big band festival New Year's Eve featuring taped interviews with local residents who worked through the big band era, including Charlie Barnett and Lawrence Welk. Host Jack Hickey

## Bernstein's 'Slap'

LOS ANGELES—Elmer Bernstein has been signed to adapt the music for "Slap Shot," an upcoming film from Universal starring Paul Newman.

# Mercury comes out with the stars



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# Music Viewed By Josephson Co. As Biggest Area For Its Growth

NEW YORK—Music is one of the biggest potential growth areas for Marvin Josephson Associates, the head of the giant talent combine has

told the New York Society of Security Analysts.

"By identifying 'potential' clients earlier in the game, particularly with

the growing trend of young artist-writers, we'll participate in more of their record royalties and music publishing income as well," Josephson told the attentive luncheon group.

He also anticipates income growth from the new ICM Artists division, launched with two top executives of the Hurok organization and a number of that agency's leading classical acts. The new wing had its first presentation recently, an SRO concert by Vladimir Ashkenazy at Carnegie Hall here.

ICM Artists will also take a financial stake in touring presentations which have a good chance of profit, such as the D'Oyly Carte company, he observed—but not a monster like the Bolshoi Opera on which Hurok lost money.

In the acquisitions area, noting that MJA will likely have \$10 million pre-tax income this coming year and an \$11 million cash flow, Josephson looks into the broad entertainment and leisure field—with music publishing, radio stations and personal financial services all possibilities.

It is all aimed at enhancing the MJA image as a "full-service" agency, sharing the lion's share of the talent with William Morris in this type of operation.

"When we can offer clients in one field services in other fields as well, it's to our advantage and theirs," Josephson points out. He notes that although Tony Orlando's television show was recently canceled by CBS, the Elektra artist will earn far more in personal appearances this year—and MJA gets its 10% or equivalent fee from both.

## Market Quotations

As of closing, Thursday, December 28, 1976

1975		NAME	P-E	(Sales 100k)	1976			Change
High	Low				High	Low	Close	
40%	19%	ABC	16	252	39%	38	38%	+ 1/2
9%	4%	Ampex	13	344	8%	7%	8%	+ 1/2
9%	2%	Automatic Radio	3	53	5%	4%	5%	+ 1/2
61	46%	CBS	11	418	58%	57%	58%	+ 1 1/2
7%	4%	Columbia Pictures	5	262	6%	6%	6%	+ 1/2
16%	8%	Craig Corp.	4	36	13%	13%	13%	+ 1/2
63	41%	Disney, Walt	21	450	49%	48%	48%	+ 1/2
5%	2%	EMI	9	83	3%	3%	3%	+ 1/2
20%	14%	Gulf + Western	4	886	18%	18	18%	Unch.
7%	3%	Handleman	10	67	4%	4%	4%	+ 1/2
27	14%	Harman Industries	5	16	23	22%	22%	+ 1/2
6%	3%	K-Tel	5	34	5%	5%	5%	+ 1/2
11%	6%	Lafayette Radio	7	49	8%	8%	8%	Unch.
27%	19%	Matsushita Electronics	13	19	26%	26%	26%	+ 1/2
39%	25%	MCA	7	508	40%	39%	40%	+ 1 1/2
16%	12%	MGM	6	88	15%	15%	15%	+ 1/2
66%	52%	3M	22	696	57%	56%	57%	+ 1/2
4%	1%	Morse Electro Products	—	—	—	—	2%	Unch.
59	41%	Motora	21	198	55%	55	55%	Unch.
35%	19%	North American Philips	9	51	35%	35%	35%	+ 1/2
23%	14%	Pickwick International	9	41	17	16%	17	+ 1/2
6%	2%	Playboy	11	74	5%	5%	5%	Unch.
30%	18%	RCA	14	1530	27%	26%	26%	+ 1/2
11%	7%	Sony	22	796	9%	9%	9%	+ 1/2
40%	16	Superscope	7	357	20%	20	20%	+ 1/2
47%	26%	Tandy	11	548	42%	41%	41%	Unch.
10%	5%	Telecor	6	28	7%	7%	7%	Unch.
4%	1%	Telex	15	502	2%	2%	2%	+ 1/2
7%	2%	Tenna	5	48	3%	3%	3%	+ 1/2
14%	8%	Transamerica	9	610	14%	13%	14%	+ 1 1/2
15	8%	20th Century	9	268	10%	10	10%	+ 1/2
27	17%	Warner Communications	24	63	26%	26%	26%	Unch.
40%	23%	Zenith	13	332	27%	26%	27	+ 1/2

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## Classical Music Mfrs. Optimistic 1976 Increased Sales Buoy Hopes For New Product

By IS HOROWITZ

NEW YORK—Buoyed by increasing sales in the past year, manufacturers of classical records are looking to 1977 in optimistic anticipation that the upbeat trend will continue.

Too many signposts along the way point to a prosperous year, say close observers, those to whom the fortunes of the classical market spell the difference between prosperity and want.

Perhaps the most promising augury is the revitalization of the free-standing, full-line store, which con-

tinues to chip away at the long dominance of racks as prime movers of product.

And in competitive response, racks too are expanding record departments to service a wider community of buyers. More and more classics are finding their way into such outlets, fulfilling the first marketing requirement—albums must be stocked and displayed before they can be sold.

No longer are the classical merchandising wings of large companies diffident about their stance within

the industry. In 1976 more forays into the field were made to stimulate dealer interest in classics via regional sales clinics and seminars. The concept works, says these classical marketers, and will be even more aggressively pursued this year.

Marketplace dollars are available at both ends of the pricing spectrum. Budget and mid-price classics will continue to find a ready public, producers feel, and high-ticketed items will be snapped up, as well, if the product is right.

Nowhere is this receptivity to ex-  
(Continued on page 30)

## U.K. SITUATION Record Execs Admit Concern As They Prepare For the Future

By BRIAN MULLIGAN

LONDON—Even the most optimistic U.K. record executives cannot contemplate market prospects for 1977 without a degree of trepidation.

The writing is on the wall that 1977 will be a tough year all around. Of course some companies will be riding the crest of a wave, but largely at the expense of those which have gone cold rather than through grabbing a healthy slice of an expanding market.

Britain is in a parlous plight economically. Two cozy years ago this was being sloughed off by pundits predicting that in times of recession the record industry benefited. They have fallen flat on their historical butts. Recession-proof it had cer-

tainly been in a previous era of economic stress, but not one accompanied by rampant inflation. So, predictably, the U.K. record business changed from being a growth pattern to a possible downturn in terms both of unit and sterling volume.

By 1975, manufacturers' sales of records and prerecorded tapes had climbed to a healthy \$264 million, a \$19.80 advance on 1974, which had in turn shown a \$39.6 million improvement on 1973.

By the middle of 1976, industry statisticians were saying it might not be as bad as expected after the poor start to the year. By the end of October, it was evident things might be considerably worse than expected

and that for the first time in a decade the industry might suffer a sales decline.

Sales at the end of October had grossed, at manufacturers' prices, \$171.6 million, which left companies the need to use every possible advantage of the peak Christmas season to shift in three months the equivalent of half the sales of the previous nine months merely to be back where they were at the end of 1975.

With the last quarter seasonal sales surge, worth about 35% of the sales total annually, the target might be just within reach, thanks to releases by guaranteed sellers like Wings, Elton John, Stevie Wonder.  
(Continued on page 30)

NEW YEAR LOOKS GOOD

# Recording Studios Enjoy Renaissance

By JIM McCULLAUGH

LOS ANGELES—1976 might well be remembered as the year of the renaissance for the independent recording studio, with the healthy resurgence and excitement expected to sustain itself throughout the coming 12 months.

At this point it appears that many studios in the major music markets—New York, Nashville and Los Angeles in particular—as well as other mushrooming recording centers will enter the new year registering significant growth, expansion and diversification.

Echoing comments from many quarters nationally is Chris Stone, co-owner of Los Angeles and Sausalito, Calif., Record Plant who says, "Every fall for the past three years has been dead. This year, however, there's been a complete turnaround and business has been incredible and we've already got bookings well into April."

"We had two light weeks in August but the rest of the year has been phenomenal. We've just added a fourth 24-track room in L.A. which

gives us a total of six studios overall and frankly we could use two more right now."

Reasons cited for the whirlwind studio activity vary but many owners point in general to the backdrop of the record selling year that has encouraged more recording.

In addition, studios are chalking up growth from other revenue producing avenues. Among them, more remote work for those that have the capability as live recordings are on their greatest upswing buoyed by Peter Frampton's huge success; additions of mixdown and mastering facilities; media services; in-house productions; delving into the equipment and by offering sound reinforcement services, and increased demo work for smaller studios.

The thinking now and for the future is that the studio needs to be more multi-purpose to insure steady income.

Twenty-four track, which has finally matured into state of the art in the major centers, should continue

*(Continued on page 38)*

# Nashville Welcomes More Non-Country Popular Acts

By SALLY HINKLE

NASHVILLE—Greater numbers of non-country acts are being drawn to the Nashville studio scene based on the fact that local studios can and do produce the present, up-front sounds so many pop acts are looking for.

Among the major pop hits that have emerged from Nashville include "I Can Help" by Billy Swann, "Polk Salad Annie" by Tony Joe White, "Lay Lady Lay" by Bob Dylan, "Heartbreak Hotel" by Elvis Presley, "Hold On To What You've Got" by Joe Tex, "King Of The Road" by Roger Miller, "Green, Green Grass Of Home" by Tom Jones, "The Night They Drove Ol'

Dixie Down" by Joan Baez, "Why Me Lord" by Kris Kristofferson and "A Little Bit More" by Dr. Hook, who moved his entire Medicine Show group from California to Nashville to pursue both a pop and country career.

The list of pop music stars who have recorded in the capital of country music includes Simon & Garfunkel, Johnny and Edgar Winter, Dan Fogelberg, the Monkees, Grand Funk Railroad, Linda Ronstadt, Charlie Daniels, Neil Young, the Nitty Gritty Dirt Band, Gordon Lightfoot, Lobo, Paul McCartney, Joe Cocker, Mother Earth, the Al-

*(Continued on page 45)*

NOT A GOOD YEAR

# Rock Takes a Bite Out Of MOR Cake

By DAVE DEXTER JR.

LOS ANGELES—While not totally skunked by rock artists in the 1976 struggle for chart domination, MOR acts aspire to a more bountiful new year than they experienced in the preceding 12-month period.

Instrumentally, MOR's most dependable big guns fell silent throughout '76. Both Henry Mancini and Ray Conniff failed to heat up the charts for the first time in many years. And disks by Roger Williams, Ferrante & Teicher, Peter Nero, Nelson Riddle, Mantovani and other stalwarts of times past went unheard.

Newcomers like the George Baker Selection with "Paloma Bianca" boomed up into the Top 40 and the duo of Barry DeVorzon and Perry Botkin Jr. entered the top 10 with a moody "Nadia's Theme" ballad near year's end. Yet overall the MOR instrumentalists meant little.

Breaking through at year's close was Barbra Streisand, whose "The

Way We Were" proved a runaway choice as the biggest record of 1974. Her current "Evergreen" single from the soundtrack album of "A Star Is Born" broke instantly, and the album also is climbing in sales and chart position spectacularly. Earlier in the year "The Classical Barbra" dragged along, unable to rise high on the chart.

MOR devotees also received encouragement from Engelbert Humperdinck's "After The Lovin'" 45, a disk which brought him back from a lengthy dead period. Perhaps his switch to Epic from London was a factor. The British baritone's stablemate, Tom Jones, long cold, is attempting the same formula with new product on Epic. But can lightning strike twice?

Looking ahead to '77 expectantly are Frank Sinatra, Tony Bennett and Bing Crosby, none of whom got a bite in 1976 although their concerts

*(Continued on page 49)*

# Transfers For \$1 With 5 New Albums

NEW YORK—Wonderland Records is offering two 8" x 11" iron-on transfers for \$1 with its five latest LP releases.

The transfers picture "Baretta," the "Bionic Woman," Elton John, and Donny & Marie Osmond. An order form for the transfers is included in all copies of "T.V. Themes," "Debbie Weems, Songs From Captain Kangaroo," "Bionic Woman," "Baretta" and "Emergency" LPs.

The LPs retail for \$2.49 and with every 25 LPs ordered, A.A. Records Inc., producers of Wonderland Records, will provide a 12" x 15" three-color streamer for window or in-store use advertising the iron-on transfer offer.

A.A. Records has also released this month "Oh Gee! It's Great To Be A Kid" by Bob McAllister on the Kid Stuff Records label.



PRIME CRUSH—Members of television's popular "Saturday Night Live" show, the Not Ready For Prime Time Players, and their producers await the crush of customers at The Harvard Coop, where they came to autograph their new "Saturday Night Live" LP. They were greeted by the largest crowd in the store's history. Pictured from left are: Gilda Radner, Lorne Michaels, the show's producer; Michael O' Donoghue, the album producer; and Dan Aykroyd.

# Japan Looks To Intl Expansion But Labels, Publishers Face Major Language Barriers

By ALEX ABRAMOFF

TOKYO—There is no doubt that Japanese record and music publishing companies are interested in expanding overseas in 1977.

In fact, some companies have succeeded in creating local hits in Spain as well as in the disco markets of Italy, Austria, West Germany and the U.S.

Language is the primary barrier that they have to encounter, but the Japanese companies are trying to overcome this problem by utilizing a lyricist, an arranger and an artist of a particular overseas market where they are trying to expand.

Alfa & Associates, one of the leading production companies in Japan,

is trying to expand into the U.S. market in this manner. All signs indicate that Japanese record and music publishing companies will become more active in trying to expand abroad.

Even though the Japanese government is supporting the exports of cars and tv sets via the Ministry of International Trade & Industry, it is not providing a sufficient support for exporting music.

In 1977, the Japanese music industry will be demanding more support from the Ministry of Education and the Foreign Ministry to expand its trade in music.

The marketing of U.S. record

companies here is difficult because the music is segmented by category.

"New Music," described by one

*(Continued on page 51)*

## Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:  
**Writers:** Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

**Publishers:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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JANUARY 8, 1977, BILLBOARD

## Bonneville's Drury Lauds Automation

NEW ORLEANS—Automation and "moxy" gained some new dimensions at Billboard's International Radio Programming Forum in Dec. 3 workshop sessions.

Dick Drury, manager of special projects for Bonneville Broadcast Consultants, Tenafly, N.J., declared, "I'm an automation convert. That machine will do anything you want to do. The only perfect radio station you ever have will be by automation because it gives you total control."

"Automation will do everything except make a mistake, unless you pull the plug," claimed Drury. "It can be as good or better than a live format."

Noting automation's benefits to managers and program directors "who have the vision to put it into use," Drury added, "It's apparent that automation and syndication have become a great way of life for many broadcasters and it's going to get bigger and better."

"It'll upgrade the quality of American radio by bringing major market professionalism to many small markets that could not afford to do it as well otherwise," commented Drury during the "Automation And Format Syndication As A Way Of Life" seminar.

"A top quality syndication company is really that subscribing station's music director/consultant. Automation and syndication have become, and will remain, a way of life for thousands of broadcasters in the years to come."

Alan Clark, president of Total Services, Los Angeles, moderated the workshop that also included George Burns, president of Burns Media Consultants, Los Angeles; Lee Bayley, vice president of operations for Drake-Chenault Enterprises, Los Angeles; and Paul Ward, program director of WROR, Boston.

A simultaneous session during the conclave dealt with "Putting Moxy Into Programming." Rochelle Staab, national program director for Bartell Broadcasters, New York, moderated the informative session that showcased the opinions of Bob Pittman, program director of WMAQ, Chicago; Michael Spears, program director of KFRC, San Francisco; Hal Moore, program director of KHOW, Denver, and Jim Maddox, program director of KDAY, Los Angeles.

What's moxy?

"It's what it takes to make your station No. 1," answered Moore.

"Moxy is being unafraid to say this is what I am, this is my personality," explained Maddox. "It's making waves in the market, getting attention and doing what relates to people."

"Pazzaz" is how Spears defined moxy. "It's class—or something very special. The heart of it is show business. We'd do a lot better if we'd do more entertaining."

"It's all management and motivation," theorized Pittman, defining moxy as "the magic that's involved in a radio station."

"It's the sophistication, class, concern and sincerity," Pittman concluded. "It's how you work these people once you hire them to get that out and get it on the radio station."

## New Year's Eve Airs 'Round Globe

LOS ANGELES—Europe 1 Radio, Paris, broadcast live from 10 different cities around the world on New Year's Eve, reports Michel Brillie, a correspondent for the radio station now based here.

Starting at 3 p.m. in Paris with an introduction by the general manager of the station, Pierre Billemare, the broadcast moved to Tokyo for two hours of local music and local news, then on to Manila, Bombay, Kuwait, Paris, London, Rio de Janeiro, Martinique, Mexico, Los Angeles and Anchorage.

In Los Angeles, the broadcast originated out of KABC. In each city, the broadcast was two hours long and Radio Europe 1 sent an announcer, a newsmen and a producer to each location.

## New Radio Person: Aggressive, Tough

Continued from page 8

be good for radio. For one thing, the general opinion is that broadcasters will have better input to the top man and that they will be listened to. Of course, only time will tell.

But, regardless, as Carter begins his shakedown period in the White House, broadcasters are going to be somewhat nervous and this is going to create a lull in radio in creativity to some extent; broadcasters are going to be a little more cautious in changing format or expanding until they discover which way those upper political currents flow.

The other factor that will play a huge role in radio in 1977 is the aspect of re-education. This past year, there was a flood of radio conventions. And 1977 will see more.

Naturally, one has to mention the annual International Radio Programming Forum which is being considered for Toronto in July 1977. The National Assn. of Broadcasters will actually have two conventions in 1977—the usual radio-tv meeting the end of March in Washington and a radio only meeting in September in Los Angeles.

Then, there's the Radio & Records Convention & Expo '77 in Dallas Feb. 18-20, the Bobby Poe convention in the Washington, D.C. area sometime in the year, the annual convention of the National Radio Broadcasting Assn. in New Orleans 9-12 Oct. and a bevy of minor meetings such as the Southeast Secondary Radio Conference in Birmingham Jan. 14-15, and regional meetings held sporadically by Bill Gavin, who operates the Gavin Report out of San Francisco.

And, of course, there's "Radio '78" which will be held in Sydney, Australia, guided by Peter Davidson under the auspices of the 2SM Group, and a radio convention sponsored by Music Week, in England.

All of these conventions deal in educational aspects of radio and usually more specifically in radio programming. And with cities such as Toronto, Washington, New Orleans, Dallas and Los Angeles represented, it's obvious that most radio people will find at least one meeting during the year that's within driving distance.

Make no mistake: Most of the people who'll be attending one or more of these conventions already are experienced in their craft at one level or another. However, radio is advancing so rapidly in regards to being a science that the re-educational opportunities offered at these meetings is a must for the modern up-to-date programmer and general manager who wants to stay ahead in his or her market.

Five years ago, the techniques of quarterhour maintenance were an unheard of mystery; today they're a common every-day programming tool. Charlie Van Dyke, program director and morning air personality of KHJ in Los Angeles, will tell you that Jack McCoy's theories of recycling listeners work and that they can be performed by anyone.

Dr. Ernie Martin of the Univ. of Kansas launches a new service to provide overnight music evaluation for new records; Dr. Tom Turicchi hooks people up to "gavanic skin response" devices; Todd Wallace calls them up at home to find out what station they listen to, what music they like.

Research is growing ever more

complex, more detailed, more valuable as a programming tool. All of the conventions thus become knowledge sources, idea fountains, re-educational facilities.

And engineering is suddenly taking giant leaps in importance in radio; radio stations are finding out that having 50,000 watts and a clear channel doesn't mean a damned thing unless the signal is clear. Engineers like Eric Small, John Harvey Rees, Ed Butterbaugh and Jim Loupas have become minor heroes.

At the same time, the program director is becoming more and more important in the activities of a radio station and usually commanding better salaries than ever before; some well-known programmers have moved into management and some on further into ownership... like George Wilson of Bartell Broadcasters, New York, is buying into WADO in New York.

Syndication will grow more important in 1977 and not because syndication is any better than it was a year ago, but because of the computer. The computer is becoming another programming tool; the Moffat Computer-Assisted Programming System demonstrated in New Orleans at the ninth annual International Radio Programming Forum was sensational. It was set up as a control room of the future and it was.

Stations such as KNX-FM, Los Angeles, and KGB, San Diego, are now making use of the computer in programming in one way or another; KGBS in Los Angeles, an FM country music station, is automated with a computer. Throughout 1977, the computer will gain strength and use as more and more programmers adopt it and adapt to it.

In programming of music, one can expect a shift back to a longer playlist, counteracting the shrinkage that has been happening over the past few years. The playlist may not balloon up to 40 records, but you can expect it to certainly increase from the 12-17 limitations of the past year.

The reason is that stations are finding out that the more desirable demographics—so far as advertisers are concerned—want a wider range of music; repetition turns them off.

And this is understandable; a huge portion of today's radio audience has been weaned on the FM progressive stations of the past six to eight years.

There is just too much good music available today. Listeners will not be appeased with high energy, narrow rotation operations for any given length of time.

So, radio in 1977 promises to be quite interesting. It's going to be exciting to watch radio grow.

## Studio Moves Into Retailing

PHILADELPHIA — Dimension Fine Studios, Inc., midtown recording studio serving both local as well as name rock bands, has set up a subsidiary, Dimension Five Sound Company, on the premises to handle sale of stereo equipment.

With a full selection of microphones, cables, stands and other audio accessories, Sound Company will function as an authorized dealer for Altec, Community Light and Sound, Bose, A.K.G., Shure, Crown, Dynaco, Emilar, Revox, Sennheiser, Gauss and UREI.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Ted Kelly, operations manager of both 15-Q and WMAD in Madison, Wis., reports that the AM operation, 15-Q, will be switching to automation and the RKO Radio oldies format on or about Jan. 10. For more than a dozen years the station has featured country music. WMAD, the FM operation, will continue to program country. Kelly, after the ninth annual International Radio Programming Forum in New Orleans, flew to Los Angeles to confer with the RKO people such as Dick Bozzi, program director of KRTH, the RKO Radio here that also features oldies.

Phil Gardner reports in from WMPS in Memphis. Rick Dees is now on WHBQ there. Dees came down to the Forum in New Orleans and spun some humor right before the Bee Gees went on during the awards banquet. Roger P. Robillard, 189 McArthur Ave., Somerset, Mass. 02725, is a disco disk jockey now who would like to locate Rob Hunter, once of WBT in Charlotte. Says that Rob taught him a few "tricks of the trade of radio." Another guy whom a couple of people were trying to locate last week was Barney Pip. Anyone know where Pip is today?

Alan Roberts, music director, The Voice Of Peace, P.O. Box 4399, Tel Aviv, Israel, makes a plea for MOR and soft rock records. "As you might be aware, we are a 24-hour, 50,000-watt station broadcasting 80% in English and 20% in Hebrew to an estimated 2 million daily listeners around the Mediterranean. Our programming is Top 40 to MOR with the background on peace and harmony. Recently, we've had occasion to extend our night time soft music and easy listening show due to increasing popularity. Trouble is, our night jock, John Kitson, is having a bit of trouble in his selection, as our library doesn't hold a great deal of this category. So, if you could appeal to a few record companies on our behalf, we'd be more than grateful."

Paul Cassidy, general manager of KTNQ in Los Angeles, was seen with the Real Don Steele at Martoni's Monday (22). Now, you'd know that if they weren't serious, they wouldn't have been at the most visible watering hole in town since Bill Drake deserted Nickadells. But

on the other hand, if they were talking serious, how come Steele didn't have a ballpoint pen in his hand? A photographer shot a bunch of photos of them together and they're now being sold under the counter at Music Plus.

Meanwhile, the rumors continue to abound that Los Angeles will have a new rocker for Christmas; or maybe New Year's Day? Or maybe next Easter; or how about July 4?

## Bubbling Under The HOT 100

- 101—BE MY GIRL, Michael Henderson, Buddah 552
- 102—DANCING IN THE AISLES (Take Me Higher), Silver Convention, Midland International 10849 (RCA)
- 103—SUPERMAN LOVER, Johnny Guitar Watson, DJM 1019 (Amherst)
- 104—CAN'T LET A WOMAN, Ambrosia, 20th Century 2310
- 105—MIDNIGHT ON THE BAY, Stills-Young Band, Reprise 1378 (Warner Bros.)
- 106—PSYCHOTICBUMPSCHOOL, Boots's Rubber Band, Warner Bros. 8291
- 107—ROUND THE WORLD WITH RUBBER DUCK, C.W. McCall, Polydor 14365
- 108—(We Don't) Want Your Money WE WANT MINE, Crack The Sky, Lifesong 45016
- 109—KING KONG (Your Song), Bobby Pickett & Peter Ferrara, Polydor 14361
- 110—HERE IS WHERE YOUR LOVE BELONGS, Sons Of Champlin, Ariola America 7653 (Capitol)

## Bubbling Under The Top LPs

- 201—CAT STEVENS' GREATEST HITS, A&M SP 4519
- 202—SIMON & GARFUNKEL'S GREATEST HITS, Columbia PC 31350
- 203—THE BEST OF BREAD, Elektra EKS 75056
- 204—LABELLE, Chameleon, Epic PE 34189
- 205—BROTHERS JOHNSON, Look Out For #1, A&M SP 4567
- 206—MARY KAY PLACE (As Loretta Hagers), Tonnit At The Capri Lounge, Columbia PC 34353
- 207—THE BEST OF ROD STEWART Vol II, Mercury SRM-2-7509 (Phonogram)
- 208—SEALS & CROFTS' GREATEST HITS, Warner Bros. BS 2886
- 209—MICHAEL HENDERSON, Solid, Buddah BDS 5662
- 210—BACHMAN-TURNER OVERDRIVE, The Best Of B.T.O. (So Far), Mercury SRM-1-1011 (Phonogram)

### THE ELECTRIC WEENIE, RADIO'S MOST RESPECTED PERSONALITY HUMOR SHEET, DOES IT AGAIN!

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MOR... Alan Chilcoat AND Bill Heywood (who last year won Top Personality ANY Format) KOY; Ron Morgan KSD; John Lanigan WGAR; Steve Lundy KDEO; Morgan WFBL; Ron Harper KQIZ; John Forsythe XROK; WASH; KONO; WNBC; WJR; KFI; KDWB; KGFF;

COUNTRY... Tom Allen KBOX; Bob Wise KEED; Bob Barry WEMP; Deano Day WDEE (Last Years CW Major Mkt Winner); Mike Carta WVDJ; KNEW, KJII; And R&B JJohnson KDAY.

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JANUARY 8, 1977, BILLBOARD

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WXYZ	WMJX	KOIT	KNX	WJIV	WASH	WLOR	WMOD	WKTU			
		KSL	WBBM	WMIV	WMMR	WLTA	WQUD	WQAL			
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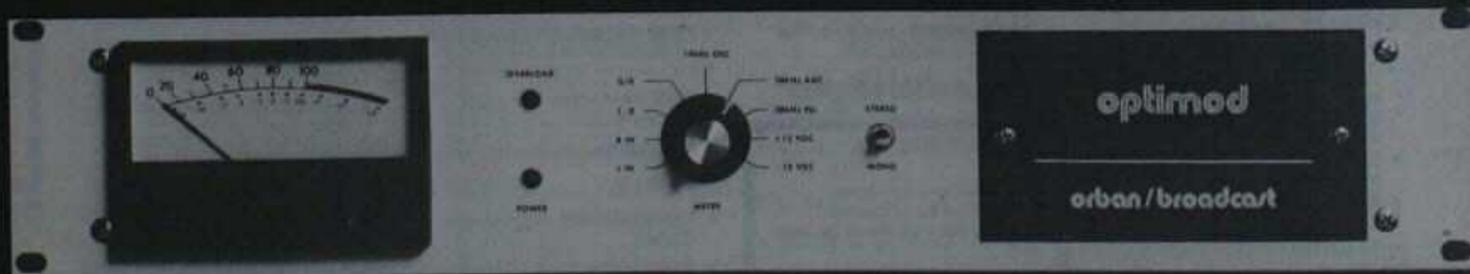
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# Billboard Singles Radio Action

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

Based on playlists through Thursday (12/23/76)

## TOP ADD ONS - NATIONAL

JACKSONS—Enjoy Yourself (Epic)  
MARY MACGREGOR—Torn Between Two Lovers (Ariola America)  
BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)

### 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

- NONE
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 25-20
- BURTON CUMMINGS—Stand Tall (Portrait) 8-5

### KBBC—Phoenix

- NONE
- NONE

### KTKT—Tucson

- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- EAGLES—New Kid In Town (Asylum) 17-9
- AEROSMITH—Walk This Way (Columbia) 28-20

### KQEO—Albuquerque

- ABBA—Dancing Queen (Atlantic)
- AL STEWART—Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 27-16
- ROSE ROYCE—Car Wash (MCA) 28-17

### KENO—Las Vegas

- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 27-18
- DAVID DUNDAS—Jeans On (Chrysalis) 30-24

## Pacific Northwest Region

### • TOP ADD ONS:

DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolib)  
BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)  
AL STEWART—Year Of The Cat (Janus)

### ★ PRIME MOVERS:

ROSE ROYCE—Car Wash (MCA)  
MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)  
BEE GEES—Love So Right (RSO)

### BREAKOUTS:

STEVEN BISHOP—Save It All For A Rainy Day (ABC)  
STEVE MILLER BAND—Fly Like An Eagle (Capitol)  
DR. HOOK—If Not You (Capitol)

### KHI—Los Angeles

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolib)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-18
- BREAD—Lost Without Your Love (Elektra) AO 24

### KDAY—Los Angeles

- LATIMORE—Something 'Bout Cha (Glades)
- BEE GEES—Love So Right (RSO) 21-11
- DRAMATICS—Be My Girl (ABC) 17-12

### KIIS—Los Angeles

- JACKSONS—Enjoy Yourself (Epic)
- AL STEWART—Year Of The Cat (Janus)
- ROSE ROYCE—Car Wash (MCA) 17-7

### KEZY—Anaheim

- NONE
- NONE
- NONE

### KFXM—San Bernardino

- ALICE COOPER—I Never Cry (W.B.)
- EAGLES—New Kid In Town (Asylum)
- ROSE ROYCE—Car Wash (MCA) 12-5
- SYLVERS—Hot Line (Capitol) 8-4

### KCBQ—San Diego

- DR. HOOK—If Not You (Capitol)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

### D—ROSE ROYCE—Car Wash (MCA) 11-7

- BURTON CUMMINGS—Stand Tall (Portrait) 14-10

### KAFY—Bakersfield

- KENNY NOLAN—I Like Dreamin' (20th Century)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- ROSE ROYCE—Car Wash (MCA) 24-17
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 16-10

## PRIME MOVERS - NATIONAL

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

### KYNO—Fresno

- EAGLES—New Kid In Town (Asylum)
- ROSE ROYCE—Car Wash (MCA) 17-12
- STEVIE WONDER—I Wish (Tamla) 20-15
- KJIDY—Stockton, Calif.

D—DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)

- FLEETWOOD MAC—Go Your Own Way (Reprise)
- NONE

### KGN—Portland

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolib)
- ABBA—Dancing Queen (Atlantic)
- AEROSMITH—Walk This Way (Columbia) 30-21
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 12-6

### KING—Seattle

- BRICK—Dazz (Bang) 13-7
- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-12
- AEROSMITH—Walk This Way (Columbia) 21-14

### KJRB—Spokane

- KANSAS—Carry On Wayward Son (Kirtshner)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- KISS—Hard Luck Woman (Casablanca) 25-20
- EAGLES—New Kid In Town (Asylum) 19-15

### KTAC—Tacoma

- ROSE ROYCE—Car Wash (MCA)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 23-18
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 16-13

### KCPX—Salt Lake City

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- RICK DEES—Dis Gorilla (RSO)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-15
- TAVARES—Don't Take Away The Music (Capitol) 26-22

### RRSP—Salt Lake City

- NONE
- NONE
- NONE

### KTLR—Denver

- AEROSMITH—Walk This Way (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- BREAD—Lost Without Your Love (Elektra) 37-28
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 38-31

## North Central Region

### • TOP ADD ONS:

EAGLES—New Kid In Town (Asylum)  
KISS—Hard Luck Woman (Casablanca)  
HENHOUSE FIVE PLUS TOO—In The Mood (W.B.)

### ★ PRIME MOVERS:

MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)  
EAGLES—New Kid In Town (Asylum)  
STEVIE WONDER—I Wish (Tamla)

### BREAKOUTS:

STEVEN BISHOP—Save It All For A Rainy Day (ABC)  
FLEETWOOD MAC—Go Your Own Way (W.B.)  
STEVE MILLER BAND—Fly Like An Eagle (Capitol)

### CKLW—Detroit

- KISS—Hard Luck Woman (Casablanca)
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.)
- NONE

### WTAC—Flint, Mich.

- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ROSE ROYCE—Car Wash (MCA) 15-8
- BREAD—Lost Without Your Love (Elektra) 29-22

### WGRD—Grand Rapids

- NONE
- STEVIE WONDER—I Wish (Tamla) 10-3
- BRICK—Dazz (Bang) 13-7
- Z-96 (WZZM-FM)—Grand Rapids

- EAGLES—New Kid In Town (Asylum)
- STEVIE WONDER—I Wish (Tamla) 16-7
- ROSE ROYCE—Car Wash (MCA) 28-19

### WAKY—Louisville

- EAGLES—New Kid In Town (Asylum)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- DR. HOOK—If Not You (Capitol) 27-10
- KISS—Hard Luck Woman (Casablanca) 21-18

### WBGW—Bowling Green

- STARLAND VOCAL BAND—Hail, Hail Rock & Roll (Windsong)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- STEVIE WONDER—I Wish (Tamla) 21-15
- ROSE ROYCE—Car Wash (MCA) HB-19

### WGCL—Cleveland

- JACKSONS—Enjoy Yourself (Epic)
- AL STEWART—Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 28-19
- KISS—Hard Luck Woman (Casablanca) 13-7

### WMGC—Cleveland

- NONE
- NONE
- NONE

### WSA—Cincinnati

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- STEVIE WONDER—I Wish (Tamla)
- SYLVERS—Hot Line (Capitol) 26-14
- EAGLES—New Kid In Town (Asylum) 29-21

### Q-102 (WKHQ-FM)—Cincinnati

- BREAD—Lost Without Your Love (Elektra) 19-9
- LED ZEPH—You Make Me Feel Like Dancing (W.B.) 9-5
- ALICE COOPER—I Never Cry (W.B.) 10-6

### WCOL—Columbus

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 26-15
- QUEEN—Somebody To Love (Elektra) 16-10

### WCUE—Aron, Ohio

- FUNNY KINGS—Slow Dancing (Arista)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- EAGLES—New Kid In Town (Asylum) 35-23
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 24-19

### 13-Q (WKTQ)—Pittsburgh

- KANSAS—Carry On Wayward Son (Kirtshner)
- BONEY M—Daddy Cool (MCA)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 17-10
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-16

## BREAKOUTS - NATIONAL

BREAD—Lost Without Your Love (Elektra)  
KISS—Hard Luck Woman (Casablanca)  
FLEETWOOD MAC—Go Your Own Way (W.B.)

### WPEZ—Pittsburgh

- NONE
- NONE
- WPIE—Erie, Pa.

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ELVIS PRESLEY—Moody Blue (RCA)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 9-6
- EAGLES—New Kid In Town (Asylum) 29-26

### WJET—Erie, Pa.

- FOGHAT—Drivin' Wheel (Bearsville)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- BARRY MANILOW—Weekend In New England (Arista) 14-8
- GEORGE HARRISON—This Song (Dark Horse) 29-23

## Southwest Region

### • TOP ADD ONS:

FLEETWOOD MAC—Go Your Own Way (W.B.)  
BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)  
FOGHAT—Drivin' Wheel (Bearsville)

### ★ PRIME MOVERS:

EAGLES—New Kid In Town (Asylum)  
ROSE ROYCE—Car Wash (MCA)  
AEROSMITH—Walk This Way (Columbia)

### BREAKOUTS:

BREAD—Lost Without Your Love (Elektra)  
MARY MacGREGOR—Torn Between Two Lovers (Ariola America)  
KISS—Hard Luck Woman (Casablanca)

### KILT—Houston

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- STEVIE WONDER—I Wish (Tamla) 12-4
- ROSE ROYCE—Car Wash (MCA) 26-19

### KRBE—Houston

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- SYLVERS—Hot Line (Capitol) 20-13
- SPINNERS—Rubberband Man (Atlantic) 11-5

### KNOX—Dallas

- SILVER CONVENTION—Dancing In The Streets (Midland Int.)
- ASHFORD & SIMPSON—Tried, Tested & Found True (W.B.)
- WALTER JACKSON—Feelings (Chi-Sound) 19-9
- PERABO BRYSON—Just Another Day (Bullet) HB-38

### KLIF—Dallas

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolib) AO 20
- KENNY NOLAN—I Like Dreamin' (20th Century) AO 24

### KRUS-FM—Dallas

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait) 16-10
- EAGLES—New Kid In Town (Asylum) 23-18

### KFIZ—Fl. Worth

- NONE
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 17-8
- BURTON CUMMINGS—Stand Tall (Portrait) 16-12

### KINT—El Paso

- BREAD—Lost Without Your Love (Elektra)
- QUEEN—Somebody To Love (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Linn' Thing (U.A.) 17-14
- EAGLES—New Kid In Town (Asylum) 24-17

### WY—Oklahoma City

- FOGHAT—Drivin' Wheel (Bearsville)
- KISS—Hard Luck Woman (Casablanca)
- AEROSMITH—Walk This Way (Columbia) 19-10
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-13

### KOMA—Oklahoma City

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BREAD—Lost Without Your Love (Elektra)
- SYLVERS—Hot Line (Capitol) 17-12
- AEROSMITH—Walk This Way (Columbia) 23-18

### KAKC—Tulsa

- JACKSONS—Enjoy Yourself (Epic)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- ROSE ROYCE—Car Wash (MCA) 23-11
- EAGLES—New Kid In Town (Asylum) HB-28

### KELI—Tulsa

- AL STEWART—Year Of The Cat (Janus)
- GENE COTTON—You've Got Me Rumin' (ABC)
- EAGLES—New Kid In Town (Asylum) 27-17
- ROSE ROYCE—Car Wash (MCA) 12-5

### WTJZ—New Orleans

- NONE
- NONE
- NONE

### KEEL—Shreveport

- HEART—Dreamboat Annie (Mushroom)
- FOGHAT—Drivin' Wheel (Bearsville)
- NONE

## Midwest Region

### • TOP ADD ONS:

ROSE ROYCE—Car Wash (MCA)  
BARRY MANILOW—Weekend In New England (Arista)  
MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

### ★ PRIME MOVERS:

EAGLES—New Kid In Town (Asylum)  
ENGELBERT HUMPERDINCK—After The Lovin' (Epic)  
MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

### BREAKOUTS:

BREAD—Lost Without Your Love (Elektra)  
JACKSONS—Enjoy Yourself (Epic)  
ELECTRIC LIGHT ORCHESTRA—Linn' Thing (U.A.)

### WLS—Chicago

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BARRY MANILOW—Weekend In New England (Arista) 16-8
- HEART—Dreamboat Annie (Mushroom) 27-19

### WDHF—Chicago

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ROSE ROYCE—Car Wash (MCA) 16-10
- BRICK—Dazz (Bang) 21-16

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on playlists through Thursday (12/23/76)

## WVON—Chicago

- NONE
- NONE
- NONE

## WNDE—Indianapolis

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- QUEEN—Somebody To Love (Elektra)
- YVONNE ELLIMAN—Love Me (RSO) 26-15
- EAGLES—New Kid In Town (Asylum) 30-20

## WORY—Milwaukee

- JACKSONS—Enjoy Yourself (Epic)
- BREAD—Lost Without Your Love (Elektra)
- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob) 17-12
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 12-8

## WZUU-FM—Milwaukee

- PHOEBE SNOW—Shaky Ground (Columbia)
- SUTHERLAND BROS. & QUIVER—Secrets (Columbia)

## D★ SPINNERS—Rubberband Man (Atlantic) 14-4

- AEROSMITH—Walk This Way (Columbia) 17-13

## WURL—Peoria, Ill.

- D★ ROSE ROYCE—Car Wash (MCA)
- BARRY MANILOW—Weekend In New England (Arista)

## D★ STEVIE WONDER—I Wish (Tamla) 16-12

- KENNY NOLAN—I Like Dreamin' (20th Century) 22-18

## KSLQ-FM—St. Louis

- D★ THELMA HUSTON—Don't Leave Me This Way (Tamla)
- BOZ SCAGGS—What Can I Say (Columbia)

## D★ ROSE ROYCE—Car Wash (MCA) 15-10

- D★ STEVIE WONDER—I Wish (Tamla) 17-12

## KXOK—St. Louis

- D★ STEVIE WONDER—Isn't She Lovely (Tamla)
- NONE

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-13
- EAGLES—New Kid In Town (Asylum) 20-15

## KIDA—Des Moines

- D★ ROSE ROYCE—Car Wash (MCA)
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.)

- BREAD—Lost Without Your Love (Elektra) 28-18
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 14-6

## KDWB—Minneapolis

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

- MARILYN McCoo/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 8-4
- HALL & OATES—Do What You Want, Be What You Are (RCA) 21-19

## WDGY—Minneapolis

- D★ ROSE ROYCE—Car Wash (MCA)
- BARRY MANILOW—Weekend In New England (Arista)

- STEVIE WONDER—Fly Like An Eagle (Capitol) 22-12
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 18-10

## KSTP—Minneapolis

- LINDA RONSTADT—Someone To Lay Down Beside Me (Asylum)
- BREAD—Lost Without Your Love (Elektra)

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 13-7
- HALL & OATES—Rich Girl (RCA) 29-24

## WHB—Kansas City

- EAGLES—New Kid In Town (Asylum)
- NONE

- EAGLES—New Kid In Town (Asylum) 30-20

## KKLS—Rapid City, S.D.

- ABBA—Dancing Queen (Atlantic)
- BARRY MANILOW—Weekend In New England (Arista)

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 30-22
- KISS—Hard Luck Woman (Casablanca) EX-25

## KQWB—Fargo, N.D.

- NONE
- NONE

## Northeast Region

### • TOP ADD ONS:

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)

### ★ PRIME MOVERS:

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- SYLVERS—Hot Line (Capitol)
- STEVIE WONDER—I Wish (Tamla)

### BREAKOUTS:

- KISS—Hard Luck Woman (Casablanca)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ABBA—Dancing Queen (Atlantic)

## WABC—New York

- NONE

## D★ STEVIE WONDER—I Wish (Tamla) 20-11

- ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 21-14

## WBLS—New York

- NONE
- NONE

## WPXI—New York

- EAGLES—New Kid In Town (Asylum)
- BARRY MANILOW—Weekend In New England (Arista)
- ABBA—Dancing Queen (Atlantic) 26-20
- D★ DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 2-1

## WWRL—New York

- NONE
- NONE
- NONE

## WTRX—Albany

- SILVER CONVENTION—Dancing In The Asiles (Midland Int'l.)
- AL STEWART—Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 31-24
- AEROSMITH—Walk This Way (Columbia) 22-16

## WTRY—Albany

- KISS—Hard Luck Woman (Casablanca)
- BOB SEGER/SILVER BULLET BAND—Night Moves (Capitol)
- KENNY NOLAN—I Like Dreamin' (20th Century) 31-25
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 12-9

## WKBW—Buffalo

- NONE
- NONE

## WYSL—Buffalo

- D★ ROSE ROYCE—Car Wash (MCA)
- KISS—Hard Luck Woman (Casablanca)
- SYLVERS—Hot Line (Capitol) 19-1
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 21-11

## WBWF—Rochester, N.Y.

- ABBA—Dancing Queen (Atlantic)
- BREAD—Lost Without Your Love (Elektra)
- D★ SPINNERS—Rubberband Man (Atlantic) 22-8
- D★ STEVIE WONDER—I Wish (Tamla) 12-5

## WRKO—Boston

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- FLEETWOOD MAC—Go Your Own Way (Reprise)
- OOBIE BROS.—It Keeps You Runnin' (W.B.) 25-21
- KISS—Hard Luck Woman (Casablanca) 30-25

## WBZ-FM—Boston

- D★ STEVIE WONDER—I Wish (Tamla)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ABBA—Dancing Queen (Atlantic) 14-5
- D★ DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 9-2

## WVBF-FM—Boston

- KENNY NOLAN—I Like Dreamin' (20th Century)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- MARILYN McCoo/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 8-2
- D★ ROSE ROYCE—Car Wash (MCA) 15-10

## WORC—Worcester, Mass.

- D★ BRICK—Dazz (Bang)
- STEVIE WONDER—Fly Like An Eagle (Capitol)
- OLIVIA NEWTON-JOHN—Every Face Tells A Story (MCA) 15-10
- MARILYN McCoo/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 13-11

## WDRR—Hartford

- KENNY NOLAN—I Like Dreamin' (20th Century)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 20-15
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 22-17

## WPRO—Providence

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- EAGLES—New Kid In Town (Asylum) EX-24
- BARRY MANILOW—Weekend In New England (Arista) EX-25

## Mid-Atlantic Region

### • TOP ADD ONS:

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BARRY MANILOW—Weekend In New England (Arista)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)

### ★ PRIME MOVERS:

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- STEVIE WONDER—I Wish (Tamla)
- EAGLES—New Kid In Town (Asylum)

### BREAKOUTS:

- BOB SEGER/SILVER BULLET BAND—Night Moves (Capitol)
- KANSAS—Carry On Wayward Son (Kirstner)
- STEVEN BISHOP—Save It All For A Rainy Day (ABC)

## WFIL—Philadelphia

- BARRY MANILOW—Weekend In New England (Arista)
- D★ DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- SYLVERS—Hot Line (Capitol) 16-11
- D★ STEVIE WONDER—I Wish (Tamla) 20-15

## WIBG—Philadelphia

- D★ STEVIE WONDER—I Wish (Tamla)
- EAGLES—New Kid In Town (Asylum)
- NONE

## WIFI-FM—Philadelphia

- NONE
- NONE

## WPGC—Washington

- KENNY NOLAN—I Like Dreamin' (20th Century)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 25-15
- EAGLES—New Kid In Town (Asylum) 26-20

## WOL—Washington

- NONE
- NONE

## WFGC—Washington

- KENNY NOLAN—I Like Dreamin' (20th Century)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-9
- EAGLES—New Kid In Town (Asylum) 23-17

## WGH—Washington

- NONE
- NONE

## WCAO—Baltimore

- KANSAS—Carry On Wayward Son (Kirstner)
- BOB SEGER/SILVER BULLET BAND—Night Moves (Capitol)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 21-16
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 25-20

## WYRE—Baltimore

- NONE
- NONE
- EAGLES—New Kid In Town (Asylum) 26-16
- BREAD—Lost Without Your Love (Elektra) 23-19

## WLEE—Richmond, Va.

- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- LINDA RONSTADT—Someone To Lay Down Beside Me (Asylum)
- D★ STEVIE WONDER—I Wish (Tamla) EX-18
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-9

## Southeast Region

### • TOP ADD ONS:

- JACKSONS—Enjoy Yourself (Epic)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- AEROSMITH—Walk This Way (Columbia)

### ★ PRIME MOVERS:

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

### BREAKOUTS:

- BARRY MANILOW—Weekend In New England (Arista)
- 10 CC—The Things We Do For Love (Mercury)
- BREAD—Lost Without Your Love (Elektra)

## WQXI—Atlanta

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- AEROSMITH—Walk This Way (Columbia)
- D★ SPINNERS—Rubberband Man (Atlantic) 15-2

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-14
- D★ STEVIE WONDER—I Wish (Tamla) 22-5

## Z-93 (WZGC-FM)—Atlanta

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 26-20
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 22-18

## WBBQ—Atlanta

- JACKSONS—Enjoy Yourself (Epic)
- STEVIE WONDER—Fly Like An Eagle (Capitol)
- EAGLES—New Kid In Town (Asylum) 24-13
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 15-7

## WFOM—Atlanta

- 10 CC—The Things We Do For Love (Mercury)
- AEROSMITH—Walk This Way (Columbia) 10-2
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-9

## WSGA—Savannah, Ga.

- BARRY MANILOW—Weekend In New England (Arista)
- AL STEWART—Year Of The Cat (Janus)
- D★ ROSE ROYCE—Car Wash (MCA) 18-11
- EAGLES—New Kid In Town (Asylum) 23-17

## WQAM—Miami

- NONE
- NONE
- D★ ROSE ROYCE—Car Wash (MCA) 18-12
- SYLVERS—Hot Line (Capitol) 11-6

## Y-100 (WHYI-FM)—Miami

- D★ ROSE ROYCE—Car Wash (MCA)
- LYNRYD SKYNYRD—Free Bird (MCA)
- D★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-8
- STEVIE WONDER—Fly Like An Eagle (Capitol) 16-9

## BJ 105 (WBJW-FM)—Orlando

- NONE
- NONE
- NONE

## Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- KISS—Hard Luck Woman (Casablanca)
- BARRY MANILOW—Weekend In New England (Arista)
- ABBA—Dancing Queen (Atlantic) 14-8
- EAGLES—New Kid In Town (Asylum) 21-17

## WQPd—Lakeland, Fla.

- ELVIS PRESLEY—Moody Blue (RCA)
- MYSTIC MOODS—Being With You (Soandbird)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 21-4
- D★ STEVIE WONDER—I Wish (Tamla) 22-5

## WDFX—Daytona Beach

- BREAD—Lost Without Your Love (Elektra)
- 10 CC—The Things We Do For Love (Mercury)
- D★ ROSE ROYCE—Car Wash (MCA) 20-10
- EAGLES—New Kid In Town (Asylum) 26-22

## WAVE—Jacksonville

- D★ STEVIE WONDER—Isn't She Lovely (Tamla)
- NONE
- D★ STEVIE WONDER—I Wish (Tamla) 20-10
- EAGLES—New Kid In Town (Asylum) 19-11

## WAYS—Charlotte

- BREAD—Lost Without Your Love (Elektra)
- BAY CITY ROLLERS—Yesterday's Hero (Arista)
- D★ SPINNERS—Rubberband Man (Atlantic) 8-4
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 12-8

## WGIW—Charlotte

- NONE
- NONE
- D★ EL COCO—Let's Get It Together (AVI) 15-8
- SYLVERS—Hot Line (Capitol) 10-5

## WKIX—Raleigh, N.C.

- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-9
- JACKSONS—Enjoy Yourself (Epic) HB-28

## WTOB—Winston/Salem

- NONE
- NONE
- D★ ROSE ROYCE—Car Wash (MCA) 19-10
- KENNY NOLAN—I Like Dreamin' (20th Century) 20-16

## KAAY—Little Rock

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BREAD—Lost Without Your Love (Elektra)
- SYLVERS—Hot Line (Capitol) 14-10
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 7-4

## WTMA—Charleston, S.C.

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- NONE
- NONE

## WORD—Spartanburg, S.C.

- ABBA—Dancing Queen (Atlantic)
- WILLIAM BELL—Trying To Love Two (Mercury)
- SMOKIE—Living Next Door To Alice (RSO) 18-11
- EAGLES—New Kid In Town (Asylum) 19-12

## WLAC—Nashville

- JACKSONS—Enjoy Yourself (Epic)
- AEROSMITH—Walk This Way (Columbia)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 18-5
- EAGLES—New Kid In Town (Asylum) 26-15

## WMAK—Nashville

- JACKSONS—Enjoy Yourself (Epic)
- BARRY MANILOW—Weekend In New England (Arista)
- D★ BRICK—Dazz (Bang) 18-11
- SYLVERS—Hot Line (Capitol) 11-5

## WHBQ—Memphis

- JACKSONS—Enjoy Yourself (Epic)
- RICK DEES—Dis-Genilla (RSO)
- D★ STEVIE WONDER—I Wish (Tamla) 13-4
- AEROSMITH—Walk This Way (Columbia) HB-27

## WMPS—Memphis

- NONE
- NONE
- NONE

## WGOW—Chattanooga

- NONE
- NONE
- NONE

## WERC—Birmingham

- KANSAS—Carry On Wayward Son (Kirstner)
- 10 CC—The Things We Do For Love (Mercury)
- EAGLES—New Kid In Town (Asylum) 20-12
- D★ BRICK—Dazz (Bang) 9-3

## WVLT—Birmingham

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- ELVIS PRESLEY—Moody Blue (RCA)
- D★ STEVIE WONDER—I Wish (Tamla) 20-8
- KENNY NOLAN—I Like Dreamin' (20th Century) 13-5

## WHYY—Montgomery

- JACKSONS—Enjoy Yourself (Epic)
- NONE
- D★ ROSE ROYCE—Car Wash (MCA) 19-10
- KENNY NOLAN—I Like Dreamin' (20th Century) 20-16

## WVLT—Birmingham

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- ELVIS PRESLEY—Moody Blue (RCA)
- D★ STEVIE WONDER—I Wish (Tamla) 20-8
- KENNY NOLAN—I Like Dreamin' (20th Century) 13-5

## WHYY—Montgomery

- JACKSONS—Enjoy Yourself (Epic)
- NONE
- D★ ROSE ROYCE—Car Wash (MCA) 19-10
- KENNY NOLAN—I Like Dreamin' (20th Century) 20-16

## KAAY—Little Rock

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BREAD—Lost Without Your Love (Elektra)
- SYLVERS—Hot Line (Capitol) 14-10
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 7-4

## WVLT—Birmingham

- EARTH,

# Billboard Album Radio Action

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

Based on playlists through Thursday (12/23/76)

## Top Add Ons-National

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
CHICK COREA—My Spanish Heart (Polydor)  
QUEEN—A Day At The Races (Elektra)  
STEVE HILLAGE—L (Atlantic)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay, as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

### KFMV AM-FM—Denver (Craig Applequist)

- TERJE RYDVAL—After The Rain (ECM)
- CHICK COREA—My Spanish Heart (Polydor)
- SMOKEY—Midnight Cafe (RSD)
- SUN SEALS—Midnight Sun (Alligator)
- CHARLIE MCCOY—Play It Again Charlie
- SOCRATES—With Vangelis (PI)
- TOMITA—Habit. The Plants (RCA)
- JOHN HARDY & ALI ARBARKAHN—Karuna Supreme (MFS)
- STEVE HILLAGE—L (Atlantic)
- EAGLES—Hotel California (Asylum)

### KZLZ-FM—Eugene (Stan Garrett)

- NAZARETH—Play 'N' The Game (A&M)
- QUEEN—A Day At The Races (Elektra)
- BAT MCGRATH—From The Blue Eagle (Amherst)

### WESTERN REGION

#### TOP ADD ONS:

- QUEEN—A Day At The Races (Elektra)
- CHICK COREA—My Spanish Heart (Polydor)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- NAZARETH—Play 'N' The Game (A&M)

#### TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)
- WINGS—Wings Over America (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

#### BREAKOUTS:

- QUEEN—A Day At The Races (Elektra)
- CHICK COREA—My Spanish Heart (Polydor)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- SMOKEY—Midnight Cafe (RSD)

### ESAN—San Francisco (Don Potoczak)

- SMOKEY—Midnight Cafe (RSD)
- QUEEN—A Day At The Races (Elektra)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- MCCOY TYNER—Focal Point (Milestone)
- CHICK COREA—My Spanish Heart (Polydor)
- EAGLES—Hotel California (Asylum)
- JAMES VINCENT—Space Traveler (Caribou)
- WINGS—Wings Over America (Capitol)
- TOM PETTY & THE HEARTBREAKERS—Shelter (Shelby)

### KMET-FM—Los Angeles (Billy Jiggs)

- QUEEN—A Day At The Races (Elektra)

### KPBI-FM—San Diego (Keith Alden)

- QUEEN—A Day At The Races (Elektra)
- STEVE WUNDER—Songs In The Key Of Life (Tania)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)

### KDWE-FM—San Jose (Dana Jang)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- COURTIAL—Don't You Think It's Time (Pipitone Records)
- CHICK COREA—My Spanish Heart (Polydor)
- RICK DEBRINGER—Live In Cleveland (Blue Sky)
- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### KZAP-FM—Sacramento (Bruce Maier)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- WINGS—Wings Over America (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)

## Top Requests/Airplay-National

EAGLES—Hotel California (Asylum)  
WINGS—Wings Over America (Capitol)  
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)  
STEVIE WONDER—Songs In The Key Of Life (Tania)

### KLRI-FM—Austin (Steve Smith)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- JONI MITCHELL—Hejira (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)

### WRNO-FM—New Orleans (Tom Owens)

- AL KOOPER—Act Like Nothing's Wrong (United Artists)
- STEPHEN BISHOP—Careless (ABC)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—(RCA)
- WISHBONE ASH—New England (Atlantic)
- NAZARETH—Play 'N' The Game (A&M)
- WAR FEATURING ERIC BURDON—Live Is All Around (ABC)
- WINGS—Wings Over America (Capitol)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tania)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### KY102-FM—Kansas City (Max Floyd)

- NO ADDS
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- KANSAS—Leftoverture (Kirtcher)

## Midwest Region

#### TOP ADD ONS:

- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- STEVE HILLAGE—L (Atlantic)
- CHICK COREA—My Spanish Heart (Polydor)

#### TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tania)
- WINGS—Wings Over America (Capitol)
- AL STEWART—The Year Of The Cat (Janus)

#### BREAKOUTS:

- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- STEVE HILLAGE—L (Atlantic)
- CHICK COREA—My Spanish Heart (Polydor)

### WVWV-FM—Detroit (Greg Gillespie)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- STEVE HILLAGE—L (Atlantic)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- KANSAS—Leftoverture (Kirtcher)
- JAMES MONTGOMERY BARD—(Island)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- STEVIE WONDER—Songs In The Key Of Life (Tania)
- EAGLES—Hotel California (Asylum)
- JAMES VINCENT—Space Traveler (Caribou)
- QUEEN—A Day At The Races (Elektra)
- THE EMB—In The Region Of The Summer Stars (Buk)
- DAVE YOUNG—(Philo Records)
- NORMAN BLAZE—Live At McCabe's (Trikoma)

### WEST-FM—Chicago (John Pardi)

- QUEEN—A Day At The Races (Elektra)
- THE EMB—In The Region Of The Summer Stars (Buk)
- DAVE YOUNG—(Philo Records)
- NORMAN BLAZE—Live At McCabe's (Trikoma)

### WERN-FM—Cincinnati (Dexter Mann)

- JETHRO TULL—Christmas Album (Chrysalis)
- BORY GALLAGHER—Calling Card (Chrysalis)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- STEVIE WONDER—Songs In The Key Of Life (Tania)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)

### WNMS-FM—Cleveland (Shelly Styles)

- QUEEN—A Day At The Races (Elektra)
- AL STEWART—The Year Of The Cat (Janus)
- TOM WAITS—Small Change (Asylum)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)

### WYDD-FM—Pittsburgh (Steve Downs)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BUDGIE—Bandolier (A&M)
- JADE HARRIOR—Kites (Island)
- CHICK COREA—My Spanish Heart (Polydor)
- TOMITA—Habit. The Plants (RCA)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- FOGHAT—Night Shift (Bearsville)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)

### WQFM-FM—Milwaukee (Bobbin Beam)

- BUDGIE—Bandolier (A&M)
- STEVE HILLAGE—L (Atlantic)
- STEPHEN STILLS—Still Stills (Warner Brothers)
- NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- YESTERDAY & TODAY—(London)
- LORNAINE FRISAURA—Be Happy For Me (Pye)
- EAGLES—Hotel California (Asylum)
- JONI MITCHELL—Hejira (Asylum)
- BOSTON—(Epic)
- JACKSON BROWNE—The Pretender (Asylum)

### KSHI-FM—St. Louis (Ron Stevens)

- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- FOGHAT—Night Shifts (Bearsville)

## Southeast Region

#### TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- STEVE HILLAGE—L (Atlantic)
- ROY AYERS UBIQUITY—Vibrations (Polydor)

#### TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- STEVIE WONDER—Songs In The Key Of Life (Tania)
- BOSTON—(Epic)

#### BREAKOUTS:

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- STEVE HILLAGE—L (Atlantic)
- ROY AYERS UBIQUITY—Vibrations (Polydor)

### WFLS-FM—Atlanta (Steve Marley)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- WINGS—Wings Over America (Capitol)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tania)

### WNLB-FM—Washington D.C. (Mark Kerne)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- SANFORD-TOWNSEND BARD—(Warner Brothers)
- NAZARETH—Play 'N' The Game (A&M)
- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- WINGS—Wings Over America (Capitol)

## National Breakouts

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
CHICK COREA—My Spanish Heart (Polydor)  
QUEEN—A Day At The Races (Elektra)  
ROY AYERS UBIQUITY—Vibrations (Polydor)

### MAV-FM—Jacksonville (Bill Bartlett)

- BEACH BOYS—13 Live In London (Capitol)
- TOM PETTY & THE HEARTBREAKERS—(Shelby)
- KANSAS—Leftoverture (Kirtcher)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- STEVE HILLAGE—L (Atlantic)
- WAR FEATURING ERIC BURDON—Live Is All Around (ABC)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- ROBERT PALMER—Some People Can Do What They Like (Island)

### ZETA 4 (WINZ)-FM—Miami (Bill Stelmach)

- QUEEN—A Day At The Races (Elektra)
- RIM CARNES—(A&M)
- CHICK COREA—My Spanish Heart (Polydor)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tania)
- WINGS—Wings Over America (Capitol)

### WQSR-FM—Tampa (Steve Huntington)

- CHICK COREA—My Spanish Heart (Polydor)
- ATLANTA RHYTHM SECTION—Rock & Roll Heart (Polydor)
- LORNAINE FRISAURA—Be Happy For Me (Pye)
- STEVE HILLAGE—L (Atlantic)
- WOODY GUTHRIE—We Ain't Down Yet (Cream)
- AC/DC—High Voltage (Atlantic)
- JETHRO TULL—Christmas Album (Chrysalis)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JACKSON BROWNE—The Pretender (Asylum)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)

### WKTX-FM—Baltimore (Steve Cochran)

- GROVER WASHINGTON JR.—Secret Place (Kudu)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- ROY AYERS UBIQUITY—Vibrations (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- RITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- AL STEWART—The Year Of The Cat (Janus)

## Northeast Region

#### TOP ADD ONS:

- CHICK COREA—My Spanish Heart (Polydor)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- QUEEN—A Day At The Races (Elektra)
- STEVE HILLAGE—L (Atlantic)

#### TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)

#### BREAKOUTS:

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- QUEEN—A Day At The Races (Elektra)
- ROY AYERS UBIQUITY—Vibrations (Polydor)

### WHEW-FM—New York (Tom Murray)

- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- QUEEN—A Day At The Races (Elektra)
- EAGLES—Hotel California (Asylum)
- JETHRO TULL—Christmas Album (Chrysalis)
- BRUCE SPRINGSTEEN—Christmas Album (Columbia)
- QUEEN—A Day At The Races (Elektra)

### WCMF-FM—Baltimore (Bernie Kable)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- LUCIFERS FRIEND—Mind Exploding (Janus)
- EAGLES—Hotel California (Asylum)
- STEVE HILLAGE—L (Atlantic)
- JAMES MONTGOMERY BARD—(Island)
- STEVE HARLEY—Love Is A Prima Donna (EM Input)
- AL STEWART—The Year Of The Cat (Janus)
- O BARD—Wichita Rock (United Artists)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- AL SHREVE—We Got By (Warner Brothers)

### WRAB-FM—Savannah (Bernie Bernard)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- ALLAN PRICE—Shivers Across The Street (Polydor Import)
- GENE COTTON—(ABC)
- YESTERDAY & TODAY—(London)
- JONI MITCHELL—Hejira (Asylum)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)

### WVNR-FM—Philadelphia (Marie Stamer)

- CHICK COREA—My Spanish Heart (Polydor)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- WINGS—Wings Over America (Capitol)
- KANSAS—Leftoverture (Kirtcher)
- LINDA RONSTADT—Greatest Hits (Asylum)

### WQRO-FM—Buffalo (Tom Taber)

- NO ADDS
- KISS—Rock & Roll Over (Casablanca)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- LYNYRD SKYLYND—One More From The Road (MCA)

### WHCF-FM—Hartford (Paul Payton)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- EAGLES—Hotel California (Asylum)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- THIN LIZZY—Johnny The Fox (Mercury)
- WINGS—Wings Over America (Capitol)

### WTSP—Sala Caywood (Sunny Fox)

- CHICK COREA—My Spanish Heart (Polydor)
- ROY AYERS UBIQUITY—Vibrations (Polydor)
- CATO BARBERIS—Cabela's (A&M)
- BRUCE SPRINGSTEEN—Christmas Album (Columbia)
- RICK DEBRINGER—Live In Cleveland (Blue Sky)
- MURRAY McLAUGHLIN—Seaweed (Island)
- JAMES VINCENT—Space Traveler (Caribou)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- STEPHEN BISHOP—Careless (ABC)

### WJLB-FM—New York (Doris MacRannara)

- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- VANGELIS—(RCA)
- WINGS—Wings Over America (Capitol)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- DAVE NICKOL—Certified Live (Columbia)

### WQAR—Albany (Rick Harvey)

- STEVE HILLAGE—L (Atlantic)
- BLACKBYRDS—Unhatched Babies (Fantine)
- CHICK COREA—My Spanish Heart (Polydor)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- SOUTHSIDE JIMMY & THE ASBURY JONES—Live (Epic)
- STEPHEN BISHOP—Careless (ABC)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- JONI MITCHELL—Hejira (Asylum)

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ZZ Top embarked on their World Wide Texas Tour "Takin' Texas to the People" on May 29, 1976.

Since then over 1,000,000 cheerin', foot-stompin', flag-wavin', rock 'n' roll-lovin' fans have filled stadiums, concert halls and arenas throughout America to experience ZZ Top's Texas.

ZZ Top will complete the American arm of their record-breaking tour with appearances in the Northeast this year, before "Takin' Texas to the People" of Europe, Japan, Australia and Mexico.

The ZZ Top phenomenon is currently saturating America from coast to coast. The time is right. The market is ready.

So, now, the new album by "That little ol' band from Texas"...



Persons question Arthur Ginsburg, assistance, FCC, Washington. From left: Bob [unclear] Assoc., New York; Sis Kaplan, general [unclear] Ginsburg; Gerry Peterson, program direc- cast attorney Gary Smithwick, Winston- am, N.C.



Counterattack came in music encounter Gold, president, Far Out Productions, Los Wald & Assoc., Los Angeles; Barry Fey, in Monteiro, vice president of promotion, records, New York.



Four-day meeting was that the audience. Here, Eric Norberg, program director, at the panel during one of the opening en- t at right; all sessions were well-recorded.

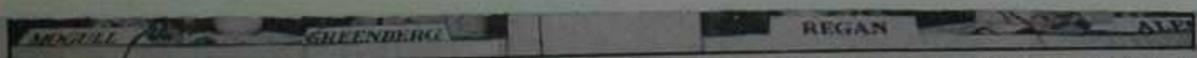


came to the forefront and here Rochelle f Bartell Broadcasters, moderates a panel. ector, KHOW, Denver; Jim Maddox, pro- ; Ms. Staab; Bob Pittman, program direc- e appears, program director, KFRC, San Fran- cisco.



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JANUARY 8, 1977. BILLBOARD



Uniquely, a participant on the radio president's panel the day before moderated the record company president's panel—Bruce Johnson, president of Starr Broadcasting. And Russ Regan, who moderated the radio president's panel, here is a participant. From left: Artie Mogull, president, United Artists Records, Los Angeles; Jerry Greenberg, presi- dent, Atlantic Records, New York; Johnson; Regan; and Barney Ales, president, Motown Records, Los Angeles.

# Billboard Album Radio Action

Playlist Top

## Top Add Ons-Nat

ATLANTA RHYTHM SECTION—Rock & Roll A  
 CHICK COREA—My Spanish Heart (Polydor)  
 QUEEN—A Day At The Races (Elektra)  
 STEVE HILLAGE—L (Atlantic)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

## Western Region

### TOP ADD ONS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 NAZARETH—Play N' The Game (A&M)

### ★ TOP REQUEST / AIRPLAY:

EAGLES—Hotel California (Asylum)  
 JACKSON BROWNE—The Pretender (Asylum)  
 WINGS—Wings Over America (Capitol)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### BREAKOUTS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 SMOKEY—Midnight Cafe (RSO)

### KSAN—San Francisco (Don Peacor)

- SMOKEY—Midnight Cafe (RSO)
- QUEEN—A Day At The Races (Elektra)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- McCOY TYNER—Focal Point (Milestone)
- CHICK COREA—My Spanish Heart (Polydor)
- EAGLES—Hotel California (Asylum)
- JAMES VINCENT—Space Traveler (Caribou)
- WINGS—Wings Over America (Capitol)
- TOM PETTY & THE HEARTBREAKERS—Shelter

### KMET-FM—Los Angeles (Billy Juggs)

- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- WINGS—Wings Over America (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### KPFI-FM—San Diego (Keith Allen)

- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- WINGS—Wings Over America (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### KONE-FM—San Jose (Dana Jang)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- COURTIAL—Don't You Think It's Time (Pipeline Records)
- CHICK COREA—My Spanish Heart (Polydor)
- RICK DERRINGER—Live In Cleveland (Blue Sky)
- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### KZAP-FM—Sacramento (Bruce Miner)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)

### KZML-AM-FM—Des Moines

- TEXIE RYDGA
- CHICK COREA
- SMOKEY—Midnight Cafe
- SUN SEALS—
- CHARLIE MC
- SOCRATES—
- TOMITA—Ho
- JOHN HANCO
- Supreme (M
- STEVE HILLAGE
- EAGLES—Ho

### KZEL-FM—Eugene

- NAZARETH—
- QUEEN—A D
- BAT McGRAT

### KZLN-FM—Portland

- WAYLON JEN
- PHOEBE SMO
- JACKSON BR
- JONI MITCH

### KZOR (OR 102.5)—Portland

- NAZARETH—
- JAMES VINCE
- JEAN-LUC P
- STEVE HILLAGE
- SEALS & CR
- Brothers
- BO HANSON
- STEVE WOND
- (Tamla)
- WINGS—W
- EAGLES—Ho
- JACKSON BR

## Southwest

### TOP

- LUCIFERS F
- QUEEN—A D
- ATLANTA RHY
- Alternative (P
- CHICK CORE

### ★ TOP

- WINGS—W
- EAGLES—Ho
- BOB SEGER
- Night Moves
- JONI MITCH

### BREA

- LUCIFERS F
- QUEEN—A D
- ATLANTA RHY
- Alternative (P
- CHICK CORE

### KZEW-FM—Dallas

- LUCIFERS F
- GROVER W

### KZFW-FM—Dallas

- EAGLES—H
- WINGS—H
- JONI MITC
- ROBERT P
- Like (Island)

### KZWD-FM—Dallas

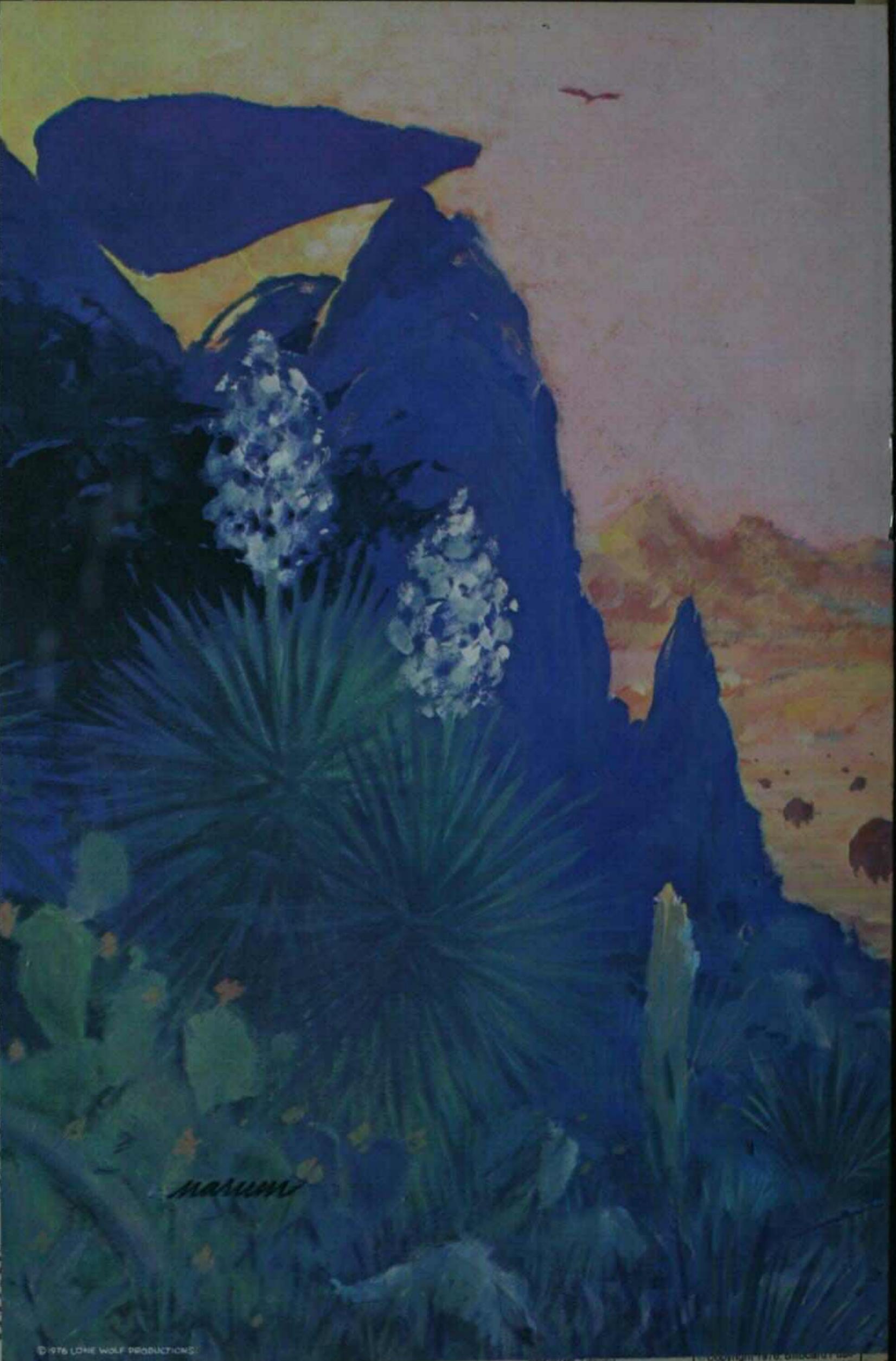
- QUEEN—A
- PETER & T
- STEVE HIL

### KZWR-FM—Dallas

- BOB SEGE
- Moves (Ca
- AL STEWAR
- EAGLES—
- WINGS—H

### KZLJ-FM—Newport

- GEORGE H
- CHEETAH



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- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- STEVE WUNDER—Songs In The Key Of Life (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FOGHAT—Night Shift (Bearsville)
- AL STEWART—The Year Of The Cat (Janus)

- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- WINGS—Wings Over America (Capitol)

- STEVE HILLAGE—L (Atlantic)
- JAMES MONTGOMERY BARD—(Island)
- STEVE HARLEY—Love Is A Prima Donna (EMI Impulse)
- AL STEWART—The Year Of The Cat (Janus)
- O BOND—With The Beach (United Artists)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- AL JARREAU—We Got By (Warner Brothers)

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JANUARY 6, 1977, BILLBOARD



Persons question Arthur Ginsburg, assistance, FCC, Washington. From left: Bob Wald & Assoc., New York; Sis Kaplan, general manager, New York; Gerry Peterson, program director, New York; and broadcast attorney Gary Smithwick, Winston-Salem, N.C.



In counterattack came in music encounter. Here, Eric Norberg, program director, Far Out Productions, Los Angeles; Barry Fey, president, Far Out Productions, Los Angeles; and Barry Fey, vice president of promotion, New York.



Four-day meeting was that the audience was large. Here, Eric Norberg, program director, Far Out Productions, Los Angeles, at the panel during one of the opening sessions at right; all sessions were well-recorded.



came to the forefront and here Rochelle Bartell of Bartell Broadcasters, moderates a panel. From left: Rochelle Bartell, program director, KHOW, Denver; Jim Maddox, program director, KHOW, Denver; Ms. Staab; Bob Pittman, program director, KFRC, San Francisco.



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Tejas (pronounced TAY' has, from the Caddo Indian term for *friendly*) was the name given to Texas by the early Spanish explorers.



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JANUARY 8, 1977, BILLBOARD

# Billboard Album Radio Action

Playlist Top Add Ons-Nat

## Top Add Ons-Nat

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 QUEEN—A Day At The Races (Elektra)  
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- TERJE RYPOD
- CHICK COREA
- SMOKEY—Midnight Cafe (RSO)
- SUN SEALS—Hotel California (Asylum)
- CHARLIE Mc
- SOCRATES—
- TOMITA—H
- JOHN HARDY
- STEVE HILLAGE
- EAGLES—H

KZEL-FM—Eugene

- NAZARETH—
- QUEEN—A D
- BAT McGRAT

KYFLON JEP

- PHOEBE SN
- JACKSON BR
- JONI MITCH

KZOR (DK 102.7)—

- NAZARETH—
- JAMES VINC
- JEAN-LUC P
- STEVE HILLAGE
- SEALS & CR
- BO HANSON
- STEVE WOV
- WINGS—W
- EAGLES—H
- JACKSON B

## Southw

• TOP

- LUCIFERS F
- QUEEN—A D
- ATLANTA RHY
- CHICK COREA

★TOP R

- WINGS—W
- EAGLES—H
- BOB SEGER
- JONI MITCH

BREA

- LUCIFERS F
- QUEEN—A D
- ATLANTA RHY
- CHICK COREA

KZEN-FM—Dallas

- LUCIFERS
- GROVER W

KFWO-FM—Salt Lake

- QUEEN—A
- PETER & T
- STEVE HIL

KLDL-FM—Hawaii

- GEORGE H
- CHIEFTAN

KZAP-FM—Sacramento (Bruce Mauer)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)

## Western Region

### • TOP ADD ONS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 NAZARETH—Play N' The Game (A&M)

### ★TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)  
 JACKSON BROWNE—The Pretender (Asylum)  
 WINGS—Wings Over America (Capitol)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

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 CHICK COREA—My Spanish Heart (Polydor)  
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 SMOKEY—Midnight Cafe (RSO)

KSAN—San Francisco (Don Peleczak)

- SMOKEY—Midnight Cafe (RSO)
- QUEEN—A Day At The Races (Elektra)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- MCCOY TYNER—Focal Point (Wirestone)
- CHICK COREA—My Spanish Heart (Polydor)
- EAGLES—Hotel California (Asylum)
- JAMES VINCENT—Space Traveler (Caribou)
- WINGS—Wings Over America (Capitol)
- TOM PETTY & THE HEARTBREAKERS—Shelter

KMET-FM—Los Angeles (Billy Jagg)

- QUEEN—A Day At The Races (Elektra)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- WINGS—Wings Over America (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

KPRI-FM—San Diego (Keith Klee)

- QUEEN—A Day At The Races (Elektra)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)

KONE-FM—San Jose (Dana Jang)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- COURTIAL—Don't You Think It's Time (Pipeline Records)
- CHICK COREA—My Spanish Heart (Polydor)
- RICK DERRINGER—Live In Cleveland (Blue Sky)
- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
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- JACKSON BROWNE—The Pretender (Asylum)
- EAGLES—Hotel California (Asylum)

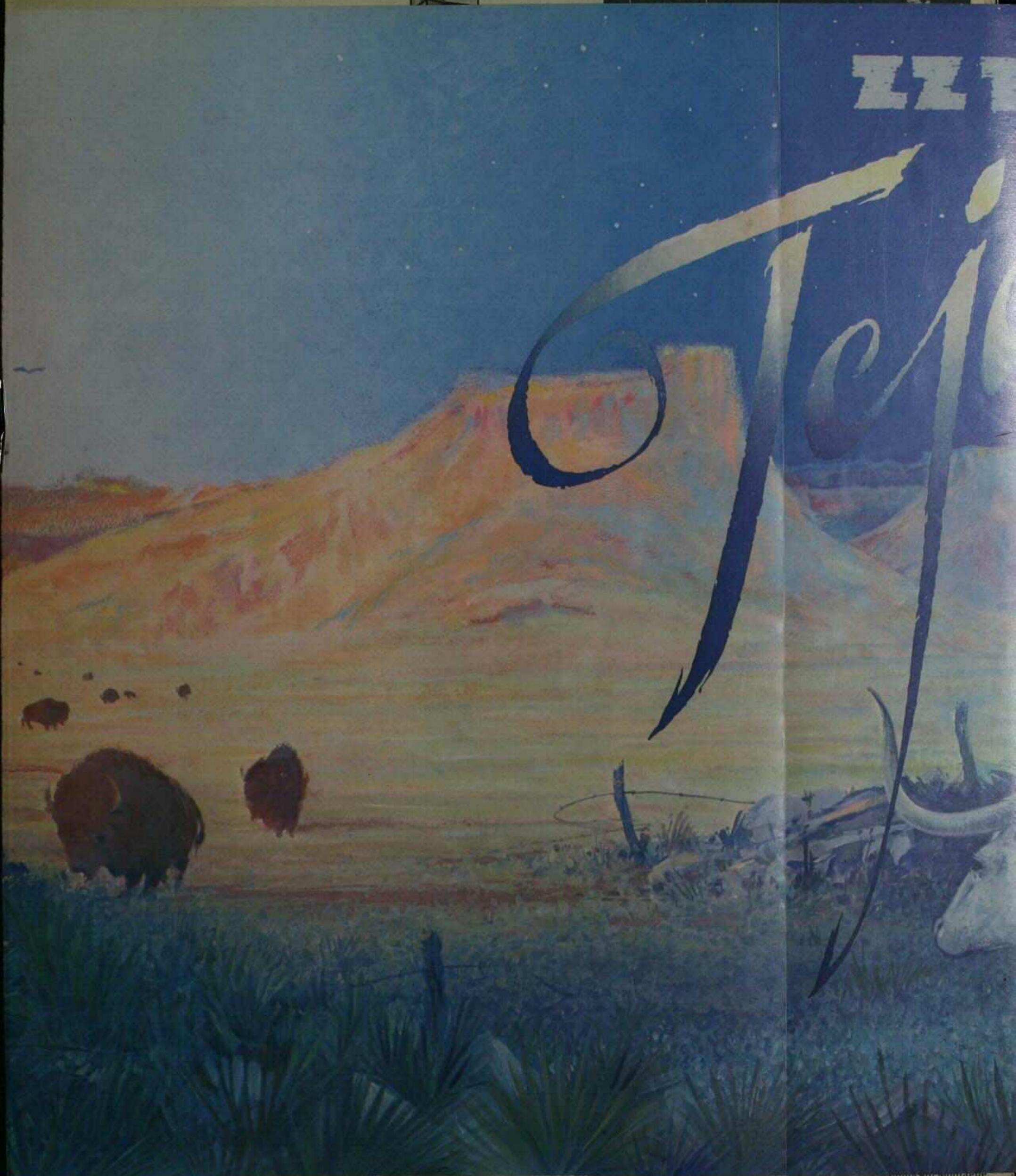
JANUARY 11, 1976 BILLBOARD



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- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FOGHAT—Night Shift (Bears & Wicks)
- AL STEWART—The Year Of The Cat (Jamaica)
- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- WINGS—Wings Over America (Capitol)
- STEVE HILLAGE—L (Atlantic)
- JAMES MONTGOMERY BARD—(Island)
- STEVE NABLEY—Love Is A Private Dharma (EMI Import)
- AL STEWART—The Year Of The Cat (Jamaica)
- G BARD—Wishes Beach (United Artists)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- AL JARROLD—My Gal By (Warner Brothers)

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MOGULL GREENBERG REGAN ALES

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# Billboard Album Radio Action

Playlist Top

## Top Add Ons-Ne

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
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## Western Region

### TOP ADD ONS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 NAZARETH—Play N' The Game (A&M)

### ★TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)  
 JACKSON BROWNE—The Pretender (Asylum)  
 WINGS—Wings Over America (Capitol)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### BREAKOUTS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 SMOKEY—Midnight Cafe (RSO)

### KSAN—San Francisco (Don Peacock)

SMOKEY—Midnight Cafe (RSO)  
 QUEEN—A Day At The Races (Elektra)  
 GROVER WASHINGTON JR.—Secret Place (Kudu)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 MCCOY TYNER—Focal Point (Milestone)  
 CHICK COREA—My Spanish Heart (Polydor)  
 EAGLES—Hotel California (Asylum)  
 JAMES VINCENT—Space Traveler (Caribou)  
 WINGS—Wings Over America (Capitol)  
 TOM PETTY & THE HEARTBREAKERS—Shelter

### KMET-FM—Los Angeles (Billy Juggs)

QUEEN—A Day At The Races (Elektra)  
 EAGLES—Hotel California (Asylum)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)  
 WINGS—Wings Over America (Capitol)  
 ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### KPDI-FM—San Diego (Keith Allen)

QUEEN—A Day At The Races (Elektra)  
 STEVE WONDER—Songs In The Key Of Life (Tamla)  
 BOSTON—Epic  
 EAGLES—Hotel California (Asylum)  
 JACKSON BROWNE—The Pretender (Asylum)

### KOME-FM—San Jose (Dana Jang)

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 COUNTRY—Don't You Think It's Time (Pipeline Records)  
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### KZAP-FM—Sacramento (Bruce Mauer)

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 CHICK COREA—My Spanish Heart (Polydor)  
 WINGS—Wings Over America (Capitol)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)  
 JACKSON BROWNE—The Pretender (Asylum)  
 SMOKEY—Midnight Cafe (RSO)

### KFML-AM-FM

TERIE RY  
 CHICK CO  
 SMOKEY  
 SUN SEAR  
 CHARLIE  
 SOCRATE  
 TOMITA  
 JOHN HA  
 Supreme  
 STEVE HI  
 EAGLES

### KZEL-FM—Eagle

HAZARET  
 QUEEN  
 BAT MCG  
 WAYLON  
 PHOEBE  
 JACKSON  
 JONI MIT

### KZOK (OK 102)

HAZARET  
 JAMES VI  
 JEAN-LU  
 STEVE HI  
 SEALS & B  
 Brothers  
 BO HANS  
 STEVIE W  
 (Tamla)  
 WINGS  
 EAGLES  
 JACKSON

### South

### TOP

LUCIFERS  
 QUEEN—A  
 ATLANTA R  
 Alternative  
 CHICK CO

### ★TOP

WINGS—W  
 EAGLES—A  
 BOB SEGE  
 Night Mo  
 JONI MIT

### BRE

LUCIFERS  
 QUEEN—A  
 ATLANTA R  
 Alternative  
 CHICK CO

### KZEN-FM—Dal

LUCIFERS  
 GROVER V  
 EAGLES  
 WINGS  
 JONI MIT  
 ROBERT F  
 Like (Ita

### KPWD-FM—Dal

QUEEN  
 PETER &  
 STEVE HI  
 BOB SEGE  
 Moves (C  
 AL STEW  
 EAGLES  
 WINGS

### KLOL-FM—Hou

GEORGE  
 CHEPTAI  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 CHICK COREA—My Spanish Heart (Polydor)  
 STEVE WONDER—Songs In The Key Of Life (Tamla)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)  
 FOGHAT—Night Shift (Bearsville)  
 AL STEWART—The Year Of The Cat (Janus)

### KLON-FM—Hou

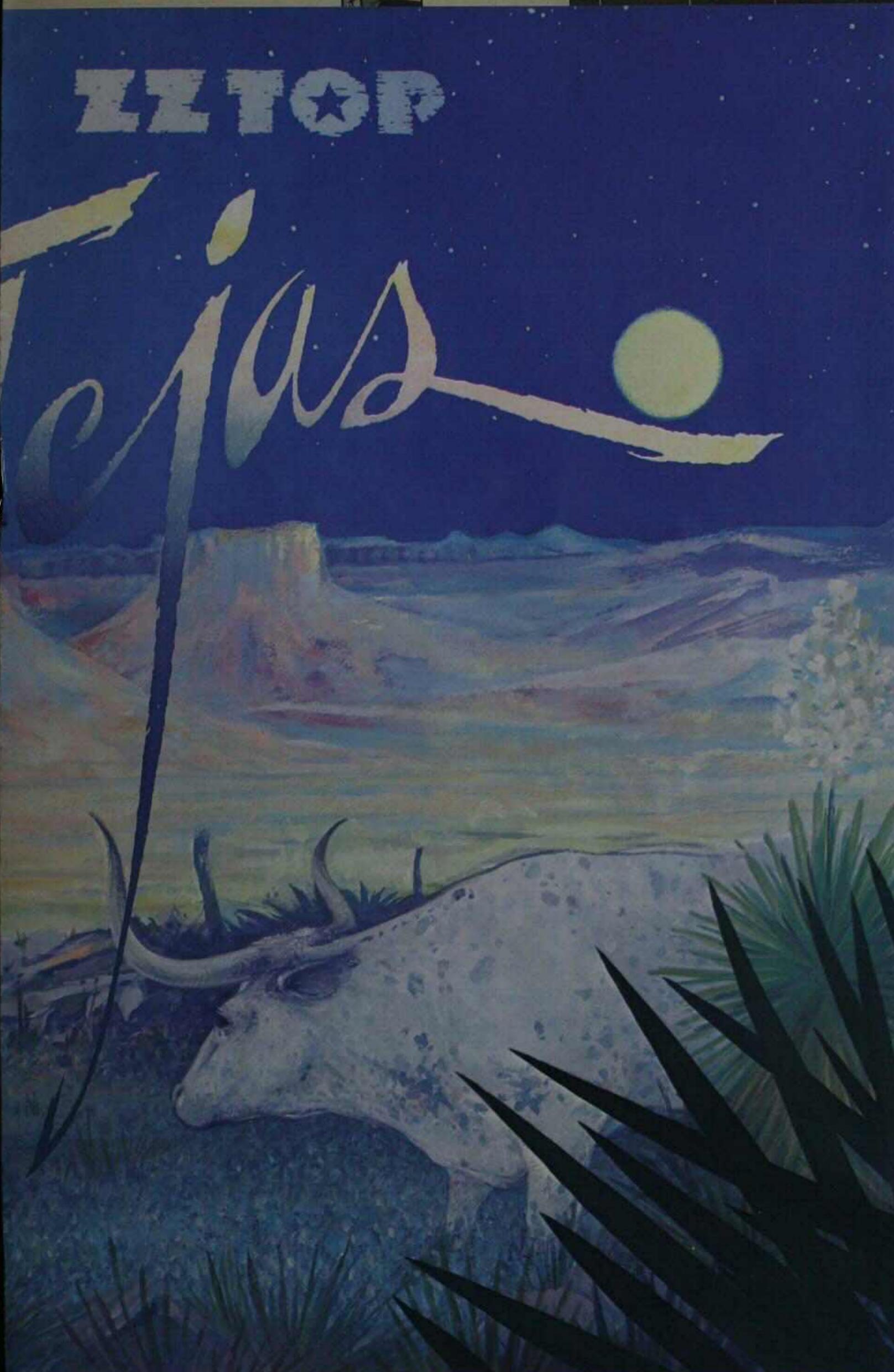
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 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)  
 EAGLES—Hotel California (Asylum)  
 JACKSON BROWNE—The Pretender (Asylum)  
 AL STEWART—The Year Of The Cat (Janus)



JANUARY 6, 1978 BILLBOARD

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Arthur Ginsburg, as-  
son. From left: Bob  
is Kaplan, general  
on, program direc-  
mithwick, Winston-



ar was KCUB in  
untry music sta-  
rogram director  
sic station of the  
ion.



n music encounter  
t Productions, Los  
ngeles; Barry Fey,  
dent of promotion,



Records, won top  
b Sherwood, left,  
motion executive



that the audience  
rogram director,  
of the opening en-  
were well-recorded.



JANUARY 8, 1977, BILLBOARD

JANUARY 8, 1977, BILLBOARD

dney, Australia,  
avidson operates  
ralia for the 2SM  
stations.



and here Rochelle  
moderates a panel.  
; Jim Maddox, pro-  
nan, program direc-  
or, KFRC, San Fran-



general manager  
with Bonnie Sim-  
ons picks up an  
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Norberg receives  
MOR Radio Sta-  
plus market.

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# Billboard Album Radio Action

Playlist Top

## Top Add Ons-N

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 CHICK COREA—My Spanish Heart (Polydor)  
 QUEEN—A Day At The Races (Elektra)  
 STEVE HILLAGE—L (Atlantic)

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

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

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

KFML AM-FM—

- TERJE KY
- CHICK COREA
- SMOKEY
- SUN SEA
- CHARLIE
- SOCRATI
- TOMITA
- JOHN HARRIS
- STEVE HILLAGE
- EAGLES

KZEL FM—Eug

- HAZARET
- QUEEN
- BAT MC G

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## Western Region

### TOP ADD ONS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 NAZARETH—Play N' The Game (A&M)

### ★TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (A&M)  
 JACKSON BROWNE—The Pretender (A&M)  
 WINGS—Wings Over America (Capitol)  
 BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### BREAKOUTS:

QUEEN—A Day At The Races (Elektra)  
 CHICK COREA—My Spanish Heart (Polydor)  
 ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)  
 SMOKEY—Midnight Cafe (RSO)

KSAN—San Francisco (Don Poleczak)

- SMOKEY—Midnight Cafe (RSO)
- QUEEN—A Day At The Races (Elektra)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- McCOY TYNER—Focal Point (Milestone)
- CHICK COREA—My Spanish Heart (Polydor)
- EAGLES—Hotel California (A&M)
- JAMES VINCENT—Space Traveler (Caribou)
- WINGS—Wings Over America (Capitol)
- TOM PETTY & THE HEARTBREAKERS—(Shelby)

KMET FM—Los Angeles (Billy Juggs)

- QUEEN—A Day At The Races (Elektra)
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- EAGLES—Hotel California (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- WINGS—Wings Over America (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

KPRI FM—San Diego (Keith Allen)

- QUEEN—A Day At The Races (Elektra)
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- STEVE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- EAGLES—Hotel California (A&M)
- JACKSON BROWNE—The Pretender (A&M)

KOME FM—San Jose (Dana Jang)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- COURTIAL—Don't You Think It's Time (Pipeline Records)
- CHICK COREA—My Spanish Heart (Polydor)
- RICK DERRINGER—Live In Cleveland (Blue Sky)
- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)

- JACKSON BROWNE—The Pretender (A&M)
- EAGLES—Hotel California (A&M)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KZAP FM—Sacramento (Bruce Meier)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
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- WINGS—Wings Over America (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JACKSON BROWNE—The Pretender (A&M)
- EAGLES—Hotel California (A&M)

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## South

### TO

- LUCIFERS
- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)

### ★TOP

- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JONI MITCHELL—Hejira (A&M)

### BRE

- LUCIFERS
- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)

KZEW FM—Dal

- LUCIFERS
- GROVER WASHINGTON JR.—Secret Place (Kudu)
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- EAGLES—Hotel California (A&M)
- WINGS—Wings Over America (Capitol)
- JONI MITCHELL—Hejira (A&M)
- ROBERT PALMER—Some People Can Do What They Like (Island)

KFWD FM—Dal

- QUEEN—A Day At The Races (Elektra)
- PETER DINKLAGE—(Capitol)
- STEVE HILLAGE—L (Atlantic)
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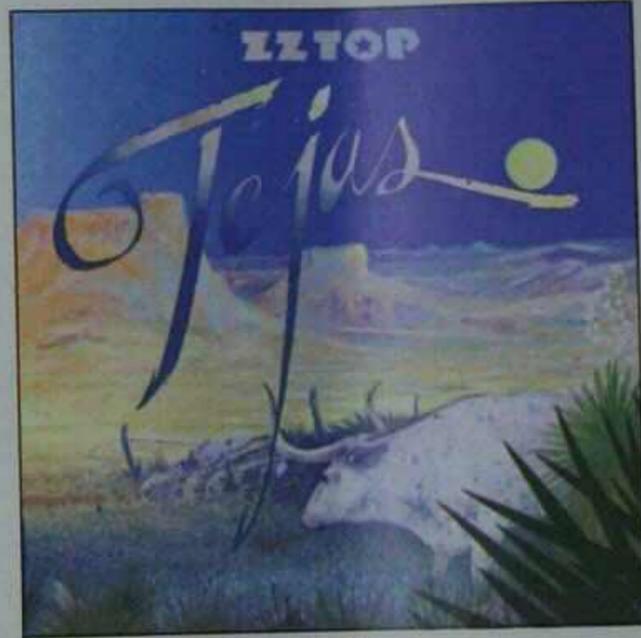
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (A&M)
- WINGS—Wings Over America (Capitol)

KLOL FM—Hou

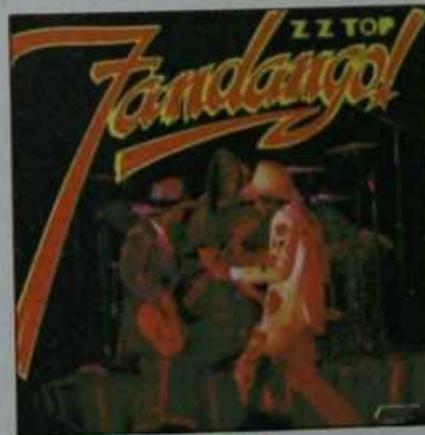
- GEORGE STRAUSS—(Capitol)
- CHIEFTAN—(Capitol)
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- STEVE WONDER—Songs In The Key Of Life (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FOGHAT—Night Shift (Bearsville)
- AL STEWART—The Year Of The Cat (Janus)

"TEJAS" A new milestone in the most phenomenal rock 'n' roll catalog in today's music...



PS-680



PS-656



PS-631



PS-612



PS-584

Welcome to ZZ Top's Texas

Exclusively on LONDON RECORDS & TAPES



- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CHICK COREA—My Spanish Heart (Polydor)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (A&M)
- AL STEWART—The Year Of The Cat (Janus)

- JONI MITCHELL—Hejira (A&M)
- EAGLES—Hotel California (A&M)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)
- WINGS—Wings Over America (Capitol)

- JAMES MORTONERY BAND—(Island)
- STEVE HARLEY—Love Is A Prima Donna (EMI)
- AL STEWART—The Year Of The Cat (Janus)
- O BIRD—Willow Beach (United Artists)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- AL JARREAU—We Got By (Warner Brothers)

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# BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM



Torrid debates flare up as three radio persons question Arthur Ginsburg, assistant chief, complaints and compliance, FCC, Washington. From left: Bob Henabery, president, Bob Henabery Assoc., New York; Sis Kaplan, general manager, WAYS, Charlotte, N.C.; Ginsburg; Gerry Peterson, program director, KCBQ, San Diego; and broadcast attorney Gary Smithwick, Winston-Salem, N.C.



Dramatic wit and counterattack upon counterattack came in music encounter session involving, from left: Steve Gold, president, Far Out Productions, Los Angeles; Jeff Wald, president, Jeff Wald & Assoc., Los Angeles; Barry Fey, president, Fey-line, Denver; and Stan Monteiro, vice president of promotion, Columbia Records, New York.

More than 600 broadcasters and record industry executives from around the world attended the ninth annual International Radio Programming Forum at the Marriott Hotel, New Orleans, Dec. 1-4, 1976.



Harold Kassens, a former engineer with the FCC who now does consulting engineering with A.D. Ring, Washington, talks with Eric Small, right, who was on hand to exhibit the Optimod on behalf of his consulting engineering firm of Eric Small & Assoc., San Francisco. The Forum drew a top-flight lineup of radio engineers, including Jim Loupas, Mike Derrough, and Ed Butterbaugh.



One of the beauties of the entire four-day meeting was that the audience could—and usually did—participate. Here, Eric Norberg, program director, KEX, Portland, directs a statement at the panel during one of the opening encounter sessions. Note cassette unit at right; all sessions were well-recorded.

Drew, chairman of the advisory committee for the ninth annual International Radio Programming Forum and vice president of program for RKO Radio, makes an opening statement during the four-day educational event—the largest of its kind in the world.



Outstanding highlight of the Forum was a radio president's panel, here guided by Russ Regan, president of 20th Century Records. From left: Stan Kaplan, president, Sis Radio; Paul Neuhoff, president, Oliver Neuhoff Broadcasting; Bruce Johnson, president, Starr Broadcasting; Regan; Dwight Case, president, RKO Radio; George Duncan, president, Metromedia Radio; and Ron Mitchell, president, Moffat Communications.



All aspects of radio programming came to the forefront and here Rochelle Staab, national program director of Bartell Broadcasters, moderates a panel. From left: Hal Moore, program director, KHOW, Denver; Jim Maddox, program director, KDAY, Los Angeles; Ms. Staab; Bob Pittman, program director, WMAQ, Chicago; and Michael Spears, program director, KFRC, San Francisco.



Finally, a participant on the radio president's panel the day before moderated the record company president's panel—Bruce Johnson, president of Starr Broadcasting. And Russ Regan, who moderated the radio president's panel, is a participant. From left: Artie Mogull, president, United Artists Records, Los Angeles; Johnson; Regan; and Barney Ales, president, Motown Records, Los Angeles.



A discussion about what disk jockeys should be allowed to get away with on the air breaks out into a hot argument. From left, The Magnificent Montague, a former air personality who now is assistant to the president at Motown Records; Jim LaBarbera, air personality at WLW in Cincinnati; Jack Lawyer, program director of WLW; Dr. Bill Randle, head of the broadcast division at the University of Cincinnati; and moderator Ted Atkins, vice president and general manager of WTAE, Pittsburgh.



Eric Norberg, program director of KEX in Portland, Ore., moderates a panel session dealing with sophisticated forms of research. From left: Jack McCoy, president of DPS Inc., El Cajon, Calif.; Dr. Ernest Martin, University of Kansas, Lawrence; and Todd Wallace, president, Radio Index, Phoenix.



Radio Syndication—and how to make money with it—came up for discussion by, from left: Moderator Alan Clark, president, Total Services, Los Angeles; Paul Ward, program director, WROR, Boston; George Burns, president, Burns Media Consultants, Los Angeles; Bert Kleinman, Drake-Chenault Enterprises, Los Angeles; and Dick Drury, manager of special projects for Bonneville Broadcast Consultants, Tenafly, N.J.



Mike O'Shea, right, program director of WFTL in Ft. Lauderdale, Fla., moderates a panel dealing with music information sources. From left: Ron Brandon, RMR; Bobby Poe; Betty Breneman, Breneman Review; George Meier, Walrus; Kal Rudman, Monday Morning Quarterback; and Bob Hamilton, Radio Quarterly Report.



Gary Stevens, left, general manager of KDWB, Minneapolis, observes as Stan Spero, left general manager of KMPC, Los Angeles, fields a question from the audience. Other panelists were Ed Salamon, program director, WHN, New York; and Kathy Lenard, vice president, RKO Radio Representatives, New York.



Population problems in regards to radio programming came up for discussion in this session with, from left: Marvin Siegelman, Public Advertising Council, Los Angeles; Mike Carer, sex educator, New York; moderator Mardi Nehrbass, west coast general manager of Big Tree Records, Los Angeles; Father Joe Burke, Los Angeles; and Rick Sadle, KSAN, San Francisco.



Record-buying habits were unveiled here by moderator Jan Basham, A&M Records, Los Angeles; Ellen White, MS Distributing, Los Angeles; and Marc Nathan, Playboy Records, Los Angeles. The trio—all promotion executives—were part of a team of promotion people in Los Angeles who conducted in-store research and revealed the data here for the first time.



International radio was represented by, from left: Nick Erby, general manager, 2CC, Canberra, Australia; Johnny Beerling of the BBC, London; Guilherme de Souza and Luiz Brunini, director, Sistema Globo de Radio, Rio de Janeiro, Brazil; J. Robert Wood, program director, CHUM, Toronto; and moderator Chuck Blore, Chuck Blore/Don Richman Inc., Los Angeles.



Casual sessions pervaded the entire four-day meeting. Fourth from right is Tom Yates, program director, KLOS, Los Angeles; Jack McCoy of DPS Inc., San Diego, and Scott Muni, program director, WNEW-FM, New York, are to right of Yates. Talk focused on album cuts.



Chuck Blore, known as one of the great program directors of all time and today head of the Chuck Blore/Don Richman commercials firm in Los Angeles, is at right in this problem solving clinic and beside him is Bob Hamilton, publisher of the Radio Quarterly Report.



Dr. Ernie Martin of the University of Kansas, left, joins in a rap session here with several outstanding program directors, including Todd Wallace, second from right, and Eric Norberg, right.



George Burns, right, a programming consultant as well as a producer for radio syndication, talks with two radio men from Canada. Rick Richardson, CJBK, Ontario, is at center.



Spouses had their own session and here they discuss how to help their mates in their careers. Judy Burns, Burns Media Consultants, is in the center background; Mrs. Jack Lawyer at right. Third from right is Barbara Rounds, wife of Tom Rounds of Watermark Inc.



Jim Maddox, program director of KDAY, Los Angeles, left front, and Gerry Peterson, program director of KCBQ in San Diego, at table right, were among the program directors in this problem solving clinic.



Among the exhibitors during the four-day radio meeting was Bob Hamilton, left, and Chuck Blore, center. Blore unveiled several of his commercials about record albums.



Jon Wolfert, right, of JAM Productions, Dallas, was another exhibitor. People attending the Forum could listen to ID jingles on earphones.



Barry Martyn's Legends of Jazz opened the convention, playing at the cocktail reception to an enthusiastic audience.



Clifton Chenier and his band performed on a paddlewheel steamer boat trip up the Mississippi sponsored by Columbia and Epic Records. Fred Pillot, a local promotion executive, coordinated the event.



From left on the Mississippi boat trip: Noel Wesney of Radio Avon, New Zealand, Betty and Tom Breneman of the Breneman Review, Los Angeles; and Graham Parsons.



Dancing on the boat trip: George Burns and wife Judy of Burns Media Consultants, Los Angeles.



Doug Sahn, ABC Records, lets go with some Texas country rock during a Friday night event.



Don Williams, ABC Records, plays one of his hits for a standing-room-only party organized by Larry Baunach.



From left: Jan Basham, A&M Records; Don Williams; and Jim Fogelsong, Nashville executive for ABC Records.



England Dan and John Ford Coley of Big Tree Records perform for a luncheon during the Forum.



L. David Moorhead, awards chairman and general manager of KMET, Los Angeles, congratulates Paul Drew, right, vice president of RKO Radio and chairman of this year's Forum, on a task well done on behalf of radio and radio people.



Honored for a hunger series were singer Harry Chapin and radio stations WASH, Washington; KSAN, San Francisco; and WNEW-FM, New York. From left: Moorhead, Scott Muni of WNEW-FM, Bill Dalton of WASH; Mr. and Mrs. Chapin; Jerry Graham and Bonnie Simmons of KSAN; and Bob Hughes of WASH.



Grand International Radio Station of the Year was KCUB in Tucson and here with the award from the country music station are general manager Jim Slone, left, and program director Jim Arnold. Station was also best country music station of the year, market of less than a million.



Three standing ovations greeted the Bee Gees of RSO Records who performed for the Awards Dinner; the night before, they sang for 18,000 fans in Madison Square Garden, New York.



John Gambling and the Gambling radio dynasty were honored for their contributions to the craft of the radio air personality. Accepting is the WOR, New York, morning personality himself, John Gambling.



Stan Monteiro, vice president of Columbia Records, won top honors in the vice president category and Bob Sherwood, left, of Columbia Records won as top national promotion executive of the year.



Mario Barbato, national program director of Sistema de Radio, Brazil, won honored as best International Program Director of the Year; David Moorhead, right, makes the presentation.



Nick Erby, general manager of 2CC, Canberra, Australia, accepts awards as his station is named best International Radio Station of the Year.



Peter Davidson, right, Pedlar Marketing, Sydney, Australia, helped throughout the awards ceremonies. Davidson operates a music and radio industry meeting in Australia for the 2SM Group of companies and other radio stations.



Shotgun Tom Kelly, B-100 radio, San Diego, wins Top 40 Air Personality of the Year, major markets.



Barry Freeman, Atlantic, Los Angeles, wins one of four best local promotion awards; Atlantic's Bob Greenberg, left, and Dickie Kline, right, congratulate him.



Mike Atkinson, Columbia Records, Los Angeles, wins of four honors as best regional promotion executive.



Mardi Nehrbass, west coast general manager of Big Tree Records, chats with Bonnie Simmons, right, as Ms. Simmons picks up an award for KSAN, San Francisco.



Chuck Camroux, CFTR, Toronto, picks up award for station's program "Thou Shalt Not Kill It," from awards chairman L. David Moorhead.



KZEL, Eugene, Ore., was again honored as best progressive station of a market less than a million and here program director Stan Garrett, left, and owner Jay West receive the award.



Bill Huie of the Presbyterian Church of the United States is honored for his "What's It All About" syndicated program.



KEX program director Eric Norberg receives the station's award for best MOR Radio Station of the Year, million-plus market.

# Radio Forum



Bob Hughes, WASH, Washington, receives MOR Program Director of the Year award, major markets.



Accepting award for special weekly syndicated series—"American Country Countdown"—is Tom Rounds, president, Watermark Inc.



Jack Brown, AFRTS, accepts awards for T/Sgt. Bill Billingsley, Incirlik, Turkey—Best Military Air Personality of the Year.



Cyril Brennan, WBAM, Montgomery, won Country Music Program Director of the Year, market less than a million, honors and accepting for him is his daughter, Diane West, music director.



Bill St. James, KBCQ, Roswell, N.M., accepts his award for Top 40 Program Director of the Year, market less than a million.



Bill Haywood, morning air personality of KOY in Phoenix and last year's Grand International Air Personality of the Year, served as emcee during this year's event.



Accepting Alison Steele's award as Progressive Air Personality of the Year is her program director, Scott Muni, WNEW-FM, New York.



George Williams, national program director, Southern Broadcasting, accepts for Bill Garcia of WRBQ, Tampa, named Top 40 Program Director of the Year, major markets.



Barry Grant, WPLR, New Haven, accepts his award as best Progressive Air Personality of the Year, markets less than a million.



Andy Bickel, WBT, Charlotte, wins as best MOR Program Director of the Year, markets less than a million.



Mike Frisby, program director, WDIA, Memphis, accepts his station's award for best R&B Radio Station of the Year.



Carl Brazell, general manager of WOMC, Detroit, accepts for Gene Klavan, WNEW-AM, New York, who was honored as Grand International Air Personality of the Year.



Winning again as Best Top 40 Radio Station of the Year, major markets, was KFRC, San Francisco and here Mardi Nehrbass of the awards committee presents the awards to KFRC general manager Pat Norman, center, and KFRC program director Michael Spears, right.



Paul Gallis, Chicago, wins as best Independent Promotion Executive of the Year. From left: Billy Bass of Chrysalis Records and Jan Basham of A&M Records, both on the awards committee; Gallis; and Mardi Nehrbass of Big Tree Records, a member of the awards committee.



John Parker, Casablanca Records, Atlanta, wins as best southern regional promotion executive.



Ed Tobias, WASH, Washington, picks up an award as Newscaster of the Year.

JANUARY 8, 1977, BILLBOARD

# WORK TIME



Though most of the four-day International Radio Programming Forum was devoted to serious business points of interest—and here Jack Craig, vice president and general manager of marketing for CBS Records, makes a statement from the floor in a general session—after the working hours came the resting hours.



Helping the Bee Gees feel at home in New Orleans are members of the RSO Records staff from Los Angeles and RSO Records artist Rick Dees. From left: Robin Gibb, RSO Records president Al Cory, Rick Dees, Barry Gibb; Janis Lundy, executive assistant to the president of RSO Records; and Maurice Gibb. The mother—Barbara Gibb—of the three Australians and their wives were on hand for their performance at the awards show.

## HEATED 'MUSIC ENCOUNTER SESSION'

# Promotion Topic Strikes Nerve

NEW ORLEANS—The "Music Encounter Session" at Billboard's International Radio Programming Forum lived up to its name, providing some lively exchanges between the panelists and the registrants and within the panel itself.

With Stan Monteiro, vice president of promotion at Columbia Records, serving as moderator, the lively set dealt with the topic "There's More To Music Than Radio—Promotion And Promoters."

"We can't limit what people are going to do, we've got to open up what radio can do, or else our radio is going to be as boring as Sweden's where the government runs it," remarked Steve Gold, president of Far Out Productions of Los Angeles.

"Any artist who goes into a market without the cooperation of a radio station is nuts," opined Jeff Wald, president of Jeff Wald & Associates in Los Angeles. "We won't play a market unless there's a station involved some way—whether it's a giveaway or the deejay doing the emceeing. It's insanity for any recording artist to go into the market without doing something with the local station."

The question of artist royalties pitted Wald against some of the broadcasters, including one who re-

marked, "If I felt that the money from broadcasters would go to help the careers of deserving artists who never have an opportunity to be heard, I'd probably feel differently about it—but there are stations who are exposing exciting new music, and they're losing a lot of money."

"You just reap the benefits," Wald countered. "You don't take part in any of the risks, and you're being handed free entertainment continually."

Gold felt that little of the money collected in artist royalties would actually filter down to the artist. "The record companies as a whole would hold the money—the artists wouldn't get it anyway. The major artists would get it if they sent their lawyers in, and we'd enrich the bourgeois even more."

On the subject of racking, Wald stated it was everybody's responsibility. "The manager should know if his artist is getting played in a market. He should be on the record company, and the record company should know."

"We've gone to the extent of getting a van and running records into a city to get them there," stated Gold.

When the subject of payola came up, Wald flew into it with relish,

"We've been in a position to give for many years, and haven't found any takers. Otherwise, it wouldn't have taken nine months to break some of the records we've had in the past! Sometimes it took records eight or nine months to break through. But if there was payola, it wouldn't have taken eight or nine minutes."

"This business has taken entirely too much heat because it's a business that can grab headlines," commented Wald. "All they're looking to do is nail one big star to take the heat off the government for all the other garbage that's going down. I resent the hell out of it for all the hard work we went through and all the effort."

Sparks flew between Gold and Barry Fey, president of Fey-Line in Denver, over the propriety of deejays promoting shows. "I think it's great—I make more with them than I do with you," said Gold to Fey.

"They've got no business doing that," answered Fey.

"If you can be a manager and promoter, why can't the disk jockey be a disk jockey and promoter?" asked Gold.

"Because a disk jockey controls what goes on the air," countered Fey.

# PLAY TIME



John Fisher, record promotion executive who hangs his Stetson in Nashville these days, talks with Chuck Thagard, record promotion executive with Columbia Records based in Los Angeles. Thagard, Bob Paiva of London Records in Los Angeles, Jan Basham of A&M Records, Mardi Nehrbaas of Big Tree Records, Billy Bass of Chrysalis Records all pitched in and worked hard to make the Forum a success.



Listening to music at one event are, from left, Frank Mooney and Paul Smith, both of Columbia Records.

# Radio Forum Mulls Nationalized Music

NEW ORLEANS—A live-wire presentation on Brazilian radio, featuring a sports announcer who would make all American competitors look mundane by comparison, highlighted an international-flavored session at the Billboard radio forum.

There are no pressures from the government concerning news or political coverage, agreed director superintendent Luiz Brunini and international director Guilherme de Souza of Radio Globo in Rio de Janeiro. Both also cited a quota of 50% Brazilian music as the minimum allowed in the South American nation. Their tape of Brazilian radio showed a strong mixture of enthusiasm, energy and creativity.

Explaining Canada's quota, J. Robert Wood, program director of CHUM, Toronto, commented, "We live on the doorstep of the most powerful nation in the world. It's this quirk of history that causes us and the Canadian government to want to create regulations that help preserve Canada's cultural identity. The Canadian government has developed a number of broadcast regulations to maintain this identity."

Though stating that "it's important that Canada's talent has access to the nation's airwaves," Wood believes the music quota regulation has backfired because before the regulation there were more Canadian hits on the international charts than after the regulation. "That's the result of reluctance on the part of American broadcasters to take a legitimate Canadian hit and resist airplay because they say we had to play it and that's why it became a hit. Canadian radio stations and Canadian music have gained a credibility problem."

"In Australia, 20% of all music played must be recorded in Australia," advised Nick Erby, of 2CC in Australia. "And you can't play more than 90 seconds of commer-

cial in one commercial break. I find the competition in America quite desperate and sometimes quite ludicrous," Erby noted.

"Our survey system is going to sound like pure heaven to you," Erby told the U.S. broadcasters in the "mindblowing session" moderated by Chuck Blore, chairman of Chuck Blore Creative Services, Los Angeles. "The diaries are personally delivered, and personally collected—and the sample is about 1%. The survey is very rarely questioned—and there's no question of selling the books."

"Our audience survey is different," explained Johnny Beerling of the BBC in Great Britain. "We sample daily. Every day 2,500 are sampled, on a recall basis, the results are fed back through a computer, and 10 days later we have the results."

Wood cited other problem areas in Canadian broadcasting, mainly the amount of regulation. "If a station was operating Top 40 and decided that Top 40 wasn't a viable format and wanted to change the format to country, they would be unable to change without going to the government and asking to make the change. Some Canadian broadcasters, because of this type of regulation, have commented that the situation is verging on state radio. I don't think it's quite that serious, but very stringent regulations have been developed to maintain Canada's cultural identity."

Discussions are underway between broadcasters and government officials in efforts to make the regulations more flexible, according to Wood. "Canadian broadcasters haven't stood up as a group and been aggressive enough in their discussions with the government about some of the regulations that have been forced on Canadian radio. Broadcasters don't want to bite the hand that feeds them."

JANUARY 8, 1977, BILLBOARD

# Soul Sauce

## Bigboro Is New Lane L.A. Label

By JEAN WILLIAMS

LOS ANGELES—Jeff Lane, the producer who made Brass Construction one of the top r&b/disco groups in the country with group leader Randy Muller, has formed Bigboro Records.

The pair is negotiating for a major distribution deal. Brass Construction, a group of college students, has produced two gold albums on United Artists Records.

Little David Records would like to hear from stations which have not received its comedy albums by Franklyn Ajaye and George Carlin. Paul Cooper, public relations director of the label, says there are many cuts on the album suitable for AM airplay.

Amherst artist Johnny "Guitar" Watson, who has two r&b chart-makers, "Ain't That A Bitch" (album) and "Superman Lover" (single) has returned from his European tour to start work on a new LP.

Included in the story "Sex-Oriented Lyrics, Titles Stir A Storm" in the Dec. 25 issue, WVON, Chicago, operations manager Jerry Boulding said, "We feel along with (Jesse) Jackson that we need to take a stand on this type of music. Our stand is that we are not only going to be more careful with what we put on the air in terms of music but with all programming.

Unfortunately, the word "only" was dropped from the sentence, so you know how it read. So sorry, Jerry.

Incidentally, response to that story has been tremendous. One announcer who prefers to remain anonymous says he is forced by his superiors to play records which he says are grossly harmful to kids.

"I don't allow my kids to listen to my own show because of the types of records I play. It's going to have to start at home. Parents are going to have to insist that their kids turn off the radio in order for something to be done about this situation," charges the announcer.

"When that radio goes off and people are not buying the products of our sponsors, the station owners are going to raise so much hell those filthy records are going to come off," he adds.

Cortez Thompson, program director, WOL, Washington, D.C., sees 1977 as being the year of the contemporary jazz artist.

"In almost all r&b programming, there is some jazz being added. Audiences are looking for variety and jazz acts are giving them variety.

"During 1976, we saw contemporary jazz on the rise and 1977 will find jazz even more on the upswing," says Thompson.

He adds that he does not see jazz taking over r&b stations, "just becoming a vital part of them."

Shadybrook recording artist Kellee Patterson joined Tony Bennett for performances at the Hawaiian Hilton Hotel, Honolulu, Dec. 27 through New Year's day.

Patterson, while also building a movie career for herself, has roles in

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/8/77

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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	8	7	<b>DARLIN' DARLIN' BABY</b> (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	35	39	9	<b>A LOVE OF YOUR OWN—ANG</b> (R. Stewart, N. Dobson), Atlantic 3363 (A&W/Warner Bros./Longing, ASCAP)	68	71	7	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Stanley Turrentine</b> (K. Gamble, L. Huff), Fantasy 182 (Mighty Three, BMI)
★	11	5	<b>I WISH—Stevie Wonder</b> (S. Wonder), Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)	★	57	3	<b>FANCY DANCER—Commodores</b> (R. Lapread, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	★	81	4	<b>PSYCHOTICBUMPSCHOOL—Bootsy's Rubber Band</b> (W. Collins, G. Clinton, B. Worrell, P. Collins), Warner Bros. 8291 (Backstage, BMI)
3	2	14	<b>DAZZ—Brick</b> (R. Ransom, R. Hargis, E. Irms), Bang 727 (Web IV) (Silver Cloud/Trotley, ASCAP)	37	37	10	<b>LOVE SO RIGHT—Bee Gees</b> (B. Gibb, R. Gibb, M. Gibb), RSO 858 (Polydor) (Casablanca/Unichappell, BMI)	★	NEW ENTRY	→	<b>CLOSE TO YOU—Tyrese Davis</b> (L. Graham, M. Ross), Columbia 3-10437 (New York Times/Contant/Little Bear's, BMI)
4	3	14	<b>HOT LINE—Sylvers</b> (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	53	4	<b>BE MY GIRL—Michael Henderson</b> (M. Henderson), Buddah 552 (Electrosound, ASCAP)	71	75	5	<b>WHAT CAN I SAY—Bee Gees</b> (B. Gibb, R. Gibb, M. Gibb), Columbia 3-10440 (Bee Gees/Motown, ASCAP)
5	1	14	<b>CAR WASH—Rose Royce</b> (N. Whitfield), MCA 40615 (Duchess, BMI)	39	44	8	<b>PARTY NIGHT—Curtis Mayfield</b> (C. Mayfield), Curtom 0211 (Warner Bros.) (Maryland, BMI)	72	78	4	<b>LIFE—Betty Wright</b> (M. Wright), Alton 3725 (TK) (Shelby, BMI)
6	7	8	<b>SATURDAY NITE—Earth, Wind &amp; Fire</b> (M. White, A. McKay, P. Bailey), Columbia 3-10439 (Sagefire, BMI)	★	49	8	<b>THIS TIME—Impressions</b> (M. Jackson, S. James), Cotillion 44210 (Atlantic) (Ardika, BMI)	73	79	4	<b>LET'S GO DOWN TO THE DISCO—Undisputed Truth</b> (N. Whitfield), Whitfield 8295 (Warner Bros.) (Stone Diamond, BMI)
★	9	9	<b>FREE—Deniece Williams</b> (D. Williams, H. Reid, N. Watts, S. Greene), Columbia 3-10429 (K'ce-Drick, BMI)	★	51	5	<b>BODY HEAT (Part 1)—James Brown</b> (D. Brown, G. Brown, Y. Brown), Polydor 4360 (Dynalene/Beinda/Unichappell, BMI)	74	74	4	<b>DAMN RIGHT IT'S GOOD—Gene McCreas</b> (C. Reid), Cal 2005 (TK) (Shelby, BMI)
8	5	13	<b>DO IT TO MY MIND—Johnny Bristol</b> (J. Bristol), Atlantic 3360 (Bushka, ASCAP)	42	33	19	<b>THE RUBBERBAND MAN—Spinners</b> (L. Reed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	75	77	5	<b>(I Like Being) CLOSE TO YOU—Bennie Dyan</b> (C. Jackson, M. Toney), Columbia 3-10441 (Chappel/100's Enterprises, ASCAP)
9	4	13	<b>ENJOY YOURSELF—The Jacksons</b> (K. Gamble, L. Huff), Epic 9-50289 (Mighty Three, BMI)	43	45	8	<b>HOME IS WHERE THE HEART IS—Bobby Womack &amp; Brotherhood</b> (P. Mitchell), Columbia 3-10437 (Muscle Shoals Sound, BMI)	76	63	9	<b>JUST FRIENDS—Silver, Platinum &amp; Gold</b> (E. Richardson, T. King, R. King), Fair 511 (Fair/Princeton Metal, BMI)
10	6	11	<b>OPEN SESAME, Part 1—Kool &amp; The Gang</b> (R. Bell, Kool & The Gang), De-Lite 1586 (PIP) (Delightful/Gang, BMI)	44	32	14	<b>SO SAD THE SONG—Claydy Knight &amp; The Pips</b> (M. Mazer, G. Goffin), Buddah 544 (Green Gems/Columbia, BMI/Print St., ASCAP)	77	80	5	<b>LET IT FLOW—Tamiia Jones</b> (Stewart, Wright, McMichals), Contempo 7001 (TK) (Fudge Lips/Fair Better or Worse/Tamika, BMI)
11	12	10	<b>LOVE ME, LOVE ME, LOVE ME—The Staples</b> (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI)	★	84	4	<b>SPRING AFFAIR—Donna Summer</b> (D. Summer, G. Mendler, P. Bellotte), Casablanca 872 (Rick's/Sunday, BMI)	78	59	10	<b>FOR OLD TIMES SAKE—Dorothy Moore</b> (J. Knight), MCA 1037 (TK) (Two Knight, BMI)
★	16	6	<b>I LIKE TO DO IT—K.C. &amp; The Sunshine Band</b> (H.R. Casey, R. Finch), TK 1029 (Shelby/Harnick, BMI)	★	70	3	<b>DON'T LEAVE ME THIS WAY—Thelma Houston</b> (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI)	★	89	3	<b>SHAKE IT SHAKE IT—Willie Hutch</b> (W. Hutch), Motown 1411 (Stone Diamond, BMI)
★	18	7	<b>FEELINGS—Walter Jackson</b> (M. Albert), Chi-Sound 908 (United Artists) (Fermata International/Melodisc, ASCAP)	★	66	4	<b>BE MY GIRL—Dramatics</b> (M. Henderson), ABC 12225 (Electrosound, ASCAP)	80	86	4	<b>DANCING IN THE AISLES (Take Me Higher)—Silver Convention</b> (S. Levy, M. Amos), Motown International 10843 (RCA) (Midwest, ASCAP)
14	10	11	<b>I KINDA MISS YOU—Manhattans</b> (W. Lawler), Columbia 3-10430 (Kaltzman/Blackwood, BMI)	★	55	5	<b>SUMMER SNOW—Blue Magic</b> (B. Eli, L. Barry), WMDT 4003 (Atlantic) (WMDT/Fredy's Child, BMI)	★	NEW ENTRY	→	<b>CITY—Wrappers Of Peace</b> (C. Franklin, E. Hardy, F. Henderson, J. L. Playboy 609) (After Dark/Lewis, BMI)
15	15	12	<b>I DON'T WANNA LOSE YOUR LOVE—Emotions</b> (W. Hutchinson, J. Hawes), Columbia 3-10347 (Pampjane, BMI)	48	55	5	<b>FAR EAST MISSISSIPPI—Ohio Players</b> (W. Beck, J. Williams, M. Jones, M. Pizze, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 7360 (Phonogram) (Play One, ASCAP)	★	95	5	<b>GET UP AND DANCE—Merrilee Hym</b> (J. Barshans, C. McDonald, T. Wenden, H. Jostell, RCA 10636 (Bridgeport, ASCAP)
16	13	12	<b>KEEP ME CRYIN'—Al Green</b> (W. Mitchell, A. Green), H 2319 (London) (Jac/M Green, BMI)	49	30	10	<b>YOU'RE MY DRIVING WHEEL—Supremes</b> (F. Stafford, R. Brown, B. Holland, H. Beatty), Motown 1407 (Holland-Dezzer/Holland/Jobete, ASCAP/Gold Forever, BMI)	★	NEW ENTRY	→	<b>WHATEVER MAKES YOU HAPPY—R.B. Hudson</b> (B. Hutcher, R. Mulvaney), Atlantic 3368 (Dep./East Memphis, BMI)
17	17	17	<b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo &amp; Billy Davis Jr.</b> (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	50	50	10	<b>MIDNIGHT SOUL PATROL—Quincy Jones</b> (Q. Jones, L. Johnson, J. Mandel), A&M 1678 (Kidada, BMI)	★	90	3	<b>LOVE BUG—Bumble Bee Unlimited</b> (F. Adams), Mercury 7384 (Phonogram) (Gig Gig/Pep, ASCAP)
18	20	7	<b>YOU GOTTA BELIEVE—Painter Sisters</b> (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)	★	65	4	<b>SOMETHIN' 'BOUT 'CHA—Latinum</b> (R. Latimore), Glades 1179 (TK) (Shelby, BMI)	★	98	3	<b>SOMETIMES—Facts Of Life</b> (B. Anderson), Kayotee 5128 (TK) (Shelby, BMI)
19	14	11	<b>DON'T TAKE AWAY THE MUSIC—Tassels</b> (K. St. Lewis, F. Perren, Yaman), Capitol 4348 (Bull Pen/Perren-Vibes, ASCAP)	★	53	14	<b>LIVING TOGETHER (In Sin)—Whispers</b> (K. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamela, BMI)	★	NEW ENTRY	→	<b>JUST ANOTHER DAY—Peabo Bryson</b> (P. Bryson), Salsoul 02 (Web IV) (Web IV, BMI)
20	21	11	<b>DON'T MAKE ME WAIT TOO LONG—Barry White</b> (B. White), 20th Century 2309 (So Vette/January, BMI)	★	67	4	<b>ISN'T IT A SHAME—Labbie</b> (R. Edelman), Epic 3-50315 (Hasting, BMI)	★	NEW ENTRY	→	<b>S.O.S.—Side Effect</b> (Johnson, Lewis), Fantasy 794 (Effective/Hi Home, ASCAP)
21	19	11	<b>SUPERMAN LOVER—Johnny Guitar Watson</b> (J. Watson), DJM 1019 (Wi-Lite, BMI)	★	55	9	<b>I DO I DO (Wanna Make Love To You)—Leroy Hutson</b> (L. Hutson, S. Harris), Curtom 012 (Warner Bros.) (Silent Soul/Asps, ASCAP)	★	94	6	<b>THE SHUFFLE—Van McCoy</b> (V. McCoy), H&I 6677 (Van McCoy/Warner-Tamela, BMI)
22	26	10	<b>DO THAT STUFF—Parliament</b> (G. Clinton, Schrier, Warren), Casablanca 871 (Rick's/Motric, BMI)	★	56	22	<b>WHO ARE YOU—Templations</b> (D. English, C. Leonard, O. Williams, B. Wright), Gody 7152 (Motown) (Jobete, ASCAP)	★	NEW ENTRY	→	<b>NINETY-NINE AND A HALF—Tammun</b> (B. Packer, S. Cooper, E. Floyd), Alton 3343 (East Memphis/Prints, BMI)
23	27	10	<b>DO WHAT YOU WANT, BE WHAT YOU ARE—Darryl Hall &amp; John Oates</b> (D. Hall, J. Oates), RCA 10908 (Unichappell, BMI)	★	57	41	<b>DISCO DUCK (Part 1)—Rick Ows &amp; His Cast Of Idiots</b> (R. Ows), RSO 857 (Polydor) (Gibbs, BMI)	★	NEW ENTRY	→	<b>BLACK SPEC—O.B. McClinton</b> (O.B. McClinton), Mercury 73817 (Phonogram) (Cross Keys, ASCAP)
★	35	10	<b>WHEN LOVE IS NEW—Arthur Prysock</b> (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	★	58	60	<b>HIDEAWAY—Fantastic Four</b> (A. Hamilton), Westbound 5032 (20th Century) (Bridgeport, BMI)	★	92	8	<b>A MAN'S GOT TOO MUCH DOG IN HIM—Shelby Steele</b> (J. Little, L. Mendelsohn), Cassie 616 (SRT) (A&R, BMI)
25	29	8	<b>WORN OUT BROKEN HEART—Loleatta Holloway</b> (S. Dees, S. Drayton), Gold Mine 4000 (Cashmoney)	★	69	8	<b>TRIED, TESTED AND FOUND TRUE—Ashford &amp; Simpson</b> (N. Ashford, V. Simpson), Warner Bros. 4268 (Rick O'Neil, ASCAP)	★	NEW ENTRY	→	<b>WORTH A WHIPPIN'—Minnie Riperton</b> (B. Hutcher, De Sound 7626 (United Artists) (East Memphis, BMI)
26	23	15	<b>WITH YOU—Moments</b> (K. Acher, C. Sager), Stang 5068 (All Platinum) (Unichappell/Auchkens, BMI)	★	60	38	<b>GROOVY PEOPLE—Leo Reah</b> (K. Gamble, L. Huff), Philadelphia International 3034 (Epic) (Mighty Three, BMI)	★	NEW ENTRY	→	<b>MAKES YOU BLIND—Guitar Band</b> (N. Leander, P. Phelan, J. Shepard), Avco 0207 (MCA, ASCAP)
27	24	19	<b>CATFISH—Four Tops</b> (L. Payton, F. Bridges, M. Farrow), ABC 12314 (ABC/Dunhill & Rail, BMI)	★	61	61	<b>LOVE'S GOT ME TIRED (But I Ain't Tired Of Love)—Lava Lee</b> (P. Best, Smith), Anala America 7652 (Capitol) (Phonogram, ASCAP)	★	NEW ENTRY	→	<b>BABy IT AIN'T NO WAY—Leticia Withers</b> (K. Gamble), Glades 1738 (TK) (TK, BMI)
28	28	7	<b>FREE AND SINGLE—Brother's Johnson</b> (C. Johnson, I. Johnson), A&M 1881 (Kidada/Galgro, BMI)	★	73	5	<b>TRYING TO LOVE TWO—William Bell</b> (W. Bell, P. Mitchell), Mercury 73828 (Phonogram) (Bell-Ret/Unichappell, BMI)	★	96	4	<b>FILL THIS WORLD WITH LOVE—Joe Foweraker</b> (A. Foweraker, D. Bryant, S. Anderson), H 2320 (London) (Jax/Pelmar, BMI)
★	43	5	<b>EASY TO LOVE—Joe Simon</b> (D. Feltz, T.J. White), Spring 108 (Polydor) (Comline, BMI)	★	64	8	<b>I GOT A NOTION—Al Hudson &amp; The Soul Partners</b> (P. Weiss), ABC 12230 (Weiss World/Mighty Three, BMI)	★	NEW ENTRY	→	<b>BEING WITH YOU—Mytic Wash Orchestra</b> (D. McGowan, B. Carter), Sound 304 4004 (Shadybrook) (Motelline/United, ASCAP)
30	34	10	<b>BODY ENGLISH—King Floyd</b> (B. Macken), Chomeyville 10212 (TK) (TK, BMI)	★	67	72	<b>HA CHA CHA (Funktion)—Bess Construction</b> (K. Waller), United Artists 677 (Desert West, BMI)	★	NEW ENTRY	→	<b>PETER GUNN—Donbala</b> (H. Warren), RCA 40621 (Northridge, ASCAP)
★	42	9	<b>WHISPERING/CHERCHEZ LA FERME/SE SI BON—Dr. Buzzard's Original Savannah Band</b> (Schoenberger, Colburn, Rose, S. Brander, J. A. Daniels), RCA 10827 (Fisher/Miller, ASCAP/Fox Pelican, BMI)	★	68	8	<b>I GOT A NOTION—Al Hudson &amp; The Soul Partners</b> (P. Weiss), ABC 12230 (Weiss World/Mighty Three, BMI)	★	NEW ENTRY	→	<b>GLORIA'S THEME—Audrey C. Butler Orchestra</b> (Audrey C. Butler) (TK)
32	25	21	<b>SHAKE YOUR RUMP TO THE FUNK—Bar-Kays</b> (L. Dobson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Warner-Tamela/Serko, BMI)	★	67	72	<b>TOGETHER—D.C. Smith</b> (C. Fox, N. Givens), Carline 9617 (Epic) (Fox/Gamble, BMI)	★	NEW ENTRY	→	<b>CREAM OF THE CROP—Sister Sledge</b> (S. E. L. Berry), Cotillion 44708 (Arista) (Sharon Blue/Tracy's Child/Warner, BMI)
33	31	20	<b>LOVE BALLAD—LTD</b> (S. Scarborough), A&M 1847 (Unichappell, BMI)	★	46	7					
★	46	7	<b>GOIN' UP IN SMOKE—Lidia Kendrick</b> (K. Felder, N. Harris), Tamla 54277 (Motown) (Stone Diamond, BMI)								

(Continued on page 29)

# Blacks Revamp Old Strategies

Continued from page 8

tor of WOL, Washington, says album sales have increased to a point where he is considering decreasing his singles playlist and increasing albums exposure in '77.

Labels are now looking for methods of gaining additional exposure for their acts, particularly their newer acts. "I feel that a great deal is going to have to come from sales activity in the marketplace versus radio activity," says Draper.

"It's no longer going to be 'well, we got the record played so everything is fine.' We are going to get closer to the consumer and in order to do that we will work through the retailer and rack operators more than we have in the past," he adds.

Radio seems to be squeezed by the amount of new product saturating the stations.

This problem will increase in the coming year, according to Lucky Pierre, operations manager at KGFJ, Los Angeles.

"It will be harder to get a record on next year because the competition coming out is so stiff," says Pierre. "We are trying to improve our method of selection."

Label representatives all seem to realize that their chances of getting records aired are getting thinner with each new act to hit the scene.

During the past 1½ years several labels with new r&b acts found an open door policy at discos, thus giving the acts exposure.

Not so for the coming year, says Draper. "The disco movement is going to undergo a bit of refinement. At the beginning of the disco era, in most cases, anything that had a disco beat was accepted and played," he notes.

"I feel that the concept of disco music is going to undergo a transformation in terms of sophistication. People are going to look at a total concept rather than can you dance to the beat? Lyrics are going to be just as important as the beat and that avenue will narrow down," he says.

The trio of label executives also sees black music in general changing in 1977.

Smith sees the trend in soul music going toward the self-contained act. ABC has recently signed several new self-contained acts.

Says Draper: "I think that black music will run the gamut from black MOR like Lou Rawls to black rock 'n' roll, like the Funkadelics.

Holmes sees 1977 as the year when black acts will deal more with touring as an additional avenue for exposure.

At the same time, Quintin Perry, one of the country's leading r&b concert promoters, while agreeing that black acts touring will be up, says major acts will tour for a very select group of promoters.

He names promoters Bill Washington of Washington, D.C., Lewis Gray, Los Angeles, and a few others as being able to grab the super groups.

"The promoters with touring com-

panies will be the ones to make money next year," says Perry. "Groups are going to deal with promoters who have tour packages to offer and who can stand behind whatever they promise the acts."

He says that major groups are going to take a second look at the high fees they are asking and realize that the market will not necessarily be able to foot these bills. "I see major acts in some cases lowering their fees."

And still in another area, Jerry Boulding, operations manager of WVON, Chicago, sees blacks moving into radio in positions never before held by them.

"I see blacks going to white country stations in 1977," says Boulding. "Blacks will also go into sales and engineering and deal with the technical side of radio."

Women will be more visible in radio next year, he claims. They are going to move into slots as general



**JAZZ SUMMIT MEET**—This quintet makes its own verbal music at an RCA-hosted bash following the recent Pablo Jazz Festival concert at New York's Carnegie Hall. From left are impresario Norman Granz, head of Pablo; host Ken Glancy, president of RCA, which distributes the label; alto saxophonist Benny Carter, piano master Oscar Peterson and Newport's George Wein. The Festival is touring major U.S. cities.

Another area to watch is the concert facilities, he advises. He feels that major groups will begin playing smaller concert halls.

"When people over 25 want to go out to a concert, they don't like being shoved in with massive crowds. We are going to have to accommodate these people by giving them smaller more comfortable places to come to," says Perry.

managers, program directors, operations managers and more women will be on the air, says Boulding.

As for WVON, he has initiated a program to research the market and the total record industry as the main focus for 1977.

This, he says, will broaden his entire staff in terms of staying abreast of what happens in the music industry.

## NEW LABEL SEEKS DISTRIBS

### Foreign Language Soul On Ski High

LOS ANGELES—Jay Andrews, a Los Angeles coroner's investigator, has formed Ski High Records as an outlet for his Italian, Spanish, Yiddish and Japanese soul music.

Andrews, who claims to speak these languages, says his first LP to be released in February, will contain soul music with Spanish, Yiddish and Italian lyrics. His first single release in English is "See Daddy."

The LP will also offer the same tunes in English, says Andrews. "We are now negotiating with several foreign distributors to release the album simultaneously in foreign countries."

In addition to r&b rhythms, the mood will also be disco, says the singer. "In the U.S. we will first distribute the record to discos and stations."

"By handling the product this way, we hope to capture several

markets at the same time, including the foreign market."

The LP is being distributed in the U.S. by IRDA of Nashville.

The Gospelaires of Los Angeles, a contemporary gospel ensemble, are the second act signed to Ski High.

Andrews is currently negotiating with Nashboro Records for distribution of Ski High's gospel material.

"Ski High will be a gospel/r&b/disco label because r&b music is my background and gospel music has and will always be in demand."

"A gospel record will be played for years and years whereas a disco or r&b record will be played for three months and then it's over. I feel that gospel is the most stable and durable of all music."

With so many independent labels being formed, why does Andrews feel his label will garner maximum support from several markets?

"There is a big market in foreign countries for American product but very few black r&b singers are offering product with the artist singing in the language of the country. As a matter of fact, I feel that I may very well be one of the first to do this."

"Not only can I build Ski High in the foreign markets but how many soul singers do you know who sing r&b/disco music in Yiddish? he asks.

The owner says another important element in getting the label off the ground will be its promotion staff. He has already pulled in Floyd Bibbins to head the department and Gerald Lee who is arranger and consultant for the label.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	10	GOOD HIGH Brick, Bang BLP 408 (Web IV)	31	37	15	CHILDREN OF THE WORLD Bee Gees, RSO R51-3003 (Polydor)
2	1	13	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	32	31	12	JOY RIDE Dramatics, ABC ABCD 555
3	3	13	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rae Rhyce, MCA 2-5000	33	33	4	HEARD 'YA MISSED ME, WELL I'M BACK Sly Stone, Epic PE 34348
4	4	8	BRASS CONSTRUCTION II United Artists UA LA677 G	34	34	17	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
5	5	13	SPIRIT Earth, Wind & Fire, Columbia PC 34241	35	NEW ENTRY		THE BEST OF THE POINTER SISTERS ABC/Blue Thumb BTSY 6026/2
6	6	14	THIS IS NIECY Deniece Williams, Columbia PC 34242	36	20	27	AIN'T THAT A BITCH Johnny "Guitar" Watson, DIM DJLPA 3 (Amherst)
★	10	17	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr. ABC ABCD 952	37	35	6	BIGGER THAN BOTH OF US Daryl Hall & John Oates, RCA APL1 1467
★	12	8	TOO HOT TO STOP Bar-Kays, Mercury SRM 1 1099 (Phonogram)	38	48	3	CHRISTMAS JOLLIES Salsoul Orchestra, Salsoul S25 5507 (Caytronics)
★	11	6	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	39	49	3	MELBA Melba Moore, Buddah BDS 5677
10	7	12	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	40	40	17	CHAMELEON Labelle, Epic PE 34789
11	9	22	FLOWERS Emotions, Columbia PC 34163	41	54	6	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022 (PIP)
12	14	7	HAVE A GOOD TIME Al Green, Hi HSL 32103 (London)	42	NEW ENTRY		CAPRICORN PRINCESS Eather Phillips, Kudu KU 31 (CTI)
13	13	8	SOMETHING SPECIAL Sylvers, Capitol ST 11580	43	27	15	I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
14	8	15	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	44	47	26	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179
15	15	24	LOVE TO THE WORLD LTD, A&M SP 4589	45	NEW ENTRY		A SECRET PLACE Grover Washington Jr. Kudu 3251 (Motown)
16	16	6	THE JACKSONS Epic PE 34229	46	46	9	IS THIS WHAT YOU WONT Barry White, 20th Century T 516
17	17	7	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDS 6576 ST	47	50	4	MADHOUSE Silver Convention, Midland International BNL1 1824 (RCA)
18	18	7	HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973	48	NEW ENTRY		ONCE UPON A JUKEBOX Stylistics, H&L HL 69015
★	26	15	FEELING GOOD Walter Jackson, Chi-Sound CH-LA 856 (United Artists)	49	29	15	LOVE AND TOUCH Tyrone Davis, Columbia PC 34268
20	22	24	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	50	NEW ENTRY		WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic)
21	19	27	HOT ON THE TRACKS Commodores, Motown MG 867 51	51	41	4	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2
22	21	8	OPEN SESAME Kool & The Gang, De-Lite DEP 2023 (PIP)	52	52	3	LET'S GET IT TOGETHER El Coco, AVI 6006
23	23	14	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	53	43	5	GERSHWIN: Porgy & Bess Ray Charles & Cleo Laine, RCA CPL2 1831
24	24	11	PART 3 K.C. & The Sunshine Band, TK 605	54	56	3	RENAISSANCE Lonnie Liston Smith, RCA APL1 1822
25	25	9	OHIO PLAYERS GOLD Mercury SRM 1 1122 (Phonogram)	55	NEW ENTRY		ANYWAY YOU WANT IT Thelma Houston, Tamla TG 34551 (Motown)
★	36	10	SOLID Michael Henderson, Buddah BDS 5682	56	44	39	BREEZIN' George Benson, Warner Bros. BS 2919
★	38	6	HUTSON II Leroy Hutson, Curtom CU 5011 (Warner Bros.)	57	55	21	SILK DEGREES Boyz n the City, Columbia PC 33929
28	28	9	FOUR SEASONS OF LOVE Donna Summer, Oasis Casablanca, NBLP 7038	58	32	7	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
★	45	3	TEN YEARS OF GOLD Aretha Franklin, Atlantic SD 18204	59	NEW ENTRY		WHAT YOU NEED Side Effect, Fantasy F 9513
30	30	12	CATFISH Four Tops, ABC ABCD 988	60	57	15	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)

## Soul Sauce

Continued from page 28

three films, "Which Way Is Up" starring Richard Pryor and "High School" both at Universal. She will also appear in Sidney Poitier's "Let's Do It Again III."

Buddah's Ben Vereen, who was scheduled to be guest of honor at the Cotton Bowl Parade was also slated to open a one-week engagement at

the Fairmount Hotel, Dallas, on New Year's Eve.

Vereen will be seen in the role of Chicken George in ABC-TV's upcoming motion picture "Roots." The film, adapted for tv from Alex Haley's historical novel of the same title, will be shown in four episodes.

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

# Classical

## ROSY OUTLOOK 1976 Sales Growth Seen As Setting Pace For New Year

• Continued from page 10

pensive packages more evident than in the field of recorded opera. London Records and Angel continue to turn out new operatic presentations and a serious challenge to their years-long domination of this market is being mounted by competitors.

A new stress on opera began to be in evidence at RCA and Columbia over the past year and it is slated to figure strongly in product strategy this year too. Deutsche Grammophon is broadening its operatic scope to include standard Italian repertoire, and Philips has found a potentially remunerative area in neglected repertoire byways such as early Verdi and the operas of Haydn.

The search for crossover records that will appeal to serious collectors and pop listeners will certainly continue, all observers agree. This can be expected to bring together such additional cross-breeding pairings as Claude Bolling with Jean-Pierre Rampal or Alexandre Lagoya, and new synthesized versions of standard classical warhorses.

What won't be in such bounteous evidence in 1977 is the concentration on Americana that burdened catalogs during the bicentennial year. This will be so at least so far as new production is concerned. Cutout dealers, however, may find much of such material that failed to sell through reach their bins as the year advances.

Other than opera, no definable repertoire trend seems yet to figure

in plans for 1977. Certain, though, is that classical a&r staffers will keep antennas waving to spot one if it develops. Is something comparable to Mahler or Joplin on the immediate horizon? No one yet can say.

But certain to continue this year is the trend toward more orchestral recording in the United States. The AFM in a number of cases has relaxed its stiff attitude toward regulation bending, and has opened the door to concepts that will spur domestic activity.

The permission won by the Los Angeles Symphony last year to permit use of the symphonic session formula for other than an orchestra's full complement of players, will carry over to other groups. Under this formula the same budget produces more recordings.

A number of new orchestral contracts include provisos for converting some services to electronic productions, in which recordings will play an increasing role. There is also a greater readiness by orchestral societies to provide outside backing for recordings as a means of spreading the qualities of their ensembles and conductors to a wider public.

With more orchestras now employed the year-round, touring—by symphonic ensembles, and chamber groups within the orchestra—is being stepped up, exposing new and larger audiences to the pleasures of symphonic music.

Another trend welcomed by all interested in classics is further presentation on television of concert music.

This, too, will help stimulate the market for classical records, observers feel.

If open reel and cartridge tapes are playing a diminishing role in classics, the reverse is true of cassettes. Greater availability of good playback equipment, and a marked improvement in imported cassettes and some domestically produced product is spurring new market attention for cassettes.

Agreement is general that this is another trend that will continue well into this year and beyond.

What can be wrong with the classical record market, asks one acute observer, if recorded performances made more than a half-century ago by Enrico Caruso can hit the top of the best-selling chart? And at a list price of \$7.98 a disk!

## Classical Notes

Riccardo Muti has resigned for another two years to record with the New Philharmonia Orchestra for EMI/Angel. Upcoming this month for the label is a recording of Verdi's "Macbeth" conducted by Muti, with a pair of early Mozart symphonies scheduled for early spring. Meanwhile, as principal guest conductor of the Philadelphia Orchestra, the young Italian maestro is considered a contender for Eugene Ormandy's post when the latter retires.

The first in the projected series of Haydn operas, "La fedelta premiata," recorded by Philips has been awarded a prize in Paris by l'Academie Nationale du Disque Lyrique. . . . Next recording by the Minnesota Orchestra under Stanislaw Skrowaczewski for Vox will be devoted to the works of Bartok. . . . Deutsche Grammophon readying a comprehensive booklet listing artist itineraries through spring, 1977. Discographies and sample reviews will also be included.

A 1940 performance of Verdi's "Otello," featuring Elizabeth Rethberg, Giovanni Martinelli and Lawrence Tibbett, will be "marketed" by the Metropolitan Opera to donors of \$100 or more. Production is by RCA Records. The AFM and AGMA also helped make the project possible as a contribution to the Metopera fund. . . . Erich Leinsdorf to hold a six-day seminar for young conductors, beginning Jan. 31, at Avery Fisher Hall in New York. Funding for the project, in part, comes from the Rockefeller Foundation, and Leinsdorf is contributing his services.

Vanguard at work on a new series of chamber music recordings, all to feature violinist Alexander Schriener. First one, just completed, is the Brahms C Minor Piano Quartet with Walter Trampler, Stephanie Brown and Leslie Parnas as collaborators. . . . Premier recordings of Arthur Fooko and John Alden Carpenter sonatas have been cut by violinist Eugene Gratonovich and pianist Regis Benoit for Orion Records. . . . John Bos newly named to head the music, dance and theater program division of the New York State Council on the Arts.

A special 60-page "Mahlerbook" is being distributed free on request to listeners of the Mahler cycle radio broadcasts featuring the New York Philharmonic. Both broadcasts and book are underwritten by the Exxon Corp. . . . The Rochester Philharmonic will seek to raise \$10 million over the next three years. The "capital campaign" is under the direction of Mrs. Stephen Lines and Robert Strassenburgh. Already committed is some \$3 million.

## Walton Opera In 'Live' Recording

LONDON—EMI has recorded William Walton's opera "Troilus and Cressida" live during performances at Covent Garden here. It is the first time the label has recorded live at the famed opera house in more than 35 years.

The recording, conducted by Lawrence Foster who replaced the indisposed Andre Previn on short notice, will be released later this year in celebration of Walton's 75th birthday.

## Pavarotti Smiles Way Into Chicago Hearts & Purses

By ALAN PENCHANSKY

CHICAGO—Record companies looking for a stellar salesman might do well to consider tenor Luciano Pavarotti.

The "King of the High C," singing with the Lyric Opera here for a month in November and De-

"Our customers kept telling us that nobody else had it, so we began advertising that they could find the album here at Laury's," says Jon Schulman, manager of the twin-outlet classical and import specialty house.

Merrill Rose of Rose Records, who compares "O Holy Night" with the Bing Crosby "White Christmas" phenomenon of yore, says his stores received numerous calls for the LP after others ran out.

Admittedly, Pavarotti-the-salesman was helped by the album's seasonal appeal and by the considerable talents of Pavarotti-the-tenor.

But many observers agree that the remarkably strong sale of "O Holy Night" here was largely a testament to the excitement created by an in-store appearance—particularly one by a performer as warm and accessible as Pavarotti.

"He's a charming, ebullient man," explains Norm Pelligrini, program director of WFMT, one of the stations where "O Holy Night" aired often. Local papers and television stations also called attention to Pavarotti's appearance.

Stan Meyers, London's Midwest branch manager, recounts the major thrust of the promotional effort, an appearance at the giant downtown Marshall Fields department store.

Pavarotti was scheduled to visit the store for an hour, but arrived early and stayed nearly four hours, signing albums, joking, fussing over children, and beaming his infectious smile.

"Well over 2,000 of the tenor's albums were sold," Meyers says. "It's just a pleasure working with an artist like that, and I think everyone works a little harder to make sure that something happens for him."



Patti Smith occupies the lap of Luciano Pavarotti following one of the tenor's recent Chicago performances. "I love opera," the rock poetess admits.

cember, gave Chicago an impressive lesson in how records are sold. It featured boundless quantities of goodwill and a major in-store appearance, and concluded when London Records had to jet in extra copies of Pavarotti's newest album, "O Holy Night," after local stocks were depleted.

Both Rose Records and Laury's Discount Records, the city's key classical outlets, cite the LPs their biggest classical item for December.

## Rock Singles Best Sellers

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As Of 12/20/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262                   | 21 NEW KID IN TOWN—Eagles—Asylum 45373                                |
| 2 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8263                              | 22 SOMEBODY TO LOVE—Queen—Elektra 45362                               |
| 3 THE RUBBERBAND MAN—Spinners—Atlantic 3355  | 23 LIVIN' THING—Electric Light Orchestra—United Artists 888           |
| 4 STAND TALL—Burton Cummings—Portrait/CBS 7011   | 24 MORE THAN A FEELING—Boston—Epic 8 50266                            |
| 5 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marilyn McCoo & Billy Davis Jr.—ABC 12208 | 25 AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Osmond—Kolib 14363 |
| 6 MUSKRAT LOVE—Captain & Tennille—A&M 1870   | 26 FREE BIRD—Lynyrd Skynyrd—MCA 40665                                 |
| 7 HOT LINE—Sylvers—Capitol 4336  | 27 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252   |
| 8 SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket 40645                         | 28 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287                      |
| 9 I NEVER CRY—Alice Cooper—Warner Bros. 8228   | 29 WALK THIS WAY—Aerosmith—Columbia 3 10449                           |
| 10 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8 50270                                   | 30 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205            |
| 11 BETH—Kiss—Casablanca 863  | 31 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206                       |
| 12 I WISH—Stevie Wonder—Tamla 54272  | 32 DAZZ—Brick—Bang 727  |
| 13 JEANS ON—David Dundas—Chrysalis 2094  | 33 ROCK 'N' ME—Steve Miller—Capitol 4323                              |
| 14 YOU ARE THE WOMAN—Firefall—Atlantic 3335  | 34 (Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019   |
| 15 LOVE ME—Yvonne Elliman—RSD 858  | 35 IF YOU LEAVE ME NOW—Chicago—Columbia 3 10390                       |
| 16 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkin Jr.—A&M 1856   | 36 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365                         |
| 17 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079                       | 37 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8 50225                     |
| 18 LOVE SO RIGHT—Bee Gees—RSD 859  | 38 THIS SONG—George Harrison—Dark Horse 8294                          |
| 19 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638                            | 39 YESTERDAY'S HERO—Bay City Rollers—Arista 0216                      |
| 20 CAR WASH—Rose Royce—MCA 40615   | 40 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232                   |

## Rock LP Best Sellers

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As Of 12/20/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |  |
|--|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                | 21 HOTEL CALIFORNIA—Eagles—Asylum 7E 1084  |
| 2 BOSTON—Epic PE 34188   | 22 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2 201        |
| 3 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2         | 23 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G                     |
| 4 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E 1052            | 24 DONNY & MARIE FEATURING SONGS FROM THE TELEVISION SHOW—Donny & Marie Osmond—Kolib PD 6068 |
| 5 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516              | 25 SPIRIT—Earth, Wind & Fire—Columbia PC 34241   |
| 6 SONG OF JOY—Captain & Tennille—A&M SP 4570                     | 26 CHILDREN OF THE WORLD—Bee Gees—RSD RS-1 3003  |
| 7 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037                   | 27 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1 1201  |
| 8 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978   | 28 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 2223  |
| 9 CHICAGO X—Columbia PC 34200                                    | 29 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249   |
| 10 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938          | 30 WINGS OVER AMERICA—Capitol SWCO 11593   |
| 11 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 31 ROCKS—Aerosmith—Columbia PC 34165   |
| 12 DEYSTROYER—Kiss—Casablanca NBLP 7025                          | 32 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979   |
| 13 ALIVE!—Kiss—Casablanca NBLP 7020                              | 33 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2 6001  |
| 14 GREATEST HITS—Linda Ronstadt—Asylum 7E 1092                   | 34 ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS—RCA LSP 4579                                 |
| 15 BLUE MOVES—Elton John—MCA/Rocket 2 11004                      | 35 NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr.—A&M SP 3412                               |
| 16 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090               | 36 THE PRETENDER—Jackson Browne—Asylum 7E 1079   |
| 17 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307                  | 37 NEW SEASON—Donny & Marie Osmond—Kolib PD 1 6063   |
| 18 SPIRIT—John Denver—RCA APL1 1694                              | 38 THE OSMONDS CHRISTMAS ALBUM—Kolib PD 2 8001   |
| 19 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005                       | 39 GREATEST HITS—John Denver—RCA CPL1 0374   |
| 20 FLEETWOOD MAC—Reprise MS225                                   | 40 HEJIRA—Joni Mitchell—Asylum 7E 1087   |

## Pearl Harbor Blow Available On Hula

HONOLULU—Hula Records has released an LP containing the "sounds and sights" of the Japanese attack on Pearl Harbor as part of a fund-raising effort to build a USS Arizona Memorial Museum at Pearl Harbor.

The label says it mailed approxi-

mately 200 promotional copies of the album, which includes narration of comments by survivors and eyewitnesses, to radio stations throughout the U.S. in time to get airplay on Dec. 7, 1976, the 35th anniversary of the World War II attack on Pearl Harbor.

# 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	7	<b>WEEKEND IN NEW ENGLAND</b> Barry Manilow, Acista 0212 (Unart/Piann Ficker, BMI)
2	1	10	<b>TORN BETWEEN TWO LOVERS</b> Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
3	3	9	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> Elton John, MCA/Rocket 40645 (Big Fig/Leads, ASCAP)
4	8	6	<b>LOST WITHOUT YOUR LOVE</b> Bread, Elektra 45365 (Kipahulu, ASCAP)
5	9	5	<b>Love Theme From "A STAR IS BORN"</b> (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
6	6	18	<b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)</b> Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
7	4	18	<b>AFTER THE LOVIN'</b> Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
8	5	16	<b>MUSKRAT LOVE</b> Captain & Tennille, A&M 1870 (Washbone, ASCAP)
9	11	5	<b>BEAUTIFUL NOISE</b> Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
10	7	15	<b>LOVE ME</b> Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
11	32	3	<b>NEW KID IN TOWN</b> Eagles, Asylum 45373 (Not Listed)
12	12	8	<b>FLIGHT '76</b> Walter Murphy Band, Private Stock 45123 (RFT/Don Kirshner, BMI)
13	15	6	<b>I LIKE DREAMIN'</b> Kenny Nolan, 20th Century 2267 (Sound Of Nolan/Chelsea, BMI)
14	16	7	<b>TOGETHER</b> O.C. Smith, Caribou 9017 (Fox Gimbel, BMI)
15	13	10	<b>SLOW DANCING</b> Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
16	19	5	<b>DANCING QUEEN</b> Abba, Atlantic 3372 (Countless, BMI)
17	17	7	<b>BABY, I'LL GIVE IT TO YOU</b> Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
18	24	5	<b>HAPPIER</b> Paul Anka, United Artists 911 (Paulanne, BMI)
19	21	8	<b>YOU MAKE ME FEEL LIKE DANCING</b> Leo Sayer, Warner Bros. 8283 (Braintree/Lanna Manner, BMI/Chrysalis, ASCAP)
20	22	6	<b>WOMAN'S GOTTA HAVE IT</b> James Taylor, Warner Bros. 8278 (Unart/Tracebob, BMI)
21	10	9	<b>GLADIOLA</b> Helen Reddy, Capitol 4350 (Koppelman Bandier, BMI)
22	29	4	<b>IF NOT YOU</b> Dr. Hook, Capitol 4364 (Horse Hairs, BMI)
23	14	13	<b>STAND TALL</b> Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
24	18	13	<b>NIGHTS ARE FOREVER</b> England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
25	37	3	<b>BABY, YOU LOOK GOOD TO ME TONIGHT</b> John Denver, RCA 10854 (Cherry Lane, ASCAP)
26	23	14	<b>SO SAD THE SONG</b> Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI), (Print St., ASCAP)
27	20	11	<b>EVERY FACE TELLS A STORY</b> Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
28	34	4	<b>YOU GOT ME RUNNIN'</b> Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
29	<b>NEW ENTRY</b>		<b>SAY YOU'LL STAY UNTIL TOMORROW</b> Tom Jones, Epic 8-50308 (Dick James, BMI)
30	35	5	<b>WHISPERING/CHER CHEZ LA FEMME/SE SI BON</b> Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
31	38	3	<b>SAVE IT FOR A RAINY DAY</b> Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
32	<b>NEW ENTRY</b>		<b>I WISH/ISN'T SHE LOVELY</b> Steve Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)
33	25	14	<b>YOU'RE THE ONE</b> Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
34	28	14	<b>LOVE SO RIGHT</b> Bee Gees, RSO 859 (Polydor) (Casseroles/Unichappell, BMI)
35	27	12	<b>BREEZIN'</b> George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
36	36	5	<b>NOBODY BUT ME</b> Bobby Vinton, ABC 12229 (Feather, BMI)
37	40	3	<b>LAY ME DOWN AND ROLL ME OUT TO SEA</b> Vic Dana, Casmo 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
38	<b>NEW ENTRY</b>		<b>MOODY BLUE</b> Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
39	47	3	<b>AIN'T NOTHING LIKE THE REAL THING</b> Donny & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP)
40	44	3	<b>SOMEONE TO LAY DOWN BESIDE ME</b> Linda Ronstadt, Asylum 45361 (Sky Harbor, BMI)
41	41	4	<b>WHAT CAN I SAY</b> Boyz Scaggs, Columbia 10440 (Boyz Scaggs/Hudmar, ASCAP)
42	42	4	<b>LUCKY MAN</b> Starbuck, Private Stock 125 (Brother Biffs, ASCAP)
43	26	19	<b>FERNANDO</b> Abba, Atlantic 3346 (Artwork, ASCAP)
44	<b>NEW ENTRY</b>		<b>YEAR OF THE CAT</b> Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
45	30	9	<b>NEVER IN MY LIFE</b> Babyface, ASI 1009 (Elektra, BMI)
46	<b>NEW ENTRY</b>		<b>LIVING NEXT DOOR TO ALICE</b> Smoke, RSO 860 (Polydor) (Chinnichap, BMI)
47	<b>NEW ENTRY</b>		<b>BYE BYE FRAULIN</b> Micky, Ariola America 7655 (Capitol) (U.S. Arabella, BMI)
48	<b>NEW ENTRY</b>		<b>I LOVE MY WIFE</b> Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP)
49	43	13	<b>I NEVER CRY</b> Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
50	45	9	<b>MAKE IT UP TO ME IN LOVE</b> Odia Coates & Paul Anka, Epic 8-50298 (Spanka, BMI)

## Jukebox Industry Outlook

Continued from page 8

AMOA. "Naturally it will have some impact, but the association has agreed to this and the association stands by the agreement."

Garland Garrett Sr., newly elected president of the AMOA and a Cape Fear, N.C., operator, predicts little change because of the legislation. "I don't believe, as long as the rate remains at \$8, that we'll see any difference," he says, emphasizing, "as long as the rate remains at \$8."

The industry's major concern over the royalty payment is its tribunal review provision, whereby the amount of the royalty can be adjusted. Scheduled every 10 years, the reviews begin in 1980. That will be a crucial year for the jukebox.

"Some of the operators plan to take the \$8 out of the jukeboxes. That way the locations pays half and the operator pays half," explains Garland Garrett. "That's the way I'm doing it."

Garrett says the royalty may spur operators to "take a look at marginal locations."

Perhaps it is significant to mention here that the AMOA itself, in congressional testimony regarding the new copyright law, has labeled the jukebox a "declining" industry.

A series threat to the jukebox is embodied in the reshaping of our cities and towns, a process in which jukebox locations and potential locations are being removed and not replaced. The rise of the fast food outlet, which by design is closed to the operator, many some day be viewed as the key factor in the decline of the jukebox. Or, as a Pittsburgh one-stop manager puts it: "We've lost a lot of good juke joints in the last few years."

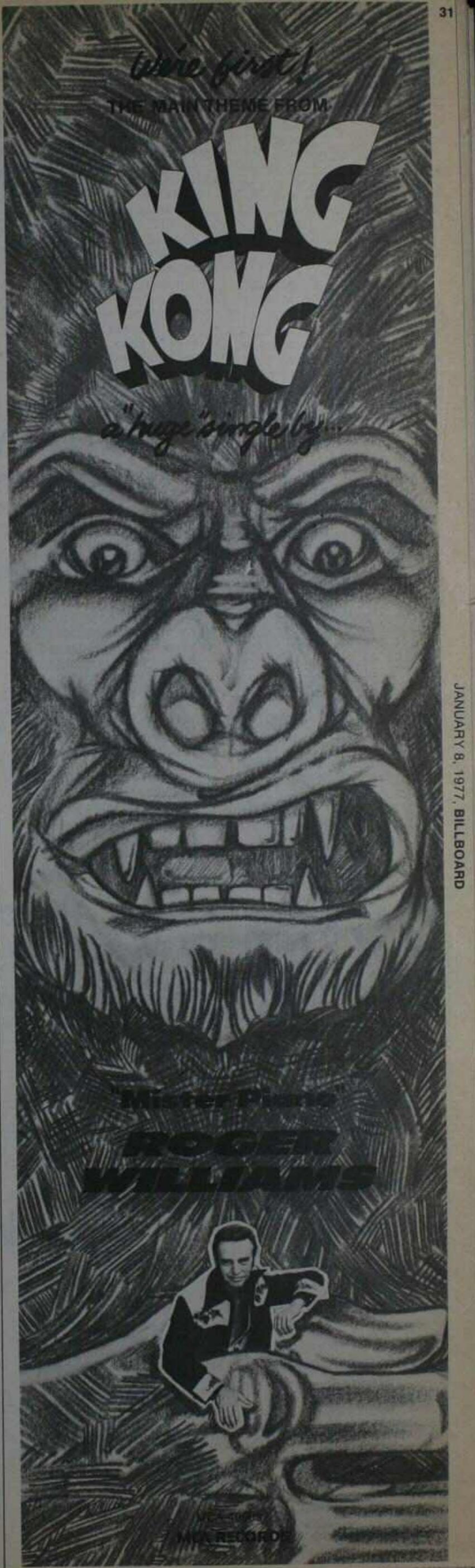
But there are many who would dispute these mongerings of doom, and the majority of operators insist that the jukebox still is the backbone of a route, the first machine in a location, and the one around which all others are added.

"There has always been something that people say is going to squeeze the jukebox out, but it just doesn't happen," explains a spokesman for Rock-Ola. The box manufacturer claims 1976 was the best year in its history.

Addressing the disco threat, Rock-Ola has adopted an "if you can't beat 'em, join 'em" philosophy. This year it will offer an underlit, disco-style dance platform for use with jukeboxes. Two other firms, Sensations International and Disc-O-Dek, are marketing disco floors to operators. Cost will determine whether such items figure prominently in the jukebox's future; the floors are a new development that will bear close watching in the new year.

Some operators and manufacturers do not regard the discotheque as a threat to jukeboxes. Since many discos cannot afford a deejay at all times, it is argued, the discos create the opportunity for another jukebox to go into operation.

The idea of using cocktail napkins and table tent cards to hype jukebox play in locations may finally see widespread exploitation in 1977. Rock-Ola is promising to experiment with such "point-of-purchase" promotional tools. Columbia Records recently has talked about producing these aids to promoted specific artists, but none have been forthcoming. A simple, relatively inexpensive tool, that appeals strongly to operators and locations, these devices merit attention.



## The Live Entertainment Picture

• Continued from page 6

pressive crop of new breakout artists.

As for nightclub operators, their central issue continues to be the hope for more generous new act tour support from the record labels—which are felt by the clubmen to be increasingly wary over laying out tour sums for first album acts which otherwise can't afford to take to the road.

One long overdue change which seems to have had the groundwork laid for it last year is the concert crossover of platinum record black acts before interracial audiences in big halls. The success of Earth, Wind & Fire and Parliament-Funkadelic on their 1976 tours would seem to have clinched this development.

There may be a big push for punk rock on a concert level this year. Loosely structured showcase presentations of this general area of music

have drawn well in various markets. And punk rock could possibly become the in-thing for the current generation of early teens.

One apparent shift in shows for 1977 might be a slight lessening of stadium extravaganzas. Many of the stellar attractions which headlined stadiums this past summer will now prefer to play multiple nights at arenas because of the smaller risk and easier support logistics.

Superstar attractions expected to tour this year are Led Zeppelin, the Rolling Stones, Fleetwood Mac, Aerosmith, Kiss and Z Z Top. Peter Frampton, Elton John and Stevie Wonder are expected to sit 1977 out.

Jazz-based artists who have hit

big on records recently will become more important draws. George Benson, Stanley Clarke and Norman Connors can be expected to become increasingly active on tours.

It will remain near-impossible for new promoters to break into the top markets as the established concert producers continue to operate at high professional levels. National or regional tour packaging by a single promoter will continue, but will not increase to any drastic new heights.

Theatrical-style staging and productions can be expected to continue. But a valid theme for the stage effects is now more likely to be sought rather than simply displaying opulence for its own sake.

### SUNSHINE FEST TARDY

## It's New Year's Day In April In Honolulu

By WAYNE HARADA

HONOLULU—Hawaii's largest musical event—the annual Sunshine Festival, traditionally held New Year's Day inside Diamond Head Crater—will be a bit tardy this season.

The event will be held April 2-3, in the usual dawn-to-dusk format with local and Mainland musicians.

The State Board of Land and Natural Resources finally gave the sponsors the okay to utilize the Crater for the rock celebration after weeks of delay. Because it was too late to properly stage the festival on New Year's day, the project was postponed.

In recent months badly-staged festivals inside the crater signalled the doubts. One this past summer, for instance, drew sparse crowds.

In past seasons, the festival has drawn about 50,000 in an island welcome to the New Year. The event in-

volves a wide segment of the community—from musicians to craftsmen—and has attracted such prominent figures on the music scene such as Santana and Flo & Eddie.

As in previous years, the Sunshine Festival will aid local charities.

Ken Rosene, whose non-profit Sunshine Festival group puts on this event, also has a full schedule of regular concerts through his KMR productions coming up in January and February at the 8,700-seat Blaisdell Arena.

Lynyrd Skynyrd played Wednesday (5) with The Beach Boys are due in Jan. 24. Jackson Browne Feb. 13 and Foghat Feb. 20.

Rosene's second annual Hawaiian Contemporary Music Festival, which was a strong showcase for Island-based acts last year, is set for Blaisdell March 6.

## Avalon Attractions Name Of New Gary Perkins Co.

LOS ANGELES—Gary Perkins, former co-principal of Pacific Presentations major concert firm here, has set his new company name as Avalon Attractions and is located with a staff of five in suburban Santa Monica at 233 Wilshire Blvd.

Perkins is associated in Avalon Attractions with Brian Murphy, former Pacific Presentations production manager. Sepp Donahauer will continue to produce concerts under the Pacific Presentations name following his split with Perkins after six

years of operating the firm together as previously reported in Billboard.

Avalon has Queen booked for the Forum here March 2 and other California shows with Foghat, Blue Oyster Cult, Santana, Jethro Tull, Grover Washington Jr. and Supertramp.

The new promotion team will be involved in packaging Rod Stewart's extensive 1977 tour. Perkins was in England over the holiday season setting details with Stewart, which will be announced in Billboard shortly.

## Talent In Action

### BEE GEES

Forum, Los Angeles

The brothers Gibb, Robin, Barry and Maurice concluded a U.S. tour Dec. 20 with a performance that would appease the most stalwart of Bee Gees cynics. Often dismissed as a lightweight group cashing in on current trends, the Bee Gees proved it has more substance than a mere disco beat.

Performing together now for 21 years, the group has an incredible string of hits that became apparent as it moved from one well-known song to another. The young teenbopper crowd, screaming and dancing in the aisles, recognized all but one or two of the evening's 25 songs and loudly applauded each song's introductory chords.

Aided by a six-piece horn section and a top-notch backup band, the Gibbises gave the crowd what it came for—an assortment of oldie hits and more recent disco boogie. Although the set started off a bit sluggishly with a "I've Gotta Get

A Message To You," "Love So Right," and other low-key ballads, the show gained momentum and energy about midway through with a tumultuous rendition of the mighty disco rocker "You Should Be Dancing."

At this time, the 17,000-seat venue was transformed into a mammoth disco, encouraged partly by Barry's signal to stand, with young and old hustling in the aisles, clapping, stamping and cheering.

An oldie medley consisting of "New York Mining Disaster 1941," "Run To Me," "Massachusetts," "How Can You Mend A Broken Heart," "I Started A Joke," "I Can't See Nobody" and "To Love Somebody" evoked healthy audience response due to the crowd's familiarity with the material, which still holds up after all these years.

With the set winding down to its conclusion it became apparent that there were more favorites not yet performed. Barry remedied the antici-

(Continued on page 14)

## New On The Charts



L.A. JETS

"Prisoner (Captured By Your Eyes)"

Reportedly, this group's first performing was in Phoenix in front of 45,000 fans who came to see Bill Graham's concert staged for the filming of "A Star Is Born." The L.A. Jets opened the show for Peter Frampton, Graham Central Station, Santana and Montrose.

Two of the group members first met in 1970 in Viet Nam, and by 1973 had formed a quartet, Goodthunder, which had an Elektra album produced by Paul Rothchild (Doors, Janis Joplin, Outlaws). After that it fell apart, but re-formed in 1975 adding a bassist and 21-year-old bar band veteran Karen Lawrence as lead singer. That led to a contract with RCA a year ago, with a debut album released last April which was produced by Bob Johnston (Bob Dylan, Michael Murphy).

This slow, intense rock single is from the followup "Bang! Zoom!" album, slated for February release and produced by Gary Klein (Mac Davis, Charlie Daniels, Glen Campbell, Johnny Cash).

Also in February the group will begin an extensive 1977 tour. In the first two weeks of January it will get television exposure on Don Kirshner's syndicated series and on an ABC special about the "A Star Is Born" filming. That will include footage of the relatively unknown Karen Lawrence showing the film's star Barbra Streisand how to make the moves of a rock singer.

Management is by the 57th St. Entertainment Co. in New York, (212) 265-2600, with the contact being Kristine Desautels, the sister of group drummer John Desautels, who co-wrote this single with Lawrence. The agency is ATI, (212) 977-2310.

### MOVIE REVIEW

## 'Star Is Born' Is Realistic Story Of Rock Pressures

By NAT FREEDLAND

LOS ANGELES—Despite the widely-publicized insider reports that described filming conditions on "A Star Is Born" as an ego marathon by its female lead, the movie has somehow emerged as probably the most realistic fictionalization yet of the personality disorientations brought by the pressures of rock stardom.

This is due to the dead-accurate portrayal of a burnt-out rocker gotten past the cutting room by Kris Kristofferson. His scenes backstage at concerts, at loose ends on the road, in his manager's quarters and in the recording studio convey the exact atmosphere of rootlessness and easy kicks that had done in so many talented young musicians.

But the vast audiences that have been lining up to see this film over the holidays are not coming to check the accuracy of the rock milieu. They are there for the latest Barbra Streisand superstar vehicle. And on this level the movie delivers.

Streisand gives out an updated version of the semi ugly-duckling show business outsider who becomes an overnight sensation by way of her phenomenal voice and irrepressible personality. Elements of this role have been in just about every movie she has made since "Funny Girl." And in a way this lavish epic could be titled "Funny Girl Meets Rock 'N' Roll."

"A Star Is Born" is also devoted largely to a physically beautiful love story between the two protagonists.

### Kristofferson Gets Trucker Film Role

LOS ANGELES—Kris Kristofferson's next film role will be as "Rubber Duck" the trucker who leads a 1,000-vehicle convoy in the C.W. McCall hit single on which the movie "Convoy" is based.

The \$6 million film will be the first movie produced by England's EMI Records. Action-adventure specialist Sam Peckinpah is director.

Perhaps because of the several disparate things the movie tries to be, it rarely fools us into forgetting we are watching performances.

As Billboard pointed out in reviewing the soundtrack album, Streisand's songs are rather good examples of her trademark—big, emotional ballads for the most part, while Kristofferson mostly has to desert his own laidback country-rock style and sing uptempo rock as best he can.

Given the storyline of the film, the songs work better on screen than first hearings of the album suggested the material would.

Among the writers involved in the "A Star Is Born" songs were Leon Russel, Paul Williams, and Rupert Holmes. Streisand co-wrote the charted single "Evergreen" and was heavily involved in producing the music.

## Former 10cc Duo Taping Rock Opera

CHICAGO—A three-record rock opera will be forthcoming from former members of the group 10cc. Phonogram/Mercury says Lol Creme and Kevin Godley, who recently exited 10cc (Billboard, Dec. 4) are taping album in England under the group name, Consequences, and that the album will prominently feature a device the two have invented called the "gizmo."

"It's an attachment for the guitar that duplicates almost any instrumental sound," explains Charlie Fach, Mercury's general manager, who recently visited England to confer with Kennedy Street Enterprises, management for Consequences and for Graham Gouldman and Eric Stewart, the other half of 10cc who will retain the 10cc name.

Fach says an album by Gouldman and Stewart also is forthcoming on Mercury.

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# New on The Charts



STARZ

## "(She's Just A) Fallen Angel"—95

Starz was formed in late 1975 when its present lead singer, Michael Lee Smith, left Birmingham, Ala., where he felt stifled by the laid-back Southern boogie rock scene. He came to New York, hooked up with a quartet of down-on-their-luck rockers and became the resulting hard-rock outfit's lead singer.

The group has been aided by a series of free concerts in markets like Cleveland considered open to new acts. Those concerts, with radio and retail promotional tie-ins, were the brainchild of the group's manager Bill Aucoin, who also handles Kiss and can be reached in New York at (212) 826-8800.

The agency for the New York-based band is ATI. (212) 977-2355. Even before the signing with Capitol, the group had toured with acts like Peter Frampton, Z.Z. Top, Charlie Daniels and Styx.

Though a second album is scheduled for February, this single rocker, a variation on the hooker-with-a-heart-of-gold theme, is from the debut LP.

## ROD HART

### "C.B. Savage"—81

Fully a year after C.W. McCall's "Convoy" hit No. 1 on the pop and country charts and started the trucker novelty boom, we have this comic ballad of the first gay voice on CB radio. The single is being distributed by Plantation, Shelby Singleton's label, which changed its label color from green to pink for the occasion.

The song features Hart lip-synching through clever lines like "anyone seen any Smokey Bears; how about some bare smokies." But Hart, who personally insists, "I'm a good ole, straight ole country boy," opted in the song's final stanza to make the gay voice a police put-on in order "to clean it up."

Hart has been in the business for 20 years, playing weekend dances and honky tonks; releasing his work on his own and local labels; and watching his songs being recorded by such country stars as Red Simpson and Billy Walker. In 1971 Hart and his band appeared in a bar scene in the Steve McQueen movie, "Junior Bonner," and Hart even composed two songs for the film, but there was no soundtrack album.

Hart's record was released on Richie Johnson's Little Richie label in the Albuquerque suburb of Belen, New Mexico, after Johnson tried unsuccessfully to market it to other labels. Johnson, who manages Hart, can be reached at (505) 864-7441.

An album of trucker novelties, "Breakeroo," has just been released which was produced by Singleton in his Nashville studios (though Hart produced this single). "C.B. Savage" is the first chart record in the one-year history of Little Richie, with its previous releases including the noted steel guitarist Lloyd Green.

## Williams Back On Next Grammy Show

LOS ANGELES—Andy Williams will host the "Grammy Awards Show" for the seventh consecutive year. Airing again from the Hollywood Palladium here, the telecast expands to two hours from its previous 90-minute format.

The 19th annual "Grammy Awards Show" will be on the CBS Television Network Feb. 19 starting at 9:30 p.m. A salute to Atlanta's contribution to music will be included, similar to the tribute to Chicago last year.

# Talent In Action

• Continued from page 32

tion with a solo of "Words," a touching love ballad sung with sincerity and conviction that changed the high energy pace from prior upbeat disco numbers.

To make the presentation more effective, the use of strobes, a cloud of smoke during "Wind Of Change" and a light panning the crowd were employed.

The set concluded with an enthusiastic version of "Nights On Broadway," that was unquestionably one of the highlights of the show and "Jive Talkin'," a hit reserved for last.

Following a stampeding crowd's request for an encore, the Bee Gees returned onstage for "Lonely Days," a well chosen finale for a show that offered something for everyone. Opening the show were the Brothers Johnson, reviewed by Billboard in September. **ED HARRISON**

## BARRY MANILOW LADY FLASH

Uris Theatre, New York

"I really feel like I'm home," Manilow told the opening night audience of his 12-performance SRO run Dec. 21. And the crowd reciprocated with several standing ovations and overall enthusiasm to the pzazz production he brought to Broadway.

But the real Manilow—the epitome of the successful contemporary singer/songwriter—came across best not in the overdone show business numbers that kicked off the night, but at the start of the second half, alone at the piano, in jeans and shirt, reminiscing of the early days in a Passaic, N.J., cocktail lounge, and later with a medley of his "hit" commercials, he was the true artist rather than the "performer."

This takes nothing away from the overall tenor of the show, which moved through Manilow's many moods, backed both by his regular six-piece City Rhythm Band and Lady Flash femme trio, and augmented by a string and brass section which added much to several numbers.

He paid full compliments to the writers whose works he performed, drawing big hands for Randy Edelman's "Weekend In New England" which he calls "the most romantic song I ever heard"; Richard Kerr's "Looks Like We Made It" and David Pomeranz's "Tryin' To Get The Feeling."

Along the way in the 100-plus minutes on-stage, Manilow did about 20 numbers including medleys, ranging in mood from his hits "Mandy," "I Write The Songs," "This One's For You" and "Beautiful Music," to the lively "Jump-Shout Boogie" which he termed "our production number." Here he did hits with Lady Flash members Debra Byrd, Reparata and Monica Burruss, in turn, and sang the lively "New York City Rhythm" which really captured the flavor of the artist and his overall ability.

One bit, in a splendid costume of grey tails and white tie, got the biggest ovation, as he first did Chopin's "Prelude In c minor" and then his "Could It Be Magic," on which it was based.

Contributing to the ambience of the opener was the RSO Records trio Lady Flash, of whom he says, "I learned most about music from them." In addition to backing about half of Manilow's numbers, the gals did their own short bit toward the end of the show. Particularly good was "Street Singing," from their first LP, "Beauties In The Night." **STEPHEN TRAIMAN**

## ROBERT PALMER GAVIN CHRISTOPHER

Roxy, Los Angeles

Palmer played funk, r&b and a little rock 'n' roll to a nearly full house Nov. 25. Opening with numbers from "Some People Can Do What They Like," his current LP on Island, Palmer played both his old and new material in a 13-number, 90-minute set. His vocals were not particularly clear and the band lacked spark except for some nice harmonica by Greg Carroll in numbers such as "Hard Head."

Part of the problem may have been the sheer size of the band which featured two guitarists, two keyboard players and three back-up vocalists as well as bass, drums and percussion.

The set began with "Gotta Get A Grip On You" and included numbers such as "Man Smart, Woman Smarter," "Give Me An Inch," "What Can You Bring Me," "Sailing Shoes" and the title cut of the new album.

Gavin Christopher, another Island artist, opened the show with basic funk and r&b numbers. Christopher performed two numbers which he wrote for Rufus—"Fool's Paradise" and "Dance Wit Me"—and new material that has just been released on his first LP. The music was

mostly rhythm keyboards as the band included two keyboard players backing Christopher's lead keyboards, and none of it was exceptional.

Numbers in Christopher's six song, 45-minute set included "Mirror, Mirror," "Treasure Every Moment" and his current single, "Good Stuff." **TOM CECI**

## FIFTH DIMENSION

Bachelors III, Fort Lauderdale, Fla.

After an 18-month hiatus from the South Florida scene, the audience was eager to see and hear the dynamic Fifth. The 700-seat club was packed and the group put on a good, solid show, the kind they're known for.

It has proved beyond a doubt that despite the change of two members, it is again on ascension to the top. The hour-long show featured more than a dozen tunes including a selection of its hit records.

Offerings included Lou Rawls' hit "You'll Never Find A Love Like Mine," "Sweet Hangover," the Carpenters', "Superstar," "Trying To Get That Feeling Again" and an exciting version of "Cloudburst."

Individually each member had an opportunity to display talent with new members Marjorie Barnes displaying a soulfulness not before heard in the group with "I Think We Can Make It One More Time" and Danny Miller Beard presenting a rousing gospel interpretation of "Just Too Many People."

Pretty Florence LaRue Gordon now gets the chance to shine as an excellent lead vocalist.

The exciting arrangements, combined good-looks and striking costumes of the group plus consistent endeavors to give audiences the best of its abilities make the Fifth the cream of the crop in this field. **SARA LANE**

## HOT TUNA

Palladium, New York

When Hot Tuna plays, it plays hard and long. And the audience loves it. On Nov. 26 the band was onstage for 2½ hours, performing more than 15 songs. And that was only its first set of the evening.

The music performed by this veteran Jefferson Airplane spinoff is hard blues rock, with the only frills coming from bassist Jack Cassidy and guitarist Jorma Kaukonen.

Drummer Bob Steeler holds it all down with solid, if not flashy playing, while Kaukonen, on vocals as well as guitar, gives the band its identity with his deep-throated music. A surprisingly school-boyish looking Cassidy, on a bass that looks bigger than he is, plays so loud that the hall actually vibrates.

Not that other bands are not as loud, but nobody can be heard through the abdomen better.

And though the band tends to tune up too long between numbers, and a little acoustic change of pace midway through the electric proceedings would have been greatly appreciated, the music is not without value.

There are times when the band is so strong, the playing is so well interrelated, and the fans are so enthusiastic, that the concert almost becomes a transcendental rite.

Hot Tuna plays some good rock songs. "True Religion," "Trial By Fire," and "Rock Me Baby" are as good in their genre as anything out. **ROMAN KOZAK**

## BRENDA LEE

Roxy, Los Angeles

Lee made her first Los Angeles appearance in more than 10 years Nov. 22 at this MCA showcase. The diminutive, stalwart country star, appearing spunky and in top form, varied her material with oldies and new songs ranging from perky uptempo tunes to slow ballads; all performed with gusto and exuberance.

Dressed in a flowing, brown gown and backed by an 18-piece orchestra, the mood resembled a Las Vegas showroom. She opened the show with contemporary favorites like "When Somebody Loves You," "That's Where The Music Takes Me" and "I Can See Clearly Now."

After 20 years as a singing star, Lee's vocal depth is as dynamic as ever in upbeat tunes such as "Hard To Handle." Changing the pace, she went into "If You Let Me Down Again," a soft and compassionate ballad.

Throughout the show, she injected comedy, wit and personality. The line that went over best was "We traveled all over the country and parts of Georgia," referring to the state of her birth.

Satisfying those who remember, Lee did a medley of her best-known hits, some dating back 18 years. Those registering the largest response were "Sweet Nothings," "I Want To Be Wanted," "All Alone Am I," "Jambalaya," "Dum, Dum" and the perennial ballad "I'm Sorry." **(Continued on page 38)**

# New On The Charts



KANSAS

## "Carry On Wayward Son"—★

This six-man group fuses solid progressive rock with romantic period classical. It formed in Topeka four years ago, but it became a road band when it discovered that Topeka is not a hotbed of progressive activity. Kansas has since toured with such heavyweight acts as Bad Company, Jefferson Starship, Queen and Kinks.

The group signed to Don Kirshner's label in 1974, with all four of its albums making the chart. The current LP, "Leftoverture," is up to number 33 in its 10th week.

Kansas, in fact, has given Kirshner its first Hot 100 single since it became an Epic custom label. Management is by Bud Carr of BNB in Los Angeles, (213) 273-7020; with bookings by ICM in L.A., (213) 550-4000.

Lee concluded the set with songs from her new "L.A. Sessions" LP which featured, in Lee's own words, her "new sound," as she touches upon more pop sounds with the careful guidance of producer Snuff Garrett. "Takin' What I Could Get" and "Kiss Today Goodbye" received warm applause.

Despite her association with the development of the modern Nashville country sound, the former teenage "Miss Dynamite's" versatility has enabled her to adapt to contemporary sounds with enormous potential appeal. **ED HARRISON**

## DAVE MASON

Palladium, New York

During this performance, Mason remarked that it was nine years ago that he first played in New York at the old Fillmore. Most of his audience at the Palladium Dec. 18 was probably just beginning grade school then.

It is a mark of Mason's freshness as a performer and musician that after all these years he is still able to attract such a young crowd to his current two-hour performances.

Mason began his blues-rock show slowly, with a brief acoustic set. Mike Finnegan on keyboards and guitarist Jim Krueger helped him on such songs as "Give Me A Reason."

Mason is a versatile song stylist and as his set progressed the music moved toward hard rock with stops on the way for some country, gospel, reggae and jazz.

While Mason is not a great singer, he works around his vocal limitations with an assured and relaxed stage manner plus a little assistance from Krueger and Finnegan on harmonies.

Mason has a good solid band, the same one that appears on his new "Certified Live" LP, including Gerald Johnson on bass and Rich Jaeger on drums. Through the 15-song set each one gets his chance to do a solo.

Mason started his career with Traffic, and he pays tribute to those early days with fine renditions of "Feelin' Alright," and "Pearly Queen," but his heart seems closer to some of his newer songs like "Take It To The Limit," "Taking The Time To Find Out," and "Goin' Down Slow." And in the end he worked up a sweat and got his audience jumping to two rock classics: "All Along The Watchtower" and "Gimme Some Lovin'." **ROMAN KOZAK**

## DON McLEAN IAN MATTHEWS

Roxy, Los Angeles

Beneath his pop veneer, Don McLean is a consummate folksinger. He regales his audience with a satisfying combination of beautiful ballads, proven comedy numbers, and old-fashioned, stomp-your-feet banjo tunes. His melodies are uniformly excellent, far superior to those of many singer/songwriters working today. Lyrically, however, McLean sometimes leaves himself open to charges of sentimentality. Songs such as "Wonderful Baby" and "Birthday Song" are nothing more than concessions to the MOR marketplace, and they pale next to his "Magdalene Lane," "Empty Chairs" and the perennially popular "Vincent." Fortunately, McLean's pacing, musical timing and **(Continued on page 38)**

# Tax Would Fold Tent Near Philly

PHILADELPHIA—At a public hearing in suburban Tredyffrin Township, Shelly Gross, president of the suburban Valley Forge Music Fair, said the 3,000-seat hard-top tent would have to close down if a proposed 5% amusement tax was imposed. The Valley Forge playhouse features top pop, rock names year-round in concert, mostly on one-week stands.

Gross said the Music Fair had made only an \$81,000 profit this year on gross receipts of \$4.5 million. If the new tax were applied to the gross, Gross said, it would amount to \$225,000, leaving a projected deficit of \$144,000. Gross said the concerts were a "high gross-low profit operation."

Gross, whose Music Fairs, Inc., also operates playhouses in Westbury, Long Island, N.Y., in North Jersey and in the Baltimore area, pointed out that in recent years, an appearance of Sammy Davis Jr., made a \$16,000 profit, but the playhouse lost \$20,000 when Andy Williams appeared.

The proposed township tax would be in addition to the 5% tax already being collected by the township's school district. Action on the amusement tax is expected to be taken this month by the township commissioners.

# Aladdin Gets Its Own Guys & Dolls

LAS VEGAS—The Aladdin Hotel's 7,500-seat Performing Arts Theatre will produce its own all-black-cast version of "Guys And Dolls," which is currently a hit revival on Broadway. The Aladdin production will run at least 13 weeks and be the first long-term attraction at the facility.

Big-name performers are being sought for the leading roles and the production is budgeted at over \$200,000.

# Forum's 76 Super

LOS ANGELES—The 19,000-capacity Forum here played 41 concerts in 1976, averaging 16,000 attendance per show and grossing over \$5 million for its biggest music year yet. Booker Claire Rothman says that 1977 looks even bigger.

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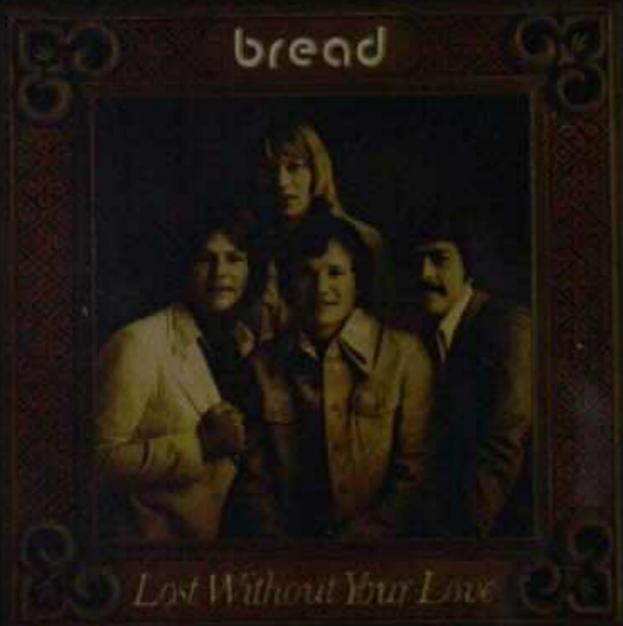
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# Sound Business Recording Studios Enjoy Renaissance

Continued from page 11  
filtering into other markets in 1977 as more and more producers and engineers have become familiar with its scope and demand its versatility. Studio owners will also concentrate a good deal throughout the coming year on upgrading equipment and facilities to remain competitive. There should also be increased interest in automation relating to the mixing process as well as the possible addition of video capability for studios.

The trend towards increased studio building and expansion on all levels is expected to continue with heavy concentration in Los Angeles but increasing activity in other markets as well.

Such areas as Florida, the Northeast, Colorado, the Southwest and the Midwest, are expected to garner further vitality as recording centers. Producer and artist built studios are also expected to flourish as will "hide-away" facilities.

The only sour note expressed now in the studio mosaic is that the field might be oversaturating itself top quickly.

"It's been unbelievable," says Harriet Della Casa, studio manager at Electric Lady in New York, "and even the traditionally slow periods have picked up greatly."

"We've got bookings well into next year and this year should finish well ahead of last. It's almost scary but we're not going to look a gift horse in the mouth. For example we have Peter Frampton due this month to begin work on his next studio LP."

"I'm in touch with studios, also, all around the New York area and business seems to be booming all over." Casa adds that Electric Lady will concentrate on upgrading its facility including reconstructing the acoustic properties for better performance as well as mulling over a move to automation.

Shelley Yakus, chief engineer of Record Plant East in New York agrees, adding, "It's been very good. Almost like it was a few years ago." Record Plant has just added a new 24-track room called the Dome.

Says Andy Bloch, Wally Heider's, L.A., "We should be up around 25% as contrasted with 1975 and it looks as though the momentum should carry over in the new year. As everyone knows the recording studio business slowed down somewhat after a big boom in the late 60s.

"But it looks like it's coming back. There are an awful lot of acts doing an awful lot of recording. I think there's more excitement with sound in recordings because the equipment recording has gotten so sophisticated and the home playback systems have gotten so much better. I think you will continue to see a lot more equipment updating in 1977."

"Studios will be moving to automation. I think studios have to become more multi-purpose. We have a media service studio both in L.A. and San Francisco which are both thriving and they handle things like syndicated shows for radio stations, for example, as well as in-house productions."

As far as his remote business goes, Bloch says, "It's up 100% and our trucks are pretty heavily booked." Adds Stone of Record Plant, "Our remote business is up 50% and we are getting much more of it."

Notes Kent Duncan, owner of Kendun Recorders, Burbank: "We're at full capacity with recording and mastering and this time of year is normally slow, we should be up 50%. It's difficult to pinpoint exact reasons. Record sales are very healthy and you've got an attractive \$2-billion cash flow situation out there which I think is encouraging more recording."

"I think you will see L.A. get a lot more concentration as a recording center now that so many labels are here. I also think the industry is getting much more equipment competitive and there will be continual upgrading keeping pace with innovation and technology."

"We've just put in two new consoles at a sizable investment and I believe you'll see a lot of rooms closing down for a week or so to update the console. As an indicator of how our business is going we've just put in a \$17,000 computer to handle bookings."

While Duncan agrees there is a growing interest in automation, he's not so sure that it will be that necessary in 1977. "I think the real trend," he analyzes, "is video. In fact, if a studio doesn't involve itself in video to some extent very soon, it will become insignificant in a few years."

Duncan, who has just spun off Sierra Audio, a studio design and building company adds, "I know of several major multiple room studios which will be opening in Los Angeles in 1977. The action here is incredible."

# Talent

Billboard Special Survey For Week Ending 12/20/76

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	BEACH BOYS—Concerts West, Coliseum, Seattle, Wash., Dec. 17, 18 (2)	26,000	\$7	\$182,000*
2	FOGHAT/BOSTON/JAMES GANG—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 18	19,500	\$6-\$7	\$115,230*
3	BEE GEES/BROS. JOHNSON—Fun Prod., Forum, Inglewood, Calif., Dec. 20	13,389	\$6.50-\$8.50	\$107,076
4	BEACH BOYS—Bill Graham, Coliseum, Oakland, Calif., Dec. 15	10,717	\$5.50-\$7.50	\$75,794
5	KISS/URIAH HEEP—Festival East Inc., Memorial Aud., Buffalo, N.Y., Dec. 15	12,182	\$6-\$7	\$75,274
6	KISS/URIAH HEEP—Cross Country Concert Corp., Col., New Haven, Conn., Dec. 18	9,300	\$6.50-\$7.50	\$66,828
7	FOGHAT/BOB SEGER/JAMES GANG—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Dec. 17	7,890	\$6.75-\$7.75	\$56,000
8	BLUE OYSTER CULT/MONTROSE—Fun Prod., Sports Arena, San Diego, Calif., Dec. 17	7,809	\$5.50-\$7.50	\$54,542
9	BEACH BOYS—Concerts West, Coliseum, Spokane, Wash., Dec. 19	7,000	\$7-\$7.50	\$49,000
10	BEE GEES/BROS. JOHNSON—Bill Graham, Coliseum, Oakland, Calif., Dec. 18	6,478	\$5.50-\$7.50	\$48,294
11	FOGHAT/REX—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Dec. 16	8,153	\$5-\$6	\$44,099
12	BEE GEES/MUNCH—DiCesare-Engler/Dick Clark Concerts, Convention Col., Denver, Colo., Dec. 14	4,428	\$6.50-\$7.50	\$32,000
13	BLUE OYSTER CULT/MONTROSE—Fun Prod., Convention Center, Fresno, Calif., Dec. 19	4,713	\$6.50-\$7	\$31,345
14	STYX/TARGET/FOOLS—Friends Prod. Inc., Memorial Col., Corpus Christi, Texas, Dec. 15	5,600	\$5-\$6	\$30,500
15	LINDA RONSTADT/ANDREW GOLD—Contemporary Prod./Chris Fritz, Assembly Center, Tulsa, Okla., Dec. 16	3,660	\$5-\$7	\$26,422
<b>Auditoriums (Under 6,000)</b>				
1	DAVE MASON—Ron Delsener, Palladium, N.Y.C., Dec. 17, 18 (2)	7,766	\$7.50-\$8.50	\$54,000*
2	BOSTON/GRAHAM PARKER & RUMOUR BAND—Cross Country Concert Corp., Palace Theater, Waterbury, Conn., Dec. 17	3,500	\$6.50	\$22,750*
3	HERBIE HANCOCK/WA WA WATSON/STANLEY CLARKE—Bill Graham, Community Theater, Berkeley, Calif., Dec. 17	3,594	\$4.50-\$6.50	\$20,711*
4	PATTI SMITH/SPARKS—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Dec. 17	2,000	\$4.50-\$6.50	\$12,800

# Talent In Action

Continued from page 34

charming, self-effacing stage demeanor render such shortcomings insignificant.

He opened his Nov. 17 solo set with, appropriately, "Magdalene Lane," an entertaining look at the decline of Hollywood. Battling an out-of-tune guitar and a mild case of laryngitis, McLean nevertheless held the audience from the start.

McLean's ability to graft memorable lyrical ideas to beautiful melodic phrases was evident throughout the 75-minute set. Lines such as "Although you said you'd go, until you did, I never thought you would," from "Empty Chairs," epitomized the beauty of his work.

"Bronco Bill's Lament," the tale of an aging cowboy star, was particularly ironic in light of McLean's brief flirt with pop stardom in 1972. The vehicle that carried him to the top, "American Pie," was presented halfway through the set. A conglomeration of various influences and musical tendencies, the song fit smoothly into the show.

After several countrified banjo tunes,

McLean closed with "Vincent," his moving tribute to Van Gogh. He encoored with a fresh version of "This Land Is Your Land" and, to everyone's surprise, an a capella rendition of "Stardust" that brought down the house.

Ian Matthews, who surfaces periodically with new tunes and a new band, opened the show with a warmly received set. Known primarily for his brief association with Fairport Convention and his minor success as the leader of Matthews' Southern Comfort, Matthews has managed to update his music without compromising it. Utilizing a second guitar, a sax, keyboards and a rhythm section, he presented 30 minutes of competent, jazz-tinged rock. Rich harmonies and tight instrumentation, highlighted by distinctive sax/guitar parallel leads, dominated the set. Matthews' voice has never sounded better.

The songs themselves are pleasant but hardly noteworthy. Standouts were the older "Tigers Will Survive" and "The Shuffle," a smooth, jazzy number featuring scal-like vocals. Matthews is recording for Columbia. MITCH TILNER

# PETE QUENTIN Folk City, New York

Pete Quentin comes to New York from Australia and now performs the city club circuit. He sings folk songs accompanying himself on harmonica and guitar.

His repertoire during a half-hour set Nov. 9 include songs by Dylan, Woody Guthrie, some penned by himself, plus a couple of traditional Australian numbers.

Altogether he performed about eight songs, and though he asked for requests, not many were forthcoming from the tiny audience.

So much for the worst, because Quentin has a good voice with a pleasant delivery and stage manner. He had a few hits in Australia, and he may do better here eventually. ROMAN KOZAK

# Signings

Barclay James Harvest, 10-year-old English group, to MCA with all its original members. ... Al Hudson & the Soul Partners, Detroit group with several regional hits, to ABC. ... Cado Belle, Scottish group, also to ABC. ... Maze, soul-rock group based in San Francisco, to Capitol. Frankie Beverly is leader. ... Riccardo Muti re-signed to EMI/Angel to record as conductor of London-based New Philharmonia Orchestra.

RCA act Beaverteeth to Robert Holliday & Associates for worldwide management. ... Julie Budd to Associated Booking Corp.

# Campus

# Bookings Seen Rising

Continued from page 8

scene, it's the increasing presence of professional promoters and middlemen booking agents.

Nearly every major concert promoter in the nation has taken a hard look at campuses. And, it didn't take much consideration to utilize the facilities found on some campuses.

Because many schools discovered concert promotion a losing proposition, they listened to professional promoters who could offer them top-name acts at no economic risk.

In 1977, this trend should continue to grow. While the NECAA is fighting most efforts toward this direction, everyone is aware that certain schools need outside money and production expertise to survive.

Middlemen are also on the rise because some of the smaller schools find it increasingly difficult to get top agents on the phone. Through a go-between, the college can secure certain big name acts for a slight buying cost—but it's worth it to many of them.

Although many people are still far from enamored with the direction or escalating power of the NECAA, most schools find it impossible not to take advantage of what it has to offer. Several of the larger agencies have stopped attending the regional and national confabs of this organization, so the balance of power has gone to the smaller agencies with up-and-coming artists.

The larger agencies say it isn't worth the time or money to attend these meetings when most students don't come prepared or "with the power" to purchase talent.

As in years past, students are still purchasing everything—from jazz to rock to blues to classical to country to folk. Because of the dwindling monies accrued from student activities fees, some schools have begun to buy more selectively and with an eye on several small shows instead of blowing the wad on one monster show per semester.

Student-produced concerts will probably grow, under the auspices of professional promoters, and 1977 will continue to demonstrate the importance of collegiate concerts in the growth of an act.

Campus radio has been oft-maligned, and with good reason in the past, but this new year seems to ring in a change for the better.

Student broadcasters are becoming keenly aware that college radio is both a learning experience and stepping stone into the professional world. Because of this, the improved quality of programming is a good sign.

The growth of college radio has also generated a new crop of radio conventions throughout the country—all designed to educate students.

The annual Loyola Radio Conference and the Intercollegiate Broadcasting System Convention have been joined by professionally-run conventions in the Northeast and Southeast. The newest radio convention debuting in 1977 is Broadcast Focus, directed by former IBS convention coordinator Bob Tarlton.

The campus outlook for 1977 is solid but this will only hold true if certain record companies and booking agencies stop viewing colleges in a secondary manner.

This is the market for breaking new artists and product and without campus radio and bookers, industry will have difficulty gaining exposure for its new people.

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# Excessive Jazz Releases Could Create a Glutted Market

• *Continued from page 4*

sist Ron Carter's first Fantasy LP with a large string orchestra conducted by Don Sebesky. Although there are a variety of tempos, Keepnews says there is no disco cut—a device one has heard with regularity during the past eight months on other jazzmen's efforts to get into the pop mainstream.

As for its twofer reissue program, Fantasy will continue with these packages, Keepnews says, because "they hold up." The company, a pioneer in the low priced two-record set, has 12 in production, including works by Cannonball Adderley, John Coltrane, Eric Dolphy, Fats Navarro plus several "secondary names." Keepnews says the reissues replace worn-out copies for buffs in the know and are new experiences for younger jazz fans.

Teo Macero, now an independent producer after having left Columbia after 19½ years last July, sees a movement back to composition and away from "shucking" riff-oriented LPs. He also believes groups will begin recording as one unit and moving away from overdubbing their performances.

Macero says the same thing happened in the '50s and '60s. "Music has to be done in one uniform element," he says. "It's a mistake for jazz to be overdubbed. I think people will want to play together again. Contemporary jazz groups take the easy way out by overdubbing."

The veteran producer/composer charges today's jazz has "no dynamics, no real musical composition. It's all little riffs. To mix rock and jazz and exclude all the other elements like emotional content and linear lines is wrong. Guys are out there noodling. Music must have shape, a period and a comma. The guys today are doing a series of bass riffs and funky little riffs. The music needs rhythmic, melodic and emotional content."

Macero says it will be a step forward to get all these elements back together. He says that adding strings and synthesizers "is not what it's all about. Everything is devoid of the human element."

"Miles (Davis, one of his Columbia clients) likes to play with everybody. Jazz has always been a player's art. Everybody contributed. It's not putting down the rhythm and then adding synthesizer and strings. Jazz has to be a collective participation again. I don't think you can separate the instruments because of the human element, the emotional element which has always been at the heart of improvised jazz. It's a player's art and it has to go back to that."

Macero calls jazz which is done in sessions "synthetic." He doesn't feel we will see more amplified instruments because the noise level affects the player's hearing. "Acoustic instruments are very beautiful in concert with amplified instruments," he says, "as long as one doesn't overpower the other. You go to a concert and you can't hear many of the instruments."

Macero will be recording Miles Davis in January in New York. A new direction for Miles? Macero doesn't know although he asides: "Every time he plays it's a new direction."

Macero has been busy since leaving Columbia writing a film score and recording several projects for CBS/Sony for release in Japan. He has recorded trio LPs with Tal Farlow, Tommy Flanagan and Chris Connor. Forthcoming is "John

Lewis trio LP. He is scheduled to fly to Japan Saturday (8) to put the LPs together.

He's also been working with the Art Ensemble of Chicago, an avant-garde group, on getting them a label

deal and with a new jazz/rock group called Cosmology.

Having worked with avant-garde musicians, Macero has an understanding of their music. He also has an answer to the question why to-

day's young people can support an avant-garde group today whereas previous avant-garde invasions of the late '50s and early '60s failed in the U.S.

"Avant-garde is accepted today,"

Macero explains, "because the audience is more sophisticated. It's had rock and the Beatles and the new, emotional element of the avant-garde is right down its alley."

*(Continued on page 57)*

## Billboard's

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## PEEK INTO FUTURE

# Discos Seek a Defined Profile

Wonder; as well as product by such innovation new artists as D.C. LaRue, Ralph McDonald, Rick Dees and His Cast of Idiots, Loleatta Holloway and Vicki Sue Robinson.

The ability and willingness of Americans to be innovative has long been the key to the success of the American dream. And despite commonplace attitudes that dancing and socializing are as primal as eating, and therefore discos will enjoy continued success, innovation must play an important role in the industry's approach to its business.

This creative ability has, so far, been lavished on club cosmetics. Designers and consultants have been waging a running battle of creative one-upmanship on each other in interior decorations and lighting designs, and the lighting manufacturers, caught up in the momentum of disco's awesome drive are literally standing on their heads to outdesign their competitors.

However, there is but a handful of disco deejays that have taken time to hope their craft to a fine art, and the skill and creativity of those that have done so are being undermined by unprofessional moonlighters willing to spin a handful of platters for the price of a meal, and who are being encouraged by unscrupulous disco operators who cannot or will not see the proverbial forest for the trees.

If the proliferation of discotheques is to be continued in 1977, the moonlighting disco deejay will either have to shape up or ship out. Disco fans, like millions of other Americans, are restless and demanding. At a club, the glitter of tinsel and lights will arrest their attention for but a brief span of time, then the music and the man or woman behind the music must take control and insure the absolute enjoyment of the fan who plunked down hard-earned dollars to be entertained, or the club will quickly pass from glittering lounge to abandoned warehouse.

Education will be needed to develop and sustain this professionalism. To date, approaches to it have been half-hearted at best. The disco pools will do well to set aside their differences and embark on a program of creative development of their members and in so doing ensure the continued success of their industry and their own longevity.

One of the major problems confronting the growth of the disco industry is that no one would admit he is less than an expert. It was Harry S

Truman who once said that an expert is one who is afraid to learn anything new for fear he would then become less of an expert.

This is true of the business of discotheques. Too much expertise could result in the negative role of sculfiging the growth of the business. There must be a greater willingness to admit that the whole thing is now, and probably will always be an enormous learning process. In this way the industry can continue healthy growth and so too can the people who guide it.

Among the arguments that rage over the whys and wherefors of this industry, are the feasibility of large clubs over small, intimate ones, and the attractiveness of independently operated rooms over franchised operations. Like with everything else, no two Americans share identical tastes in discos, and this will assure the coexistence of different types of clubs.

There will always be audiences who will gravitate to the sprawling warehouse-type operation, and those who will seek out more intimate surroundings.

This is also true of those who will not be satisfied unless the decibel level of a club is blasting their eardrums, while on the other end of the spectrum are those who constantly nag a deejay to turn his volume down.

In spite of its kinks, and the growing pains that plague any new industry, discotheques will only falter if all involved decide to rest on their laurels. However, this seems hardly likely. For the first time, sound equipment manufacturers are concentrating their efforts on the production of products designed exclusively for use in discotheques.

Among those farsighted people are cartridge, speaker, amplifier, turntable and equalizer manufacturers. They are joined by bright, young scientists who are harnessing industrial lasers and converting them to use in discotheques while paying attention to the need to minimize any harmful side affects the use may have.

The video industry too has been quick to recognize the potential of visuals in discos, and within recent months a number of clubs have sprang up that either feature video rooms, or use video in lieu of other interior decorations as is the case of the Last Moving Picture Co., in Cleveland.

Artists, producers, writers and record companies which may be re-

luctant to venture away from the "tried" formula which created disco sound successes in the early days, will eventually be prodded to innovate through the realization that the "disco" brand could have a limiting effect on their careers and businesses.

And as one record company executive points out, they will then be forced to think first in terms of "hit" records and later in terms of "disco hit" records.

There will always be industry deadheads who will see discotheques as entertainment's hula-hoop of the 1970s, and predict doom and gloom for its future. On the other extreme is the pie-in-the-sky pipedreamer who will see nothing but blue skies in disco's crystal ball. Somewhere between these will be a happy medium.

The financial district has discovered disco. So too has the entrepreneur. Between them they have poured a lot of hard cash into this lusty, vigorous industry. With the help of creative minds like those who have come up with religious discos, country discos, old folks discos and even discos for wayward children, the potential of this industry could be stricured only by the limitations of the minds that guide it.

The mantle of freaky phenomenon may no longer apply, but discotheques will always be colorful, innovative and slightly off-the-wall. It's the American way and all the ingredients are there.

# Montreal DJs Organized

MONTREAL—An association of disco deejays has been formed here to act as an information center for deejays, record companies and publishing houses.

The association, headed by Martin Ragusa, a mobile discotheque operator, will also function as a sort of connection between promotion people and deejays in helping to get vital feedback on disco disks to the record companies.

Ragusa further explains that the association, or ADD as it is being called by its members, will gather information and addresses from clubs and deejays, which it will in turn pass along to record labels to be used as part of their mailing lists.

ADD will work in conjunction

with the Ontario Record Pool operation. *(Continued on page 55)*

**More Disco  
See Page 55**

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# Have Laser Critics Been Brainwashed?

By RADCLIFFE JOE

NEW YORK—One of the pioneers of laser light systems for use in discotheques is charging that critics of the new lighting concept have been brainwashed by too many James Bond movies into believing that all lasers are lethal.

The charge comes from David Infante, whose Manhattan-based Laser Physics firm is outfitting the first-ever laser light discotheque, Studio 54, to be sanctioned by the Laser Safety Commission (Billboard Nov. 27).

Infante's was an oblique response to critics who have argued that laser technology has not been perfected to the point where it can be safely and reliably used in the nation's discotheques (Billboard Sept. 11).

Infante points out that all lasers designed for use in discotheques must be either at or below the 10 microwatt of power sanctioned by OSHA or the recently-formed State Laser Commission of N.Y. He also claims that under the stringent guidelines set forth by these watchdog organizations, possible hazards are minimized.

According to Infante, the major danger that can still be connected to commercial-type discotheque lasers is eye damage in the form of photo disassociation. "However," he adds, "this can also be suffered from staring at the sun, strobe lights, flash-bulbs and a number of other light sources."

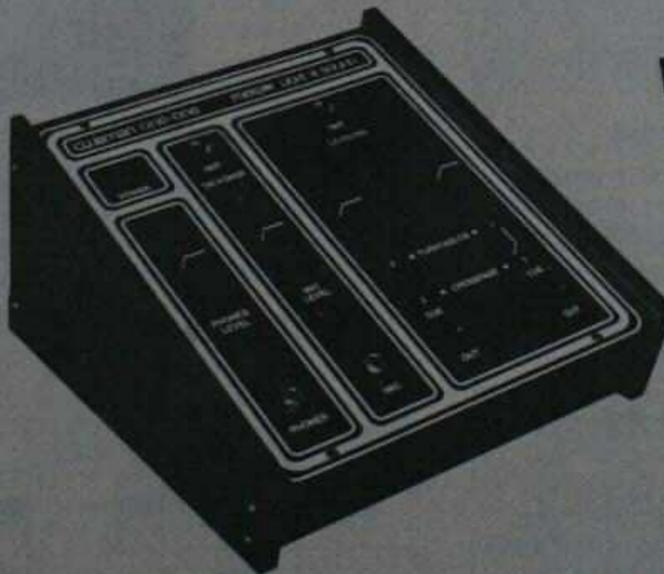
*(Continued on page 55)*

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At Audiomatic Paris open house, at left, Mariusz Miller of Sonopress (Germany) discusses Grandy heads with Audiomatic's Milt Gelfand, center; from left, inspecting Superscope automatic cassette loader are the firm's Jeff Volkaerts and Ned Padwa, Audiomatic's Tim Cole, the two Messrs. Serrano of CECSA (Barcelona), Star Sound's Ole Erling and Metronome's Jurgen Holm (both Copenhagen) at right, Electro Sound's Ray Schaaf, center, demonstrates QC reproducer to CECSA's J. Serrano, right, as firm's Bob Fonda looks on.



## DeRado To Exit TEAC Job For Busy Rep Firm

LOS ANGELES—Citing the rapid growth of his rep firm, Damark Industries, which is taking more and more of his time, George DeRado will resign the presidency of TEAC Corp. of America, effective Feb. 1.

Masaji Takahashi, executive vice president of TEAC Japan, will take over the reigns from DeRado who will remain with TEAC for several months on a full-time basis to ensure an orderly transition.

In addition, DeRado will remain a long-term consultant to TEAC while still retaining his post as chairman of the board of TEAC Taiwan Corp.

Under DeRado's presidency, TEAC is credited with opening up the semi-professional recording market with its line of reasonably priced Tascam equipment.

TEAC has also vaulted into the number one marketer of tape recording equipment for the consumer hi fi field in the U.S. and is expected to rack up \$40 million in sales for 1976.

Damark will rep TEAC products in the Southern California area while continuing to represent such manufacturers as TDK, Acoustic Research and Hitachi Audio.

JIM McCULLAUGH



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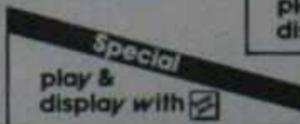
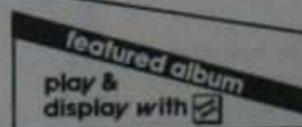
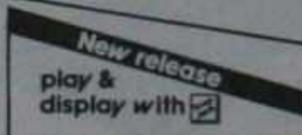


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## Dealer Letter By Audio-Technica

CHICAGO—Tips on selling record care accessories and a discussion of the advantages of the Shibata phono stylus are, with other subjects, discussed in the premier issue of a new dealer newsletter created by Audio-Technica U.S., Inc.

Dubbed "Where It's A-T," the publication will appear on a regular basis. Dealers wishing to receive the newsletter may request copies from Audio Technica, 33 Shawassee Ave., Fairlawn, Ohio 44133.

## New Philips Center

SOUTH NORWALK, Conn.—Philips Audio Video Systems has opened a new service center at Rockland Rd. here, relocated from Long Island City.

## OPEN HOUSE

## Paris Hit For Audiomatic

NEW YORK—A new fully automatic Superscope cassette loader, three advances for the Electro Sound ES 6000 duplicating system and a new cleaner for the Apex on-cassette printer were shown to Europeans attending the Audiomatic Corp. open house Nov. 15-19 in Paris.

Hosted by president Milton Gelfand, the event drew more than 110 tape and record industry executives from 15 countries to the combination showroom-office of the company, international sales rep for the three lines and Grandy reproduce heads.

The new Superscope loader, available this year, adds automatic cassette feed to the reliability of the semi-automatic model. Present users and future purchasers of the semi-automatic unit will be able to retrofit

their equipment at any time with the automatic feed, notes Ned Padwa, general manager of Superscope tape duplicating products division, who made the trip.

Electro Sound's basic ES 6000 high-speed duplicating system was demonstrated with three new features, including a new deal master option for quick master changes to eliminate down-time.

As Gelfand notes, "the new twin-bin duplicating system is designed to overcome a conspicuous deficiency in the process—the necessity to keep much expensive production equipment idle 20% to 30% of the day during master changes."

The new ES systems also were equipped with Grandy reproduce heads, claimed to improve the high-frequency response for cassettes be-

(Continued on page 44)

## FCC Study Delves Into CB Future

By MILDRED HALL

WASHINGTON—The FCC, still heavily preoccupied with problems of citizen crosstalk on millions of CB radios, has launched an investigation into the whole area of personal radio services—present and prospective.

The aim is to determine just how much the general public needs the three presently authorized personal radio services: the explosive Class D CB; the Class C for the hobbyist and the Class A for smaller businesses generally.

The commission's Personal Radio Planning Group has employed a Maryland firm, the Advanced Research Resources Organization to interview current and potential users of these classes of personal radio service.

The hoped-for results will measure the relative importance of all factors involved in person-to-person radio service: desire to use it; expected range of the use; cost of equipment, and finally, the privacy angle.

At the same time, the survey will try to project future demands for various uses of personal radio.

The commission feels it needs to be better informed, so it can make a selection "from the many new personal radio services that could be implemented." The FCC has also recently, but rather quietly, announced an investigation into the interference by CB radio with television and radio broadcast services (Billboard, Dec. 4, 1976).

In other year-end actions on CB, the commission announced approval of 232 of the 40-channel CB transceiver models, including a number of combination units, that were submitted between Sept. 10 and Nov. 10, 1976. Applicants have all been notified of results, but no formal grants of type-acceptance had been issued or mailed by the FCC as of Dec. 21. Some were seen at APAA; others will be viewed at CES in Chicago.

For this reason, the commission decided to allow importers and manufacturers of all the approved models to get their new 40-channel sets into retailer outlets between Dec. 21 and 31. But no retail sales of the 40-channel models could be made before the original deadline of Jan. 1, 1977.

Some manufacturers and importers had complained that the distribution holding action for the new sets, as originally ruled by the FCC, would have put them at a disadvantage. Competitors nearer major cities would be able to start retail sales Jan. 1, several days ahead of other producers more distantly located.

The FCC also changed the name of its problem service from Class D Citizens Radio Service to the Citizens Band (CB) Radio Service.

## Ampex Hike 6% Over All Lines

LOS ANGELES—Ampex Corp. increased prices an average of 6% for its audio and video products effective Jan. 1.

Donald V. Kleffman, general manager of the audiovideo services division systems division, cited increases in manufacturing and material costs as the reason for the price hikes.

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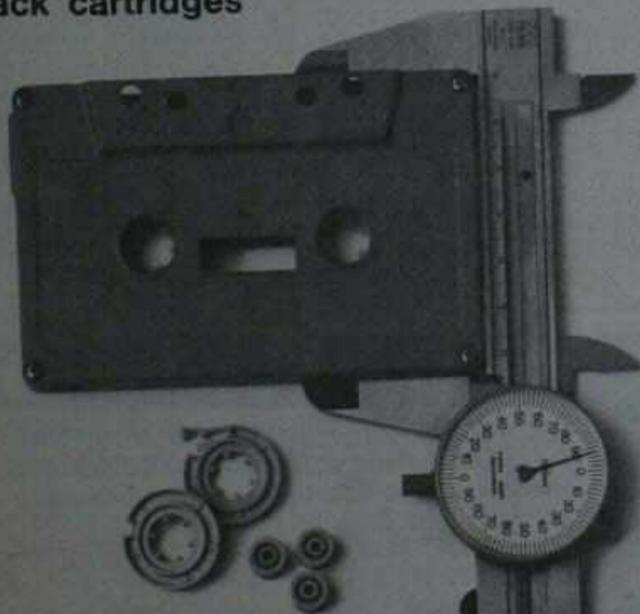
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CONSUMER PRODUCTS

# Big BSR Marketing Shifts

NEW YORK—BSR (USA) Ltd. is restructuring its consumer products division, president Bill McDaid announced just prior to CES.

Each of the four distinct product lines—BSR-McDonald changers, Glenburn changers, ADC cartridges and professional products—will be expanded this year, and marketing, merchandising and technical departments are being revamped to better serve both reps and dealers, he notes.

Richard Steinger takes on overall responsibility as national sales manager, with three new field sales managers reporting to him—Bob Katz for BSR/Glenburn, John Genaro for ADC cartridges and Tom

Ebeling for professional products, with Larry Wyrick named Western area manager for all lines.

Reflecting an ongoing sales follow-up effort at the dealer level, new professional products technical sales department is being handled by Bert Mazzacca, technical sales manager, assisted by a technical sales field crew across the country.

In redefined functions, a communications department headed by Terra Thomas is responsible for advertising, p.r., promotion and merchandising services, with Harold Schiffman as merchandising services manager. Marketing services, helmed by Vince Wheeler, is now responsible for providing the sales department with sales and marketing statistics, functioning as informal liaison between sales and BSR/ADC reps.

Credit manager Michael Cangialosi takes on duties of credit administrator in addition to sales administrator, assisted by Ted Soderblom as credit liaison officer—with a special credit adjusting section to handle reconciliation of retail rep accounts.

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## Rep Rap

Len Rosen of Halbar Associates has been elected president of the ERA Southern California chapter. The chapter also elected to office for 1977: Dick Gravley of the Berman Co., vice president; Dick Jensen of Spectrum Associates, treasurer. Over 140 member firms comprise the Southern California chapter.

BRIGHTER OUTLOOK IN '77

# Consumer Electronics Preview

Continued from page 1

slightly higher profits for retailer, manufacturer and rep.

An overflowing Winter CES coming up this month in Chicago is a good omen for the new year. There are more than 325 exhibitors filling every available spot in the Conrad Hilton—in addition to many non-exhibitors registered at hotel suites across the Windy City.

And despite the problems in CB merchandising arising from the shift to expanded 40-channel equipment from existing 23-channel models, the PC-77 show next month in Las Vegas—the industry's second—already has 318 companies occupying 75,000 square feet of space—the largest personal communications trade show ever held.

The trend is definitely toward the high-end—better merchandise at higher prices and more profit—in all areas, with new technology far outpacing inflation.

Blank Tape already has noted the shift to higher performance lines, with much competition ahead for the premium lines such as TDK SA (super avilyn) and Maxell UDXL I and UDXL II. Ampex intends to bow its new high-end line this summer, delaying its market entry until it is assured of a fully competitive product.

Graphic examples of increased blank tape demand are noted by million-dollar-plus investments in new coaters by both Capitol Magnetics and BASF, each of which will provide 50% or more capacity than existing production volume.

The "crossover" of professional mastering lines into the consumer area also is taking hold. Ampex Grand Master is the most recent example of renewed interest in open reel, tied to the growth of a semi-pro home recording market.

Cassettes continue to increase their market share, on all price levels, due to a combination of such factors as a proliferation of new, relatively low-cost Dolby cassette decks selling for well under \$200, and improved quality even with relatively low-priced lines.

Cartridges seem to be holding their own, as more compact manufacturers bring out 8-track recorder models in their lines. But the trend is definitely to cassette even in the autosound field, where prerecorded cassettes are making faster strides than 8-tracks.

The new configuration—Elcaset—is getting a "wait and see" attitude from major suppliers, with the joint Sony-Matsushita-TEAC equipment just get launched on various levels in

the U.S., and software at this point being manufactured only by Sony in Japan. The ability of the shell to "read" the bias and equalization of the three types of tape is unique, but whether the consumer is ready for another configuration is a big question mark. Elcaset has more potential in the broadcast area, where it could replace the standard cartridge, with a new automatic program selector now being developed to offer random access tape selection.

Audio is benefiting from a definite crossover in professional equipment to the rapidly growing semi-pro home recording market, and the still-booming disco phenomenon.

The introduction of such units as the Ampex ATR-700 audio recorder/reproducer built to its specifications by TEAC; Technics by Panasonic's new RS-1500US open reel, 1/2-track stereo deck with isolated loop transport and 9900US full-feature cassette system with separate electronics and tape transport, Otari's new Mark II compact recorders available as a 1/4-inch, 2-channel unit or a 1/2-inch 4-channel model, are just the latest examples of this trend.

Disco demands also have brought both traditional manufacturers and new custom firms into the "highest fi" sound reinforcement business. There is the invasion of Germany's Dynacord with its Discotheque Program II portable line, and Electro-Voice's first major entry—its new TL806Q 400 watts/channel low-frequency speaker system.

Technics is offering its solid low feedback obsidian base with the high-end SP-10 MK II direct-drive turntable, and may make similar bases available for its highly popular models such as the SL-1100, SL-1300 and SL-1500, widely used at many discos.

Accessories continue to proliferate, as record and tape care products are more in demand by consumers and semi-pro users determined to give their equipment good attention.

CB itself was marking time at year end for the new 40-channel models, but the phase-lock-loop (PLL) digital synthesis circuitry affords far more opportunities from a growing number of companies to offer high-end combination radio and tape units—all aimed at broadening the music sound spectrum.

Video, also, is just entering the consumer phase, introduced with the Advent VideoBeam and other large-screen projection television

systems at discos, clubs and other entertainment venues.

Sony is making its mark with Betamax, its 1/2-inch, hour-long videocassette entry that launched the home video market. But it is facing competition from the Sanyo V-Cord II; Quasar's VR-1000, U.S. version of the Matsushita VX-2000 in Japan, and JVC, whose VHS system also is anticipated in the American market this year.



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## Open House

Continued from page 43  
yond 15 kHz, and the equipment has a new loop-drive system designed to increase master tape life by reducing wear.

Shown with its new cassette cleaner, the Apex on-cassette printer, which eliminates paper labels by printing information directly on the shell, was purchased off the floor by EMI Italiana.

In addition to Gelfand, representing the participating companies at the open house were president Ray Schaaf and field service engineer Bob Fonda of Electro Sound; Padwa and Jeff Volkaerts, assistant general manager of Superscope; president A. Robert Coningsby of Apex Machine Co.; vice president Tim Cole and European sales director Serge Douhine of Audiomatic.

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JANUARY 8, 1977, BILLBOARD

## Pessimism Absent In Nashville Country Music Circles

Continued from page 6

idly established himself in 1976. Several artists will make their first appearance on European charts, fueling the fires of international popularity.

Fan interest reached an all-time high when more than 12,000 fans converged on Nashville for the 1976 Fan Fair, paralleling the rise in industry interest as some 5,000 radio and record business figures made their pilgrimage to Nashville for the "Grand Ole Opry Birthday Celebration" and the spectrum of events surrounding it that has become known as country music week.

With the traditional boost from Bakersfield and the assists from Austin, Houston and other pockets of country creativity, the business gained respect as well as dollars. Non-Nashville country music is being swept to new heights, and Nashville's music industry expects healthy competition for the country music dollar from California, Texas and other states, ranging from Hawaii to Florida.

The leadership at the top levels of the CMA, NARAS, Nashville Songwriters Assn. International, and the Assn. of Country Entertainers agrees that the state of the country music industry is better than ever.

They also agree that success has brought its share of problems. The increasing national popularity of country music has blurred the lines, often thin to begin with, between country and pop until it's sometimes hard to tell a country song from a pop song.

Suddenly Tom Jones sounds more country than Tom Bresh, a new-

comer who scored with his first chart songs in 1976. Emmylou Harris tears into "Sweet Dreams," prompting its country-to-the-core author, Don Gibson, to comment, "She sounds country than I do."

Waylon Jennings, who once said he couldn't go pop with a mouthful of firecrackers, suddenly is nursing a sore mouth and an album, "The Outlaws"—with Willie Nelson, Jessi Colter and Tompall Glaser—that has gone platinum.

The most important change altering Nashville the past year has been the autonomy granted to the Nashville branch of firms headquartered in Los Angeles or New York. CBS Records created its own market division in Nashville where Rick Blackburn, vice president, and his staff can conceive and implement marketing programs without checking with New York every 10 minutes.

RCA has also developed into a successfully autonomous operation with decision making powers wielded more capably, and carefully, in Nashville. Artie Mogull has been giving a free hand to Larry Butler—and, because of it, United Artists is succeeding in Nashville as never before.

Jim Foglesong, president of ABC/Dot, has been spearheading that label's chart attack with the approbation of Jerry Rubenstein, Herb Belkin and the ABC West Coast leaders. And when Mercury's Jerry Kennedy talks, Irwin Steinberg listens.

Once puppets controlled by a patchwork of strings and red tape from New York or Los Angeles, Nashville labels are gaining their

own management thrust and momentum with impressive results.

Capitol is on the verge of implementing some new ideas. MCA has been hot and active, with Warner Bros. and Elektra showing gains. Playboy, with its small staff achieving large results, and Republic, which has been working wonders with its marketing and promotion projects, headline a list of highly successful labels on the country scene. Hitsville, GRT, Gusto, Gazelle, Con Brio, Zodiac, Plantation—some new, some old, are all on the move.

Trends toward more independent production and away from the Nashville legacy of in-house production have become more apparent and should intensify, along with more orientation toward LP product as opposed to singles.

Experimentation on pricing and number of cuts per LP will occur during 1977, especially with the reality of the new copyright law arriving with the year's end.

Not only did syndicated and network television shows boom from Nashville in record numbers during 1976, country artists finally broke through the last remaining barriers in Los Angeles and New York based syndicated and network shows. Mel Tillis, the CMA's entertainer of the year, notes that every time he appeared on a network show in the past that the first thing he noticed was stagehands hauling bales of hay into the studio for a prop.

There's less hay accompanying country artists on network shows nowadays, and the hayseed image is in decline with the witty conversations of Tillis, Clark, Roger Miller, Lynn Anderson, Bill Anderson and other articulate country artists who are being sought by talk, game and variety shows.

Nashville studio business is enjoying the surge of activity as many studios are booked near capacity with country, pop and soul sessions. The pop music movement in Nashville continues to challenge the country success and will be reflected in some healthy pop versus country battles during 1977.

The performing rights organiza-

tions all expect banner years in the country field. EMI still maintains its lead in writers, publishers and chart percentage, while ASCAP continues the battle and SESAC remains elated over the success of one of the year's top country-pop smashes, "Convoy" by C.W. McCall.

New faces are emerging onto the country music landscape, brightening the future: Dave and Sugar, Joni Lee, Terry Bradshaw—the quarterback turned crooner, and artists making their strongest impressions yet on the market such as Crystal Gayle and Eddie Rabbitt.

Country music is in a state of flux.

It's having an identity problem as never before. But for every problem there's a promise. And the promise of America's 201st year in the world of country music can be summarized in a few words: an increase in global popularity, autonomy, sales, competition, conflict, money earned, money lost, exposure, respect and applause.

Many in the U.S. hail Jimmy Carter's election to the presidency as a sign that "the South shall rise again." Wrong, say those in the Nashville music industry. They insist it has been rising for a long, long time. Only now is it reaching the top.

### Guy Clark Star Of 'New Country' Film

NASHVILLE—Guy Clark, RCA Records artist, is a featured performer in the documentary film, "New Country," which focuses on the new sounds in country music and was shot on location in Nashville, Dallas, and Austin.

Clark, a singer-writer who recently made his New York debut at the Other End club, appears in the documentary along with David Allen Coe, Steve Young, Larry Jon Wilson, Townes Van Zandt and the Charlie Daniels Band.

"New Country" was shown at the

U.S.A. Film Festival in Dallas in April and is set to open in January in Austin with national distribution still to be set. It is directed by Jim Szalapski and produced by Graham Leader.

### Benefit By Snow

NASHVILLE—Hank Snow, citing a background as an abused child, has turned over the proceeds of a Cleveland, Tenn., benefit concert—also featuring Skeeter Davis and other Nashville artists—to a fund raising money for a child abuse shelter in Cleveland.



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JANUARY 8, 1977, BILLBOARD

## Non-Country Talent

Continued from page 11

Iman Brothers, Olivia Newton-John and Jimmy Buffett. And more are on the way.

Within the last year, several big pop projects have been recorded at the Creative Workshop, the biggest being Olivia Newton-John's "Don't Stop Believing" LP, which is now certified gold. "A turning point for our studio came about with this LP," comments Buzz Cason. "The studio started receiving more recognition for pop and Top 40 acts."

Creative Workshop, also in this past year, has done some work with James and Bobby Purify, who have hits in parts of Europe right now. Roy Orbison's "Regeneration," a Dave Loggins LP on Epic and a

Gene Cotton release on ABC, "You've Got Me Running."

Looking to the future, there's talk of some top artists coming in from Europe to record at the studio.

Quadraphonic Studio has had a good year with pop and is expecting the pop business to continue in strength. Some of the people it's had in include Jimmy Buffett, the Volunteers on Arista, Turly Richards on CBS and it has also done some work with Tanya Tucker in her attempts to crossover.

In 1977, it plans to do some work with Donna Fargo, who is more of a country pop artist, Eddie Rabbitt and Wayne Carson, a country pop artist who possibly will go pure pop in the future.

The Sound Shop cites the Austin Roberts' single and LP, "Rocky" as its biggest pop achievement of the year. It has also recorded Anson Williams, from "Happy Days" fame, Vicki Lee Andros, a French-Canadian artist by the name of Willie LaMothe, who cut an LP all in French, Joe Tex, Billie Jackson and a new pop act, Doc and Robert.

"Next year, we're expecting about a half a dozen pop acts that various people at Tree are going to produce and we expect to continue to draw more pop artists," says Craig Deitschmann.

There are other studios in the Nashville area working with pop acts such as Woodland, American, the Lee Hazen Studio, Combine and the Chip Young Studio in Murfreesboro, Tenn.

Because of the chain of pop hits coming out of Nashville, producers are becoming aware that Nashville studios can provide the quality and the sound they are seeking and that Nashville musicians are not all country oriented.

**Nashville Scene**  
By PAT NELSON

ABC/Dot released the third single off Johnny Carver's successful "Afternoon Delight" LP after gaining top 50 action on the first two releases. The new release, "Sweet City Woman," was written by Rick Dodson, a member of the Stampedeers, a Canadian pop group which had a single on the tune in 1971.

Mel Tillis appeared with Bob Hope at Freedom Hall in Louisville in a benefit for Korsair, a crippled children's hospital. The MCA entertainer did a live show on "AM Chicago" at WLS-TV and taped the "Phil Donohue Show" while in Chicago performing at the Mill Run Theatre. Tillis will appear as a performer and presenter on the American Guild of Variety Artists awards show set to air Saturday (16) on CBS.

KTKN radio in Ketchikan, Alaska, is joining the many stations switching to full-time country formats. In addition, the station's playlist will be expanded from 35 current records plus extras, to 50 currents plus extras, as well as including more album play and featured albums each week. Station officials encourage performers, producers, writers and promotion personnel to send promo tapes to celebrate the station's first week of full-time country music which will begin Jan. 31.

Custom Concepts in Nashville launched its recent affiliation with Perma-Trans Products at

(Continued on page 47)

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MARLOW is set for his second guest appearance on the Wheeling Jamboree, Jan. 29.

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Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/8/77

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This Week			Last Week			Weeks on Chart			TITLE—Artist			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))																																																																																																																																																																																																																																																																																																																																		
1	5	12	★	6	10	3	3	13	★	8	8	★	7	11	★	9	10	★	10	12	★	8	1	12	★	16	7	★	13	8	★	11	2	15	★	20	8	★	19	8	★	15	15	11	★	16	17	11	★	17	4	13	★	18	18	10	★	26	6	★	20	21	9	★	21	24	8	★	25	9	★	29	6	★	30	11	★	31	7	★	26	27	8	★	34	5	★	28	32	8	★	38	4	★	36	8	★	31	23	10	★	40	7	★	33	37	8	★	46	5	★	43	6	★	44	6	★	56	4	★	38	42	8	★	48	6	★	49	6	★	41	11	13	★	42	12	11	★	57	4	★	44	28	10	★	55	6	★	46	22	15	★	61	4	★	48	50	7	★	65	3	★	69	4	★	63	4	★	52	58	6	★	53	53	7	★	64	5	★	72	3	★	67	4	★	70	3	★	58	33	12	★	59	41	15	★	79	3	★	81	3	★	62	35	13	★	75	3	★	64	39	14	★	83	3	★	66	51	11	★	67	45	12	★	68	58	7	★	69	47	9	★	71	54	9	★	72	52	18	★	84	3	★	74	76	6	★	85	3	★	77	77	5	★	78	78	8	★	79	74	10	★	80	80	5	★	81	NEW ENTRY	★	82	NEW ENTRY	★	83	88	4	★	84	NEW ENTRY	★	85	NEW ENTRY	★	86	92	3	★	87	97	3	★	88	90	4	★	89	96	3	★	90	NEW ENTRY	★	91	94	3	★	92	95	5	★	93	NEW ENTRY	★	94	NEW ENTRY	★	95	100	3	★	96	NEW ENTRY	★	97	NEW ENTRY	★	98	NEW ENTRY	★	99	NEW ENTRY	★	100	99	4

\* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

JANUARY 8, 1977, BILLBOARD

# Gospel's Future Looms Unlimited

By PAT NELSON

NASHVILLE—"Broader horizons" has become the theme of the gospel music industry and from all indications will continue into 1977.

As country music has progressed from the hayfields to the television studios, gospel music has reached increased levels in style and attitudes allowing for creative musical ideas that carry a more subdued message of "peace and love" to go hand-in-hand with the traditional music form.

Friday all-night singings have opened the doors for gospel-oriented concerts at the Hollywood Bowl drawing 15,000 fans to hear the more contemporary sounds of Andrae Crouch accompanied by a 105-piece orchestra. That's not to say that a good male gospel quartet can't still be found at the local concert hall on any Friday night.

These infiltrations have been felt in the business sense also with important religious music organizations citing increases in the last year.

The Benson Co. which celebrates its 75th year of religious music publishing in 1977, has seen substantial sale increases with its record label affiliates—Greentree Records, Heartwarming Records and the Impact label.

Robert Benson, vice president and director of the promotion group notes a "50% increase in the movement of product through Christian retail outlets."

The firm's 13 sales representatives were in Nashville in December for

## Hire Ad Agency

NASHVILLE—The contracted use of an advertising company by a Nashville talent agency may be a first in the local music industry.

Buntin Advertising Inc., one of the South's leading agencies, has been named exclusive representative for Top Billing Inc., one of the nation's leading country music booking agencies representing such artists as Porter Wagoner, Kitty Wells, Jerry Clower, Jack Greene & Jeannie Seely, Dottie West, Jim Ed Brown, Del Reeves, Red Sovine, Tom T. Hall and Little Jimmy Dickens.

# MCA, CBS Leaders On '76 Country Singles Chart

By GERRY WOOD

NASHVILLE—MCA Records and the CBS Records combine—Columbia and Epic—led the label pack in racking up coveted No. 1 records on the Billboard Hot Country Singles chart in 1976.

MCA scored with seven chart-toppers, while Columbia tallied five, Epic three, RCA powered its way to six No. 1 hits and ABC/Dot hit the chart peak with four records.

Mercury, Capitol, Reprise and Playboy gained two No. 1 records each. Elektra, United Artists, Starday and MGM hit the top spot once in the past year. Though MGM scored with only one No. 1 record, it enjoyed the year's biggest hit, "Convoy" by C.W. McCall which stayed in the No. 1 spot longer than any other record: four weeks.

Only two songs—"Good Hearted Woman" by Waylon Jennings and Willie Nelson on RCA and "Teddy Bear" by Red Sovine on Starday stayed atop the chart for three weeks. Spending two weeks at No. 1 were "One Piece At A Time" by Johnny Cash, "El Paso City" by

meetings which included the presentation of a tape show of 30 album products that will be released during the first quarter of 1977.

"Our Greentree label was started in the last year and we've signed Dallas Holm, Reba, Tim Sheppard, the Wall Brothers, Teddy Grover & Joy, and New Dawn," Benson points out.

"We've seen an emergence of contemporary and MOR gospel with artists like Dallas Holm and the Lanny Wolfe Trio. Album product on the Imperials rose 50%. Along with traditional gospel music, the contemporary market has seen a great deal of expansion with more growth anticipated."

During 1976, the Benson Co. completed an approximate \$2 million office building which includes a 24-track studio. So the year has been a good one.

"We've had a major growth in the secular marketplace," says Jarrell McCracken, president of Word Records. "Our product movement has become a significant factor in the larger mass marketing outlets in secular fields." Word Records has expanded its sales force to 23 representatives in the field, including six regional managers. McCracken notes an "approximate 50% overall increase in the last year."

"There are a lot of young people now whose musical tastes are essentially the same as the sounds we're getting in contemporary gospel music, therefore we've gained a larger audience and experienced a substantial amount of progress and growth in that area compared to all other sales of religious product," McCracken comments.

"However, there have also been developments in traditional gospel music which have broadened its interest area and we've seen substantial growth there as well."

Looking to 1977 the company hopes to be very aggressive in the signing of new talent. "But we'll be particularly aggressive in the promotion of our existing artists, especially through radio and television, and plan to work closely with local dealers and distributors," McCracken points out.

Marty Robbins, "I'm A) Stand By My Woman Man" by Ronnie Milsap, "I Don't Want To Have To Marry You" by Jim Ed Brown and Helen Cornelius, "You And Me" by Tammy Wynette, "Somebody Somewhere" by Loretta Lynn, "Good Woman Blues" by Mel Tillis and "Thinkin' Of A Rendezvous" by Johnny Duncan.

Among the other artists enjoying No. 1 records were Conway Twitty, Cledus Maggard, Merle Haggard, Tom T. Hall, Don Williams, Freddy Fender, Eddie Rabbitt, Emmylou Harris, Mickey Gilley, Charley Pride, Crystal Gayle, Joe Stampley, Dave & Sugar, George Jones & Tammy Wynette, Tanya Tucker and Loretta Lynn.

Most of the No. 1 hits—26—stayed atop the chart only one week. While eight of the songs remained in the top position for two weeks, only two spent three weeks at No. 1 and McCall's "Convoy" remained the song with the most longevity at four weeks. The song was also No. 1 for the last week of 1975.

"We want to meet the needs of people wherever they are—whether they're interested in gospel, country/gospel, the traditional music of the church or contemporary music—and at the same time keep an identity of our own."

The Gospel Music Assn., which held groundbreaking ceremonies for its Hall of Fame in 1976, is aiming for a fall 1977 completion of the project. Gospel Music Week, sponsored by the association, attracts nearly 20,000 people to Nashville during the week of activities and the opening of the Hall of Fame will add another group of visitors to the city's tourist industry.

"Our growth has been very good and consistent," reflects Norma Boyd, executive director of the association. "Our membership is up 25% over last year."

Traditional and contemporary gospel music are on an even keel at this point. What will 1977 and future years bring? Just as Waylon Jennings will never replace Roy Acuff, the contemporary styles will probably never completely overcome the traditional style of gospel music.

But the young creative ideas are adding a new light to the industry that had been satisfied with "Amazing Grace" until recently. Nobody can sing "Let Us Have A Little Talk With Jesus" like the Rev. Cleavant Derricks, but the tune has to change periodically. The traditional knowledge combined with a shot of new blood just might be what the doctor ordered.

## Nashville Scene

Continued from page 45

an all-day open house, Dec. 15, at the firm's offices located in the United Artist Tower. Special T-shirts were made on the spot for party attendees promoting the full line of Roach T-shirts and heat transfer products made to service the music industry. Roach is licensed for imprinted T-shirt product on artists including Bonnie Bramlett, Dan Fogelberg, the Marshall Tucker Band, KC & the Sunshine Band, the Outlaws and Richard Pryor.

MCA Records hosted a cocktail reception at the Beverly Hills Hotel to formally announce the signing of Merle Haggard to the label effective in January. Haggard's initial product on MCA is being readied for early 1977 release.

Crystal Gayle broke all attendance records at the Rivers Edge Lounge in St. Louis. The United Artists entertainer's double night engagement drew more than 600 to each show, with 300 fans turned away due to the SRO crowds. . . . Larry Jon Wilson is working on a new album for Monument during January with Rob Galbraith producing the sessions in Muscle Shoals and Nashville.

Epic artist Harlan Sanders completed filming in Hollywood for the forthcoming motion picture, "Crash." Sanders penned the theme song for the movie, "Checkered Flag Or Crash," which stars Joe Don Baker. . . . Charly McClain and Columbia recording group, Shyla, performed for media tastemakers at CBS Records' new artist showcase held in conjunction with Nashville Artist Development in Houston.

Little Richie Johnson is back on the road with his crew doing promotion on new singles. Johnson is on an eight state promotion tour and will end up in Nashville for recording sessions on Rod Hart, Kelly Warren, Frank Leal and Albert Young Eagle. . . . Floyd Cutler and the Matadors have released an album on the Matador label recorded at Sound Recorders in Omaha—the same studio that produced C.W. McCall's hits.

WHN radio in New York welcomed John Hartford as guest deejay joining regular disc jockey, Jessie. The station also welcomes Maureen Lesourd to the traffic director's post, coming from WJLK in Asbury Park, N.J.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	6	GREATEST HITS VOL. III—Conway Twitty, MCA 2235
2	1	26	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
★	7	5	RONNIE MILSAP LIVE, RCA APL1-2043
4	5	7	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
★	10	4	WAYLON LIVE—Waylon Jennings, RCA APL1-110B
6	6	11	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
7	3	9	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
8	4	13	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
9	8	8	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
★	13	5	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1-2024
11	12	8	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
★	18	4	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586
13	14	7	CRASH—Billy Crash Craddock, ABC/Dot D05D 2063
14	9	11	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
15	17	19	HASTEN DOWN THE WIND—Linda Ronstadt, Aylum 7E 1072
16	11	17	DAVE & SUGAR, RCA APL1-1818
17	15	18	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
18	16	12	IF YOU'RE EVER IN TEXAS—Freddy Fender, ABC/Dot D05D 2061
★	30	4	HIGH TIME—Larry Gatlin, Monument MC 6644
20	22	18	SPIRIT—John Denver, RCA APL1-1694
21	25	5	HIGH LONESOME—Charlie Daniels Band, Epic PE 34377
22	21	15	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
23	20	13	YOU AND ME—Tammy Wynette, Epic KE 34289
24	24	19	EL PASO CITY—Marty Robbins, Columbia KC-34303
25	26	18	ALL I CAN DO—Dolly Parton, RCA APL1-1665
26	27	19	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
27	19	13	ALONE AGAIN—George Jones, Epic KE 34290
28	23	12	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM-1-1111 (Phonogram)
29	32	5	AFTER THE STORM—Wynn Stewart, Playboy PB 416
30	35	3	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
★	38	4	THE BEST OF CHET ATKINS & FRIENDS, RCA APL1-1985
32	28	12	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
★	NEW ENTRY		GREATEST HITS—Linda Ronstadt, Aylum 7E-1092
34	33	11	LOVE REVIVAL—Mel Tillis, MCA 2204
35	31	7	KENNY ROGERS, United Artists UA LA689-G
36	37	4	WELCOME TO MEL TILLIS COUNTRY, MGM MG-1-5022 (Polydor)
37	36	6	TEXAS RED—Red Steagall, ABC/Dot D05D 2068
38	29	32	20-20 VISION—Ronnie Milsap, RCA APL1-1666
39	41	4	MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dot D05D 2067
40	40	6	I'M NOT EASY—Billie Jo Spears, United Artists UA LA688-G
41	34	12	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM-1-1109 (Phonogram)
42	44	3	GREATEST HITS—Jean Shepard, United Artists UA LA685-G
43	39	11	DOIN' WHAT I FEEL—Narvel Felts, ABC/Dot D05D 2065
44	42	13	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
45	NEW ENTRY		THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompal Glaser, RCA APL1-1321
46	43	5	L.A. SESSIONS—Brenda Lee, MCA 2233
47	49	3	SAX LIFE IN NASHVILLE—Maurey Finney, Soundwees SWS 3301 (NSD)
48	NEW ENTRY		RUBBER DUCK—C.W. McCall, Polydor PG-1-6094
49	46	50	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
50	NEW ENTRY		FAMILY PORTRAIT—Earl Scuggs Revue, Columbia PC 34346

## Hawaiians Tape LP In Nashville

NASHVILLE—The Hawaiians, Mark and Diane Yasuhara of Kansas City, and the Centurymen, an all-male chorus of professional Southern Baptist church musicians from 22 states, recently recorded at Woodland Sound Studios in Nashville.

Termed sacred rather than gospel, this will be the second album release for the Hawaiians produced under the direction of Kurt Kaiser, executive producer and vice president of Word Records.

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**MOR Acts Hope For Better Year**

• *Continued from page 11*

and other personal appearances confirmed that they command enormous followings.

Bennett's own label, Improv, provided no quick magic. His "Rodgers And Hart" LP rated excellent reviews and minimal sales. United Artists issued an LP by Crosby, "That's What Life Is All About," which the most elderly (well into his 70s) MORer of all taped in England, but it has so far failed to motivate buyers.

Crosby remains optimistic, however.

"I have six more albums on tape and ready to go into production," he says. "They will all come out eventually, when we find the right deal.

"And would you believe," he inquires, "that one of my LPs features Mexican songs and I sing them in Spanish?"

Sinatra sizzles in nightclubs and on his numerous concert tours, but despite his taping songs by gifted contemporaries like Neil Diamond and John Denver, the charts remain evasive.

Peggy Lee not only missed the charts in 1976, she suffered a painful fall in November at New York's Waldorf-Astoria and has spent many weeks at her Beverly Hills residence recovering.

"I made an album in Tokyo last summer that is unlike anything I've ever taped," she says. "One of these days I'll place it with the right label and we'll see what happens."

Lee represented the U.S. at Japan's lavish celebration of the American bicentennial, traveling throughout Nippon as a highly publicized, inordinately popular guest. Right now her health is of paramount concern; she refuses to hop back in the mainstream until she is healed.

Lena Horne, Liza Minnelli and Dinah Shore, superstar attractions off records, tasted no disk honey in '76 but all will be taping masters in the coming months and each retains high hopes.

Younger MOR acts like Olivia Newton-John, Cher Bono Allman and Helen Reddy were queens of the charts in previous years.

And they, too, will be fighting their way back through the new year. The Carpenters remain consistent disk and in-person favorites.

Also among the younger generation, John Denver, Neil Diamond, Glen Campbell and Lou Rawls maintained a high chart profile consistently. Diamond and Denver in particular scoring solidly. Rawls, regarded as frigid on disks for several years, moved from Arista to Philadelphia International and rang the bell in late summer with an odd disco ballad, "You'll Never Find Another Love Like Mine" which catapulted into number 2. Campbell, less successful, enjoyed "Country Boy" as a major 45 entry but it fell far short of Campbell's 1975 "Rhinstone Cowboy" zinger.

Most steady of all MOR acts over the long haul is Johnny Mathis, whose "I Only Have Eyes For You" climbed up the album chart just as every Mathis LP has since Mathis started recording in the 1950s. He's as dependable as a sunrise although his sales don't approach the staggering quantities he racked up in previous years.

**Label Name Switch**

NEW YORK—Children's Records of America, a division of Distinguished Productions here, has changed its name to Sesame Street Records. The company's new larger offices are at One Lincoln Plaza.

Al Martino had a strong nibble with his disco version of "Volare" but he needs more to equal his charted entries of years back. Robert Goulet, Billy Eckstine, Burt Bacharach, Frankie Randall, Liberace and many another MOR giant who draws big in person still must find the right song, the right arranger and producer and the right label to be reborn on records.

Much the same may be said of Andy Williams. His syndicated tv series blanketed the nation but his albums didn't benefit. His recent "Andy" Columbia LP faces a long, difficult road to chart prominence.

Steve and Eydie Lawrence admittedly became disenchanted with the established labels; they founded their own Stage 2 Productions but an LP built around songs by George and Ira Gershwin failed to cause sparks. Lawrence recently cut the theme from the film "Rocky" for United Artists.

Nor did Perry Como and Jerry Vale make waves last year on records. They work as frequently as they like, and Como's showmanly and musical tv specials produced in Austria, Mexico and Hawaii in '76 were all major ratings grabbers, yet

nothing that Como and Vale recorded zoomed.

One who comfortably made it up to No. 1, however, was the versatile Barry Manilow. His "I Write The Songs" (which he did not write) single rocketed to No. 1 and at the close of '76 rested securely in the 13th spot among the year's Hot 100. He was hailed as the No. 1 top male artist (on singles) by Billboard and there's no one around in or out of the music industry who would dare doubt that Manilow will fail to create additional blockbusting records this year. His future appears unlimited.

The decline of MOR began in the middle '50. That's more than 20 years ago, and for more than a decade many rock partisans have predicted its imminent extinction. But as a bright new year unfolds there are others who intransigently argue that the more gentle and melodic MOR music will emerge again, propelled by eager and gifted young artists combining with the tiring MOR veterans.

All they need, it's said time and time again, is radio exposure.

Will this be the year?

**Latin Labels See Sunshine Within Clouds**

By AGUSTIN GURZA

LOS ANGELES—Although admitting that the volatile Mexican economy, high domestic unemployment and illegal duplication of product adversely affected the U.S. Latin record business in 1976, Latin labels are uniformly predicting growth and renewed prosperity in 1977 for their industry which they consider exceptionally resilient.

The new year optimism for the Latin market is fueled by the elections of new presidents in three key nations.

First, it is hoped that the liberal social policies of President-elect Jimmy Carter in the U.S. will boost the buying power of minorities and lead to healthier sales for the industry.

And at the same time, ironically, expectations for more conservative regimes in Mexico and Puerto Rico lead to the hope that newly elected presidents there will take the focus off social reform in those nations leading to economic stability favorable to business.

Several factors affecting the Latin industry here are considered crucial in the coming year:

- The overriding concern of most manufacturers as the new year begins is the state of the Mexican economy which was battered in the final

(Continued on page 52)

**Pa. Tape Raid: 4,000 In Haul**

PHILADELPHIA—FBI agents have launched a major attack on bootleg records and tapes here flooding the market. In a recent raid on a music shop in suburban Darby, Pa., subject of similar raids in the past, agents seized 4,000 tapes of Stevie Wonder and Diana Ross albums. No arrests were made. The tapes reportedly were illegally manufactured by a company in Puerto Rico.

FBI agents note that Philadelphia is becoming a major distribution center for illegal recordings which are being mass-produced in West Virginia and North Carolina. Retailers have been befuddled by the low prices being advertised for many of the hit tapes and LPs.

**3 Plead Guilty**

• *Continued from page 4*  
sales in Avco Record books, and to issuing fictitious credit invoices on payments for records.

Another key member of Avco Records, Otis Pollard (now deceased) had also been named as co-conspirator on the charges.

The conspiracy came to lights as a result of an investigation conducted jointly by the U.S. Attorney's office for the Southern District of N.Y., the IRS and the U.S. Attorney's Office in New Jersey. It reportedly took place over a period of time dating from January 1971 to January 1975.

The defendants could receive up to one year in prison and a fine of up to \$10,000. The trio will be sentenced Feb. 4.

**New Copyright Law**

• *Continued from page 4*

chairman will serve one year, and the gavel will pass annually to the next in seniority—an unusual arrangement. In most regulatory agencies, the chairman serves full term. He has a strong influence on the agenda and rarely departs from the policies of the president who appointed him.

The Tribunal's first job is to fix a compulsory licensing rate for music use by public broadcasting stations and programmers (PBS)—a hot potato.

Then at varying intervals of 5 to 10 years, it must review this rate, and the statutory rates for recording music, for jukeboxes and for cable television service—all the subject of no-holds-barred battles between copyright owners and users over the past decade.

To add to the excitement, these rate-change decisions (everyone expects them to be raised, never lowered) can be challenged in U.S. Federal Appeals Courts within 30 days of their publication in the Federal Register.

## U.K. Situation: Concern Shown By Key Label Executives

• *Continued from page 10*  
Abba, Queen, Led Zeppelin and Joni Mitchell.

Now, John Fruin, who took over as managing director of WEA in the U.K. on Jan. 1, says: "There's no reason to anticipate the market will expand in 1977, but I would hope that business will bottom out during the first six months."

He was merely echoing similar remarks made a year earlier, but the upturn didn't arrive, any more than Britain's rate of inflation had, as promised, been pegged.

Walter Woyda, Pye managing director, reckons that better times for record sales are 12 months away, but believes they will be determined by the next stage in the government's wages policy. If it is \$4.95 per person, per week, as has been predicted, the amount available for leisure spending is going to dwindle seriously.

The industry, faced by lack of confidence in stock investment by independent dealers whose stability has been undermined by discounting by the chains, promoted harder than ever in 1976. Commercial radio for a time was fashionable, but there are doubts about it. A greater question mark over budget allocations for promotion must hang over commercial television. This last year saw tv advertising for records reaching an overkill situation.

While there is catalog material that merits a re-packaging exercise they may have to continue to use the tv liferaft until a genuine growth in the market can be detected. And for the merchandisers, the increasing involvement of the majors means warning flags have been hoisted so far as their own supply of repertoire is concerned.

They may turn towards finding promotable original middle market repertoire, an area exploited successfully by latecomers Warwick, which picked up a No. 1 by guitar favorites veteran Bert Weedon and another with a double-pack by the Cliff Adams Singers.

### CBS France Exits Rackjobber Combine

PARIS—CBS France is withdrawing from COGEDEP, the Compagnie de Distribution et d'Édition Phonographiques et Littéraires, a central body for the 10 most important companies providing disks for rackjobbing operations.

The effect of the withdrawal will work to reduce the volume of distribution in this field. The organization was set up by Jacques Souplet, president of CBS France, who nevertheless has refused to comment on his company's decision to pull out.

Another area in which the U.K. needs to re-assert itself is as a source of hit acts for the U.S. market. Hardly anything new has come out of Britain in two years, with the Bay City Rollers and Queen as possible exceptions, in terms of solid American chart impact.

But, co-incidentally, there are signs the U.K. may have to watch out in 1977 in maintaining creative dominance in its own market. The last year has seen such U.S. acts as Tavares, Steve Miller, Emmylou Harris, Jackson Browne, the Mar-

shall Tucker Band, Wild Cherry and Linda Ronstadt added to the list of talent getting chart action or near it.

Local talent is also threatened by the growing influence of Europe and Scandinavia—Demis Roussos, Abba are examples, the latter charging \$12.30 for a concert ticket, highest yet for a contemporary pop act.

If U.K. talent has gone off the boil, for the time being, in the U.S., the British market is not being downgraded in its priority position as far as the U.S. majors are concerned.

WEA, with a 75% increase in sales since the component labels were regrouped by Neshui Ertegun in March, is having its own distribution operation—and CBS is setting up a new record factory in the neighborhood of its existing facility at Aylesbury.

EMI, with strong regional promotion and geared up for extra effort on singles in 1977, is looking to its laurels as the country's leading record seller. But it can expect increasingly fierce competition from the U.S. companies, particularly

CBS and WEA, for leadership and a strong presence from RCA under the vigorous leadership of ex-EMI chief Gerry Oord.

Henry Kahn writes from Paris: 1977 is, for most companies here, expected to be good. They see expansion continuing, though not at the 1976 rate which was around 25%, despite a poor start.

For Jacques Souplet of CBS a 15% expansion would be satisfactory. He says: "Our profession is not inflationary. We've kept prices down. I see an upsurge in cassettes and France, far from saturated, compared with the U.K., Germany and the U.S., has plenty of room for expansion."

Louis Hazan, of Phonogram, also believes cassettes will provide the greatest commercial satisfaction. He says: "The public looks for quality. We can meet rising costs because of our expansion which will continue through the year ahead."

And Bernard de Bossom of WEA expects the hi fi "craze" to grow in France and so promote disk sales. "Perhaps singles might fall off because of this, but albums will continue to grow. Growth will continue, though new promotional ideas may be needed because there is as much talk as music on radio now."

Peter de Rougemont, vice president in charge of European operations for CBS International, says: "The economic and political outlook in Europe is such that we can't expect 1977 to be an easy year. Margins will be squeezed by higher costs, such as increased personnel and social security costs, taxes and probably oil prices. The record industry has faced such difficulties in the past and overcome them, but we must adapt creatively to the conditions."

"We would prefer to counteract by concentrating on increased volume rather than increased prices to the consumer. And certainly the industry should redouble its efforts against piracy."

From Sweden, Leif Schulman reports a generally optimistic attitude from industry chiefs. Stig Anderson, president of Polar and Sweden Music, says: "1976 has been a fantastic year for us, not only internationally

(Continued on page 54)

## MECHANICAL ROYALTY FUSS Opposing Forces Deadlocked Over Proposal To Boost Rate

By TERRI ANDERSON

LONDON—Total opposition between the two sides in the mechanical copyright inquiry still remained when the British Phonographic Industry brought its case to a close before the three-man tribunal here last week.

Roger Parker, counsel for the BPI, representing the record companies, stressed that it had not shifted ground during the proceedings which started Nov. 1 and continue after a holiday break.

The BPI remains not only opposed to the Record Royalty Revision Assn.'s application for raising of the 6¼% statutory royalty and the 0.313 pence minimum, but asks that the minimum remain the same, or be abolished altogether, and that the mechanical copyright rate would be lowered.

He added, however: "The BPI takes the view that there could be an increase in mechanical royalties for serious music and a reduction on that for pop music."

The tribunal had heard evidence of the tiny amounts most serious composers earn from records. But a classical concerto occupying both sides of an album earns a full royalty of about 18p (about 26 cents), whereas the pop songwriter earns only about one-twelfth of that for each song of his on any record.

Parker said: "To give any real assistance would demand a positively enormous increase." He added that if the tribunal could think of a way to give a better rate to serious composers and at the same time reduce that which goes to pop composers, the industry would be willing to go along with it.

Turning to the RRRRA plea for an increase in the minimum royalty, Parker said it had been "non-operative" for many years and in fact

now was used only on certain low-price albums containing a large number of songs which had already earned well.

If the minimum went up, he said, the public would have to pay more, or be deprived of enjoyment. He quoted several cases of how budget albums had sold 10 or more times that earned by full-price albums, often with the same songs, by the same artists.

What is important, he insisted, is the volume of sales of the albums, and the overall extra income. Songwriters should be grateful to record companies for creating budget compilations.

Parker said, "The claim for an increase in the minimum is almost shameful, particularly when the manufacturers have created a bonus market for material which has already earned the full rate."

The BPI agreed that there was a case to be made on the question of royalties for promotional records—or in other cases where disks are given away—and no sale recorded. "We are sympathetic to the idea of a scheme which would help to overcome this practice."

On the subject of the statutory rate, the major matter, Parker said that "the first and crucial question must be 'what does the rate produce?' and not 'what does the rate produce per record?' which is a wholly artificial question and tells you nothing in the answering."

The argument that the rate had not gone up for nearly 50 years could be ignored, he said. "There is no dispute that the effect of the rate being a percentage of the retail price is that it has already compensated copyright owners for the fall in the value of money."

Also, he said, while only a small

increase in the volume of record sales increases average earnings, there had (despite a fall in singles sales over recent years) been a huge rise in sales volume.

Parker described figures produced by the RRRRA of average earnings by songwriters as being of little use because they dealt only with the period 1971-1975. He recapped figures produced for the BPI which indicated that copyright owners' average earnings had "far outstripped both the national average earnings and the retail price index."

He asked the tribunal to look at what their counterparts of 1928 had done when an inquiry led to the setting of the present rates.

Then, despite the fact that the value of money had dropped, that the number of tunes per record had gone from one to two, and that sheet music sales, previously much bigger than record sales, had fallen off, the tribunal awarded only a modest rate rise from 5%, set in 1911, to the present 6¼%, because of the increase in the volume of record sales.

Finally, Parker countered the argument that record companies were being too good to recording artists to the detriment of writers and publishers.

Artists were prepared, he said, to take a half royalty on budget-price records. And they get a royalty only on their own version of a song, not on every version, like the copyright owner. Also, he pointed out, the manufacturer, and sometimes the artist, has considerable capital outlay to make while a published song "just sits there and earns."

Parker ended the BPI case by saying: "It has to be remembered that it is the artist in the end who produces the big money."

## From The Music Capitals Of The World

LONDON  
A survey of the top 50 albums of 1976 shows that more than a third of the titles were promoted through television advertising campaigns, though obviously not all of the financial size of EMI's Glen Campbell or Multiple Sounds' "Instrumental Gold," both costing in excess of \$300,000.

Former personal assistant to songwriter Tony Macaulay and Target Records' press officer, Penny Gibbons has joined the music department of the Rogers and Cowan international department here. Chicago, with U.K. sales alone of more than 800,000 on "If You Leave Me Now" make debut concert appearances here from Jan. 23, part of a six-week European tour taking in Germany, Holland, Belgium, France, Scandinavia and Finland.  
Thirteen-theater concert tour for regular vis-

itor Gene Pitney starting Feb. 13 and including one night at the London Palladium. . . Jeffrey S. Kruger has appointed Mike Berry a director of Ember's Sparta Florida Music (publishing) subsidiary after 13 years with Sparta managing director Hal Shaper. . . Magnet Records and Howlin' Promotion, run by Howard Marks, mutually terminated consultancy agreement, the record company now using a full time staff member for national radio promotion.

U.S. board approval awaited for CBS plans for a new factory here in Aylesbury. . . Problems with sound equipment caused cancellation of two press shows of Harry Nilsson's "The Point" musical at the Mermaid Theatre. . . Recent discovery of 50 previously unreleased Everly Brother tracks likely to form U.K. basis of an album to follow recent successful tv-promoted set.

A&M has renewed its manufacturing and distribution deal with CBS here, the contract originally set up in March, 1974.

Christmas week chart-topper here Johnny Mathis' "When A Child Is Born" with the only other big festive season contender Chris Hill's "Bionic Santa." . . Gary Glitter now confirms that he is planning a comeback after quitting "for personal reasons" 10 months ago. . . David Soul, of "Starsky and Hutch" tv series, in charts with single "Don't Give Up On Us," and the cop duo has spawned a large number of pinup magazines, including a regular monthly glossy, on their activities. . . AC/DC group, currently touring Australia (its homeland), preparing for string of U.S. dates having built a big following here.  
PETER JONES

(Continued on page 54)

### Magnet And EMI Ink License Pact

LONDON—Magnet Records has signed a new licensing agreement with EMI for Magnet product throughout Europe, Australasia, Japan and South America. The deal runs for three years and marks the launch of Magnet on its own label in these territories.

European countries involved in the deal are Austria, Belgium, Germany, Holland, Italy, Luxembourg, Spain, Norway, Denmark, Sweden, Finland and Switzerland.

Michael Levy, Magnet managing director, says: "This is the big launch of Magnet at the international level. Among the artists we'll push in these territories are Guys 'n' Dolls, the J.A.L.N. Band, Stevenson's Rocket, Zenda Jacks, Madison, the Majors and a new band to be built round Adrian Baker."

The signing of the deal was marked by a special Magnet convention in London, with representatives from all the countries involved. Levy told delegates that in three years Magnet had had hits with eight different acts.

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## SPENDING SPREE

## TV Budgets Continue Rise

Continued from page 4

lion, shared between tv (\$7.59 million) and press (\$3.13 million).

After a fairly soft sales year, a spurt in October could have been anticipated, but a comparison of expenditures in both years to the end of October discloses a 62% increase. In the 12 months ended October 1975, \$8.74 million had been spent and this year the amount climbed to \$14.02 million.

The status of television as the primary means of reaching the mass consumer market is shown by comparing this year's 10-month figure of \$6.93 million with the total media outlay of \$3.63 million logged in 1974.

The increase over the three-year period reflects the heightened participation by major companies in an area previously the exclusive province of tv merchandisers K-Tel, Ronco, Arcade and more recently MSD/Warwick.

For instance, EMI's press-tv spending in the 12 months to the end of October was running in excess of \$660,000 at rate card prices, while Polydor's 12-month figures, boosted by expenditure of \$173,250 in October, amounted to \$793,650.

Nevertheless the specialist tv merchandisers remained the biggest spenders, with K-Tel leading the pack with an October outlay of \$643,500 to bring the company's total for 12 months to almost \$3 million.

Moving into second place was MSD/Warwick, with October

spending of \$331,650 pushing the 12-month total close to \$2 million. Over the year, Ronco spent \$1,247,400 and Arcade \$838,200.

The stress on tv is expected to continue long after the holiday season has died away. More than a dozen albums will be small-screen promoted in the next few weeks, with new packages from acts like Slim Whitman, Chuck Berry, Petula Clark and the Shadows joining the carryover campaigns.

Turn-of-the-year tv time costs up to 30% less than in the pre-Christmas buildup and record companies are clearly anxious to use the medium to mop up post-Christmas consumer cash and record tokens. However, the value of cheaper airtime could be undermined if competition is too tough.

United Artists kicks off with a campaign for the new Slim Whitman album "Red River Valley," recorded on his last London visit and including versions of "Rhinstone Cowboy," "Somewhere My Love," "Una Paloma Blanca" and "Now Is The Hour."

K-Tel, apart from extending efforts for "Disco Rocket," "44 Superstars" and a Four Seasons package, introduces a Petula Clark "Greatest Hits" album with further releases, including a compilation built round pirate radio, to follow.

Phonogram moves in with a 20-track Chuck Berry compilation "Motorvatin'" through a campaign worth around \$100,000, the Chess set including virtually all his biggest hits.

Though the next EMI tv campaign has not been officially announced, it is believed to be a 20-track package from the Shadows' old-hits catalog—no surprise in the wake of Multiple Sounds' success with veteran U.K. rock-guitarist Bert Weedon.

The promotion is expected to be as heavy as previous EMI drives for the Beach Boys and Glen Campbell. EMI has started an unusual round of tv advertising for Steve Harley and Cockney Rebel and the group's latest LP "Love's A Prima Donna."

This is unusual in that record companies rarely choose to promote brand new music on tv, not only because of consumer unfamiliarity with the repertoire but also because the royalty rate received by artists like Harley is higher than for vintage repertoire, further reducing profitability. But EMI believes the gamble will pay off.

Multiple Sounds is continuing the push on "Songs Of Praise" and the Bert Weedon album until Jan. 28 and Feb. 18 respectively and has scheduled its "Best Of Tony Bennett," in conjunction with CBS, for tv promotion starting Jan. 20.

The company has also launched "Hit Scene '76," a 20 track, CBS-derived set featuring such names as Abba, Tina Charles, Sailor, Biddu, David Essex and the O'Jays.

From Arcade there are carryover campaigns for albums by Henry Mancini and "Sounds Of Glory." Ronco, another tv merchandiser, is promoting its "Classical Gold" box and RCA is believed to be planning a Glenn Miller campaign in February.

This heavy New Year crop will create problems for dealers. Some may give a number of the albums a cold reception, refusing to stock them unless sale-or-return is granted, or minimum order conditions are waived. Or they may turn to one-stops more than they have in the past.

## International

## Bizarre Market Approach Given To Aussie Band

LONDON—The specialist distribution approach of Bizarre Records here has been tapped by Power Exchange Records to handle an initial sales push for the label's latest signing, Australian punk rock group the Saints.

The Bizarre deal covers the act's first release "I'm Stranded," cut privately by the group after being turned down by all the Australian companies.

Tim Crosby, of Bizarre, says: "The record will be distributed through our 200-plus shops initially because we can shift more of this type of product to start with. I imagine we'll ship around 5,000 with many shops taking 20-25 copies. Then Phonodisc comes in with a major national effort at the end of January, though it could come in earlier if the record really starts moving."

Following good press reviews in the U.K., the record has done well on mail-order from Australia. Now that the Power Exchange deal has been set to handle the band exclusively worldwide, arrangements are being made for the band to start on a debut album in Sydney, Australia.

## Japanese Expansion

Continued from page 11

industry official here as "a progressive folk-rock type of music produced free of corporate pressures," looks like the big genre for 1977.

Although "New Music" contains two ingredients, namely folk and rock, the number of rock hits in this genre in 1976 was few when compared with folk hits. Will the folk segment of "New Music" continue to lead? The answer cannot be given easily, but the fact is that record companies here are and will continue to look for more "New Music" acts.

It is expected that the number of music publishers will exceed 500 in the new year. Even though the number of music publishers increased in 1976 when compared with a year ago, the number of zero income or near zero income publishers increased at the same time.

There has been a trend in publishing toward a small number of active publishers and this trend is expected to continue in 1977.

Even though some 70% of the total income of JASRAC (the Japanese Society of Rights of Authors & Composers) is contributed by music publishers, the publishers had only three directors on its board while authors and composers had six directors each on the board. However, from 1977, music publishers will have six directors on the board and JASRAC's official name will be changed to the Japanese Society of Rights of Authors, Composers and Publishers.

At the same time, the number of counselors at JASRAC representing music publishers will be increased

## Koncz Wins Ermine

PARIS—A young Hungarian singer, Zsuzsa Koncz, won the 14th International Variety Contest held at Rennes.

In addition to the first prize, known as the Golden Ermine and awarded by a jury, French viewers watching her on the Third TV program also voted her into first place. Because none of the other competitors was thought to be of sufficient merit, the jury did not award the Silver Ermine prize.

## U.K. Retailers Mull Group Buying To Combat Chains

LONDON—Voluntary groups of record retailers, such as those which thrive in the grocery trade, may be formed in the U.K. in 1977 in an attempt to curtail the power of chain store multiples.

Two prominent independent dealers, Laurie Krieger of Harlequin, and Philip Ames of Ames Records and Tapes, are outspokenly in

## 'Superpop' TV Series Slashed

LONDON—London Weekend Television is not screening any more of Mike Mansfield's "Superpop" series, having decided that none of the remaining programs are "suitable" for company needs.

Five shows were bought in the summer, but when it came to the fall schedules it was decided to buy programs as and when slots became available, or when programs could be related to London concert appearances by the acts concerned.

A further three were bought and screened. Of those produced, which Mansfield makes with record company financial support, three remain unshown.

from 10 to 15 in 1977. The number of counselors representing authors and composers will remain 30 each. Thus, music publishers will be able to protect their rights more strongly at JASRAC in 1977.

The ratio of shares between domestic and foreign repertoires in 1975 in Japan was 6 to 4. The ratio became nearly 5 to 5 by the end of 1976 and it is expected that this market share will continue in 1977.

One of the reasons for this is that it is the most normal way for joint ventures to operate here. Joint ventures such as CBS/Sony, Nippon Phonogram, Polydor K.K., RVC, Toshiba-EMI and Warner-Pioneer are operating in this market and their aim is to keep their operations balanced in domestic and international fields.

In connection with foreign labels, the trend for big foreign labels is to establish joint ventures or wholly owned companies in Japan.

favor of the voluntary-group grocery concept and are talking of the value of bulk-buying and computer-controlled stock systems as a means of obtaining better terms from record companies.

Ames, who recently pitched Kwik-Save grocery chain for the concession to install record bars in its supermarkets, wants to see strong associations of retailers "who will be able to approach the record companies with a unified voice to combat the threat of the multiples."

Previous attempts to pool orders and buy in quantity have been held back, Ames says, by the methods of ordering and invoicing hitherto available. But now mini-computer systems, such as he has installed for his six Lancashire-based shops, mean that one combined order for any record title can go to the manufacturer instead of six smaller ones.

"The discounts we should be able to get will help us to survive and to carry on holding the depth of stock we do."

Ames claims that three other retailers have inspected his computer scheme and have decided to use the same methods.

Krieger has also invested in a computer for bulk buying and distribution to Harlequin's 65 stores in and around London. He looks to a future in which independent dealers will band together to obtain all the advantages of quantity purchasing.

"We had no power with record companies before, because they knew that if they sent the representatives round to the individual shops they would get the orders. Now all our orders will have to go through my head office," he says.

However, there are signs of caution. Two other dealers mentioned by Ames as being interested in joint action are unwilling to have their names revealed and Ames admits there are, and probably always would be, many independents reluctant to become involved.

But he says his hopes for stronger mutual activity and perhaps a first association of independents are strengthened by an increase in dealer-to-dealer communication on a business level. They seem, he says, prepared to act more decisively than before.

## NEW CBS AWARD

## 'Continental' Gold Won By Santana In Europe

By MIKE HENNESSEY

PARIS—CBS Records International inaugurated a new award with the presentation of gold disks to Santana for 554,778 sales of the "Amigos" album and 830,756 sales of their "Greatest Hits" album in continental Europe.

The presentation was made by Peter de Rougemont, vice president European operations, CBS Records International, at a dinner following the first of two sellout Paris concerts by Santana.

The new award, covering the markets of Austria, Belgium, Denmark, France, Germany, Holland, Italy, Norway, Spain, Switzerland and Sweden, has been created, according to CBS International European marketing director Alain Levy, in order to emphasize the importance of the continental European market and to enshrine the principle of regarding the 11 countries as one major market for international product.

Says Levy: "We consider it vital that artists recognize the importance

of the continental European market. Artists like Santana, Chicago and Neil Diamond have a big following all over Europe and we hope that, eventually, European acts will qualify for this award."

Santana, whose 27-date European tour was a major success, achieved a European million seller with the "Greatest Hits" album because it sold 170,000 in the U.K. Other major markets for the act are Germany (400,000 "Greatest Hits," 150,000 "Amigos"), Italy (160,000 "Amigos") and France (100,000 "Amigos"). At the same presentation dinner the group also picked up a gold disk from the French CBS company for sales of the "Amigos" album.

Meanwhile Santana's new album, "Festival," has recorded one of the biggest ever shipout figures for continental Europe, with 200,000 copies leaving the CBS pressing factory in Holland for all continental European markets.

## Dealer Hit For False Hi Fi Ads

PARIS—Olivier Dewavrin, president of French King Music, which sells hi fi installations, has been given a one-year suspended sentence for advertising Japanese equipment as being French.

He was also fined \$5,000 and ordered to publish three full-page advertisements in the national press admitting his guilt. And, because he increased his prices above the ceiling prescribed by law, he was ordered to pay another \$30,000.

The Dewavrin case received considerable publicity in the French press at a time when hi fi sales here are increasing. It is felt in the industry, that the presentation of hi fi product should be beyond reproach, mainly because the market is still very much in the hands of importers. French installations must be free from criticism, it is said.

## New Rome Disk Complex Opens

ROME—Sala Bus is a new recording studio, but a lot of other things as well. The result of a partnership between CBS-Sugar and Italian disk-jockey Gianni Boncompagni, it is an attempt to shift the focal point for Italian musicians who want to record away from Milan to Rome.

At present, all the big record companies have their main recording facilities in Milan, except RCA. Boncompagni says, "Sala Bus is an attempt to break the monopoly that RCA has had in the center and south of Italy. It is intended as a reference point for musicians based either in Rome or in the south. "There is to be a Bus label and Bus promotion, and product distribution will be undertaken by Messaggerie Musicali, which is closely linked to CBS-Sugar," he says.

# Resilient Latin Labels Unbowed

• Continued from page 49

quarter of 1976 by monetary devaluations, and flight of capital from the country.

But even while confessing that the crippling of the Mexican industry sent shockwaves through the U.S. Latin music market, most executives here foresee improvement in 1977 based on the expectation that the new Mexican regime under Jose Lopez Portillo will bring monetary stability via the establishment of pro-business policies.

• Many manufacturers are hopeful that the unemployment problem in the U.S., especially severe among minorities which constitute the bulk of the Latin record-buying public, will improve in 1977. They hinge their optimism on President-elect Carter's promised programs to assist minorities and to aid U.S. cities where minorities are concentrated.

• Latin record company executives also express partial satisfaction with recent FBI efforts to eliminate product piracy, but they declare a need for increased vigilance during the coming year. The piracy problem, they say, is especially critical for the Latin industry because its size

makes it less capable of absorbing losses due to fraudulent duplication.

• Some Latin industry figures also foresee the continuance of a trend towards uniformity in the geographically segmented U.S. Latin market, although most believe regional tastes based on national origin of the consumer public will prevail.

The blow dealt to the Mexican economy has had powerful repercussions in the disk industry here during the latter part of 1976.

Joe Cayre, president of Caytronics Corp., perhaps the largest Latin company in the U.S., reports his firm has definitely "suffered" as a result of the peso devaluation.

"The problem has been acute in Texas," says Cayre, and since Texas represents maybe 20% of the total Latin market for us in the states, we can't help but be hurting."

And Angel Tamargo, general manager of Miami's Record Distributors of America (Musart/Peerless/Eco lines) says that the Mexican situation has "paralyzed" business there, again especially in the border states.

Tamargo estimates his sales have been cut 30% as a result of the Mexi-

can situation, partly because retailers that formerly bought from him are now buying directly from suppliers in Mexico where product is cheaper when purchased in dollars.

Pepe A. Garcia, vice president of Latin International based in Los Angeles reports that he also has felt the pinch caused by sudden changes in relative dollar/peso values.

He says that sales have plummeted in his crucial Southwest region because U.S. dealers are crossing the border into Mexico and bringing product back "by the truckloads."

He says the same product which he wholesales here for \$2.20 can be purchased across the border (on the Capitol of Mexico label, his licensing source) for exactly half price.

Just as improvement is expected in the Mexican economy under the new president, Latin manufacturers are anticipating improvement in the domestic economy under the new American president.

"Latin people have always suffered more heavily with unemployment," explains Joe Cayre. "But I think the new year will be a very good year for the country and a lot more people will be back at work."

Harvey Averne, president of young Coco Records in New York, decries the high unemployment of Latinos in New York where he headquarters and the "abominable" jobless rate in Puerto Rico which is a major market for his firm.

But he also forecasts a better year in 1977 based on improvement in the job situation.

Victor Gallo, controller for Fania Records, also based in New York, is also anticipating a healthier 1977. He hopes in particular that President-elect Carter will hold to his pledges of aid to the cities and to minority groups, expecting that this will increase the buying power of the Latin and black consumer.

But his greatest optimism is reserved for improvement in the Puerto Rican economy.

The New York firms like Fania and Coco which do not deal in Mexican product and have thus been spared the effects of last year's Mexican crisis, are observing Puerto Rico's economy closely instead.

Some executives note a move in the industry here towards a uniformity in the market.

Musart's Tamargo remarks that the market within the last year or two has seen "internationalization" so that romantic Spanish balladists like Camilo Sesto and Julio Iglesias are now selling strongly in places like Texas, traditional norteno/ranchera/Tex-Mex stronghold.

He adds that at the same time, firms like his own which have been strong in Mexican product are expanding into the international field.

Fania's Gallo notes, furthermore, that his own firm next year plans to consolidate its salsa sales in the West Coast, an area where barely two years ago salsa product was only minimally available.

In parallel manner, Latin International's Garcia reports his firm, historically strong in the Southwest, has opened new territory for itself in the East and expects to solidify its foothold in that region next year.

No one, however, is unrealistically expecting rapid or profound changes in this regard. As Tamargo puts it, "Whatever standardization we will see in the coming years will be within the international style of music. But I certainly don't think that Mexicans are going to stop buying Antonio Aguilar or that Puerto Ricans are going to begin buying Los Humildes."

# Mex. CBS Shaking Up Its Procedures

By MARV FISHER

MEXICO CITY—CBS De Mexico has gone through a major reorganization in order to step up sales in 1977.

One of the more important steps has been an adjustment in sales routes and improving marketing systems all over the country, according to Raul Bejarano, records division general manager, and Arturo De La Pena, head of sales. In the former area a sizable number of new salesmen has been hired to increase gross orders.

Changes in the promotion area are forthcoming via new appointee Rafael Castaneda, who in turn has assigned eight promotion men to beat the bushes throughout the provinces.

Jorge Alvarez, formerly with EMI-Capitol for five years, has joined the label in charge of the English-speaking repertoire, while Pablo Ramirez has moved in from the CBS outpost in Argentina to handle all Latin product.

In a comparable position to Ramirez, who arranged one of Roberto Carlos' biggest hits, "Carnavalito," is Antonio De La Barreda, former bassist for Canned Heat, to continue as head of the Epic line. Both will report to product manager Jaime Ortiz Pino.

"The goals we are shooting for in the next fiscal year," says Armando De Llano, local vice president and general manager, "are an increase of 30% to 40% in sales." Sales goals for

international product is an "incredible" 75% to 80%.

Optimism for a huge jump with international artists is centered on packaging of more "names" besides the current top four super-sellers in this country. Besides them—Santana, Chicago, Roberto Carlos and Ray Conniff—others to be given appropriate advertising and promotion are: Earth, Wind & Fire, Boston, Boz Scaggs, Wild Cherry, Lou Rawls, Hubert Laws, Aerosmith, Ted Nugent, the Jacksons, Billy Paul and Herbie Hancock, among others, from the U.S.

Similar treatment will be given the Wombles, Tina Charles, Sutherland Brothers and Quiver from England; Raul Abramzon and Sara Barbara from Argentina; Sherbet from Australia; Ricardo Pogli and Marcella from Italy and Claudia from Colombia. Additional backlog catalogs will support "special couplings" along with 30-plus international figures.

"We also are going ahead with a speedier process for releases," says De Llano. This move is planned for this month to encourage the beefed up staff of salesmen to push for more hits.

"Devaluation has not affected us like some of the smaller companies," Bejarano notes, "and even though there has been an increase in prices (overall industry hikes have been around 20% lately) our product should continue to meet the demand from the public."

Billboard SPECIAL SURVEY For Week Ending 1/8/77

## Billboard Special Survey Hot Latin LPs

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EAST COAST (Salsa)		TEXAS (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52	1	JIMMY EDWARD Solo, GC 129
2	HECTOR LAVOE De Ti Depende, Fania 492	2	AUGUSTIN RAMIREZ Damele, Freddie 1047
3	LARRY HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494	3	WALLY GONZALEZ Tu Y Tu CB, Rego 1134
4	JOHNNY PACHECO El Maestro, Fania 485	4	AUGUSTIN RAMIREZ Numeros Unni Otra Vez, Freddie 1056
5	MONGO SANTAMARIA Sofrito, Vaya 53	5	LOS CLASICOS Hajita, GC 129
6	CHARANGA 76 Charanga 76, TR 119	6	LOS TIGRES DEL NORTE Pueblo Querido, Fania 538
7	EL GRAN COMBO Mejor Que Nunca, EGC 013	7	LITTLE JOE/JOHNNY/BENNY Que Suave Loco, Buena Suerte 1055
8	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493	8	TONY DE LA ROSA Cuarenta Anos, Freddie 1048
9	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 480	9	JUAN GABRIEL Dias De Los Grandes De Juan Gabriel, Arzaco 3335
10	THE PUERTO RICO ALL STARS The Puerto Rico All Stars, PRAS 001	10	MEL VILLAREAL/LOS UNICOS El Unico, UNI 1010
11	KIKO FUENTE Los Nenes Con Los Nenes, Gema 5040	11	LOS CADETES DE LINARES Los Diez Amigos, RAM 1003
12	GRUPO FOLKLORICO Y EXPERIMENTAL Lo Dice Todo, Salsoul/Salsa 4110	12	SUNNY & SUNLINERS Palabritas, KI 3024
13	CHEO FELICIANO Cheo's Rainbow, Vaya 55	13	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
14	RAY BARRETTO Tomorrow, Barretto Live, Atlantic 502-509	14	RAMON AYALA Dinastia De La Muerte, Freddie 1055
15	PETE CONDE Este Negro Si Es Sabroso, Fania 489	15	RENACIMIENTO '74 Vajando, RAM 1009
16	RAPHY LEAVITT De Frente A La Vida, Borinquen 1311	16	SNOWBALL & CO. Snowball & Co., FB 1001
17	CELIA CRUZ/JOHNNY PACHECO Tremenda Cache, Vaya 37	17	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
18	LA SONORA POCENA Compania Musical, Inca 1052	18	LOS CADETES DE LINARES Puebrito, RAM 1010
19	CHEO FELICIANO The Singer, Vaya 48	19	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fania 538
20	CELIA CRUZ/JOHNNY PACHECO Celia Y Johnny, Vaya 31	20	JULIO IGLESIAS Amorosa, Alhambra 27
21	SUPER TIPICA DE ESTRELLAS Super Tipica De Estrellas, All Art 1582	21	LOS TERRICOLAS Un Sueno, Discolandia 8325
22	VARIOUS ARTISTS Jerry Musart's Presents Salsa Greats, Vol. 1, Fania 495	22	SUNNY & SUNLINERS Yesterday & Sunny, TD 2054
23	CONJUNTO UNIVERSAL Voluntad 7, Velvet 1510	23	LATIN BREED Power Drive, GC 124
24	THE LEBRON BROTHERS Dinastia Y Diferencia, Cotique 1058	24	LOS HUMILDES Mas, Mas, Mas, Fania 529
25	EDDIE PALMIERI Unfinished Masterpiece, Coca 120	25	LOS TERRICOLAS En Mexico, Discolandia 8240

## Latin Scene

### NEW YORK

Promoter Felix Peterson presented his second salsa dance and show at Roseland Dance City in New York on Dec. 25. Heading up this dance was Eddie Palmieri, re-united with Ismael Quintana. Other bands performing were Pete "El Conde" Rodriguez, Bobby Rodriguez Y La Compania, Charanga '76, and Louie Cruz and Orquesta. Emcees were Ralph Lew and Polito Vega.

Ray Barretto scheduled to appear several times on the bilingual children's series "Sesame Street" running from Jan. 24 to March 24, 1977. Also on Feb. 10 and 16 in the series Barretto will be demonstrating the different rhythms involved in Latin music. . . . Meanwhile Barretto's concert performances at Concerts by the Sea in Redondo Beach, Calif., won such favorable praise that Howard Rumney, promoter and owner of the club, is negotiating an additional week's engagement for the conguero. . . . Clair Fischer, pianist, composer, and arranger is back with the Cal Tjader band as of last month.

The theater of Latin America will present a concert of Puerto Rican country music Wednesday, (5) at Town Hall in N.Y. Quatuor player Tomo Toro and his band will be featured as well as vocalists La Calandria, Ramito and Chuito. Polito Vega will host.

Chiverico Davila and his Yare will have a release on Cotique label in March made up of standard salsa tunes and several compositions by Davila. . . . Raphael Cortijo Y Su Nuevo Combo have just re-signed on the Coca label for another five years. . . . Hector LaVie, vocalist, was to have appeared at the Convention Center on New Year's Eve in Miami and on Jan. 1 at the Central Espanol in Miami. . . . Lebron Brothers at La Tierra Studio recording their next LP for Cotique label. Charanga '76 in Delta Studio recording its second LP for T.R. label which recently bowed "Introducing Senora Borinquen." AURORA FLORES

### MEXICO CITY

Top candidates for post of president in the upcoming AMPROFON elections are: Guillermo Infante, international head of RCA; Carlos Camacho, general director of Gema and vice pres-

dent of the major record association and Memo Acosta, president of his Discos GAS. . . . Surprise artistic and boxoffice smash of the season was Lola Beltran's recent personal appearance at the Palacio De Bellas Artes. Showcasing was the first time ever for a ranchera singer in the 3,000-seat cultural theatre, and critics claim it could open the door there for others to take the folklore sound from the country and the streets into a "more sophisticated level." . . . Gloria Gaynor, at the Hotel Del Prado, and Raphael, at the Fiesta Palace, were vying for the peso Christmas week here. Both after tours throughout the country via respective promoters Antonio Barreto and Hugo Lopez, opened Dec. 28 through New Year's Eve. . . . Another pair of attractions satisfying the public's taste are Armando Manzanera at the FP's Estalario Room and Carmen Cavallero at the Aristos.

Talk around Mexican film circles is that if the forthcoming musical, "Marianchi," an historic look into the folklore sound of the country, has any appreciable success, there will be more along these lines. One of them will be the life and songs of Gonzalo Curiel, one of the nation's all-time composers, reports Ernesto Alvarez. . . . "Marianchi," just now winding up production and which stars Maria and Fernando Almada and David Reynosa, is a co-production between the Composers' Society and Cinecine, latter the leading government motion picture company. . . . Abel Quezada has been named new general director of Channel 13. . . . Ditto for Juan Jose Bremer to head up the Bellas Artes operation, and Hugo Villalobos de la Parra to oversee the Operadora De Teatros chain. . . . Outgoing EMMAC president, Enrique Marquez, waging renewed campaign against piracy before he leaves office in late January. . . . Polydor mounted a big push for a couple of pre-Christmas releases—Ella Recca's "Te Quiero Cantar Amor" and Grupo Apalapa's "Amor De Paso." MARY FISHER

When Answering Ads . . . Say You Saw It in Billboard

# THE FIRST FAMILY OF SALSA

## "FANIA"

### WISHES ALL A HAPPY 1977



Ray Barretto  
Justo Betancourt  
Santos Colon  
Willie Colon  
Larry Harlow  
Hector LaVoe  
Ismael Miranda  
Orch. Novel  
Johnny Pacheco  
Pete "El Conde"  
Rodriguez  
Seguida  
Bobby Valentin



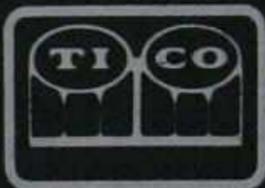
Azuquita  
Eddie Benitez  
La Conspiracion  
Impacto Crea  
Bobby Cruz  
Celia Cruz  
Mark Dimond  
Cheo Feliciano  
Andy Harlow  
Pupi Legarretta  
Ismael Quintana  
Ricardo Ray  
Mon Rivera  
Bobby Rodriguez  
Mongo Santamaria



Roberto Berrios  
Johnny Bravo  
Chuito  
Germain  
Los Angeles Negros  
Los Linces  
Roberto Roena  
Sabu  
Sandro  
Joan Manuel Serrat  
Teddy Trinidad  
Roberto Yanes



Tipica '73  
Paquito Guzman  
Tommy Olivencia  
Sonora Poncena  
Willie Rosario  
Monguito Santamaria  
Johnny Bronco



Tito Puente  
Joe Cuba  
La Lupe  
Lou Perez  
Ismael Rivera



Tito Allen  
Vitin Aviles  
Kako



Johnny Colon  
Chivirico Davila  
Frankie Dante  
LeBron Brothers  
Los Kimbos  
Menique  
Louie Ramirez

*Jerry Masucci*

*Johnny Pacheco*

Fania Records, 888 Seventh Avenue, New York, NY 10019 212/397-6730

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## Juno Awards Accolades To Be Made On March 16

TORONTO—The Canadian Academy of Recording Arts and Sciences has announced that the Juno Awards will be held this year on March 16 and will be televised live from the Canadian Room of the Royal York Hotel by the CBC television network.

An announcement from the board of directors and advisory board of CARAS is expected shortly as to the selection of artists, presenters and a host for the show. The show will be presented by a formal dinner for 1,000 guests in the Canadian Room. CARAS members will be given a discount on the purchase of tickets for the dinner and the show.

Due to a prior contractual arrangement, RPM Music Weekly, a Canadian music trade paper whose publishers own the rights to the awards presentation, will handle ticket sales for the event.

A number of changes have been made in the voting categories, including:

The best selling album and best selling single categories are to continue to be based on sales only.

Canadian material is eligible for the best selling international album and the best selling international single categories.

All best selling categories are to be audited.

As it was the general consensus that the folk category was outdated, it had been dropped.

Additional categories are to be set up for jazz and classical records.

This year the Association Quebecoise des Producteurs de Disques Inc. intends to produce a French language awards show and CARAS has determined to give recognition to the main winners of those awards on the Juno Awards show. It is unlikely though that the French awards will be before the Junos and there is some discussion that they may in fact debut in October.

## Empire Records Looks To Disco

MONTREAL—A new disco oriented label under the name Empire Records has been formed in Montreal by Pat Deserio and George Lagios.

Deserio was a promotion man for Columbia Records and IBM. Lagios is a local producer.

The intention of the label, according to Deserio, is to supply the disco industry with product that is not currently available here by leasing material from other labels.

You can have enough sales in the Montreal market alone to make a project like this profitable," says Deserio. "We intend to approach the Canadian Record Pool with our releases to get their opinion on whether we should release certain records. In a way they will be doing a&r for us."

The company will also do its own production and has just finished 10 sides at Marko Studios in Montreal.

## Industry Group Sets Plan For New Chart

TORONTO — The Canadian Recording Industry Association met Wednesday (22) to establish the framework for a Canadian music industry chart. The chart should be ready for publication by the end of February.

The accounting firm of Touche, Ross & Co. has been retained to administer the chart. It will list the top 50 singles and the top 50 albums, based on retail sales in all the major markets across Canada.

## From The Music Capitals Of The World

### TORONTO

Singer Patricia Dahlquist joined the cast of Sweet Reason, the long-running attraction at the Teller's Cage in Toronto, for two weeks. ... Ian Tyson has moved to Nashville. ... American Flyer recently completed their second album for United Artists at Eastern Sound studios. ... Singing duo, Gary and Dave met with Les Emerson in Los Angeles recently and came to an agreement for him to produce their material for Polydor. The duo has just finished a three-month tour of Canada and over New Years will appear at the Zodiac 1 in Toronto. They start recording in Los Angeles in January 5. ... Domenic Troiano starts recording material for Capitol in January. ... Also recording then is Blood, Sweat and Tears featuring David Clayton-Thomas.

### MONTREAL

Knotch Trochim, a former member of the Wackers and the Dudes, hosted what turned out to be one of the most well attended music industry get-togethers of the year. ...

... together a band that he named The Pearl Harbour Band consisting of top name Montreal musicians including J.P. Lauson, David Herman, Wayne Cullen, Carlyle Miller, Bobby Cohen, Danny Finkleman, Jeff Statnor and others. He rented the Moustache Club here and invited most of the music industry in the city.

Attic Records has released their first French record in the province of Quebec. It's entitled "Libre Pour L'Amour" by Patsy Gallent. Gamma Records will be releasing Gallent's single "From New York To L.A." in France shortly, as well as the French single. ... The Bee Gees appeared in concert at the Montreal Forum for Donald K. Donald Productions on Nov. 30. Burton Cummings opened the show. ... London Records of Canada has launched a "massive campaign" for ZZ Top's new album "Texas." The campaign will include a large three dimensional standup of the group, divider cards that will double as mobiles, posters, stickers, T-shirts, streamers, ZZ Top stylized letters and jigsaw puzzles. A dealer and racker incentive will be offered on the new album and the band's previous product.

MARTIN MELHUISS

## U.K. Execs Contemplate Future

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with Abba, but with local Scandinavian product."

Dag Haggkvist, president of Sonnet, is also convinced the sales trends of recent years will continue, with singles sold in fewer quantities but more sales for full-price albums. "Cassette trading will also grow. Swedish people don't seem to mind much about prices—they'd rather go for full-price product than low-priced goods."

And Sture Borgedahl, president of AIR Music, Scandinavia, looks more for stabilized sales. "Though the amount of local product released will be much the same in 1977, the current dance band wave will decline. But thanks to Abba and Harpo it gets easier to place Swedish masters internationally."

From Holland, Willem Hoos writes that Ben Bunders, managing director of WEA, is posing a question mark over 1977. "Can record companies be attractive enough to dealers, wholesalers and rackjobbers, or will an even bigger slice of the market go to independent entrepreneurs who will import from all over the world, exchanging product with similar outlets abroad, selling on the promotional and marketing efforts of record companies?"

Bunders sees a significant cutback in repertoire offered to the public. "We need to clean up a fast-growing ailment in the industry where people with no responsibility to artists or their careers can cash in. To fight

imports from the U.S. and U.K. we have to be fast, release simultaneously and have fast supply of product.

"Otherwise we shall develop local acts, such as Jan Akkerman, Kaz Lux and Maggie McNeil. Most important for 1977 is that we set our own high standards by which we run our business. We must appreciate that records have become a cultural aspect of our lives; like books, we cannot do without them. And we must earn respect for what we are doing."

Rob Edwards, marketing director of Phonogram, Holland, looks for a 10% growth in 1977 "based on a side effect of the generally worrying economic situation, resulting in a reduced spending on expensive consumer goods so leaving more room for the purchase of home-entertainment goods, such as records and cassettes."

Yet Roel Kruize, managing director of EMI Holland, sees 1977 as "a difficult year." He lists several reasons:

A price freeze by the Dutch Government; erosion of margins because of the threatened parallel import situation; the fact that because of its acceptance of international product Holland is a priority market to dump cutouts, which he sees as continuing in 1977 and severely damaging catalog sales.

Daniele Caroli, in Italy, also finds varying views among the country's key record executives, created by

"the alarming condition of the country's economics."

Giuseppe Ormato, RCA managing director, believes prospects are good, providing the present crisis can be met and that there are no "drastic political changes. And there will be greater acknowledgement for Italian music abroad, with more interest in our tunes and artists. It will be another good year for our singer-composers and the disco music success will not fade away. Italian audiences, showing increasing maturity, will enlarge the classical music market."

Alain Trossat, managing director of Phonogram in Italy, thinks prospects are less rosy. "We're suffering from the general recession. Italy has so many debts with other countries that it is difficult to foresee a growth in production. It will be an unsteady and highly competitive market, with no expansion, increasing costs and smaller investments."

Giuseppe Giannini, CBS-Sugar director, says he is optimistic despite economic problems. "The official 1975 sales figures reassure me, since the total of album-cassette-8-track units for the first time equalled the total of singles sales. 1976 statistics should emphasize this trend."

"For CBS I see even better prospects. I feel this way because of the success of our younger artists, by the return to fame and popularity of acts who have been with us for years, and by the satisfactory sales expansion achieved by the international catalogs we represent."

## From The Music Capitals Of The World

• Continued from page 50

### PARIS

Dalida, who has just completed 20 years in show business, has published her memoirs and is to appear at Olympia here with 12 new songs.

Riviera has released a disk "French Love I Hi Fi," an album of well-known songs played by the Raymond Lefevre Orchestra, titles including "La Mer," "La Vie En Rose" and "J'Attendrais."

U.K. singer Jeanette, who sings in Spanish, made a debut at the Olympia here as part of the Julio Iglesias program. ... Irish group Taste, featuring Rory Gallagher on guitar and vocals, cut its first disk for Eurodisc, for release in January and titled "In The Beginning." ... Mort Shuman received a gold disk for his Phonogram album "Imagine."

Serge Lama's latest Phonogram single is "Tarzan est Heureux," first here dedicated to the Edgar Rice Burroughs hero. ... Edgar Faure, speaker of the French National Assembly and former Prime Minister, has joined SACEM as author and composer. His song "La Longue Attente" has been broadcast on French tv and he has written several piano pieces.

Tom Drena and Jean-Luc Estebe of Intersong have acquired Elton John's Rocket Music catalog as well as the U.K. Big Secret catalog. ... Michel Fugain is disbanding his Big Bazar group of 34 dancers, musicians and technicians, founded in 1971.

HENRY KAHN

### HAMBURG

Horst Hohenboeken is new a&r international manager for Metronome, having previously been jazz product manager of Polydor International, and Rolf Enoch is now national a&r manager for Metronome. ... Helmar Kunte, director of Jupiter Records, has left without giving any reasons.

Two press managers of Deutsche Grammophon Gesellschaft in Hamburg, Uwe Thromann and Rolf Mecke, are leaving, the former to work as a free-lance journalist and Mecke to join Montana in Munich. ... Hansa in Berlin to manager the Oasis label of producer and composer Giorgio Moroder in Munich. ... Teldec has new deals with the Goodear and Buk labels.

The record industry here released 207 singles and 308 albums in the pop sections in November, 50% being international productions. ... The Fischer Choir of 1000 singers has its own tv show next year. ... Big sales for Grammophon's new label Rotations with a \$4 price tag. ... Very

big sales reported by DGG marketing chief Wolfgang Rarming for the album "Der Grosse Preis—Wm Thelke Presents The Schoensten Chore."

Roger Whittaker produced a German version of his hit "Indian Lady." ... Success here for rock singer Kevin Johnson from Australia, Teldec releasing two albums after he did three tv dates.

Bert Kaempfert for concert dates in the U.K. in 1977. ... Casablanca Records from Los Angeles having trouble finding a new German affiliate prepared to guarantee more than \$500,000 a year.

WOLFGANG SPAHR

### BRUSSELS

CBS handling a special promotion of Bruno Walter albums to commemorate the 100th anniversary of his birth. ... Dutch cabaret artist Jaspalina De Jong touring here. ... Russian singer Ivan Rebhoff and Bertice Reading in for Flemish TV, with Dave and Full House also visiting for the "Sialom" tv slot. ... Brussels concerts by Santana and by Johnny Guitar Watson.

CBS releases here include: "Stiletto Heels," by Sailor; "Lowdown," by Boz Scaggs; "Howzat," by Sherbet; "Slipstream," by Sutherland Brothers and Quiver; "The Devil Is Loose," by Asha Puhli; and other product from Dave Mason, Boris Vian, Full House, Boston, Full House, Dave and Tina Charles.

Following his first hit with "Nostalgia," Francis Goya is on similar musical lines with "Maria Padilha," and Polydor organized a press conference to launch his second album "Francis Goya—2." ... Big chart jump for "Disco Duck" by Rick Dees and His Cast Of Idiots.

Deutsche Grammophon with special promotion on albums of music by Bach, Wagner, Handel, Mozart and Beethoven. ... Important Polydor-sponsored package was that of Capricorn, featuring the Marshall Tucker Band, Bonnie Bramlett, and Grinderswitch, with plenty of interest in the tour concert at the Ancienne Belgique here.

Polydor releases include: "You Don't Know Me At All," by Ringo Starr; "Daddy Don't Mind," by the Hollies; "A Natural Man," by Lou Rawls; "Love So Right," the Bee Gees; "Dancing With The Captain," Paul Nicholas. ... U.S. jazz singer Stella Marris received well here through a live-week tour with bassist Roger Vanhaverbeke's trio, and she broadcast her first album here. ... Veteran trumpet player Bill Coleman did a three-day stint at Pol's jazz club in Brussels.

Bob trumpeter Howard McGhee, played the

Hnita club in Heist-op-den-Berg and at Pol's. ... Pol's club likely to close down and instead become a jazz cellar in the market-place here. ... Upcoming jazz concerts involve the Gary Burton Quartet, the Joe Henderson Quartet, Gerry Mulligan Quartet, the Philly Joe Jones Quintet and a new trio of U.K. organist Mike Carr with U.S. drummer Sonny Payne.

From Phonogram, a reissue of six albums by cabaret artist Wim Sonneveld, who filmed in Hollywood with Fred Astaire and Cyd Charisse; and other product includes: Leo Sayer's "You Make Me Feel Like Dancing," the Mud album "It's Better Than Working," Nazareth's "I Don't Want To Go On Without You," Steve Miller single "Fly Like An Eagle" now replaced in the chart by "Rock 'N' Me."

Belgian group Trinity preparing a tv special of three songs to find a local Eurovision Song Contest entry.

JUUL ANTHONISSEN

### DUBLIN

EMI Ireland and Radio Telefis Eireann released "Voices Of Radio 1926-1976" to celebrate the golden jubilee of Irish radio. Since the first Irish radio service was started, some 145,000 hours of programming have been transmitted. Producer Kieran Sheedy and narrator Padraic O'Raghallaigh, telling the story of 50 years in 50 minutes, have included musical items from the Dick Smith Trio, Margaret Burke-Sheridan, the Paul Duffy Ceili Band, Delia Murphy, Seamus Ennis, Johnny Quinn and Mrs. Crotty of Kilmish.

Polydor Ireland sold 1,000 copies of the album "Frank Patterson Sings John McCormack Favorites" (Philips) in the first four days of release. It was recorded in Dublin with orchestra conducted by Christopher Seaman, from Scotland, and John Woods, Polydor chief, says he was so satisfied with the quality of the performance that the company booked advertising space in the three national newspapers to draw attention to the fact that Patterson was singing "Il Mio Tesoro" on tv that evening.

Tony Kenny's new album is "One More Time" (Ram), including original material by local writers Billy Whelan and Fran Dempsey and Pearse Butler. As Kenny he had a U.K. hit a few years back with "Heart Of Stone." ... Starlight magazine issued "Down On The Jubilee Farm," by Permanent Corn, produced by the group and John D'Ardis, and the first single on its Starlight label.

KEN STEWART

## Roulette Signed By Quality Ltd.

TORONTO—Quality Records Ltd. has signed a deal with Roulette Records for the rights to manufacture and distribute that label in Canada. The deal was set by George Struth, president of Quality, and Morris Levy, Roulette's president, during a recent trip by Struth to New York.

The new pact includes representation of the Roulette-owned Pyramid label in Canada by way of a separate deal.

"We have the right to some 300 albums should we decide to release them here, and we're anticipating solid sales figures by several numbers in the catalog," says Struth. "But it's the new product we're really excited about."

New artists on the Roulette label include The Gentlemen and Their Lady, Poison, Whirlwind and Betty Carter, among others.

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WEST GERMANY

(Courtesy of Musikmarkt)
\*Denotes local origin
SINGLES

- 1 DADDY COOL—Boney M. (Hansa/Ariola)—Intro.
2 JEANS ON—David Dundas (Chrysalis/Phonogram)—Roba.
3 MONEY, MONEY, MONEY—Abba (Polydor)—Union Songs/SMV
4 IN ZAIRE—Johnny Wakelin (Pye/Ariola)—Francis, Day & Hunter
5 UND ES WAR SOMMER—Peter Matfay (Telefunken/Teldec)—Toledo/Intro.
6 VERDE—Ricky King (BASF)—Cyclus
7 SILVER BIRD—Tina Rainford (CBS)—Intersong
8 BEAUTIFUL NOISE—Neil Diamond (CBS)—Accord
9 DISCO DUCK—Rick Dees and His Cast Of Idiots (RCA/DGG)—Chappell
10 SMILE—Pussycat (EMI)—Roba

LPs

- 1 HITHAUS—Various Artists (Philips)
2 DISCO ROCKET—Various Artists (K-Tel)
3 DERGROS PREIS WIM THOELKE PRAESENTIERT—Die Schoenster Chore (DGG)
4 SUPER 20 ORIGINAL—Various Artists (Ariola)
5 SEINE 20 GRESSTEN HITS—Glenn Miller (Arcade)
6 SUPER 20 INTERNATIONAL—Various Artists (Ariola)
7 BEAUTIFUL NOISE—Neil Diamond (CBS)
8 THE VERY BEST OF ABBA—Abba's Greatest Hits (Polydor)
9 ARRIVAL—Abba (Polydor)
10 UDO 40—Udo Jürgens (K-Tel)

JAPAN

(Courtesy of Music Labo)
As Of 12/20/76
\*Denotes local origin
SINGLES

- 1 KITANO YADOKARA—Harumi Miyako (Columbia)—Columbia
2 AKAI SHOUGEKI—Momoe Yamaguchi (CBS/Sony)—Tokyo
3 SEISHUN JIDAI—Koichi Morita & Top Gallant (CBS/Sony)—PMP
4 ABAYO—Naoko Ken (Canyon)—Yamaha
5 DOUZO KONOMAMA—Kaiko Maruyama (King)—People
6 PEPPER KEIBU—Pink Lady (Victor)—NTV, Nichion
7 DREAM—Hiromi Iwasaki (Victor)—NTV, Geiei
8 SOUL KOREKKIRI—Minor Tuning Band (CBS/Sony)
9 SHIKINO UTA—Yoko Seri (King)—PMP
10 TAKE ME HOME COUNTRY ROAD—Olivia Newton-John (EMI)—Victor
11 MELANCHOLY—Michiyo Azusa (King)—Watanabe
12 OCHIBAGA YUKINI—Akira Fuse (King)—Watanabe
13 MOUICHIDODAKE FURIMUITE—Junko Sakurada (Victor)—Sun
14 OMOIDE BOROORO—Yasuko Naito (Columbia)—JCM
15 AISHUNO SYMPHONY—Candies (CBS/Sony)—Watanabe
16 TOKI—Masatoshi Nakamura (Columbia)—NTV, Kitty
17 JOLENE—Olivia Newton-John (EMI)—Taiyo
18 SHITSUREN RESTAURANT—Kentaro Shimizu (CBS/Sony)—Nichion
19 MOUICHIDO AJTAL—Aki Yashiro (Teichiku)—PMP, NET
20 TAEKO MY LOVE—Takuro Yoshida (For Life)—Yui

ITALY

(Courtesy of Germano Ruscitto)
As Of 12/14/76
SINGLES

- 1 CANZONE D'AMORE—Le Orme (Phonogram)
2 LINDA—I Poch (CBS-MM)
3 JOHNNY BASSOTTO—Lino Toffalo (RCA)
4 THE BEST OF DISCO IN TOWN—The Ritchie Family (Derby-MM)
5 DISCO DUCK—Rick Dees & His Cast of Idiots (RSO-Phonogram)
6 SEI FORTE PAPA!—Gianni Morandi (RCA)
7 DUE RAGAZZI NEL SOLE—Collage (UP-SAAR)
8 YOU SHOULD BE DANCING—Bee Gees (RSO-Phonogram)
9 MARGHERITA—Riccardo Cocciante (RCA)
10 DON'T MAKE ME WAIT TOO LONG—Barry White (Phonogram)
11 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket-EMI)
12 DISCO DUCK—D.J. Scott (SAAR)
13 AVE MARIA NO, NO—Santo California (YEP-Baby Records)
14 IL MIO CIELO LA MIA ANIMA—Sandro Giacobbe (CBS-MM)
15 CONGLIETTO—Rumans (YEP-Baby Records)

AUSTRALIA

(Courtesy of Radio ZSM)
As Of 12/17/76
SINGLES

- 1 IF YOU LEAVE ME NOW—Chicago (CBS)
2 DISCO DUCK—Rick Dees & His Cast Of Idiots (RSO)/Jonathan James (LS)
3 THE BEST DISCO IN TOWN—The Ritchie Family (RCA)
4 YOU MAKE ME FEEL LIKE DANCIN'—Leo Sayer (Chrysalis)
5 MONEY, MONEY, MONEY—Abba (RCA)
6 LET'S STICK TOGETHER—Bryan Ferry (Island)
7 PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)
8 JEAN'S ON—David Dundas (Chrysalis)
9 MISSISSIPPI—Pussycat (EMI)
10 EVERY LITTLE BIT HURST—Shirley Strachan (Mushroom) LPs

- 1 ARRIVAL—Abba (RCA)
2 LET'S STICK TOGETHER—Bryan Ferry (Festival)
3 CHICAGO TEN—Chicago (CBS)
4 SHINING—Marcia Hines (Miracle)
5 ARABIAN NIGHTS—Ritchie Family (RCA)
6 CHANGES ONE BOWIE—David Bowie (RCA)
7 THE ROARING SILENCE—Manfred Mann (Bronze)
8 A NIGHT ON THE TOWN—Rod Stewart (Warner Bros.)
9 COLLECTION—Sherbet (R.D.M.)
10 BLUE MOVES—Elton John (Rocket)

BRAZIL

(Courtesy of IBOPE—Rio De Janeiro)
SINGLES

- 1 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Odeon)
2 MY LIFE—Michael Sullivan (Top Tape)
3 NUVEM PASSAGEIRA—Hermes de Quino (Tapcar)
4 BECAUSE I LOVE YOU, GIRL—Stylistics (Top Tape)
5 ESTOPIDO CUPIDO—Cely Campelo (Odeon)
6 NAO SE VA—Jane & Herondy (RCA)
7 NEM OURO NEM PRATA—Ruy Maurity (Spm Livre)
8 SAILING—Rod Stewart (WEA)
9 SOY LATINO AMERICANO—Ze Rodrix (Odeon)
10 FOREVER ALONE—Steve MacLean (RGE) LPs

- 1 ESTOPIDO CUPIDO—Varios (Som Livre)
2 ROBERTO CARLOS—Roberto Carlos (CBS)
3 HIT MACHINE—Varios (K-Tel)
4 MEUS CAROS AMIGOS—Chico Buarque (Philips)
5 SOMBAS ENREDOS 1977—Varios (Top Tape)
6 ROSA DO POVO—Martinho da Vila (RCA)
7 O CASARO (Internacional)—Varios (Som Livre)
8 PASSARO PROIBIDO—Maria Bethania (Philips)
9 CLARA—Clara Nunes (Odeon)
10 EU E MEU PANDEIRO—Jorginho do Imperio (Polydor)

SPAIN

(Courtesy of El Gran Musical)
As Of 12/18/76
\*Denotes local origin
SINGLES

- 1 LIBERTAD SIN IRA—Jarcha (Zafiro)—(Myrcos-RCA)
2 NICE AND SLOW—Jesse Green (EMI)—(Ego Musical)
3 O TU, O NADA—Pablo Abraira (Movieplay)—(Quiroga-Penta)
4 EUROPA—Santana (CBS)
5 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (EMI)—(Southern)
6 TRY ME, I KNOW WE CAN MAKE IT—Donna Summer (Ariola)—(Armonico-Clipper's)
7 LOS CUATRO DETECTIVES—Peppe Da Rosa (RCA)
8 THE BEST DISCO IN TOWN—Ritchie Family (RCA)—(RCA)
9 NO, NO HAY NADIE MAS—Angela Carrasco (Ariola)—(Armonico-Clipper's)
10 EL JARDIN PROHIBIDO—Sandro Giacobbe (CBS)—(Sugar) LPs

- 1 A LOVE TRILOGY—Donna Summer (Ariola)
2 AMIGOS—Santana (CBS)
3 ROCK AND ROLL MUSIC—The Beatles (EMI)
4 BEAUTIFUL NOISE—Neil Diamond (CBS)
5 FRAMPTON COMES ALIVE!—Peter Frampton (Ariola)
6 OPUS 10—La Trinca (Edigsa)
7 BARCELONA, GENER DE 1.976—Lluís Llach (Movieplay)
8 DESIRE—Bob Dylan (CBS)
9 CBS 6—Varios Interpretes (CBS)
10 WISH YOU WERE HERE—Pink Floyd (EMI)

MEXICO

(Courtesy of Radio Mil)
As Of 12/10/76
SINGLES

- 1 LUTO EN EL ALMA—Los Terricolas (Gamma)
2 LLAMARADA—Manolo Munoz (Gas)
3 NICE AND SLOW—Jesse Green (Capitol)
4 UNA LAGRIMA Y UN RECUERDO—Grupo Miramar (Accion)
5 HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)
6 HOY TENGO GANAS DE TI—Miguel Gallardo (Capitol)
7 TE EXTRANO MUCHO—Sonora Santanera (CBS)
8 IF YOU LEAVE ME NOW—Chicago (CBS)
9 LA LLAMADA—Sergio y Estibaliz (Musart)
10 QUIEN ERES TU—Nelson Ned (United Artists)
11 EL CHAPULIN COLORADO—Chespirito (Philips)
12 NO ME DEJES NUNCA, NUNCA—Lucha Villa (Musart)
13 NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr. (A&M)
14 PLAY ME LIKE A YO-YO—Silver Convention (RCA)
15 LA RAMONA—Eduardo II (Melody)

FINLAND

(Courtesy of Seura & Help Magazines)
\*Denotes local origin
SINGLES

- 1 SYYSUNELMA—Katri Helena (Scandia)
2 HAISTAKAA PASKA—Irwin Goodman (Philips)
3 SING MY LOVE SONG—Jackpot (EMI)
4 JOKKANTII—Erkki Liikonen (RCA)
5 OSUUSKAUPAN JANE—Freeman (Love)
6 KYLAHAAT—Marion (EMI)
7 AIN'T THAT JUST THE WAY—Barbi Benton (Playboy)
8 KESAN LAPSI—Katri Helena (Scandia)
9 DADDY COOL—Boney M. (Hansa)
10 LOLA—Hector (Love) LPs

- 1 LADY LOVE—Katri Helena (Scandia)
2 HOT WHEELS—Hurriganes (Love)
3 ARRIVAL—Abba (Polar)
4 THE THIRD STEP—Sailor (Epic)
5 FINNHITS IV—Various Artists (Finnlevy)
6 DEDICATION—Bay City Rollers (Bell)
7 SKYSYN SVELJA—Various Artists (Finnlevy)
8 NIIN KAUNTS ON MAA—Kari Rydman (Love)
9 TORNERO—Mireille Mathieu (Ariola)
10 STUPIDITY—Dr. Feegood (United Artists)

DENMARK

(Courtesy of Dammarks Radio)
As Of 12/12/76

- 1 ARRIVAL—(LP) Abba
2 EFTER EHDNU EN DAG—(LP) Gasolin
3 TAKE THE HEAT OFF ME—(LP) Boney M
4 SHU-BI-DUA 3—(LP) Shu-Bi-Dua
5 BIFROST—(LP) Bifrost
6 HJEMLIG HYGGE—(LP) Rode Mor
7 ATOMKRAFT? NEJ TAK—(LP) Gnads m.fl.
8 FOR FLUD MUSIK 3—(LP) Harpo m.fl.
9 BLUE MOVES—(dobbelt-LP) Elton John
10 LETTERS—(LP) Svenne & Lotta
11 LIVET ER SKONT—(LP) Lille & Papa Blues Viking Jazzband
12 VINTERBYOSTER—(LP) Erik Paaska m.fl.
13 TELEFONEN—Henning Vilen
14 CHICAGO 10—(LP) Chicago
15 IF YOU LEAVE ME NOW—Chicago
16 MONEY, MONEY, MONEY—Abba
17 BEAUTIFUL NOISE—(LP) Neil Diamond
18 DANCE LITTLE LADY—(LP) Tina Charles
19 EXTRA, EXTRA—Svenne & Lotta
20 FOUR SEASONS OF LOVE—(LP) Donna Summer

PORTUGAL

(Courtesy of Ivan H. Hancock)
SINGLES

- 1 DANCING QUEEN—Abba (Polydor)
2 SORROW—Mort Shuman (Philips)
3 PARAFUSO EM LISBOA—Romao Felix (Fontana)
4 DON'T GO BREAKING MY HEART—Elton John/Kiki Dee (Rocket)
5 SANDOKAN—TV Theme (RCA)
6 I LOVE TO LOVE—Tina Charles (CBS)
7 HURRICANE—Bob Dylan (CBS)
8 LADY LAURA—Joe Dolan (Pye)
9 DONNE DONNE MOI—Art Sullivan (Apollo)
10 BYE BYE FRAULEIN—Micky (Ariola) LPs

- 1 16 SUPER EXITOS—Various Artists (Polystar)
2 OLD LOVES DIE HARD—Triumvirat (A&M)
3 ROCK AND TOLL—The Beatles (EMI)
4 A LOVE TRILOGY—Donna Summer (Ariola)
5 JONATHAN LIVINGSTONE SEAGULL—Neil Diamond (CBS)
6 THE ROARING SILENCE—Manfred Mann's Earthband (Bronze)
7 BEAUTIFUL NOISE—Neil Diamond (CBS)

- 8 NON-STOP DANCING '76—2—James Last (Polydor)
9 DESIRE—Bob Dylan (CBS)
10 LOVE TO LOVE YOU BABY—Donna Summer (Ariola)

NEW ZEALAND

(Courtesy of NZFPI)
As Of 12/17/76
SINGLES

- 1 DANCING QUEEN—Abba (RCA)
2 MONEY, MONEY, MONEY—Abba (RCA)
3 HOWZAT—Sherbet (Festival)
4 TONIGHT'S THE NIGHT—Rod Stewart (WEA)
5 IF YOU LEAVE ME NOW—Chicago (Phonogram)
6 SMILE—Pussycat (EMI)
7 KISS AND SAY GOODBYE—Manhattans (Phonogram)
8 SHAKE YOUR BOOTY—KC & The Sunshine Band (RCA)
9 PLAY THAT FUNKY MUSIC—Wild Cherry (Phonogram)
10 BLUE JEANS—Skyhooks (Festival) LPs

- 1 ARRIVAL—Abba (RCA)
2 BEST OF ABBA—Abba (RCA)
3 THE GREAT CLASSICS—N.Z. Symphony Orchestra (Phonogram)
4 A NIGHT ON THE TOWN—Rod Stewart (WEA)
5 FRAMPTON COMES ALIVE—Peter Frampton (Festival)
6 CHICAGO X—Chicago (Phonogram)
7 DEDICATION—Bay City Rollers (EMI)
8 SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER—Roger Whittaker (EMI)
9 SUPERHITS—Neil Diamond (Phonogram)
10 BEAUTIFUL NOISE—Neil Diamond (Phonogram)

International Briefs

LONDON—RCA here is mounting a big promotion for its "Snow Goose" album, a project which had the approval of author Paul Gallico and, until his death a month before recording began, his collaboration.

The writer had previously withheld his approval from the group Camel for another musical interpretation of the book.

RCA's campaign includes advertising and radio competitions and a single, "Goose Walk," and the company is hoping the BBC can be persuaded to screen the film "The Snow Goose," starring Richard Harris and Jenny Agutter.

COPENHAGEN—Queues of up to half a mile long, with some fans waiting more than 18 hours for tickets, have been reported in most areas involved in the short European tour by Abba.

Knud Thorbjornsen, in Copenhagen, and Thomas Johansson, EMA-Stockholm, have arranged the concerts and report ticket sellouts in all centers.

Solomon Bows Ashtree In U.S.

LONDON—Philip Solomon has set up Ashtree Records in the U.S. and the first release is the original cast double-album of the "Ipi Tombi," African musical which opens in New York on Dec. 28.

Solomon cannot use his Galaxy label name in the U.S. because of prior ownership. Ashtree is also the name of his existing music publishing company. Future releases are expected to include singles and albums by Lena Zavaroni and pop-poet Pam Ayres.

Ashtree is represented in the U.S. through Audiofidelity Enterprises of New York (Billboard, Dec. 11). Solomon, in New York for the "Ipi Tombi" opening, anticipates spending two weeks of every month in the U.S. in future.

Discos Have Laser Critics Been Brainwashed?

Continued from page 41

Infante also points out that eye damage, if it does occur, is not an overnight process. "You do not go to a laser discotheque one night and awake the next morning to find your sight impaired," he says. "It is a long process with many warning signals along the way."

Infante, who prides himself with being a scientist rather than a lighting manufacturer or technician, also seeks to dispel fears that commercial-type laser lights can create radio activity causing hair and skin damage.

He stresses that both OSHA and the State Laser Commission have looked into these possible side-effects of laser lights, and have given the system's concept a clean bill of health, on the instruction that users stay within the established safety limit of 10 microwatts.

Infante does not, however, rule out misuse of lasers by unscrupulous or unprofessional lighting manufacturers, and warns club operators desirous of using laser light systems to carefully check the reputation of the manufacturer from whom they are buying, and double check either with OSHA or the State Laser Commission on the system's design, power and the use to which it will be put.

Infante, who acquired his expertise with lasers at the City Univ. of N.Y., also cautions laser light manufacturers not to allow their greed to overcome their concern for the safety of the people who will come into regular contact with the systems, and to forego a sale rather than create a situation which would expose people to unnecessary hazards.

Laser Physics is selling laser light packages for discotheques at prices ranging from \$12,000 to \$45,000 and according to Infante, these figures are comparable with those of conventional disco light systems.

Since its inception the firm has created laser light systems for such rock acts as Todd Rundgren and the Blue Oyster Cult, as well as for Richard Nader's disco extravaganza held at N.Y.'s Madison Square Garden a year ago.

Infante is working on a special effects laser lights show for theaters and concerts.

DJs Organized

Continued from page 41

ated by Jackie Valasek, Jacques Arbachian of the LaMontagne Club; Jacques Bassal of Harlows; Grant MacGregor, formerly of the Stork Club, and now a mobile disco deejay; and Robert Ferrara of La Chaudiere.

According to Martin, one of the objectives of the association is to eliminate past hassles associated with the discotheque movement in Canada.

The organization is non-profit, and Martin hopes record labels will contribute to its operating expenses in an effort to help make it work.

Collins TV Guest

LOS ANGELES—Singer/songwriter Judy Collins is scheduled for a series of appearances on PBS' "Sesame Street" television show with feature or guest spots due on the episodes slated to air Feb. 11, March 11, April 8 and May 17.

JANUARY 8, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 1/8/77

Number of singles reviewed  
this week **72** Last week **65**

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**FLEETWOOD MAC—Go Your Own Way (3:34);** producers: Fleetwood Mac, Richard Sashut, Ken Caillat; writers: Lindsey Buckingham; publishers: Gentoo Now Sound, BMI, Warner Bros. 8304. More mainstream hard-rock than last year's phenomenal string of breakthrough Fleetwood singles, the contralto lead singing on chorus and the heavy drum pattern makes this sound surprisingly like the Jefferson Starship. The disk's concept seems to be the seeking of relief in rock energy at the breakup of a romantic affair. This is an advance taste of the upcoming Fleetwood album.

**recommended**

**PHOEBE SNOW—Shakey Ground (3:29);** producer: David Rubinson; writers: J. Bowen, E. Hazel, A. Boyd; publisher: Jobete, ASCAP, Columbia 310463.

**MICHAEL MURPHEY—Cherokee Fiddle (3:28);** producers: Michael Murphey, Jeff Guercio; writer: M. Murphey; publisher: Mystery, BMI, Epic 850319.

**CHARLIE DANIELS BAND—Billy The Kid (2:36);** producer: Paul Hornsby; writer: C. Daniels; publishers: Hat Band/Rada-Dara, BMI, Epic 850322.

**CURRENT—Theme From "Rocky" (Gonna Fly Now) (2:25);** producer: Joe Saraceno; writers: B. Conti, C. Conners, A. Robbins; publishers: United Artists, ASCAP/Unart, BMI, Playboy P6098.

**RUBINOOS—I Think We're Alone Now (2:44);** producers: Matthew King Kaufman, Gary Phillips, Glen Kolotkin; writers: R. Cordell, B. Gentry; publisher: Patricia, BMI, Beserkley B5741 (Playboy).



**ARETHA FRANKLIN—Look Into Your Heart (3:10);** producer: Curtis Mayfield; writer: Curtis Mayfield; publisher:

Warner-Tamerlane, BMI, Atlantic 3373. Soulful, heartfelt midtempo love ballad with lots of convincing moaning by Aretha to start things off. This collaboration with writer-producer Mayfield is one of the lady's most satisfyingly funky releases in some time. It's Aretha at her most satisfying.

**PHILLY DEVOTIONS—It's Gotta Be This Way (3:25);** producer: Bert deCoteaux; writers: C. Hampton, H. Banks; publisher: Irving, BMI, Columbia 310462. The situation must go on because "We haven't the nerve to say goodbye," is the emotion-grabbing opening phrase of this big soul ballad about a four-partner infidelity situation. The lead tenor and high-intensity backup vocal harmonies do their thing against an uncluttered string-and-rhythm instrumental chart.

**recommended**

**MIRACLES—Spy For Brotherhood (3:30);** producer: Pete Moore; writers: B. Griffin, P. Moore; publisher: Crimora, ASCAP, Columbia 310464.

**PEABO BRYSON—Just Another Day (3:23);** producers: Eddie & Ilene Bischo; writer: Peabo Bryson; publisher: Web IV, BMI, Bullet BT02.

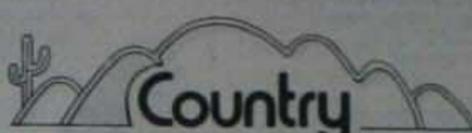
**TAMIKO JONES—Let It Flow (2:55);** producer: Tamiko Jones; writers: Stewart, Wright, McNichols; publishers: Fudbe Lips/For Better Or Worse/Tamiko, BMI, Contempo C7001 (T.K.).

**FLOATERS—I Am So Glad I Took My Time (4:00);** producers: J. Mitchell, M. Willis; writers: J. Mitchell, M. Willis, A. Ingram; publishers: ABC/Dunhill, BMI/Woodsong, BMI, ABC 12237.

**TONY SHERMAN & SHERMAN BROTHERS—Smile Baby Smile, Part 1 (3:00);** producer: Eric Boom; writers: R. Schouten, B. Stam; publisher: Midsong, ASCAP, Midland International JH10830.

**SOUND EXPERIENCE—Where Has Your Love Gone (2:44);** producers: Ron Kersey, Stan Watson; writers: M. Miles, A. Scott; publisher: Silk, BMI, Shield 6306 (T.K.).

**EARL KLUGH—Living Inside Your Love (3:15);** producers: Dave Grusin, Larry Rosen; writers: E. Dlugh, D. Grusin; publisher: United Artists/Klughmoon/Roaring Fork, BMI, Blue Note BNWX924 (UA).



**MEL TILLIS—Heart Healer (2:31);** producers: Mel Tillis, Jimmy Rowan, John Virgin; writers: Thomas Gmeiner, John Greenebaum; publisher: Sawgrass, BMI, MCA MCA40567. Uptempo effort by Tillis follows his No. 1 single "Good Woman Blues." Simple and strong arrangement with no frills—just hard-driving, effectively performed country music.

**DON EVERLY—Since You Broke My Heart (3:00);** producer: Wesley Rose; writer: Don Everly; publisher: Acuff-Rose, BMI, ABC/Hickory AH54005. Everly regains that old Everly Brothers feel that resulted in millions of sales in country and pop markets. This powerfully rendered, pulsating ballad of lost love also appeals to both fields.

**recommended**

**PEGGY SUE—Every Beat Of My Heart (2:21);** producer: Gene Kennedy; writer: J. Otis; publisher: Fort Knox, BMI, Door Knob DK6021.

**STEVE YOUNG—It's Not Supposed To Be That Way (3:40);** producer: Roy Dea; writer: Willie Nelson; publisher: Willie Nelson, BMI, RCA JH10868.

**RITA REMINGTON & JAMES O'GWYNN—Rings On The Bar (2:18);** producer: Shelby S. Singleton; writer: Jim Fagan; publisher: Power Play, BMI, Plantation PL147.

**JOE ELY—All My Love (3:09);** producer: Chip Young; writer: Joe Ely; publisher: ERE, ASCAP, MCA MCA40666.

**DIANE MINOR—Put Some Country On This Country Girl (2:21);** producer: Henry Strzelecki; writers: Henry Strzelecki, J.W. Bill Barnes; publisher: Copper Music, October ORI1003.

**LARRY CHESHER—They've Got Millions In Milwaukee (2:42);** producer: Glen Sutton; writer: Glen Sutton; publishers: Flagship/Algee, BMI, Warner Bros. WBS8298.

**ROBB REDMOND—(I'd Love To Be) Loretta's Baby Boy (3:04);** producer: Slim Williamson; writer: John Riggs; publishers: Country Kitten/John Riggs, ASCAP, NBC NBC45101.



**BARRY DE VORZON AND PERRY BOTKIN, JR.—Bless The Beasts And Children (2:12);** producers: Barry De Vorzon, Perry Botkin Jr.; writers: B. De Vorzon, P. Botkin Jr.; publisher: Screen Gems-Columbia, BMI, A&M 18905. The same contemporary lush string orchestra sound that hit with "Nadia's Theme" for this pair of veteran writer-producer-arrangers is brought out again for this instrumental re-visit to the movie title song that was a hit several years ago as a Carpenters B-side which earned the radio interest to flip over.

**DIONNE WARWICK—I Didn't Mean To Love You (4:05);** producer: Joe Porter; writers: Karen Philipp, A. Butler; publisher: Hands Together, BMI, Warner Bros. WBS8280. A very pretty orchestral ballad with solid emotional lyrics finds Warwick's smooth, creamy voice in a satisfyingly contemporary mode as she sings her reluctance to admit that a satisfying casual affair has bloomed into something else, with all the attendant complexities. Good for soul playlisting also.

**recommended**

**MERRILLE RUSH—Could It Be Love I Found Tonight (3:40);** producer: Denny Diante; writer: R. Supa; publishers: Colgems-EMI/Glory, ASCAP, United Artists UAXW930.

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.

JANUARY 8, 1977, BILLBOARD

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/8/77

Number of LPs reviewed this week **23** Last week **28**



**CHICK COREA—My Spanish Heart, Polydor PD29003.** A personal liner note from Corea on this exquisitely packaged two LP set declares the artist's rediscovered "love" for flamenco stemming from a recent Spain visit. The work on this album—all composed and arranged by the pianist—is a wondrous synthesis of Spanish/Latin American/African music with American jazz. Elements of these forms—from the fiery spirit of flamenco to the melancholy melodies echoing Rodrigo's "Concierto de Aranjuez" to the celebrative Afro-Caribbean rhythms—are woven into an imaginative, provocative, contemporary fusion. It is an ambitious, quasi-symphonic work made especially appealing by guest contributions from Stanley Clarke, Don Alias and Jean Luc Ponty. Also, perhaps, it is Corea's most commercial work to date.

**Best cuts:** "Love Castle," "Night Streets," "Wind Dance," "Armando's Rumba."

**Dealers:** Display also for Latin jazz customers.

**ROY AYERS UBIQUITY—Vibrations, Polydor PD16091.** Vibist Ayers continues to veer towards more pop sounding orchestrations and arrangements for greater crossover appeal. Underlying the 11 cuts are elements of jazz and soul that fuse together for a varied array of mellow and upbeat compositions. Chano O'Ferral's congas and female lead vocalist Chica's versatile voice helps make this Ayers' most satisfying effort.

**Best cuts:** "Searching," "Damoelo (Give It To Me)," "Better Days," "Vibrations."

**Dealers:** Display next to other crossover jazz artists

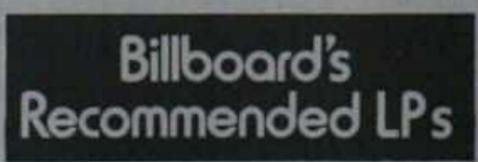


**MARY MacGREGOR—Torn Between Two Lovers, Ariola America SMAS50015.** A vibrant, open-hearted sound gave MacGregor a chart single her first time out with the Peter Yarrow co-written and co-produced song that titles this LP. She sounds like a more vulnerable Linda Ronstadt and she expresses in songs deeply feminine viewpoints about the nuances of love, without any feminist propaganda. The "Two Lovers" song is a tasteful and touching ballad about a woman

who needs both of the men in her life and is pleading with the senior partner not to leave her. The clean and inventive Muscle Shoals production for this Colorado-based singer is a major plus throughout.

**Best cuts:** "Torn Between Two Lovers," "This Girl Has Turned Into A Woman," "The Lady I Am."

**Dealers:** Perfect fare for college audiences and probably Ariola America's biggest push artist yet.



**pop**

**GENE COTTON—Rain On, ABC AB983.** With "You Got Me Running," Nashville-based pop singer Cotton has a current hit single, and his soft, pretty album does full justice to it with a lineup of varied and evocative material by himself and other writers. Cotton is a soft-rocker in the vein of a Lobo or Mac Davis and should not be limited to country playlists. **Best cuts:** "You Got Me Running," "Rain On," "Young Lover," "Me And The Elephant."

**ORIGINAL CAST—Guys And Dolls, Motown M6876S1.** This successful Broadway revival of a classic musical with an all-black cast has the energy and good spirits one would expect from such an enterprise. The raffish Damon Runyon characters translate well to Harlem and Motown has wisely not tampered with the theatrical authenticity of the score by adding studio soul gimmicks. The super-high-energy gospel version of "Sit Down, You're Rockin' The Boat" is memorable. **Best cuts:** "Sit Down, You're Rockin' The Boat," "If I Were A Bell."

**ATLANTA RHYTHM SECTION—A Rock And Roll Alternative, Polydor PD16080.** This Southern rock band continues to play good solid rock and ballads without sounding countryish. Barry Bailey and J.R. Cobb complement each other well on guitar while Ronnie Hammond's vocals are well suited for either high energy rockers or slow tempo ballads. A solid effort by an underrated band. **Best cuts:** "Sky High," "Georgia Rhythm," "Neon Nites," "So In To You."

**HERB PILHOFFER—Olympus One, Good Sounds GS101 (T.K.).** The Minneapolis-based composer-arranger had a powerful

theme heard at the Olympic telecasts in the title cut of this first album released on the T.K. custom label of Miami's famed Criteria Studios. The rest of the tracks show ease and originality with the songs of composers ranging from Stevie Wonder to Meredith Wilson plus more of Pilhofer's inventive, catching originals. The whole thing is something of a contemporary update of Sauter-Finnegan. **Best cuts:** "Olympus One," "Turning Around Again."

**GARY SMITH—Windsinger, VSD79382.** Widely distributed by environmental organizations like the Sierra Club, this is a singer-guitarist folksy LP of outdoors songs by a former forest ranger who turned to music when multiple sclerosis kept him away from his previous wilderness activities. Smith also writes books and is a photographer. **Best cuts:** "A Mist Of Blue," "Windsinger."

**PAUL CLINCH WITH SOYA—Living Like A Rich Man, Buddah BDS 5678.** Pleasant contemporary pop from writer-singer Clinch and his group, recorded in Canada. The music is generally inventive and wryly witty, with full productions bringing in strings, horns and synthesizers for touch-up. Clinch has a light, clear, lead voice that does justice to his material. **Best cuts:** "Lovely Lady," "Don't Give Me Your Lies."

**SAN FRANCISCO LTD.—Crystal Clear CCS5004.** Admittedly for the pop audio collector, this is the latest 45 r.p.m. album mastered directly to disk with a live mix from the specialized San Francisco label. Featured on this white vinyl 12-inch album is female vocalist Terry Garthwaite, former co-leader of Joy of Cooking. She sings cheerfully and energetically on most of the disk's five cuts, backed enthusiastically by local jazz-pop club instrumentalists. The recorded sound is extremely sharp and bright. **Best cuts:** "Reap What You Sow," "I'll Be Your Baby Tonight."

**soul**

**JAMES BROWN—Bodyheat, Polydor PD16093.** This album for the most part sounds much like Brown's past ventures, from his high energy numbers to his ballads. Only the names are different. One point to be made is that Brown is singing more and shouting less on this LP. **Best cuts:** "Bodyheat," "Woman," "I'm Satisfied," "Wake Up And Give Yourself A Chance To Live."

**MILLIE JACKSON—Lovingly Yours, Spring 5P16712.** (Polydor) Jackson at her very best, combines her strong gutsy vocal style with good material. This LP, co-produced by the

singer offers background vocals by the Moments and Brandy, which are mellow contrasts to Jackson. Instruments are often as powerful as the singer but without drowning her. **Best cuts:** "You Can't Turn Me Out," "I'll Continue To Love You," "From Her Arms To Mine," "A Love Of Your Own."

**jazz**

**STAN KENTON—Journey To Capricorn, Creative World ST1077.** All-instrumental LP comprises six long tracks climaxed by Chick Corea's 12-minute "Celebration Suite." Charts by Mark Taylor, Hank Levy and Alan Yanke are uniformly intricate with the emphasis more on harmonies than a free, swinging ambience. Soloists include Tom Hagans, trumpet, the leader's acoustic keyboard, Terry Lane and Roy Reynolds. A program not for the conservative but a sonically brilliant tour de force which young musicians will find fascinating. **Best cuts:** "Too Shy To Say," "Granada Smoothie," "Celebration Suite."

**ETTA JONES—Ms. Jones To You, Muse MRS099.** This singer has selected material from the repertoires of Billie Holiday, Billy Eckstine and other jazz greats and offers us a spicy treatment. This well produced album by Houston Person is as distinctive vocally as Jones' past LPs. Instruments remain simple in structure. **Best cuts:** "Lock My Heart," "If That's The Way You Feel," "Exactly Like You."

**disco**

**RICE & BEANS ORCHESTRA—Dash 30022 (T.K.).** Another attempt at finding a smash disco-salsa format by T.K. The classical adaptations don't make it and there's too much Love Unlimited Orchestra derivation. But in the Latino originals recorded in New York there is often the hint of something interesting getting ready to happen. **Best cuts:** "Symphonic Salsa," "Rice & Beans Theme," "Catano Ferry."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top in 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 Liegel, Gerry Wood, Jim Finkel, Isidor Schwartz, Ed Harrison, Jean Williams, Dave Dwyer, Burton Rosenberg.

MARKETPLACE FLOODED

# Jazz Danger Sign: Excesses

Continued from page 39

Whether he's working with a mainstream or modernist musician, Macero always strives for a performance by the artist for the record. "I try for tension and relaxation," he says. "Dynamics or one other element is not the answer for successful music."

Macero says that one reason that reissues are such a good idea is because these old sessions required performances from the players. "A guy tried to get a good solo. And when they played 32 bars or two choruses, they played it. They had dynamics, rhythm and emotion."

Bob Thiele, cognizant of the simple riff type of records which gain airplay on pop, soul and jazz stations these days, says that solos are usually played on the last three chords of a riff. Thiele thinks the instrumentalists should set up their vamps on the riff itself. This is something which John Coltrane did but "he varied the vamp."

Thiele thinks players should play different chord progressions and then go back to the melody. Otherwise, "it can get pretty boring after a while. And yet some of the great jazz standards were very simple riffs. The guys playing Cole Porter and George Gershwin songs also played 'In The Mood' and 'Flying Home' which were basic riffs. There's nothing wrong with that providing the soloists play against some interesting chord progressions."

Thiele says it's the young musicians who are bringing all the elements which make up a crossover record together. "Whether it's rock or folk guitars, they make a good brew of the current elements of pop music."

Thiele, who recently formed his own production company, Doctor Jazz and a new label, Frankenstein Records, says crossover jazz records haven't fully blossomed yet.

"As I've been saying for the past five years more and more young musicians come along who are interested in jazz. They find limitations in rock—not in the singers or songs—and for the musician who wants to play, he has to get into jazz."

"Since the days of Coltrane I've felt that jazz records are bought by the musicians and the musicians today are college students and they buy a hell of a lot of records."

These students also want to hear the history of the music, so Thiele sees greater success for reissues this year. "These records are also sold to doctors and lawyers in their 50s who were there when it was happening. But I think kids are the biggest market."

Norman Granz, president of Pablo Records, says it's a misnomer to label crossover records jazz. "George Benson's Warner Bros. LP is a fantastic commercial album. You can call it anything you want, but it isn't a jazz album by any stretch."

Granz says the big sellers by the likes of Herbie Hancock and Bob James, for example, are not pure jazz records. "They're no different from a commercial rock album which employs certain jazz figures."

The veteran producer says the steady sales of jazz albums is attributable to college kids becoming "bored with what is the typical rock, rhythmic record." He feels the crossover LP serves as a bridge to get into the real thing.

"Jazz is still a modest, almost classical-like seller in its steadiness."

Granz says. He points to Keith Jarrett and Chick Corea as being two artists he believes can sell 200,000 copies of an LP.

Granz sees more companies getting in crossover music in 1977. "It's great breadwise for the artists."

In its three years of existence Pablo has released 100 titles and Granz has been touring many of his artists before college and open concert audiences. Who comprises the audience for his pure jazz LPs? "If I judge by the concert audience it is the college kid to the hardline fan."

The in-person gigs are designed to get the crossover buyer exposed to the excitement of pure improvisation and the other complexities which are inherent in a jazz LP.

The key to Pablo's catalog is the way Granz utilizes his players: as leaders, as sidemen and in concert with others in unusual settings. Granz calls this somewhat of a "musical chairs" situation, but in reality it is a throwback to the days of the '30s and '50s when sidemen switched places with leaders on many of the labels to create a multiplicity of product.

"I believe that any artist with a following should have two albums out a year," Granz says. "What's important is the framework," he emphasizes, pointing to a Count Basie band LP, a Basie trio LP, a Basie jam LP, and LPs with Oscar Peterson and Joe Turner. "They're all sufficiently different for three out of six people to want to buy two or three."

Granz says there isn't a big pool of new talent around to record although he has cut LPs with two new names: Brazilian percussionist Paulinho Da Costa and saxophonist Ray Pizzi.

An upcoming LP which should draw some reaction within the jazz community is Dizzy Gillespie's first disco LP. Gillespie has been one of the Pablo mainstays who has been recorded in a number of different frameworks. Now he's heading toward the—dare we say—crossover market?

"The stress on this LP is on its danceability," Granz says, adding: "Do you want a good quote? Dizzy said to me, 'I'm sick and tired of making records for history. I want to make some records for money.' Yet when you hear the album it's still Dizzy."

Much of today's new jazz flies on the beat of the hot disco tempo or what is being propagated in the commercial soul and hard rock fields.

The amalgamation or fusion of influences which has always been a trademark of jazz is now recognized by more label producers and top management who see the sale of select jazz musicians indicating a broadened market.

The beauty of jazz today is that the new audience supports the new players—once it has discovered them—and the older audience supports the established names once it discovers they are still recording.

George Benson's plateau reaching first LP for Warner Bros., "Breezin'," with its breakout single, "This Masquerade," was the single most dynamic success story for any label in 1976, indicating the dollars to be reaped with the right product and proper backup support.

The list of jazz musicians finding chart success these days runs a lengthy gamut: Count Basie, Benson, Quincy Jones, Joe Farrell, Hu-

bert Laws, Herbie Hancock, Chuck Mangione, Stanley Clarke, Stan Kenton, Earl Klugh, John Klemmer, Stanley Turrentine, Gato Barbieri, Jean-Luc Ponty, Ray Charles, Billy Cobham, Bob James, Blackbyrds, Deodato, Roy Ayres, Al Jarreau, Freddie Hubbard, Gil Scott-Heron, Oscar Peterson, Joe Pass, Donald Byrd, John Handy, Lonnie Liston Smith, George Duke, Crusaders, Monty Alexander, Jon Lucien, Bobbi Humphrey, Weather Report, Keith Jarrett, Chick Corea, Maynard Ferguson, Dizzy Gillespie, Ron Carter, Herbie Mann, Rahsaan Roland Kirk, Gabor Szabo, the Brecker brothers.

In other words: something for every one.

## Crocker Guilty

Continued from page 4

The government also called Charles Bobbit, personal manager of James Brown, to testify. Bobbit said he began paying Crocker between \$200 and \$1,000 in 1967 to play Brown's records.

Crocker denied that Bobbit gave him money.

"For instance, if James Brown has a record that is happening and I don't like the record, I won't play the record, or any other artist for that matter. It is the same as a rabbi giving a service in a Catholic church. They are both good, but they don't fit," Crocker said.

## Springboard Distribution

Continued from page 4

volume II followup to the "Big Hits of the '70s, Vol. I."

The sales meeting, which attracted 70 staff members and guests, was chaired by Danny Pugliese, president; Bob Demain, vice president sales; and Dick Broderick, managing director of the Morningstar label.

The meeting opened Thursday (16) with an open house and a tour of the firm's manufacturing plant with stops along the way to see some of the new additions at the plant which include a new four-color printing press, a new plating department, and a new tape duplicating facility.

Toward the evening the meeting broke up into person-to-person conferences with groups of three spending 15 minutes each exchanging information with chiefs of the a&r, credit and personnel departments.

At a luncheon several members of the sales staff were given special achievement awards from vice president Demain.

Al McNutt was named "hustler of the year." Joe Morrow was cited for achieving exceptional radio promotion support, and Larry Peppert for opening new accounts. Jerry Friedman was "rookie of the year." Denny Vaughn was cited for his excellent communications with the home office. And Mitch Satalof was named "salesman of the year."

The working sales meeting was devoted to a review of 1976 and a discussion of directions for the new year. The salesmen discussed internal policies on merchandising, mar-

keting, advertising, returns, and, of course, sales.

After lunch on Friday, product was introduced from Springboard's own family of labels. Morningstar Records managing director Broderick outlined promotion plans on the new "Tender Aggression" LP and introduced the first Peggy March record in the U.S. since "I Will Follow Him," a single called "Average People."

Broderick also played product to be released on the newly acquired and reactivated Musicor label including a single from Johnny Hartman's new album "Suzanne" and singles by Trudy Richards Moreau, produced by Jimmy Wizner and Paul Evans, all of whom were present at the meeting.

Stanley Greenberg, director of product development, located at Springboard's new West Coast offices, introduced new product in the Musicor line, including "Only Love Can Break Your Heart," an album of never before released material from Dionne Warwick. Greenberg says that the label is actively seeking new talent and masters.

Product in the new Musicor "Double Gold" concept series to two-record sets at \$6.98 was also presented. Artists in the series include Gene Pitney, the Platters, Brook Benton, Billy Vaughn and the Midnight String Quartet.

Pat Britt, a&r director for Catalyst, the Springboard jazz label presented new product by Sam Most, Billy Mitchell, Frank Foster and Sonny Stitt, to be released Jan. 10.

JANUARY 8, 1977, BILLBOARD

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	2	18	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis ● (Don Davis), J. Dean, J. Glover, ABC 12206	★	52	4	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372	★	79	3	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (Walter Olan), S. Sunoff, RCA 10854		
★	4	12	YOU MAKE ME FEEL LIKE DANCING—Lee Seyer ● (Richard Perry), L. Seyer, V. Francia, Warner Bros. 8283	★	40	7	DRIVIN' WHEEL—Foghat (Dan Hartman), Price, Poweroff, Bearsville 8313 (Warner Bros.)	★	69	17	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867		
★	3	1	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart ● (T. Dowd), R. Stewart, Warner Bros. 8262	★	37	12	KEEP ME CRYIN'—Al Green (Willie Mitchell), W. Mitchell, A. Green, Hi 2319 (London)	★	NEW ENTRY	GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ben Cayton), L. Buckingham, Warner Bros. 8304			
★	7	6	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54274 (Motown)	★	43	6	FREE BIRD—Lynyrd Skynyrd (Tom Dowd), A. Collins, R. Van Zant, MCA 40645	★	72	74	5	FREE—Deniece Williams (Maurice White, Charles Stepney), D. Williams, K. Reid, N. Watts, S. Greene, Columbia 3-10429	
★	9	12	CAR WASH—Rene Royce ● (Norman Whitfield), N. Whitfield, MCA 40615	★	39	11	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (Christopher Bond), D. Hall, J. Oates, RCA 10908	★	73	73	4	LUCKY MAN—Starback (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45125	
★	6	6	SORRY SEEMS TO BE THE HARDEST WORD—Elton John (Gus Dugden), E. John, B. Taupin, MCA/Rocket 40645	★	51	5	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450	★	74	48	22	DISCO DUCK (Part 1)—Rick Dees & His Cast of Idiots (Bobby Manuel), R. Dees, KSO 857 (Polydor)	
★	8	12	DAZZ—Brick (Jim Neely, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Irons, Bang 727	★	62	4	HARD LUCK WOMAN—Kiss (Eddie Kramer for Rock Steady Prod.), F. Stanley, Casablanca 873	★	75	61	11	BABY BOY—Mary Kay Place (No Loretta Hagers) (Brian Ahern), M.E. Place, Columbia 3-10422	
★	8	3	THE RUBBERBAND MAN—Spinners ● (Thom Bell), L. Creed, T. Bell, Atlantic 1355	★	42	8	WHAT CAN I SAY—Bee Gees (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10440	★	★	87	3	CARRY ON WAYWARD SON—Kansas (Jeff Gerson), K. Lipson, Kinoshir 4267 (Zpic)	
★	10	12	AFTER THE LOVIN'—Engelbert Humperdinck (Joni Diamond, Charlie Calella), A. Bernstein, R. Adams, Epic 8-50270	★	47	6	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, Richard Finch), H.W. Casey, R. Finch, TK 1020	★	★	88	3	WHEN LOVE IS NEW—Arthur Fryrear (Sam Weiss, John Davis), E. Gamble, L. Huff, GM Twin 1000	
★	11	14	STAND TALL—Burt Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001	★	44	6	SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt (Peter Asher), K. Bonoff, Asylum 45361	★	78	68	20	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1389 (Warner Bros.)	
★	12	14	HOT LINE—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336	★	49	9	IT KEEPS YOU RUNNIN'—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8282	★	★	NEW ENTRY	IN THE MOOD—Hothouse Five Plus Ten (Ray Stevens), J. Garland, A. Ruzel, Warner Bros. 4361		
★	12	13	I NEVER CRY—Nice Cooper (Bob Ezrin), Cooper, Wagner, Warner Bros. 8228	★	46	23	YOU ARE THE WOMAN—Furzell (Jim Mason), R. Roberts, Atlantic 3335	★	★	90	3	HA CHA CHA (Funktion)—Brass Construction (Jeff Lane), R. Muller, United Artists 677	
★	15	12	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888	★	53	6	LIVING NEXT DOOR TO ALICE—Smokie (Mike Chapman), N. Chinn, M. Chapman, KSO 860 (Polydor)	★	★	81	89	3	C.B. SAVAGE—Red Hart (Red Hart), K. Hart, Little Riches/Plantation 144
★	14	15	LOVE ME—Yvonne Elliman (F. Perren), B. Gibb, R. Gibb, KSO 858 (Polydor)	★	48	50	DO IT TO MY MIND—Johnny Bristol (Johnny Bristol), J. Bristol, Atlantic 3360	★	★	82	83	6	CALEDONIA—Robin Trower (Geoff Emerick, Robin Trower), K. Trower, Dewar, Chrysalis 2122
★	15	5	MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50266	★	59	5	NIGHT MOVES—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4349	★	★	★	NEW ENTRY	BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12225	
★	20	4	NEW KID IN TOWN—Lagbes (Bill Szymczyk), J.D. Southier, D. Henley, G. Frey, Asylum 45373	★	60	6	YOU'VE GOT ME RUNNIN'—Gene Cotton (David Gibson), P. McGee, ABC 12227	★	★	★	NEW ENTRY	HELLO OLD FRIEND—Eric Clapton (Bob Franks), I. Clapton, KSO 861 (Polydor)	
★	19	7	SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362	★	51	36	MADEMOISELLE—Styx (Styx), D. DeYoung, T. Shaw, A&M 1877	★	★	★	NEW ENTRY	FANCY DANCER—Commodores (James Carmichael, Commodores), R. Laprind, L. Rubin, Commodores, Motown 1408	
★	22	7	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365	★	52	54	9,999,999 TEARS—Dickey Lee (Ray Osa, Dickey Lee), R. Bailey, RCA 10764	★	★	★	NEW ENTRY	THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Goldmann, Mercury 73875 (Phonogram)	
★	21	9	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289	★	53	34	LOVE BALLAD—L.T.D. (L. Mizell/T. Mizell/C. Owen), S. Scarborough, A&M 1847	★	★	★	NEW ENTRY	HAIL! HAIL! ROCK AND ROLL—Starland Vocal Band (Milton Davis), B. Sunoff, Y. Davis, Windyway 10855 (RCA)	
★	28	8	WALK THIS WAY—Aesop Rock (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449	★	54	56	YESTERDAY'S HERO—Bay City Rollers (Jimmy Ienner), B. Vanda, G. Young, Arista 0216	★	★	★	NEW ENTRY	PRISONER (Captured By Your Eyes)—L.A. Jets (Gary Klein), K. Lawrence, J. Drauseth, RCA 10876	
★	21	16	MUSKRAT LOVE—Captain & Tennille ● (Captain & Toni Tennille), W.A. Ramsey, A&M 1870	★	54	56	SAVE IT FOR A RAINY DAY—Stephen Bishop (Gentry Lewis, Stephen Bishop), S. Bishop, ABC 12232	★	★	★	NEW ENTRY	WHITE BIRD—David LaFlamme (David LaFlamme), D. LaFlamme, L. LaFlamme, Anthem 717	
★	24	14	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094	★	67	5	DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvassus), B. Andersson, S. Anderson, B. Ulvassus, Atlantic 3372	★	★	★	NEW ENTRY	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50300	
★	25	13	SHAKE YOUR RUMP TO THE FUNK—Bar Kays (Allen Jones), L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram)	★	66	5	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863	★	★	★	NEW ENTRY	I CAN'T ASK FOR ANYMORE THAN YOU—CBI Richard (Bruce Welch), K. Gold, W. Deane, Rocket 40832 (MCA)	
★	26	8	SATURDAY NITE—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, P. Bailey, Columbia 3-10439	★	57	41	FLIGHT '76—Walter Murphy Band (Thomas J. Valentino), W. Murphy, Private Stock 45123	★	★	★	NEW ENTRY	LOVE BUG—Bumble Bee Unlimited (Greg Carmichael, Patrick Adams), F. Adams, Mercury 73864 (Phonogram)	
★	27	8	THIS SONG—George Harrison (George Harrison), G. Harrison, Dark Horse 8254 (Warner Bros.)	★	82	3	MOODY BLUE/SHE THINKS I STILL CARE—Elin Posley (Elin Posley, Felton Jarvis), M. James, RCA 10857	★	★	★	NEW ENTRY	FEELINGS—Walter Jackson (Carl Davis), M. Albert, Cio-Sound 908 (United Artists)	
★	30	10	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calella), K. Nolan, 20th Century 2287	★	70	4	SPRING AFFAIR—Dionne Summer (Georgia Moroder, Pete Bellotte), D. Summer, E. Mersader, P. Bellotte, Casablanca 872	★	★	★	NEW ENTRY	SPEND SOME TIME—Elkie Bishop (Alan Bazook), E. Bishop, Capricorn 8266 (Warner Bros.)	
★	29	8	TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Yarrow, Barry Beckett), P. Yarrow, P. Jarral, Arista America 7638 (Capitol)	★	61	63	SLOW DANCING—Fanny Kings (Paul A. Rothchild), J. Templeton, Arista 0209	★	★	★	NEW ENTRY	(She's Just A) FALLIN' ANGEL—Starz (Jack Douglas), Harkis, Ransom, Swain, Grah, Smith, Downey, Capitol 4343	
★	32	8	BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Mann & The Earth Band), B. Springsteen, Warner Bros. 8252	★	72	4	DREAMBOAT ANNIE—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 700	★	★	★	NEW ENTRY	HEY BABY—J.J. Cale (Kurtis Ashworth), J.J. Cale, Shelter 42082 (ABC)	
★	29	17	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856	★	63	10	MAN SMART, WOMAN SMARTER—Robert Palmer (Steve Smith), D. Kirsh, Island 875	★	★	★	NEW ENTRY	IF NOT YOU—Dr. Hook (Ben Hoffman), D. Liconianni, Capitol 4364	
★	33	10	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberg, Coburn, Rowe, S. Browder Jr., A. Darnell, RCA 10827	★	84	5	YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, P. Wood, Jaron 264	★	★	★	NEW ENTRY	FLY BY NIGHT/IN THE MOOD—Robb (Robb, Terry Brown), G. Lee, R. Pearl, Mercury 73873 (Phonogram)	
★	31	17	LOVE SO RIGHT—Bee Gees (Bee Gees, Abby Galanter, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, KSO 859 (Polydor)	★	75	4	HAPPIER—Paul Anka (Denny Dunsen), P. Anka, United Artists 911	★	★	★	NEW ENTRY	DISCO LADY—Wilson Pickett Street Band (Tommy Lawrence, C. Dunsel, H. Adams), Island 678	
★	35	7	WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), K. Edelman, Arista 0212	★	76	4	OPEN SESAME (Part 1)—Kool & The Gang (K.E. Prod., Mr. Vee Prod.), R. Bell, Kool & The Gang, De-Lite 1586 (PVP)	★	★	★	NEW ENTRY	THE BEST DISCO IN TOWN (Medley)—Beebie Family (Jacques Morali, Victor Roman), J. Morali, R. Roman, R. Babin, P. Hutt, Warner 3304 (TK)	
★	37	7	AIN'T NOTHING LIKE THE REAL THING—Doody & Marie Osmond (Mike Carr, Mitchell Lloyd), N. Ashford, K. Simpson, Kullb 14383 (Polydor)	★	77	10	DON'T TAKE AWAY THE MUSIC—Tasmin (Freddie Perren), K. St. Lewis, F. Perren/Tarzan, Capitol 4348						
★	34	18	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), F. McGee, Big Top 16079 (Ritaelic)	★	68	58							

**★ STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, affect out product which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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### HOT 100 A-Z—(Publisher-Licensee)

After The Lovin' (Silver Blue, ASCAP, Ocean Blue, BM)	9	Dancing Queen (Columbia, BM)	36	Free Bird (Lynyrd Skynyrd, MCA)	72	Hey Babe (Asylum, BM)	96	Love Me (Stigwood/Unimapped, BM)	97	Nights Are Forever Without You (Dunstable, BM)	14	Spring Affair (RCA/Sunshine, BM)	34	What Can I Say (Blue Swagon, BM)	42
Ain't Nothing Like The Real Thing (Linn, ASCAP)	33	Disco Lady (Mercury, ASCAP)	74	Free (Koolhaas, ASCAP)	72	Hole In My Soul (Atlantic, ASCAP)	48	Love Theme From "A Star Is Born" (First Artists/Emusic, BM)	26	Open Sesame (Part 1) (DeWitt/Linn, BM)	87	Stand Tall (Portrait/CBS, BM)	11	When Love Is New (Nighty Night, BM)	32
Baby Boy (Look, ASCAP)	75	Do It To My Mind (Bluebird, ASCAP)	48	Free Bird (Lynyrd Skynyrd, MCA)	72	Do You Feel (Libra/Phonon, BM)	70	Mademoiselle (Styx, BM)	40	Saturday Nite (Sagittarius, BM)	34	The Best Disco In Town (TK)	100	Whispering (Cherchez La Femme, TK)	100
Be My Girl (DeWitt/Linn, ASCAP)	68	Do You Feel (Libra/Phonon, BM)	70	Free Bird (Lynyrd Skynyrd, MCA)	72	Do You Want Me (Arista, BM)	39	Man Smart, Woman Smarter (Swanwick, BM)	40	Save It For A Rainy Day (Stephen Bishop, BM)	88	The Rubberband Man (Spinners, BM)	15	Year Of The Cat (Al Stewart, BM)	84
Be My Girl (DeWitt/Linn, ASCAP)	68	Do You Want Me (Arista, BM)	39	Free Bird (Lynyrd Skynyrd, MCA)	72	Do You Want Me (Arista, BM)	39	Man Smart, Woman Smarter (Swanwick, BM)	40	Save It For A Rainy Day (Stephen Bishop, BM)	88	The Rubberband Man (Spinners, BM)	15	Year Of The Cat (Al Stewart, BM)	84
Bella Donna (Mercury, BM)	42	Do You Want Me (Arista, BM)	39	Free Bird (Lynyrd Skynyrd, MCA)	72	Do You Want Me (Arista, BM)	39	Man Smart, Woman Smarter (Swanwick, BM)	40	Save It For A Rainy Day (Stephen Bishop, BM)	88	The Rubberband Man (Spinners, BM)	15	Year Of The Cat (Al Stewart, BM)	84
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A SMASH TO FOLLOW A SMASH

# Dis-Gorilla

RS 866

The New Single by

# Rick Dees

Hit bound in the tradition of his #1 platinum single, DISCO DUCK



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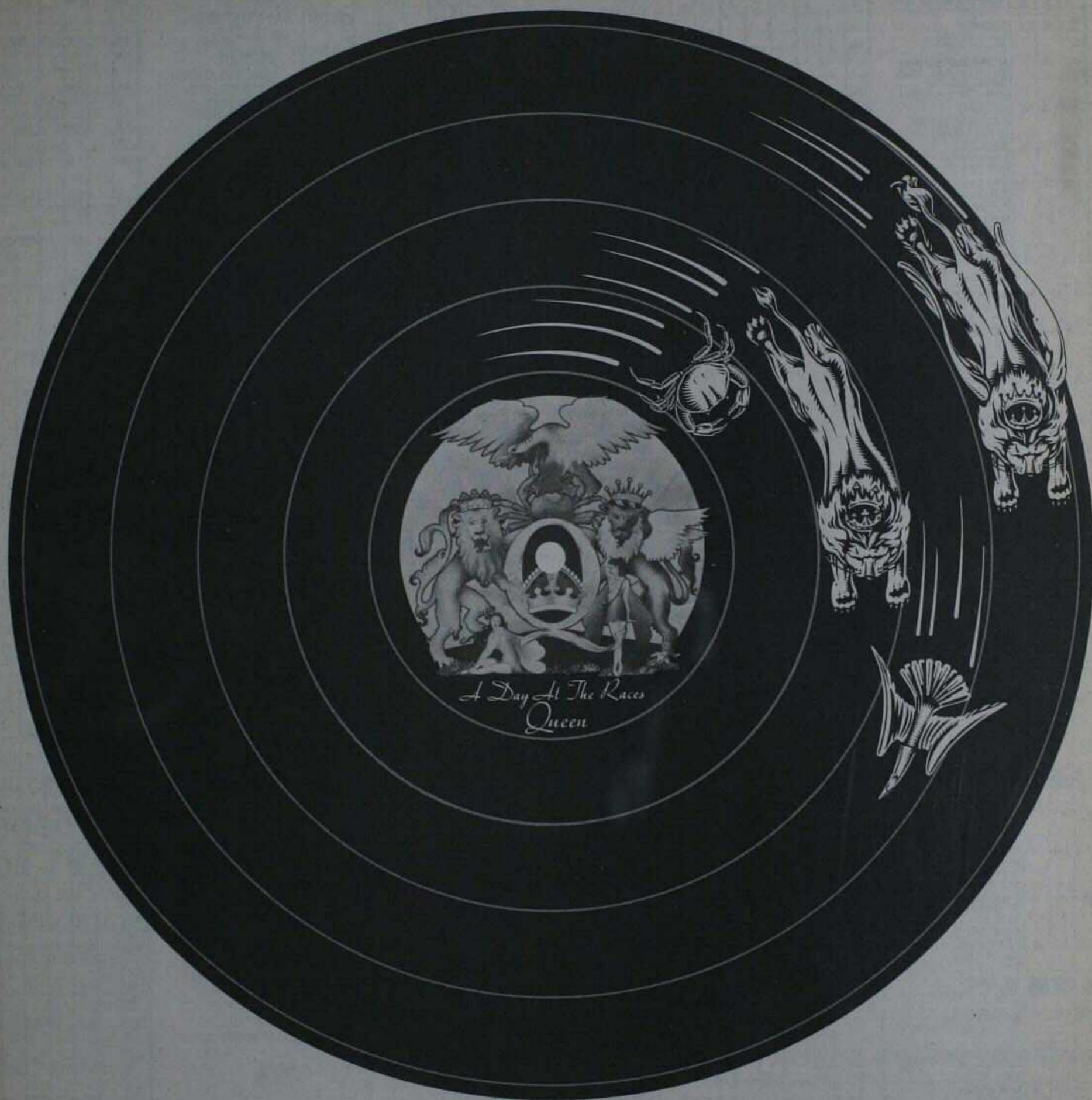
# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE												
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL					
★	1	13	STEVIE WONDER Songs In The Key Of Life Tamla T13-340CZ (Motown)	13.98		15.98		15.98				★	40	9	BRICK Good High Bang BLP 408 (Web IV)	6.98		7.98		7.98						71	72	15	TED NUGENT Free For All Epic PE 34123	6.98	7.98	7.98	7.98	7.98	
★	4	3	EAGLES Hotel California Aylum 7E-1084	6.98		7.97		7.97				★	37	37	43	BOZ SCAGGS Silk Degrees Columbia PC 33929	6.98		7.98		7.98						72	73	9	BAR KAYS Too Hot To Stop Mercury 3981-1-1099 (Phonogram)	6.98		7.95		7.95
	3	3	BOSTON Epic PE 34189	6.98		7.97		7.97				★	38	29	10	PHOEBE SNOW It Looks Like Snow Columbia PC 34378	6.98		7.98		7.98						73	77	5	SEALS & CROFTS Sudan Village Warner Bros. BS 2916	6.98		7.97		7.97
★	7	3	WINGS OVER AMERICA Capitol SWCO 11503	11.98		14.98		14.98				★	45	9	9	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98					★	84	83	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	6.95	
★	6	11	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA-LA679-G	6.98		7.98		7.98				★	40	41	19	JOHN DENVER Spirit RCA APL1-1094	6.98		7.95		7.95	8.95				75	76	5	BEACH BOYS LIVE IN LONDON/BEACH BOYS 69 Capitol ST 91584	6.98		7.98		7.98	
★	6	2	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97				★	41	42	21	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BS 89517 (Atlantic)	6.98		7.97		7.97					76	78	10	JOAN BAEZ Gulf Winds A&M SP 4603	6.98		7.98		7.98	
★	8	8	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95			★	52	10	10	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	6.98		7.98		7.98					77	85	4	NITTY GRITTY DIRT BAND Dirt, Silver & Gold United Artists UA-LA670-L3	11.98	11.98	11.98	11.98		
★	8	9	PETER DINKlage Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98	11.95			★	43	43	40	HEART Dreamboat Annie Mushroom MS 5005	6.98		7.98		7.98					78	79	7	DAVE MASON Certified Live Columbia PC 34174	7.98		6.98		6.98	
★	9	10	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11897	6.98		7.98		7.98				★	54	7	7	LEO SAYER Endless Flight Warner Bros. BS 2962	6.98		7.97		7.97				★	89	33	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98		
★	13	4	LINDA RONSTADT Greatest Hits Aylum 7E-1092	6.98		7.97		7.97				★	45	39	13	ERIC CLAPTON No Reason To Cry RSO RS-1-3004 (Polydor)	6.98		7.98		7.98					80	80	8	SYLVERS Something Special Capitol ST 11586	6.98		7.98		7.98	
★	11	5	JACKSON BROWNE The Pretender Aylum 7E-1079	6.98		7.97		7.97				★	46	47	21	BARRY MANILOW This One's For You Arista AL 4010	6.98	7.98	7.98	7.98	8.95				81	61	7	FRANK ZAPPA Zoot Allures Warner Bros. BS 2970	6.98		7.97		7.97		
★	14	9	ELTON JOHN Blue Moves MCA/Rocket 2-11004	12.98		13.98		13.98				★	53	10	10	BARRY DeVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	5.98		6.98		6.98					82	82	14	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97	
★	15	5	GEORGE HARRISON Thirty Three & 1/3 Dark Horse DH 3005 (Warner Bros.)	6.98		7.97		7.97				★	48	46	14	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98		7.98		7.98					83	83	6	CHARLIE DANIELS BAND High Lonesome Epic PE 34377	6.98		7.98		7.98	
★	16	5	JONI MITCHELL Hejira Aylum 7E-1087	6.98		7.97		7.97				★	49	49	76	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95				84	88	12	PAUL ANKA The Painter United Artists UA-LA653-G	6.98	7.98	7.98	7.98		
★	15	11	KISS Rock And Roll Over Casablanca NBLP 7037	6.98		7.98		7.98				★	50	50	20	THE EMOTIONS Flowers Columbia PC 34163	6.98		7.98		7.98				85	86	19	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2013	6.98		7.98		7.98		
★	18	27	COMMODORES Hot On The Tracks Motown ME-867 S1	6.98		7.98		7.98				★	51	51	13	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98		7.98		7.98					★	98	4	WAYLON JENNINGS Waylon "Live" RCA APL1-1108	6.98		7.95		7.95	
★	17	12	EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98	7.98	7.98	7.98	7.98				★	52	31	7	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98		7.98		7.98				88	90	162	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95		
★	18	17	LEO ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2-201 (Atlantic)	91.98		11.97		13.97				★	53	56	9	BEE GEES Gold, Vol. 1 RSO RS-1-3006 (Polydor)	6.98		7.98		7.98					89	91	39	GEORGE BENSON Breezin' Warner Bros. BS 2915	6.98		7.97		7.97	
★	19	19	CHICAGO X Columbia PC 34200	7.98	7.98	7.98	7.98	7.98	8.95			★	55	55	26	ALICE COOPER GOES TO HELL Warner Bros. BS 2996	6.98		7.97		7.97					★	124	3	NBC'S SATURDAY NIGHT LIVE Arista AL 4107	6.98		7.98		7.98	
★	23	15	BEE GEES Children Of The World RSO RS-1-3003 (Polydor)	6.98		7.95		7.95				★	56	44	27	JEFFERSON STARSHIP Spitfire Giant BFL1-1557 (RCA)	6.98	7.98	7.95	7.98	7.95	8.95				91	92	11	DENICE WILLIAMS This Is Niecey Columbia PC 34342	6.98		7.98		7.98	
★	21	22	EAGLES Their Greatest Hits 1971-1975 Aylum 7E-1052	6.98		7.97		7.97				★	57	57	17	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97				★	103	7	AL GREEN Have A Good Time Hi-HiL 32103 (London)	6.98		7.98		7.98		
★	25	14	AL STEWART Year Of The Cat Janus JAS 7022	6.94		7.95		7.95				★	58	58	12	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98				★	104	24	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97		
★	23	20	LYNYRD SKYNYRD One Move From The Road MCA/MCA 2-6003	7.98		8.98		8.98				★	60	62	8	MELISSA MANCHESTER Help Is On The Way Arista AL 4095	6.98		7.98		7.98					95	95	7	DOHNY & MARIE OSMOND New Season Kala PD-1-6083 (Polydor)	6.98		7.98		7.98	
★	27	7	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	6.98		7.98		7.98				★	61	63	5	LOGGINS & MESSINA The Best Of Friends Columbia PC 34388	6.98		7.98		7.98					96	96	7	FUNKADELIC Hardcore Jollies Warner Bros. BS 2973	6.98		7.97		7.97	
★	28	6	JAMES TAYLOR'S GREATEST HITS Warner Bros. BS 2979	6.98		7.97		7.97	8.95			★	62	64	10	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98		7.98		7.98					97	106	8	CHUCK MANGIONE Man Squared A&M SP 4637	6.98		7.98		7.98	
★	26	8	BRASS CONSTRUCTION II United Artists UA-LA677-G	6.98		7.98		7.98				★	62	87	35	KISS Destroyer Casablanca NBLP 7025	6.98		7.98		7.98				★	117	16	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	6.98		7.97		7.97		
★	30	14	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2-6000	7.98		8.98		8.98				★	64	66	36	FIREBALL Atlantic SD 18174	6.98		7.97		7.97				★	110	7	STANLEY TURRENTINE The Man With The Sad Face Fantasy F 9513	6.98		7.95		7.95		
★	28	21	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	6.98		7.95		7.95				★	65	74	33	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	8.95				101	102	19	WAR Greatest Hits Dartford Artists DA-LA648-G	6.98		7.98		7.98		
★	33	43	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98	8.95			★	66	67	15	O'JAYS Message In Our Music Philadelphia International PC 34285 (Epic)	6.98	7.98	7.98	7.98	7.98				102	60	30	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34184	6.98		7.98		7.98		
★	30	24	GORDON LIGHTFOOT Summertime Dream Reprise MS 2284 (Warner Bros.)	6.98		7.97		7.97	8.95			★	67	48	7	THE ORIGINAL SOUNDTRACK RECORDING OF THE 20th Century-Fox Film ALL THIS & WORLD WAR II 20th Century TX 527	12.98	12.98	12.98	12.98					103	69	21	LTD Love To The World A&M SP 4581	6.98		7.98		7.98		
★	31	32	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504	6.98		7.95		7.95				★	68	70	8	FOGHAT Night Shift Bearsville BR 1362 (Warner Bros.)	6.98		7.97		7.97				★	104	112	12	ROBERT PALMER Some People Can Do What They Like United 9.75 6470	6.98		7.98		7.98	
★	35	17	MARILYN McCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 957	6.98		7.95		7.95				★	69	59	20	LINDA RONSTADT Hasten Down The Wind Aylum 7E-1072	6.98		7.97		7.97				★	105	105	6	HAZARETH Play 'N' The Game A&M SP 4610	6.98		7.98		7.98	
★	33	34	KANSAS Leftoverture Kirtland KE 34224 (Epic)	6.98		7.98		7.98				★	70	68	9	OHIO PLAYERS GOLD Mercury 3981-1-1122 (Phonogram)	6.98		7.95		7.95														

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape 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 5 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle) ● Recording Industry Assn. Of America seal audit available to you.

# A NEW TRACK RECORD



# QUEEN

# A DAY AT THE RACES

6E-101

THEIR NEW ALBUM ON ELEKTRA RECORDS & TAPES. 

# TOP LPs & TAPE

POSITION  
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE							
				ALBUM	4-CANAL	8-TRACK	8-TAPE	CASSETTE					ALBUM	4-CANAL	8-TRACK	8-TAPE	CASSETTE			
122	112	6	AEROSMITH Toys In The Attic Columbia PC 32479	6.98	7.98	7.98	7.98	7.98	169	171	35	PHOEBE SNOW Shelter 580 52517 (ABC)	6.98	7.98	7.98					
107	75	6	ALLMAN BROTHERS BAND Wipe The Windows - Check The Oil - Dollar Gas Capitol 200577 (Warner Bros.)	7.98	8.97	8.97			181	3	DAVID LAFLAMME White Bird Arista ABR 1007	6.98	7.98	7.98						
118	36	6	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	6.98	7.98	7.98	7.98		171	121	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SD 2653	6.98	7.98	7.98						
119	96	6	BEACH BOYS Endless Summer Capitol 2988 11307	7.98	8.98	8.98			182	14	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98	7.97	7.97						
110	114	8	KOOL & THE GANG Open Sesame De-Lite DEP 2023 (PVP)	6.98	7.98	7.98			173	28	ROD STEWART Atlantic Crossing Warner Bros. BS 2971	6.98	7.98	7.98	6.98					
111	81	9	SILVER CONVENTION Mad House Milbank International BR1-1824 (RCA)	6.98	7.95	7.95			174	12	SALSOUL ORCHESTRA Nick 'N' Nasty Salsoul SD 5162 (Capricorn)	6.98	7.98	7.98						
112	99	8	PURE PRAIRIE LEAGUE Dance RCA APL1-1924	6.98	7.95	7.95			175	21	GINO VANNELLI The Gist Of The Gemini A&M SP 4056	6.98	7.98	7.98						
113	113	14	WALTER JACKSON Feeling Good Chi-Sound CH LA656-G (United Artists)	6.98	7.98	7.98			NEW ENTRY			KING KONG/ ORIGINAL SOUNDTRACK Reprise MS 2260 (Warner Bros.)	6.98	7.97	7.97					
114	94	7	GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Recording Ruffalo BBS 6576 ST	6.98	7.98	7.98			187	3	THELMA HOUSTON Anyway You Want It Tamla TG 34311 (Motown)	6.98	7.98	7.98						
125	15	15	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98	7.95	7.95			178	99	THE BEATLES (White Album) Capitol 2980 101	12.98	13.98	13.98						
127	25	25	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98			179	11	BLACK SABBATH Technical Ecstasy Warner Bros. BS 2969	6.98	7.97	7.97						
117	101	26	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98	7.97	7.97			190	108	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98	7.98	7.98	7.98					
118	107	21	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98	7.95	7.95			191	3	AZTEC TWO STEP Two's Company RCA APL1-1497	6.98	7.95	7.95						
129	22	22	KISS Dressed To Kill Casablanca NBLP 7016	6.98	7.98	7.98			182	188	MELBA MOORE Melba Ruffalo BBS 5677	6.98	7.98	7.98						
131	79	79	ELTON JOHN Greatest Hits MCA 7128	6.98	7.98	7.98			183	17	AMBROSIA Somewhere I've Never Travelled 20th Century T 510	6.98	7.98	7.98						
121	121	17	BAY CITY ROLLERS Dedication Arista AL 4093	6.98	7.98	7.98			184	11	DRAMATICS Joy Ride ABC A&M 955	6.98	7.95	7.95						
122	126	7	PATTI SMITH Radio Ethiopia Arista AL 4097	6.98	7.98	7.98			185	189	JOHNNY BRISTOL Bristol's Creme Atlantic SD 18197	6.98	7.97	7.97						
123	123	62	STEVIE WONDER Fulfillingness' First Finale Tamla TG 31251 (Motown)	6.98	7.98	7.98			NEW ENTRY			STEPHEN BISHOP Careless ABC A&M 954	6.98	7.95	7.95					
124	128	28	ELECTRIC LIGHT ORCHESTRA On The Border United Artists UA LA630 G	6.98	7.98	7.98			NEW ENTRY			AL KOOPER Act Like Nothing's Wrong United Artists UA LA702 G	6.98	7.98	7.98					
135	12	12	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Arista PD 9088 (Polygram)	6.98	7.98	7.98			NEW ENTRY			MASS PRODUCTION Welcome To Our World Capitol SD 3919 (Atlantic)	6.98	7.97	7.97					
126	132	4	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTDY 8077/2	9.98	10.95	10.95			189	154	WINGS AT THE SPEED OF SOUND Capitol SD 11525	6.98	7.98	7.98						
170	4	4	THE OSMONDS CHRISTMAS ALBUM Kolibri PD-2-6011 (Polygram)	7.98	8.98	8.98			200	301	CAROLE KING Tapestry De-Lite SP 7709 (A&M)	6.98	7.98	7.98	6.98					
128	133	37	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SARB 11523	7.98	8.98	8.98			191	192	7	BARRY WHITE Is This Whatcha Want 20th Century T 518	6.98	7.98	7.98					
140	5	5	LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL1-1622	6.98	7.95	7.95			192	196	26	BEACH BOYS 15 Big Ones Brother Reprise WS 2251 (Warner Bros.)	6.98	7.97	7.97					
130	130	18	JUDY COLLINS Bread And Roses Elektra TE 1376	6.98	7.97	7.97			193	197	25	RITCHIE FAMILY Arabian Nights Merch 2301 (TK)	6.98	7.98	7.98					
NEW ENTRY			ISAO TOMITA Holst: The Planets RCA ARL1-1919	6.98	7.98	7.98	7.98		194	109	109	THE BEATLES 1967-1970 Capitol SARB 3404	10.98	12.98	12.98					
132	136	25	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1818	6.98	7.95	7.95			NEW ENTRY			THE HUSTLE & THE BEST OF VAN MCCOY MCA HE 8906	6.98	7.98	7.98					
147	10	10	BARRY DEVORZON Nadia's Theme Arista AL 4134	6.98	7.98	7.98			196	199	29	THE BEATLES Rock 'N' Roll Music Capitol SARB 11537	10.98	12.98	12.98					
134	134	12	LEON RUSSELL Best Of Leon Shelter SR 52004 (ABC)	6.98	7.95	7.95			NEW ENTRY			RALPH MACDONALD Sound Of The Drum Merch 2302 (TK)	6.98	7.98	7.98					
135	137	6	JEAN-LUC PONTY Imaginary Voyage Atlantic SD 18195	6.98	7.97	7.97			198	180	31	TAVARES Sky High! Capitol ST 11533	6.98	7.98	7.98					
136	142	65	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95			199	109	15	I HEARD THAT !! THE MUSICAL WORLD OF QUINCY JONES A&M SP 1095	7.98	8.98	8.98					
137	141	11	VICKI SUE ROBINSON RCA APL1-1144	6.98	7.95	7.95			200	108	15	LITTLE RIVER BAND Harvest ST 11513 (Capitol)	6.98	7.98	7.98					
138	138	6	RAY CHARLES & CLEO LAINIE Gershwin: Foggy & Boss RCA CPL2 1831	7.98	8.95	8.95														
139	139	8	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 8176 (Warner Bros.)	6.98	7.97	7.97														
150	3	3	WAR Featuring ERIC BURDON Love Is All Around ABC A&M 968	6.98	7.95	7.95														
141	146	15	GATO BARBIERI Caliente A&M SP 4597	6.98	7.98	7.98														
142	144	41	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98	7.97	7.97	6.98													
143	143	15	RUSH All The World Is A Stage Mercury SRM 2-7508 (Phonogram)	7.98	9.95	9.95														
144	149	11	STYX Crystal Ball A&M SP 4604	6.98	7.98	7.98														
NEW ENTRY			THE BEST OF STEPHEN STILLS Atlantic SD 18201	6.98	7.97	7.97														
146	151	3	ARETHA FRANKLIN Ten Years Of Gold Atlantic SD 18204	6.98	7.97	7.97														
147	152	30	DAVID BOWIE Changesonbowie RCA APL1-1732	6.98	7.95	7.95														
148	148	85	STEVIE WONDER Innervisions Tamla T 2261 (Motown)	6.98	7.98	7.98														
149	115	21	DR. HOOK A Little Bit More Capitol ST 11572	6.98	7.98	7.98														
NEW ENTRY			D.C. LARUE Tea Dance Pyramid PY 9006 (Roulette)	6.98	7.98	7.98														
151	153	60	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.97	7.97	6.98													
152	116	8	HOT TUNA Hoppity Giant GFL1-1920 (RCA)	6.98	7.95	7.95														
NEW ENTRY			ESTHER PHILLIPS Capricorn Princess Kaleo KL 31 (CTI)	6.98	7.98	7.98														
NEW ENTRY			TED NUGENT Epic PE 33892	6.98	7.98	7.98														
155	160	5	THE BEST OF ROD STEWART Mercury SRM 2-7507 (Phonogram)	7.98	9.95	9.95														
174	66	66	KISS Alive! Casablanca NBLP 7070	7.98	7.98	7.98														
NEW ENTRY			GARY WRIGHT The Dream Weaver Warner Bros. BS 2888	6.98	7.97	7.97														
158	158	16	STANLEY CLARKE School Days Wangner NE 439 (Atlantic)	6.98	7.97	7.97														
159	165	40	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAI GLASER The Outlaws RCA APL1-1321	6.98	7.95	7.95														
160	163	78	JEFFERSON STARSHIP Red Octopus Giant GFL1-5999 (RCA)	6.98	7.98	7.98	7.98	6.98												
161	161	23	AL STEWART Modern Times Janus JAS 7017	6.94	7.95	7.95														
162	162	32	LOU RAWLS All Things In Time Philadelphia International P2 12957 (Epic)	6.98	7.98	7.98														
163	166	6	RORY GALLAGHER Calling Card Chrysalis CHR 1324	6.98	7.98	7.98														
164	164	6	THE BEST OF THE POINTER SISTERS ABC/Blue Thumb BTDY 8076/2	9.98	10.95	10.95														
175	4	4	WISHBONE ASH New England Atlantic SD 18290	6.98	7.97	7.97														
166	173	22	GORDON LIGHTFOOT Gord's Gold Reprise SR 2237 (Warner Bros.)	7.98	8.97	8.97	13.95													
167	169	4	THE BEST OF DONALD BYRD Blue Note BN LA700 C (United Artists)	6.98	7.98	7.98														
168	168	23	DIANA ROSS' GREATEST HITS Motown WS 8895	6.98	7.98	7.98														

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	57
Aerosmith	79, 106
Allman Bros.	107
Ambrosia	183
America	151
Paul Anka	85
AWB	117
Aztec Two Step	181
Jean Basc	76
Gato Barbieri	141
Bar Kays	72
Bay City Rollers	121
Beach Boys	75, 109, 192
Beat	

# Profitability Key Word To Wholesalers And Retailers

• Continued from page 1

Sears converting from its in-house Searac, a rack operation which served its own national departments, to Lieberman Enterprises and J.L. Marsh pointed up even more the mounting concern among department store retail chains about profitable operation.

Certain chains opened new stores without record/tape departments. Minuscule profits when compared to gross reports were reported by some publicly held chain retailers.

NARM, which meets in early March for its annual convention in Los Angeles, has scheduled Dr. Alfred R. Oxenfeldt, marketing expert from the Columbia Univ. graduate business school, and the educator has been field-tripping nationally to feel out label, distribution and retail leaders. It's most probable that profitability will be his theme.

For whether it's a label president complaining about the impending increase in music copyright royalties and skyrocketing artist royalty pacts or a one-stop disgruntled about having to ship returns 1,000 miles to a hinterland factory instead of a nearby branch, black ink over red is frowning brows.

To competitors, the chain retailer is king of the hill. But, he, too, has minimized his blueprint for store expansion over several years ago. New stores' openings are endangered by cut-throat discounting, seeping now from metropolitan markets, to the hinterlands.

And the continually greater financial responsibility placed on the retailer in the trafficked malls has chain operators probing into profits. For with \$3.99 specials and \$4.98 shelf price, there's little left after overhead to satiate the spiraling demands of the mall builder.

Retailers, too, have found over the past 18 months that the formula, most fiscally popular today, of sell-

ing no more than 15% of the units through their registers at a specials price is encumbered with an almost stagnant top-of-the-album charts activity.

In the 51st issue of Billboard in 1975, the average stay of an album in the Top 10 of the LPs & Tape chart was 11.3 weeks. In the Dec. 18 Billboard, the average longevity in the coveted Top 10 albums chart was 18.5 weeks.

In order to provide traffic, the shorter the term of an album in the peak position, the more different albums get specials price treatment and the more chance of buyers purchasing a larger variety of different albums.

Jerry Greenberg, Atlantic's president told Billboard's recent Radio Programming forum that the top five albums on the chart today "are probably at the two to three million mark." And that an album overstaying its retail welcome cuts deeply into profit, for chain retailers must offer some of the top 10 consistently as a special to attract the price-wary consumer.

And, certainly, 1977 will see more arguments over who's getting the lion's share of advertising allowance. The rumble over alleged inequities in apportionment of advertising allowance grows into thunder. "I get under 1% of my net billing in ad money and he gets 15%, I'll bet," is a common but difficult to document complaint of the big user. For it's that tag on a radio or tv spot or that newspaper print ad that helps bring traffic into any location.

There are even whispered threats of lawsuits, similar to the still pending Bay Area Marin Music Center versus a batch of big labels, distributors and competing chain retailers or New Orleans' three-store retailer, Irv Smith, against the same majors accusing them of favoring competitors in a partial buying climate.

Rackjobbers persist in demanding a heftier discount than the centrally warehoused retail chain. Their late 1975 rack meeting in San Francisco and their own segment of the more recent mid-year NARM Chicago meeting echoes the immediate necessity of forcing lowball retail discount prices up so that their serviced accounts could compete.

Recently, major labels, when queried, stated unanimously that none see an immediate change, but all admitted they were studying the profitability problem constantly.

Certainly the progress of the Unique Oz record store, opened in November by David Kaye and Steve Libman in Atlanta, will be watched closely. In this bizarre store concept, a portion of the profit margin comes from renting booths to entrepreneurs of businesses which link with record and tapes, such as creative arts items and boutique merchandise. In addition, Oz charges

more for its specials and shelf albums than does a normal discount.

Racks and retailers are watching diversification into paperback and hardcover books and periodicals, ala Siebert's, Little Rock, Ark., and Western Merchandisers, Amarillo, Tex. Both Sieg Siebert and Sam Marmaduke of Western Merchandisers have found a resurgence in their book/magazine divisions, with the growth currently outpacing recorded unit movement.

And NARM's most recent announcement taps another mother lode of hope on the part of all leaders in the industry for 1977. They are almost universally high on President-elect Jimmy Carter's chance to help the U.S. economy generally.

They like Carter's pledge to em-

phasize more jobs and possible tax cuts. They remember fondly his long personal interest in recorded music, as evidenced in his sincere talk at the winter NARM convention 1976 scholarship night banquet.

Finally, Dr. Pierre A. Rinfret returns to the next NARM confab to address the opening business session. Rinfret is a former presidential advisor to Presidents John Kennedy, Lyndon Johnson and Richard Nixon. He should have some important insight on how the new presidential regime will affect the record/tape industry's future.

And after his talk, Irwin R. Steinberg, president of the Polygram group, will chair a panel of label chiefs who will throw questions at Rinfret. You can bet he'll have to field some nifties.

## A&M Expanding In N.Y.

• Continued from page 1

radio play whereas response in other markets is somewhat less.

Other acts like Lani Hall, Brothers Johnson, Budgie, Alessi Brothers and Peter Allen also are showing stronger sales in New York and are being worked on to help establish a national identity for them.

"The quality of service is targeted to acts which we feel will be most effective. We're concentrating on New York acts that will establish a stronger identity for A&M," says Zisson.

"It's a great opportunity to break New York-based acts. We want to give them more visibility," he says.

Zisson, who reports directly to Gil Friesen, A&M vice president in Los Angeles, says the interaction between offices is tight knit with daily phone calls not uncommon.

## N.Y. Times Music Will Stay As Is

NEW YORK—Following the recent breakdown in negotiations to spin off its music publishing interests to RCA Records, the New York Times plans to continue the enterprise as an active publishing entity.

With the elevation of Ira Beal to the presidency of New York Times Music (see Executive Turntable), further staff additions are seen possible. A more aggressive exploitation of copyrights is being planned, it is understood.

While the company is no longer seeking a buyer, it is nevertheless expected that offers will still be entertained should they be sufficiently attractive.

The deal with RCA fell through after six months of contract grooming (Billboard, Dec. 25). A still more recent bid by the Lefrak interests also fell through.

Murray Deutch, who stepped down as president of New York Times Music last week, will continue to serve the firm as a consultant. He is in the process of setting up his own company.

## WB's Mexico Bash Biggest Convention

LOS ANGELES—Warner Bros. Records' biggest convention ever will bring more than 400 participants to the Princess Hotel in Acapulco, Mexico this week (3-8).

Mo Ostin, WB chairman and president, says that the conclave will serve to express thanks to all those who made 1976 the biggest-selling year in the company's history as well as to "preview an even more exciting new year's worth of music."

Participating in the five days of meetings, panel discussions, seminars, dinners and the awards banquet will be WB home office personnel, the field promotion force and sales representatives, New York and Nashville staffs, plus WEA executives and branch managers.

Top personnel from Warner affiliate labels Bearsville, Capricorn, Curtom, Warner-Curb and Whitfield are attending the gathering along with Carlos Camacho and Luis Moyano, respectively, director general and production manager of WB's Mexico licensee, Gamma Records.

Crackin', San Francisco soul-rock septet, will preview its new album live at the convention.

## Executive Turntable

• Continued from page 6

manager, Van Nuys, Calif.; Tarra Thomas promoted to communications director and credit manager Michael Cangialosi named credit/sales administrator as well. All but Ebeling and Wyrick are in BSR corporate headquarters, Blauvelt, N.Y. . . . Doyce Beard named president of Magnetic Electronics Inc., Opelika, Fla., in addition to duties as assistant treasurer of parent Orrox Corp. and head of Datacount Computer Service Co. . . . Saul Nadler joins JVC America, New York, as national technical services manager. . . . Charles P. Steuber, president of Steuber Co. Inc., New York, has been named to the board of directors of Koss Corp., a Milwaukee-based firm.

John Dixon is the new director of international a&r at Capitol Records, Los Angeles, shifting from his slot as sales and promotion rep in Arizona.

## BMI In Actions Against Niteries

NEW YORK—More than 100 restaurant and nightclub owners in 24 states have been sued by BMI during the past seven months for copyright violations in a stepped up drive against unlicensed use of recorded music.

Also legally cited by the licensing organization were a number of AM and FM radio stations.

In each action, BMI seeks a minimum of \$250 damages for each unlicensed performance plus court costs.

Writers involved in the suits in-

clude Paul Anka, Dennis Lambert, Brian Potter, Sonny Bono, Carly Putnam, Antonio Carlos Jobim, John C. Fogarty, Kris Kristofferson, Bobby Hebb, Van McCoy, Paul Simon, John Lennon, Paul McCartney, Johnny Cash, Mac Davis, Norman Gimbel, Charles Fox, Barry White, Fred Ebb, John Kander, Eddie Miller, Merle Haggard, Waylon Jennings, Willie Nelson, Bob Crewe, Joni Mitchell, J.P. Richardson, Bill Withers, Sly Stewart, John Loudermilk and Marijohn Wilkin.

## Chappell In a Tie With Presser Firm

NEW YORK—Chappell Music has entered into a print services venture with the Theodore Presser Co., for warehousing, promotion and sales, shipping and billing, in the U.S. and Canada.

Chappell will continue existing agreements with other companies (Hansen Publications, Hal Leonard,

Shawnee Robbins, Rod McKuen, Badco, etc.), but looks to develop more product and move into new markets, according to president Norman Weiser.

Presser is headquartered in Bryn Mawr, Pa., with Arnold Broido serving as president.

## FBI CRACKDOWN

# Alleged Pirate Tape Haul Tops 76,000 Over Holiday

NEW YORK—FBI raids on a number of alleged pirate tape manufacturers in New York, Los Angeles, San Francisco, Kentucky and Pennsylvania over the Christmas holidays netted law enforcers more than 76,000 allegedly pirated tapes, according to officials of the RIAA.

The largest haul came from Los Angeles where more than 33,000 recordings were seized when FBI agents raided a distributor and several retail outlets. Some of the recordings seized were allegedly taped at a concert by Paul McCartney & Wings at the group's

three-day concert at the Forum, Inglewood, Calif., last June.

In San Francisco, FBI authorities seized close to 2,500 tapes at retail outlets in the Richmond and Oakland suburbs. Both stores were said to be operated by Bernard Adams of Richmond.

In New York, FBI agents raided a Brooklyn flea market and a basement and came up with about 6,000 allegedly pirated 8-track tapes and some \$8,500 worth of duplicating equipment.

The raids by the Kentucky agents were carried out with assistance from agents from Texas, California, Pennsylvania, West Virginia, Virginia, and the RIAA, and according to Stanley Czarnecki, special FBI agent in Kentucky, are part of a continuing investigation to vigorously enforce the antipiracy statutes.

In Mechanicsburg, Pa., an estimated 1,500 allegedly pirated tapes were seized at a flea market operated by James Converse. Converse was convicted in 1975 on a similar offense.

## London's Largest

NEW YORK—London Records' merchandising campaign surrounding the release of ZZ Top's fifth LP, "Tejas," is the largest in the company's history. It involves a series of sales aids and heavy advertising—all in conjunction with the group's continuing "Worldwide Texas Tour."

## Services Held For Ned Washington, 75

LOS ANGELES—Services for Ned Washington, 75, a long-time member of ASCAP and one of the nation's foremost songwriters, were held Dec. 23 at Church Of Good Shepherd.

Washington died following a six-year illness. Among the songs which he composed lyrics and/or music are "High Noon," "When You Wish Upon A Star," "I'm Getting Sentimental Over You," "The Nearness Of You," "My Foolish Heart," "Green Dolphin Street" and "Stella By Starlight." He was a three-time Academy Award winner.

Washington is survived by the widow, Patricia, a daughter and two sisters.

### ABC Into Broadway; Inks BS&T

LOS ANGELES—ABC Records has taken two major expansion steps by investing in the Broadway musical "My Arm's Too Short To Box With God" and the signing of Blood, Sweat & Tears.

Although this is the label's first Broadway venture, Jerry Rubin-

stein, label chairman, says it's probably the first in a series. The play is currently playing at the Lyceum Theatre, New York.

The price of the soundtrack, which will be recorded in about two weeks, has not been set. "I will set

(Continued on page 65)

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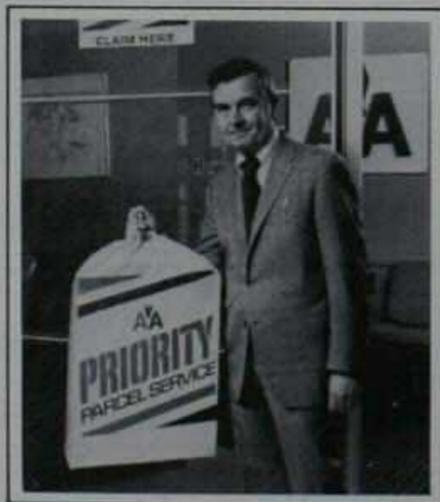
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## Inside Track

Lou Lavinthal and Stan Jaffe will be returning to record/tape wholesaling with a new Seattle-based rack, which will serve the 50-odd Fred Meyer departments scattered through Washington, Oregon and Montana. Lavinthal and Jaffe were last top executives of ABC Record and Tape Sales, to whom they sold their Seattle rack/independent label distribution center about 1968. Casablanca Records has increased its wholesale price to its distributors to \$3, a three-cent raise. Look for federal court suits from two pioneer black blues songwriters/musicians/singers against their long-time music publisher.

Sony Corp. and a number of Los Angeles area retailers will argue Jan. 17 before Federal District Judge Warren Ferguson for dismissal of the recent suit against them filed jointly by Universal Studios and Walt Disney Productions. The filing claims Sony's Betamax home video recorder infringes on copyright ownership. Right after Christmas, a spate of tv color spots for schlock merchandise was run by national discount department store chains. Hugh Hefner, Playboy founder/publisher, made a surprise appearance at the ABC Records Christmas party. Could anything be pending? Cy Leslie is chief executive officer of Pickwick International. He was not replaced in this position by C. Charles Smith, who is chief operating officer of the company (Billboard, Dec. 25). Van McCoy has been signed as musical director for Mae West's movie, "Sextette." Twelve ASCAP publishers are suing KCKC, San Bernardino, Calif., station, claiming their copyrights were infringed upon by the station, which is not paying for a license.

Dave Axelrod is working with new manager Don Whittemore to land a label deal. Axelrod is composing compositions for a new LP which he claims will have a different slant on the current jazz/rock crossover movement.

Axelrod, whose last LP, "Seriously Deep," came out on Polydor right after a massive shakeup at that label, recently composed the music for the film, "Cannonball" which starred David Carradine. He's been writing music for commercials and recently lectured on jazz at Cal State Los Angeles.

Helen Reddy, Jeff Wald and Olivia Newton-John made the Cedars-Sinai Medical Center's Christmas party for young patients a delight in Los Angeles Dec. 22. Helen and Olivia sang a Christmas song and gave out copies of their LPs to the 75 children in attendance. Also attending the party was Wald's brother, Dr. Peter Waldstein, a resident in the children's wing.

UA Records got Los Angeles Superior Court approval for a contract for six minors who make up the Perrin Family. Pact submitted to the court shows Mike Curb as producer, for which he gets \$40,000 for each completed album. He also got \$5,000 for signing the group with the

label. The Jefferson Starship's three-hour special, heard New Year's Day, via some 100 FM stations reached an estimated 10 million Americans. Five ASCAP publishers suing the Continental Baths, New York, claiming infringement. Chuck Mangione was featured between-the-halves of the Sugar Bowl Game, New Orleans, where the Univ. of Pittsburgh also reprised his compositions. Denny Greene of Sha Na Na has produced an off-Broadway play dealing with teenagers in Harlem during the fifties. Have Russ Regan of 20th Century Records and Armand Boladian of West-bound label come to an amiable parting of the ways?

Eight thousand AGVA members voted John Denver country singing star of the year and Natalie Cole as rising star of 1976. Long-hinted squabbles between Tompall Glaser and Waylon Jennings surfaced as Glaser went into Davidson County Chancery Court to dissolve his publishing binder with Jennings and Jessi Colter. He asks \$300,000 damages, claiming the defendants have breached the paper. Is Chaka Kahn going to split from Rufus early in this year? Peggy Lee expects to resume her singing late in January, after convalescing two months from a jarring fall. Billboard's copy editor, Dave Dexter, hosts a one-hour tape, featuring 16 jazz classics, on American Airlines in-flight stereo programming. He mentions his book only once. Is Irv Biegel, long-time executive pillar for Larry Uttal in both Bell and Private Stock's operations, anklng his post to head up a new label which will be operated by a well-known producer?

One-time DJ notable, Sean Morton Downey, returns to his father's footsteps in Reno, Nev., where he is singing at Fitzgerald's Hotel. He signed recently with Farr Records. Newspaper reviewers who do critiques on recordings should turn those albums over to charitable institutions and libraries, Dave Offer, chairman of the Ethics Committee of the Professional Journalists, Sigma Delta Chi, states. The Milwaukee Journal reporter adds that he feels reviewers of concerts should pay their own way in, a policy of the daily for which he works. A Los Angeles grand jury is investigating possible indictment of a ring which is releasing bootleg LPs of live concerts. Ted Lenz, 62, died in Los Angeles during the holiday week. He was a major DJ on several Los Angeles stations in the forties and early fifties.

RCA is seriously studying the possibility of continuing its long-time studio operations in New York, Los Angeles and Nashville. Union problems have caused financial problems, it's reported. Is Clive Davis negotiating with the Grateful Dead and Dick Betts? Roger Glover, former bassist with Deep Purple, is father of a daughter, Julian Andrea, born recently. Joey Holland has departed Natural Gas to re-form Badfinger. Les Nicholl, who played with Leo Sayer, replaces him.

## Copyright Experts Appear At UCLA

Continued from page 4

Brennan stated that the presidentially-appointed five-person Copyright Royalty Tribunal could increase or decrease statutory rates.

The biggest buzz of the almost five-hour seminar came when Brennan said that music publishers today do not contribute as much to the development of a song as they did years ago.

He said there was the possibility of different individual rates for records and tapes. The tribunal is slated to study jukebox and mechanical royalty rates in 1980, he added.

Some form of performance royalty for broadcasting is a likely recommendation for review by the tribunal after January 1978, when the law goes into effect, Brennan predicted. But he feels that the opposition of the broadcasters will kyo the attempt.

In deciding on possible infringement, the purpose and character of the use, the nature of the work itself, the amount used in relation to the whole and the effect of the use on the market for the work were pointed up as criteria by Brennan, who again intimated how much litigation might be involved over fair use.

He augured more commercial interest in education and religious usage of copyrighted music because the law strengthens the position of publishers of such music. He noted that schools could copy works, but

only for short time use and then they should be destroyed.

Another point of contention could be over definition of what constitutes a dramatic and non-dramatic work under the new law, Brennan noted.

Lehman apologized for the difficulty he had in trying to explain the rate structure for payments under the copyright act by cable television.

He noted that even the smallest cable entrepreneur would cough up a minimum of \$15 yearly, while he said he figured that on gross business basis, a cable tv firm grossing \$1 million annually would put up about \$10,000.

### WB To Ask \$7.98 For Benson Album

LOS ANGELES—Warner Bros. Records is raising the LP list price of the upcoming George Benson album, "In Flight," to \$7.98. Thus WB joins Elektra/Asylum as the second of the three Warner Communications labels starting selective increases for major titles, with equal list prices for disk and tape.

The one-pocket Benson LP ships gold Jan. 20. Ed Rosenblatt, Warner vice president and director of sales and promotion, says the label is continuing to evaluate selective price boosts in the light of fast-rising costs but has no other releases pegged for a \$7.98 disk-tape list as of now.

Lehman and Ringer, in speaking about length of copyright protection under the new law, cautioned copyright holders to quickly prepare administrative files covering years of terminations.

Ringer noted that the new law protects a copyright from being thrown into public domain to a much greater degree than did the old 1909 act and its revisions.

Audio/visual disks will be considered copies and as such will carry an encircled c, she feels. She envisions a day when the copyright office may get more demo tapes than lead sheets.

As the chief of the world's largest card filing system, she promised to do everything within her power to help copyright owners through the transitional period ahead. Two computers have already been ordered for her department to assist in the changes, she added.

Ringer urged all interested parties to communicate with her office. "It's only with more input and interchange that we will be better," she said.

ASCAP's managing director Paul Marks, substituting for ailing Stanley Adams, the licensing organization's president, hinted that other such seminars were being considered for music centers in the U.S. ASCAP counsel Bernard Korman acted as moderator.

# Payola Probe

• Continued from page 1

check in one case) were reportedly required to secure WOL airplay of other groups to be booked by Cellar Door and Dimensions Unlimited.

FCC hearings, which will be open to the public, should start in about two months, according to FCC spokesmen. Presiding administrative law judge Chester Naumowicz will be empowered to issue subpoenas for correspondence and other records, and to subpoena witnesses to appear at hearings.

The FCC probe is expected to move onto other cities, possibly including Los Angeles, Detroit, Pittsburgh and Chicago.

The FCC last conducted private payola hearings in Los Angeles and New York in 1954.

# Broad Spectrum For Inauguration

• Continued from page 1

musically the Carter era of government Jan. 20 in Washington.

The Charlie Daniels Band and Marshall Tucker Band—both early supporters of the Carter campaign with benefits and personal boosts—will join Sea Level, the new Capricorn Records act featuring personnel from the former Allman Brothers Band, in raising the banner of Southern rock in celebrating the ascendancy of a Southern president.

Washington will be a haven for jazz fans with such bands as Buddy Rich and Mercer Ellington plus Peter Duchin, Guy Lombardo, the Tommy Dorsey Orchestra and the Glenn Miller Orchestra jamming into the wee hours.

For a separate story on the televised inaugural-eve concert Jan. 19, see page six.

Hoyt Axton is among those signed to play one of the five various inaugural parties. Other acts expected to appear, though not yet officially announced as signed by the Carter Inaugural Committee, include Tom T. Hall, Webb Pierce, Carol Channing, Liza Minnelli, Count Basie, Carol Lawrence, Freddie Prinze, Les McCann and Redd Foxx.

The artists are known to closely reflect the personal tastes of Carter, the former Georgia governor whose musical preferences run from classical to country. Carter claims a wide range of music industry friends, including executives and artists in contemporary music.

During the critical early stages of his presidential campaign, several rock, country and pop acts were introduced to Carter by Phil Walden, president of Capricorn Records and a supporter of Carter even before the Georgian announced for the presidency. Benefits by recording stars poured some important money into the once lean Carter campaign coffers.

# ABC Into Broadway

• Continued from page 64

the price after I have personally seen the play," says Rubinstein. Gospel writer/artist/producer Alex Bradford wrote the score.

Blood, Sweat & Tears, featuring David Clayton-Thomas, is being produced by its original producer Roy Hallee, with product due about April. It was formerly on Columbia.

# Pye/ATV Closes U.S. Operations; Future Uncertain

NEW YORK—Pye/ATV Records, acting on a directive from its U.K. parent, Pye Records Ltd., has shuttered its U.S. operation, throwing between 16 and 20 persons out of jobs, and leaving the future of a number of acts, including recent dis-

covery Lorraine Frisaura, hanging in the balance.

Decision to discontinue the U.S. operation hinged largely on the fluctuating fortunes of the British pound which, according to Louis Benjamin, chairman of Pye Records, made it

difficult to provide further working capital.

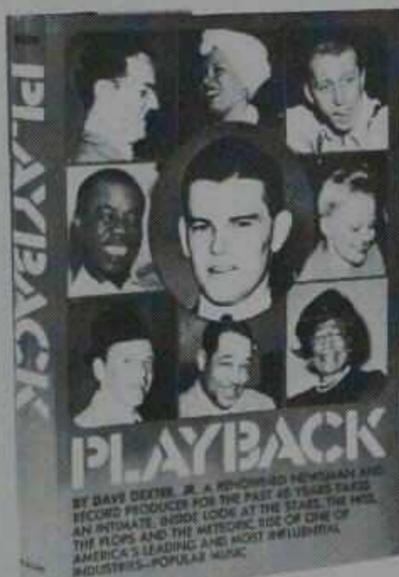
It is also believed that differences of opinion between Benjamin and Marvin Schlachter, head of Pye/ATV, over the latter's priority of domestic and European acts over Ben-

jamin's favored British acts helped hasten the company's demise.

Schlachter, who took over the troubled company about one year ago, is said to be trying to raise cash to buy the contracts of some of the label's more promising artists.

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above with the Biggest Button in the Business) was in at that beginning. He hand-picked its executives. He settled for the very best. WEA in England now has as Managing Director, John Fruin, the very best record executive in England.

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