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If Oil Prices Ascend, Expect a PVC Jump

By ROMAN KOZAK

NEW YORK—An increase in the price of crude petroleum, expected after a meeting of oil producing nations scheduled for Dec. 15, may bring a corresponding increase in the price of polyvinyl chloride (PVC), the plastic used in making records.

But since there is no word yet from the Organization of Petroleum Exporting Countries (OPEC) as to how large an increase is expected (though 10% is considered the likely figure after Jan. 1), there is no agreement yet in the chemical industry as to how much more PVC is likely to cost.

Such large producers as Goodyear see a direct relationship between the two prices, while others like Union

(Continued on page 73)

Sony Case: Implications Widespread

By STEPHEN TRAIMAN

NEW YORK—The far-reaching implications of a suit filed by two major film studios against Sony and its Betamax home videotaping system are just beginning to register with the entertainment industry.

The suit filed by MCA subsidiary Universal Studios and Walt Disney Productions (see separate story in Tape/Audio/Video) strikes at the heart of the long accepted—though legally uncertain—right of the individual to record anything in his or her home for personal use.

In contrast to the music industry's "hands-off" attitude on attacking the rights of home recording for personal use, the studios always have

(Continued on page 18)

COPYRIGHT RECLAMATION

AGAC Hastens Aid Procedures

By IS HOROWITZ

NEW YORK—The American Guild of Authors & Composers is moving swiftly to set up procedures to ease reclamation by songwriters of copyrights whose protected life has been extended by 19 years.

AGAC is buoyed by proposed rules disclosed last week by the Copyright Office that would allow notices of recapture to be filed before the Jan. 1, 1978 date stipulated in the law. (See separate story on page three.)

But it is also concerned about what it views as ambiguities in the law and rules that may result in procedural blocks penalizing works due

(Continued on page 18)

\$1 Million Laser Disco Opening Soon In N.Y.

By RADCLIFFE JOE

NEW YORK—A \$1 million laser light discotheque, believed to be the first of its kind in the world, is scheduled for a late December or early January opening here as a pilot for similar ventures in major cities of the world.

The club, to be called Studio 54, will be located in space on Manhattan's W. 54th St., once occupied by CBS-TV studios. More than 60% of its lighting system will be comprised

(Continued on page 73)

Retailers Going Soft On Sexy LP Graphics

By ED HARRISON

LOS ANGELES—Retailers and key merchandisers have softened their stand on album cover art utilizing sexually suggestive graphics, a turnaround from the 1960s when controversial albums were sold in brown wrappers under the counter.

While there have been a number of instances where a cover has not been deemed socially acceptable by dealers, there has been little static from retailers in recent years.

John Marmaduke, of Western Merchandisers in Lubbock, Tex., says that he has received no static

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Problem Solvers For Radio Forum

LOS ANGELES—An array of problem solvers has been assembled for the ninth annual International Radio Programming Forum to deal in radio station troubles ranging from audience research to hot clocks, quarterhour maintenance, engineering and promotion.

Nineteen key executives in radio will participate Saturday, Dec. 4, for one-on-one clinics starting at 2 p.m. The Forum runs from Dec. 1-4 at the Marriott Hotel in New Orleans.

Buzz Bennett, program director and Mark Driscoll of WNOE-AM in New Orleans, Michael Spears, program director of KFRC in San Francisco and Charlie Van Dyke, program director of KHJ in Los Angeles, will discuss quarterhour maintenance, radio station promo-

(Continued on page 20)

Church Has Pub \$ Outlet

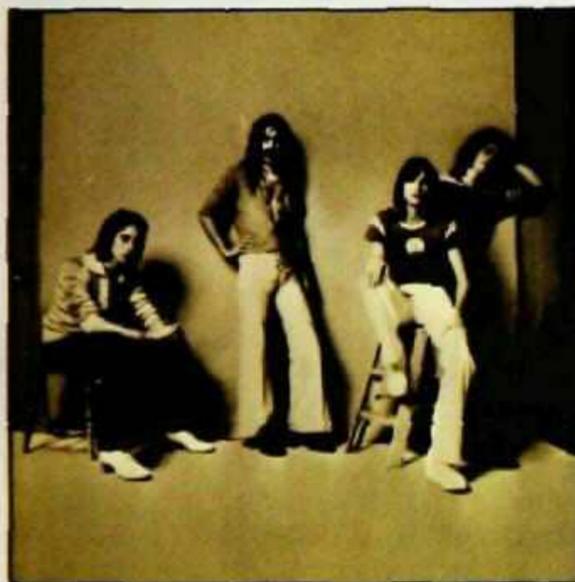
By JOHN SIPPEL

LOS ANGELES—The National Conference of Catholic Bishops through an adjunct, the National Federation of Liturgical Commissions, has begun a program to create a central clearing house to pay music publishers for use of their copyrighted material.

The program, proposed at a recent meeting in Washington, D.C., would attempt to negotiate with a committee or representative of publishers like F.E.L. Music, North American Liturgy Resources, World Library Publications and other music publishers who specialize in Catholic liturgical compositions to negotiate a blanket annual licensing fee.

The program, it's understood, was

(Continued on page 90)



If rock music hasn't been saved from pretension yet, it's not Frank Zappa's fault. His new solo LP, *Zoot Allures*, contains more of his patented barb-slinging with gems like "Disco Boy," "Friendly Little Finger," and the single "Find Her Finer." FZ's world fame as a music innovator scales new irreverent heights on *Zoot Allures*. On Warner Bros. records and tapes. BS 2970. (Advertisement)



"Conway Twitty's Greatest Hits Vol. II." This is Conway's second greatest hits package loaded with some of his biggest hits from over the past five years. Without a doubt Conway has been among the most consistently popular and successful artists in country music. All tracks produced by Owen Bradley. Available on MCA Records and tapes. (MCA-2235) (Advertisement)

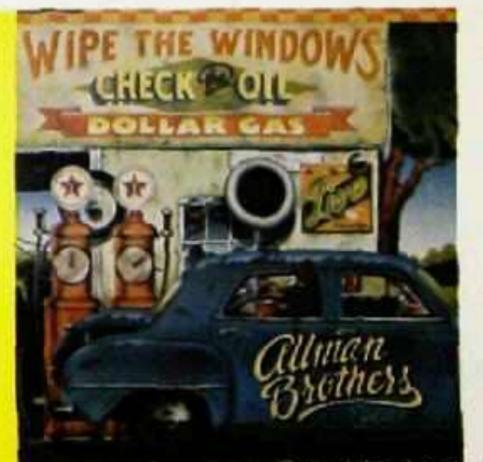
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Their first concert album.
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Key Role Of Deejay In Vidisk Foreseen

Industry Vets Bullish But Practical On System

By STEPHEN TRAIMAN

NEW YORK—Video deejays who will whet the public appetite for weekly videodisk releases are seen in the not-that-distant future as giving the music industry a new market to help create—and build to profitability.

Taking a pragmatic though generally bullish view of the yet-to-come mart, a trio of industry veterans covered the many ramifications of the videodisk in a session at the International Videodisc Programming Conference here last week.

Preferably with a single, compatible system—but even with two or more competing configurations—there was agreement that the videodisk is a potent force for the music industry's creative and distribution channels in the 1980s and beyond.

Dave Rothfeld of Korvettes, Jules Malamud of NARM and Jim Draddy of Liberty Music, each with some three decades or more in the business, shared some observations and non-nonsense advice with the audience of producers, attorneys, and other interested parties in the role to be played by the music industry.

Lee Zhito, Billboard's editor and publisher, moderated the panel.

"When the videodisk becomes a consumer item, there's no question that the recording industry will be the distribution medium," Malamud emphasized. "We're already setup at the wholesale and retail level and I don't know of any better form of distribution."

He and the others acknowledged comments from the audience on the roles to be played by mail-order and point-of-sale distribution, agreeing that neither has hurt the existing record/tape market, and in fact have added to the volume by creating other markets for recordings.

Rothfeld, who recalled the initial problems of the 33 $\frac{1}{3}$ LP versus the 45, when phonographs couldn't handle both speeds, expressed the hope that a single system would be introduced for the videodisk.

He also noted the disaster of 4-channel marketing with three competing systems, none of which really won the battle—turning off the

consumer through confusing claims and counterclaims.

Draddy, who was involved in the Cartrivision marketing debacle, observed that "it was a marvelous idea, but the machines just didn't work." He made it clear that the reliability of the hardware and quality of the software was vital to any videodisk system seeking to establish itself on the market.

Malamud's concept of a video deejay was endorsed by all the participants. Noting that a one-minute commercial not only saved Broadway's "Pippin" but made it one of the longest running musical hits, Draddy sees a series of two-to-three-minute segments provided by producers.

These would be stripped into half-hour programs that most stations regardless of market size plus UHF channels and cable systems would look to as creative programming alternatives to the current game shows and high-priced syndicated re-runs.

(Continued on page 51)

100th Record Anny Festivities Go Global

By BRIAN MULLIGAN

LONDON—Plans for international celebration of the 100th anniversary of recorded sound in 1977 are taking shape. Though the commercial blockbuster to focus worldwide attention on the industry hasn't yet emerged, the scope of commemorative events is broad enough to give the industry's public image a boost.

The International Federation of the Phonographic Industry (IFPI) is coordinating all activities through Denie Comper in the London headquarters and is particularly concerned with the preparation of a 52-

minute documentary, produced with television in mind. Comper is working with assistant director-general Gillian Davies as associate producers to James Archibald, prize-winning film producer.

The film, in color and with a stereo soundtrack, is to concentrate on the development of recorded sound, with emphasis on the way it has provided the world social and cultural benefits. The premiere is planned for Aug. 22 at the Internationales Musik Zentrum Congress in Salzburg.

(Continued on page 68)

'Advance' Termination Of Song Contracts Stirs Trade

By MILDRED HALL

WASHINGTON—Provisions for an "advance" notice of termination of contracts for old copyrights before Jan. 1, 1978 by the Copyright Office may produce more controversy over the new termination

rights granted owners on certain renewal pacts in the new copyright law.

This would mean a break for the old, extended copyrights with very few of the new extra 19 bonus re-

newal years left whereby the composers or heirs can end or renegotiate new contracts (Billboard, Nov. 20).

The Copyright Office says, "A reasonable interpretation would permit the serving of certain termination notices before Jan. 1, 1978." These would be on copyrights that are "nearly 56 years old, or are already older," thanks to extensions granted by Congress since 1962 for expiring copyrights.

The kicker is that the law says termination notice can only be filed at the end of 56 years of copyright (the normal span under the old system of two 28-year terms)—or on Jan. 1, 1978, "whichever is later."

This would seem to indicate that the five-year period in which composers or heirs could decide to file notice of termination, cannot start before Jan. 1, 1978—even when the 56 years of copyright has been completed.

Other conditions in the law are that the option to terminate applies only to contracts entered into before Jan. 1, 1978, and notice to the grantee must be sent no less than two or more than 10 years in advance.

(Continued on page 18)

A&M Holiday Game A First In Industry

By ED HARRISON

LOS ANGELES—A&M Records, in conjunction with the D.L. Blair Co. of Great Neck, N.Y., a research and promotion agency, is conducting a "Holiday Giveaway" merchandising campaign that is unprecedented in the music industry.

The program, masterminded by Barry Grieff, A&M's vice president of marketing, is designed to stimulate sales by creating special incentives for consumers via a no purchase required game card that will give record buyers a 25% chance for a 50-cent discount on their favorite A&M album and a one in 800 chance for a free album.

The contest functions along the same lines as the New York state lottery, in which the consumer

scratches a panel from the card which will instantly reveal whether it's a winner. Each "Holiday Giveaway" card has 16 A&M albums with four 50-cent discounts randomly placed. There is one free album in every 50 cards. If more than one album is scratched, the card is null and void.

All A&M distributors will have received a prepacked promotional kit consisting of three mobiles, two posters and two counter cards by Thanksgiving. Retailers will have the game cards by Dec. 1. The contest ends Dec. 31.

Eighteen million cards are being distributed with a potential 4.5 million winners. According to Blair's

(Continued on page 73)

N.Y. Disco Owners Form An Alliance

By RADCLIFFE JOE

NEW YORK—Charging unfair pressure from government regulatory agencies, a number of discotheque owners in this city have banded together to form the N.Y. Alliance of Social Clubs, an organization aimed at ensuring that "the basic constitutional guarantees of club owners and members are not jeopardized."

Formation of the Alliance comes in the wake of a stepped-up campaign by the N.Y. State Liquor Board, the Dept. of Consumer Affairs, the Fire Dept., the Mayor's Task Force, and the Building's

Dept., to enforce safety and constitutional laws, which they claim are being largely ignored by private club operators throughout the city and the state.

The government's move has been precipitated by recent disastrous club fires in the city, and a growing list of consumer complaints that membership clubs tend to discriminate against certain social and ethnic groups (Billboard, Nov. 13).

However, members of the Alliance, which includes club owners from Galaxy 21, Infinity, Flamingo,

(Continued on page 46)

CONCERT LOSS A FATAL BLOW

LOS ANGELES—The World Jazz Assn., formed only 19 months ago, is dead.

Admitting that "lack of funds" was essentially the reason for the young organization's folding, acting WJA director Bill Cox reports that last year's ambitious jazz concert at the Los Angeles Shrine Auditorium drained the WJA's financial resources and contributed substantially to the association's demise.

"We spent about \$30,000 for acts, paying them all their regular fee," Cox reports. "But we failed to obtain label clearances and the live album we contemplated, and which Warner Bros. agreed to issue, never materialized."

"New and renewed membership fees simply were not enough to keep the WJA alive."

Cox closed the group's offices recently, the telephone was discon-

nected and today the WJA is only a memory. A lawyer and an accountant are still unpaid, it was said.

Cox took over as WJA director last summer when the original director, Prof. Paul Tanner of the UCLA music faculty, was forced to resign because of a heart attack suffered by his wife, Bunny Tanner, who also worked diligently for more than a year to keep the association alive.

"At one time," says Cox, a former Denver disk jockey who now is writing a book about American jazz-blues pianists, "the WJA treasury was loaded—we had about \$40,000. Then came the Shrine concert. It was a disaster we could not absorb."

Cox wrote a personal letter to each member of the WJA board of directors early this fall advising that the organization's future was in jeopardy.

"Not one board member replied," says Cox.

Membership, Tanner says, rose to "a bit more than 1,000 in the first six months." Professional musicians, students, bookers, singers, publicists and fans from 21 nations comprised the WJA membership roll.

A projected network television show which might have netted the WJA operating funds fell by the wayside a few months ago. Coupled with the Shrine concert blow, it was a jolt which kayoed the organization.

Cox and the Tanners have no plans to revive the WJA.

"Traditionally in the U.S.," Cox notes, "jazz has been considered an 'inside' club—it is considered hip to dig the music, and there are those who prefer to keep it exclusive. But jazz will never survive while that attitude persists. The WJA folding proves that."

Indies Mull New Convention Trend

LOS ANGELES—Independent labels appear ready to renew the annual national convention trend of the fifties, with branch-operated label operations continuing to stage national confabs, a national survey of 1977 planning indicates.

Dick Sherman and Neil Bogart, national sales and founder/president, respectively, of Casablanca, are exploring the possibility of a joint convention period with several other independents.

Sherman emphasizes that within a three or four-day period early in the year, Casablanca would link its one-day convention with other labels' one or two-day conclaves of its distributor personnel in a resort location. Indie distribs have long complained about excessive time loss

(Continued on page 10)

Death Of WJA Due To Lack Of Funds

By DAVE DEXTER JR.

NOVEMBER 27, 1976, BILLBOARD



RUSSIANS ARE COMING—The Soviet Union's leading folk-rock group, Pesnyary, deplanes in Washington, D.C., Tuesday (30) to begin a first-time tour by a Russian combo in the U.S. Band's whirlwind junket calls for nine dates in small Southern cities as companion attractions to the New Christy Minstrels. Pesnyary was talent-scouted by executives of Macmillan Performing Arts, which will also publish its music. Greif-Garris is manager and Columbia Artists the booker.

Memphis Hello To Phono/Merc City Turns Out To Fete Label And Its Con Funk Shun

By ALAN PENCHANSKY

CHICAGO — Phonogram/Mercury emphasized its presence in Memphis, Tuesday (16), with an elaborate showcase there for Con Funk Shun, a group recently signed to the label through its new Memphis office.

The reception and performance at the club Saloman Alfred's was attended by more than 300 of the city's trade community, according to the label.

"It seems like the whole Memphis musical community is rooting for us down here," Charlie Fach, executive vice president, explained by phone. "They're trying to make things happen for us," Fach says, noting that Phonogram/Mercury is the only major label with Memphis offices. The office is headed by Jud Phillips,

formerly an independent producer, with credits on RCA and ABC records.

"We opened the office in the spring and it's been successful for us," Fach observes, pointing to the Bar-Kays "Too Hot To Stop," the first Phonogram product from the Memphis branch that entered the r&b promotion director, and Mike Nov. 20).

Along with Fach, Phonogram executives Irwin Steinberg, president; Jules Abramson, marketing vice president; Bill Haywood, national r&b promotion director and Mike Gormley, national publicity director, flew from Chicago for the showcase. The label's Southern regional sales manager, Joe Polidor, and its

four regional r&b promotion managers also were present.

Fach reveals that a third Memphis-based act, the Coon-Elder Band, has been signed. Following the Con Funk Shun showcase, Mercury executives auditioned the five-piece "Red-Neck Rock" group at a small Memphis club. "We were so impressed," Fach says, "the deal was negotiated the following morning at 8 a.m."

Publishers Meet

NEW YORK—The National Music Publishers' Assn. has scheduled a membership meeting in Nashville for Dec. 1 at the Hyatt Regency.

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Executive Turntable

George Steele, vice president of marketing at Elektra/Asylum, has been elevated to vice president, marketing services, a newly created post, while Jerry



R. Green

Sharell, former vice president, advertising artists relations and international, moves into the vice president, artist development slot. Both are headquartered in Los Angeles. ... At ABC Records, Los Angeles, Richard Green has been named director of business affairs. He will be responsible for negotiating various artist, licensing and production deals as well as handling general business matters. Also at ABC, L.A., Shelley Nathanson named national sales coordinator. Prior to joining the label she was a member of Record Merchandising's sales staff. ... David Dashev upped at A&M, Los Angeles, to the newly created position of national director of artist development from assistant to label president Jerry Moss. He will coordinate all aspects of the label's artist development with special concentration on touring acts. ... At 20th Century, Los Angeles, Rick Sidoti joins as national singles sales manager.

Changes at inventory management and market research at CBS Records, New York: Steve Shimp promoted to manager, inventory planning; Camille Sasser upped to manager, new release forecasting; Steven Barricelli appointed manager of component control; Diane Fox promoted to assistant manager product coordination; Brenda Sykes promoted to supervisor, releasing and listing; Harvey Rosen moves up to associate director, market research; and John Messina joins as an associate director, consumer panel research. ... Andre Perry promoted to national sales coordinator for CTI Records, New York. He was regional marketing director/Northeast. ... At Island Records, Los Angeles, Bob Marin joins as field marketing manager. Prior to joining Island, Marin was a sales rep for Eric Mainland Distributors. ... Jerome Gasper named a&e



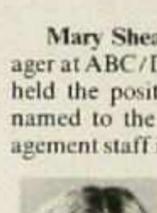
Shimp

producer at RCA Records, New York. He was a staff engineer at Atlantic. ... Jim Petrie takes charge of all administrative activities at Starcrest Records, Nashville, including artist signing, sales, promotion and advertising. ... Reggie Barnes appointed West Coast promotion representative for Buddah Group, Los Angeles. He was De-Lite Records Northeast and Midwest regional promo rep. ... At Lifesong Records, New York, Allen Le Winter named East Coast regional promotion coordinator, and Shelly Petnov joins as assistant to the director of sales and marketing. Le Winter was a national promotion director for JEM/Passport Records and Petnov worked for Elektra/Asylum. ... At Phonogram/Mercury, Chicago,



Barnes

Karin Green moves into the newly created position of national secondary radio coordinator. ... Bruce Moser named national album promotion director at Amherst Records, Buffalo, N.Y. and Lenny Zdanowicz appointed to a newly created post for Midwest regional promotion, to be based in Cleveland. Zdanowicz comes from All South Distributors of New Orleans. ... Shelley Selover moves up at ABC Records, Los Angeles, to West Coast manager of publicity from a publicity with the label. ... At CBS Records, New York, Peggy Mulhall appointed associate director, media. She was manager, radio advertising. ... Nancy Kay joins Starcrest Records, Nashville, as promotion coordinator.



Mulhall

Mary Shea has been named associate professional manager at ABC/Dunhill Music Inc., Los Angeles. She previously held the position of administrative assistant. ... Dan Beck named to the Contemporary Communications Corp. management staff involved in handling special marketing projects and will serve as general professional manager of the publishing operation. He was director, press and public information at Epic Records. ... Evan Archerd has been named general manager of Norman Epstein management firm, Los Angeles. Archerd will be responsible for representing the material of the company's artist/writers. ... Larry Robins has been named director of New Direction, a talent agency and division of Kevin Hunter Associates Inc., Los Angeles. Among acts represented by the firm are Natalie Cole, Peter Nero and Peter Yarrow. Craig Parker named West Coast sales and promotion manager for Audiofidelity Enterprises, Los Angeles. His previous emphasis was on promotion.

MCA Sets 2nd R&B Production Deal

LOS ANGELES—MCA Records, further stressing its commitment to r&b acts, has signed a production agreement with McCoy-Kipps Productions. The deal is MCA's second r&b production deal in as many weeks, Rollers, a New York production firm getting the first nod.

Under the agreement, McCoy-Kipps will deliver two albums consisting of new black-oriented acts, with production handled by Van McCoy and Charles Kipps Jr. Initial product is scheduled in early 1977.

First artist scheduled for release is actress Tamara Dobson, co-star of the film, "Norman, Is That You?" McCoy-Kipps is also involved in a production deal with RCA involving Choice Four and Faith, Hope and Charity.

Music Expo Shows Are Firmed

CHICAGO—Scheduling through 1983 for the International Music Expo, key trade show to the musical instruments industry, has been firmed.

The annual expo that traditionally has favored Chicago as a site, will move to Dallas in 1980 (June 21-

24) and St. Louis in 1983 (June 18-21), informs the National Assn. Of Music Merchants, the show's sponsoring body. The Dallas Convention Center and the Gateway Convention & Exposition Center in St. Louis will house the event those years.

NARAS Tabbing 25 'Fame' Recordings

LOS ANGELES—The NARAS elections committee has begun selection of 25 finalists for its 1977 Recording Hall of Fame, choosing from a list of 650 pre-1958 recordings which includes Thomas Edison's recitation of "Mary Had A Little Lamb," the first reproduction of sound made in 1877 on tinfoil cylinders.

This year's list of candidates, compiled from entries submitted by the NARAS general membership, several record companies and the 90-member elections committee itself, reflects the growing resurgence of interest in jazz with almost one-third of the total recordings containing either instrumental or vocal jazz performances.

Aside from recordings of popular music of the last several decades, the entries list also includes early operas, symphonies, traditional blues and documentaries as well as early rock recordings. Classical music accounted for almost 12% of the total entries and country music almost 10%.

Other milestone recordings entered for consideration along with the history-making Edison cylinder

include Leopold Stokowski's first Bach transcription released in 1927, the first modern country recording made that same year by Jimmy Rodgers ("Sleep, Baby, Sleep") and "Till The Clouds Roll By," the first motion picture soundtrack album released in the late '40s.

The 25 finalists will be announced in mid-January and a second round of balloting will produce the five winning selections which will be added to the 15 already elected to the Hall of Fame. The final winners will be announced on NARAS' "Grammy Awards Show" slated for Feb. 19 over CBS-TV.

United Spreading Racks Northward

LOS ANGELES—United Record & Tape Industries Inc., Hialeah Gardens, Fla., is spreading its rack-jobbing coverage northward.

Allan Wolk, United president, confirms that a United branch has opened in Doraville, Ga., outside Atlanta. The new location will support a growing number of accounts which United has in the Georgia area, Wolk says.

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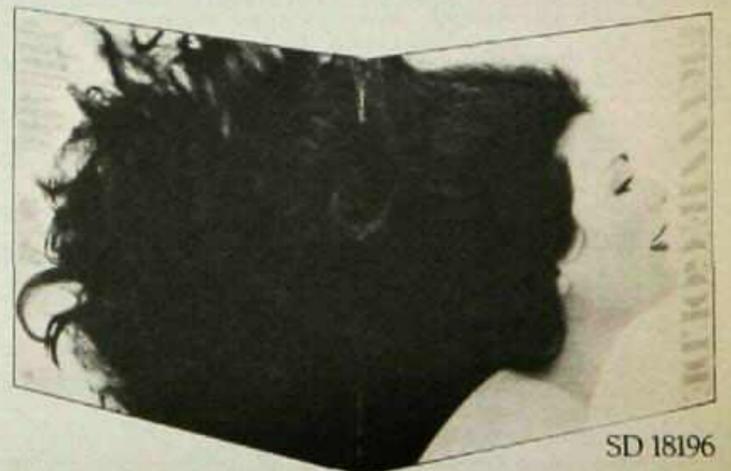


Somehow, whenever we think of women singer/songwriters, we picture fragile girls with guitars singing sad acoustic ballads.

Well, it's time we expanded our definition...
Presenting Frannie Golde.

Frannie Golde. A singer, songwriter and performer with style, energy and power.

Frannie Golde. A strong debut album. On Atlantic Records and Tapes.



SD 18196

Produced by Bert DeCoteaux, Tony Silvester, Michael DeLugg and Charlie Calello.

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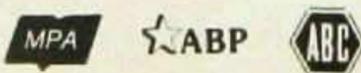
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100-LP BLAST ABC Tees a Reissue Program That Will Run For 10 Months

By JEAN WILLIAMS

LOS ANGELES—Over the next 10 months ABC Records will reissue 100 pop, MOR, jazz and r&b albums in its new Collectors Series program. Its initial 15 catalog preparked \$4.98 LPs were shipped Monday (15) with between 300,000 and 500,000 units to be shipped, says Don England, vice president, sales and distribution.

Ten predominantly jazz catalog items are being readied for shipment in December with a schedule being worked out for next year's releases. The product, with the exception of jazz, is from one to five years old.

The albums will all carry distinctive uniform jacket designs for easy identification, says England. They each have a wide border with a water color drawing of the artist in the center of the jacket with "Collectors Series" printed in gold letters.

The albums ship in 25-count packs, he says.

Although the first 50 to 60 releases are promised to be catalog items,

England says the label is considering possibly including new material and even a new artist in the series.

"Our point is not to promote this as a \$4.98 new line," he explains. "It's something to revitalize our catalog and to pick up on many artists who have been dropped from our catalog but are still salable but might not be salable at \$6.98."

The label is offering dealers LPs at \$1.92 less 10% discount, or \$1.73. There is 30 days dating. "We are initially selling the series in prepackaged form, at least for the first 25 selections because this is the only way we are able to sell at a \$1.73 price," says England. He adds that there will also be special advertising allowances.

As for in-store merchandising, there is a \$4.98 banner listing all artists inside each preparked carton. With the release of each new group the banner will be updated.

"We have an advantage with this type of product," England says. "A \$4.98 LP is a different concept from a \$6.98 album because it doesn't have to compete with more contemporary product. Now it's competing

at a price and with known artists and we feel that people will buy that.

"This is the kind of product that will stay in the stores and be exposed for three or four months," he continues.

Della Reese Suing A Former Manager

LOS ANGELES—Della Reese is suing Lee Magid, her personal manager for 22 years, claiming he owes her more than \$100,000 in overpaid management fees and asking for the return of recording masters.

Reese claims in Superior Court here she signed a 20% of income management pact with Magid in 1953, which percentage was dropped to 15% in 1973. Her suit asks the court to render an accounting of Magid's alleged overdraw on management percentage. In 1974, Reese alleges she recorded masters for two albums which are in Magid's possession. She asks the court to order their return.

Amherst In Dated Billings, Discount

LOS ANGELES—Amherst Records is offering a 5% discount and dated billing to its distributors on fall releases.

The 11-month-old Buffalo, N.Y., based label is also immersed in extensive advertising campaigns on a number of its acts.

According to Leonard Silver, president, Amherst is giving 5% discount on initial orders for product included in an incentive buying program, plus 30 days dated billing. There is no deadline on initial orders and the program also includes tapes.

Extensive radio buys, consumer and trade print advertising and at the retail level, posters, easels, mobiles and other point-of-purchase display materials will be a vital part of the label's program.

Silver, who says that sales have more than doubled in the last quarter, is also mounting a major push behind the DJM label which Amherst distributes in the U.S. and Canada.

Amherst acts included in the incentive discount marketing plan are newly signed Bat McGrath, Steve Bateman, a country act; Black Ice, an r&b group, and the David La-Flame Band with a remake of "White Bird" set for Nov. 15 release.

Also include is DJM artist Johnny Guitar Watson and on the Soul International label, the Whole Darn Family.

Other DJM acts are the Amazing Blondell with a new \$7.98 twofer and OZO, a progressive reggae group. Watson is set for a new LP in February.

Silver notes that since Amherst's initial disco-oriented 12-inch commercial 45 release three months ago, the venture has been so profitable that seven 12-inch disco type singles have been released to date, with more promised.

Newly signed Chubby Checker, of twist fame more than a decade ago, has a 12-inch single as his initial release. Other acts with extended singles are the Chicago Gangsters, Black Ice, Whole Darn Family, Santiago and Laurie Marshall.

WB Impact Grows In Singles Market

NEW YORK—During the past year, The Warner Bros. Records Group has firmly established itself as a singles force with more than six hitting the top of the Hot 100 chart in the past eight months.

Primarily known as an LP company, the Warner Group is currently represented with such listings of the Hot 100 as Rod Stewart's "Tonight's The Night" and Gordon Lightfoot's

"The Wreck Of The Edmund Fitzgerald" holding down the number one and two spots, respectively, for the second straight week.

Although vice president Russ Thyret is in charge of the promotion department, he readily gives much of the credit for the success to his three associates—singles coordinators Don McGregor and David Urso and album coordinator John Montgomery.

"I expect things to get even better in the next few months when we expand our regional field promotion staff from seven to 10, and add another national album promotion person and a national secondary singles person," he states.

It is very hard to look to one city consistently as a breakout market, according to Thyret. Each record receives different treatment and three of the stronger breakout markets, presently, are Houston, Buffalo and Detroit, he says.

"Few records explode nationally right off the bat, so we have to start locally and branch out as we did with Lightfoot and Stewart," he says.

Crocker Trial Now Pegged On Nov. 30

NEW YORK—The trial of Frankie Crocker, rescheduled from Nov. 1 to Tuesday (16), has been delayed again, this time to Tuesday (30) in Federal Court in Newark.

Crocker is charged with lying to a grand jury investigating allegations of payola. The government charges that he made false statements when he denied receiving any money from Ellsworth Croce, an independent promotion man, and Harry Coombs, promotion man for Gamble and Huff and Philadelphia International Records.

Goldfarb Opening A Marketing Firm

NEW YORK—Veteran music executive Herb Goldfarb opens his doors Wednesday (1) with a new business venture here—Herb Goldfarb Associates—the Music Industry Marketing Organization.

Goldfarb, former vice president and general manager of London Records, will offer sales, marketing and merchandising aid to all areas of the industry.

Initial thrust will be toward establishing close working relationships at the dealer level, whereby his company can augment and supplement the efforts of the manufacturer and distributor.

Among the services the firm will offer are aiding in-store and window display of point-of-purchase sale aids, compiling research information and keeping dealers, trade and consumer publications abreast of new releases.

Rivers Reactivates Soul City Records

LOS ANGELES—Singer/composer Johnny Rivers has reactivated Soul City Records, a label he originally established as a joint venture with Liberty Records in 1966.

Soul City, whose first release will be a single by Rivers, "Ashes And Sand," will contract independent firms to carry out its promotion, distribution and marketing. Label policy will be to work one release at a time following market testing on selected acts and material.

New Anthony Pact

LOS ANGELES—Arista recording artist Mark Anthony has signed a worldwide copublishing contract with Screen Gems/EMI Music which covers all current and forthcoming material by the composer, whose own firm is 8th Power Music.

NOVEMBER 27, 1976, BILLBOARD

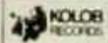
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20th Century Publishing Predicts a Winning Year

LOS ANGELES—20th Century Music Corp. is predicting its earning in the 1976 calendar year will be double those of 1975 based on a report that indicates profits over the first nine months are the highest for that period since 1972.

The firm, which is the publishing arm of 20th Century-Fox Film Corp., reports that the exceptionally

6 Hampton LPs Due

NEW YORK—RCA Records will release the most elaborate reissue package in its Bluebird series later this month, when it offers a special boxed set of six records highlighting the career of Lionel Hampton, the famed vibraharpist.

The package, "The Complete Lionel Hampton, 1937-41" comes with a 10-page booklet and discographical information on each of the LPs' 96 tracks.

According to Frank Driggs, producer of the Bluebird series, the label decided to break tradition (all of the other LPs in the series were two-record sets) and release a boxed set for greater impact.

favorable results this year were due to increased income from four revenue sources: performances, mechanical income, foreign income and print sales.

"Performances were aided by the fact that our song 'Rhinstone Cowboy' was No. 1 on pop, easy listening and country music stations simultaneously," says Herb Eiseman, president of the firm since 1972. "The song was ASCAP's most performed over the last 12 months. However, the number of songs generating substantial performance income was broader in the first nine months of this year than any other comparable period."

The firm also reports the increase in foreign income was due to the renegotiation over the past five years of all foreign subpublishing agreements. In addition, domestic cover records of foreign works in the past year were at an all-time high.

"1977 will find us making an aggressive effort to acquire music publishing companies," says Eiseman.

The music publishing wing's earnings are not spun out of the parent firm's report which links both records and publishing together.

EMI REPORTS ACCELERATED INTL GROWTH

By BRIAN MULLIGAN

LONDON—The contribution of British music earnings abroad to the balance of payments situation is generally a matter of speculation rather than hard fact, since actual figures of overseas earnings are rarely revealed.

However, some insight into the many millions of pounds sterling involved is disclosed in the annual reports and accounts of EMI Ltd., published here. It states that royalties and fees earned by U.K. group companies and royalties collected for British artists in 1975-76 amounted to \$26.73 million, almost \$8.25 million more than in the previous year.

Precisely how this figure breaks

(Continued on page 69)

Josephson Pays 9-Cent Dividend

NEW YORK—Marvin Josephson Associates Inc., over-the-counter traded talent agency, has paid a quarterly dividend of 9 cents a share, its fifth consecutive quarterly increase.

Firm intends to continue raising its regular dividend each quarter at least through the end of the 1977 fiscal year, Josephson told stockholders here last week. It also anticipates record earnings of \$2.25 to \$2.50 a share in the fiscal year ending June 30, 1977 up from \$1.91 a share for the same period 1976.

The talent agency is looking to increased growth in earnings through 1979 at a compounded rate of 25% a year.

According to Josephson, firm chairman, the company intends to pay off its approximately \$4.6 million bank debt the first week in January 1977.

Goody Profit Picture Better

NEW YORK—A combination of factors is cited for the improved profit picture for Sam Goody, Inc., with losses cut significantly in both the third quarter and first nine months of the current fiscal year.

George Levy, president of the 27-store chain, notes some increase in sales, with audio having a particularly good September, and some significant results in the curtailment of expenses that have led to increased profitability.

For the quarter ended Sept. 30, the net loss was almost halved to \$96,890, or 15 cents a share, versus \$167,561, or 25 cents a share, for the year-ago period. At the same time, sales were up more than 4% to \$10.62 million from \$10.2 million in 1975.

Net loss for the first nine months of 1976 was trimmed to \$483,212, compared with a \$3.088 million deficit for the similar period a year ago. Sales are up more than 11% for January-September to \$31.51 million, from \$28.33 million last year.

Plays Carter Date

NEW YORK—During a recent two-week run at Hopper's supper club, Les McCann received a special invitation from president-elect Jimmy Carter to perform at a Harlem political meeting where the newly elected Democrat was speaking to more than 2,000 residents.

Market Quotations

As of closing, Thursday, November 18, 1976

1975	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
39%	19%	ABC	16	384	39%	38%	39%	+ 1	
9%	4%	Ampex	10	220	6%	6%	6%	+ 1	
9%	2%	Automatic Radio	2	19	3%	3%	3%	Unch	
61	46%	CBS	10	139	55%	54	54%	+ 1	
7%	4%	Columbia Pictures	2	111	5%	5%	5%	+ 1	
16%	8%	Craig Corp	3	47	12%	12%	12%	+ 1	
63	41%	Disney, Walt	14	293	48%	46	46%	+ 1	
5%	2%	EMI	9	79	3%	3%	3%	Unch	
26%	14%	Gulf + Western	4	658	17	16%	17	+ 1	
7%	3%	Handleman	8	32	4%	4	4%	+ 1	
27	14%	Harman Industries	6	60	23%	22	23%	+ 1	
8%	3%	K-Tel	4	4	4%	4%	4%	Unch	
11%	7%	Lafayette Radio	6	235	7%	7%	7%	- 1	
25%	19%	Matsushita Electronics	10	13	19%	19%	19%	- 1	
36%	25%	MCA	6	13	34%	34%	34%	+ 1	
15%	12%	MGM	6	52	14%	14%	14%	- 1	
66%	52%	3M	22	359	57%	56%	57%	+ 1	
4%	1%	Morse Electro Products	—	—	—	—	2%	Unch	
59	41%	Motorola	19	117	49%	48%	49%	+ 1	
33%	19%	North American Philips	7	46	29	27%	29	+ 1	
23%	14%	Pickwick International	8	28	16%	16%	16%	+ 1	
8%	2%	Playboy	26	180	6	5%	5%	+ 1	
30%	18%	RCA	13	457	25%	24%	25%	+ 1	
11%	7%	Sony	18	302	7%	7%	7%	+ 1	
40%	16%	Superscope	7	90	20%	19%	20%	+ 1	
47%	26%	Tandy	10	1319	37%	37%	37%	+ 1	
10%	5%	Telecor	5	66	6%	5%	6%	+ 1	
4%	1%	Telex	12	85	2%	2%	2%	Unch	
7%	2%	Tenna	7	19	3%	3	3%	+ 1	
13%	8%	Transamerica	8	927	13%	13	13%	+ 1	
15	8%	20th Century	8	46	9%	9%	9%	+ 1	
25%	17%	Warner Communications	22	318	23%	22%	23%	+ 1	
40%	23%	Zenith	13	258	26%	26	26%	Unch	

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	54	3	1%	1%	M. Josephson	4	10	8%	9%
Gates Learjet	4	5	8%	8%	Memorex	7	58	19	15%
GRT	30	28	3%	3%	Orox Corp.	—	—	%	1
Goody Sam	3	5	1 1/2	2	Recoton	26	7	3%	3%
Integrity Ent.	3	48	%	1%	Schwartz Bros	10	—	1%	2
Koss Corp.	5	16	4%	4%	Wallich's	—	—	%	%
Kustom Elec.	7	1	2%	2%	Music City	—	—	%	%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

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Billboard Buying WLAC Stations In Nashville

NEW YORK—Tentative agreement has been reached between Life & Casualty Insurance Co. of Tennessee and Billboard Publications, Inc. for the sale of the assets of WLAC-AM-FM, Nashville, to Billboard.

The agreement is subject to the approval of the FCC. WLAC-AM is a 50,000-watt contemporary music outlet which traces its beginning to November 1926. The FM outlet, acquired in 1964, programs middle-of-the-road music. Both stations are on 24 hours.

W.D. Littleford, chairman of Billboard Publications, has assured WLAC's president, James M. Ward, that Billboard contemplates no change in management or programming. Until the sale is approved by the FCC, the station continues under its present owner and management.

"The unsolicited offer from Billboard was so attractive that despite sentimental attachment to the station, management of our company felt that we had a corporate responsibility."

(Continued on page 14)

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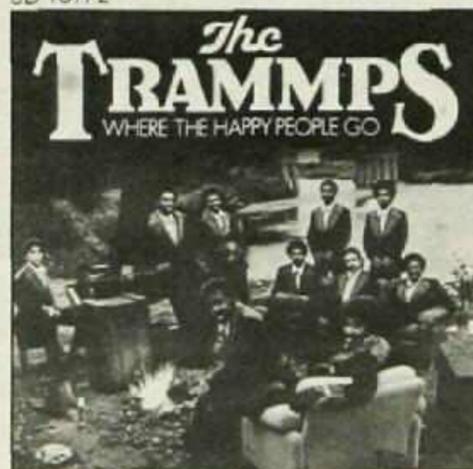
3365 Produced by Ron "Have Mercy" Kersey

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And with a track record like that, we're 100% sure "99½" is going to be a hit.

SD 18172



The Trammmps new single "99½" on Atlantic Records and Tapes. 

Publisher Reaction Varies On C'right Reclamation

LOS ANGELES—Music publishers are becoming sensitized to the new copyright law's section which gives songwriters freedom to reclaim old tunes which have been given protection for an additional 19 years.

A number of publishers see the situation developing into good, strong negotiations between the author and the publisher. Others talk of big money being involved if a publisher is to keep a strong copyright within his firm.

A few publishers don't see any problems—yet.

In a random survey, this is the way some publishers are reacting to the extension facet of the bill which becomes effective Jan. 1, 1978:

Bill Denny, president of Cedarwood Publishing, Nashville:

"The law clearly gives the rights back to the authors and composers

involved, and it can't be superseded by any previous agreements. Those rights will have to be negotiated. As far as the writers are concerned, that song will have gone through the original term and the renewal term—a total of 56 years by that time. In all probability, the publisher will be negotiating with the writer's heirs.

"If the publisher has done a good capable job with the song, then I'd think the heirs would be interested in working with that publisher and renewing in some tangible form. It'd be highly unlikely that a group of heirs would want to move that song.

"If it's a song of great consequence that has had the ability to remain a constant earner down through 56 years, then negotiations would be interesting at that point, to say the least.

"It's a healthy development for the author and publisher. There are

some drawbacks in that the publisher will have to go back and renegotiate the additional 19 years. If he has done his work down through the years, he'll probably be able to pick up the renewal."

Assistance in preparing this survey provided by Gerry Wood, Is Horowitz, Claude Hall and Eliot Tiegel.

Cedarwood's major copyrights include "Detroit City," "Ruby, Don't Take Your Love To Town," "Are You Sincere," "Long Black Veil."

Bob Tubert, president of Excellorrec Music, Nashville: "It's an opportunity for the writers to get their material back. I see it causing all sorts of problems with the bigger publishers because they don't have the renewal rights. A lot of publishers will keep quiet about it, but otherwise they're

going to have to bid. There are two sides.

"If a song is with a publisher and he's working it, he knows the history of the song and where it has been, he's probably the best publisher to have it. But in the renewal right period, it's going to cost him some money to have it.

"I'd have to see what the writer wanted and weigh that against past income—what is the song worth? It becomes a judgment business. I know some of the sums that copyrights have gone for—they're unreal. One song's renewal rights went for a quarter of a million dollars.

"When you figure what the song made and what it's going to make, you can possibly give the writer a bigger share of the publishing and avoid any cash outlay. That way, you're both taking the chance together that it's going to be something."

Jack Stapp, chairman of the board of Tree International, Nashville: "We've just gotten the law and haven't had chance to review it yet. We'll be studying it for its effects."

Herb Eiseman, president of 20th Century Music, Los Angeles: He says he'll worry about the situation in eight or nine years. "Some of our older copyrights are eight or nine years away from expiring, so we're simply not that close to the problem. We'll worry about it when the problem arises."

He thinks that some of the publishing companies with older copyrights, however, should be more concerned.

Lester Sill, president Screen Gems-EMI, Los Angeles: He thinks that, in any case, it's a plus for the music business. "Before, the copyrights became public domain, now we've got the chance at an extra 19 years."

Sill also points out that Screen Gems-EMI is a relative young company and "most of our important writers are young. With many of them, we have split publishing deals. I'm not really worried about the situation yet.

Mel Bly, executive vice president, Warner Bros. Music, Los Angeles: He claims he's "totally for it... we've advocated it all along." He says that he believes it's only fair for the writer to have a chance to get his copyrights back, "but we feel confident in getting them again or keeping them because we've always negotiated in an equitable and fair way with writers."

Asked how many WB copyrights might be affected, Bly answers: "There's many, many."

Don Kahn, Gus Kahn Music, Los Angeles: "There may be a lot of lawsuits over this. I don't know all of the ramifications; I'm going to meet with my own attorney Dec. 6."

There's a vast amount of material that will probably be affected, Kahn says, specifically songs up to about 1948 such as "By The Light Of The Silvery Moon," "The Old Grey Bonnet," "The Whiffenpoof Song," "Put Your Arms Around Me, Honey," "Appleblossom Time," "Margie," "April Showers," "Second Hand Rose," "Chicago," and others. "Including 'My Buddy,' a Gus Kahn song," he says.

Wesley Rose, president of Acuff-Rose Publications, Inc., Nashville: "Naturally, it's a problem. This particular part of the law will weaken the cooperation of the publisher and composer and also weaken the possibility of activity on the particular copyright that gets caught during the last 19 years.

"It probably will cause some bidding wars. If the writer was alive, I don't think there would be any problem. The writer thinks of his copyright differently than his heirs would. The heirs think of it as an income producing thing and they don't normally know anything about the music business. So they catch the first guy that offers the first amount of money who probably won't do a thing because if he was a good publisher, the original writer would have placed his songs with him anyway."

Leonard Feist, president of the National Music Publishers Assn., New York: The organization is now examining the proposed Copyright Office rules to determine what action might be appropriate. This review is expected to be completed shortly so that the association is able to file comments and recommendations before the Dec. 15 cutoff date.

The NMPA chief had not yet seen a letter AGAC has sent to its members urging reclamation of copyrights in their 19-year extended periods. He would not comment on its contents until a copy is in his hands.

Norman Weiser, president, Chappell Music, New York: His firm is studying the proposed rules "very carefully." He doesn't feel that Chappell will be affected too much, since only a small number of its copyrights are said to date back to the time span most directly concerned (1906-1923).

Indies May Renew Convention Trend

• Continued from page 3

from traveling to a single label's convention.

Sherman envisions Casablanca executives holding their convention at the site and then departing as another indie label's brass take over the site. In most cases, indie labels share about 70% to 80% of their domestic distribution.

Warner Bros. Records may well invite a few key retailers and radio programmers to its Jan. 3-8 convention at the Acapulco Princess Hotel, Mexico, where they meet for the second consecutive year. Elektra/Asylum is considering a large convention, inviting influential outsiders, but the final decision as to time and place is far off.

CBS Records holds its annual midyear meeting in Atlanta Jan. 26-31. The annual CBS convention is slated for the end of July at an as yet unannounced location. WEA plans are still indefinite.

ABC will hold probably the most

expansive series of meetings in industry history when it opens a two-day series of 13 regional meetings to racks, retailers, artists and their managers, concert promoters and disco and club operators.

Don England, marketing vice president, has Atlanta, Miami,

Assistance in preparing this survey provided by John Sippel, Jean Williams, Ed Harrison, Nat Freedland, Stephen Traiman, Jim Fishel and Roman Kozak.

Cherry Hill, N.J., Washington, Cleveland, Detroit, Dallas, Chicago, San Francisco, Cambridge, Mass., and Minneapolis meetings scheduled for Jan. 6, while Los Angeles and New York huddle Jan. 7.

Label reps will carry an audio/visual presentation to each meeting. The label will try to have acts, where available, meet tradesters and if possible, perform.

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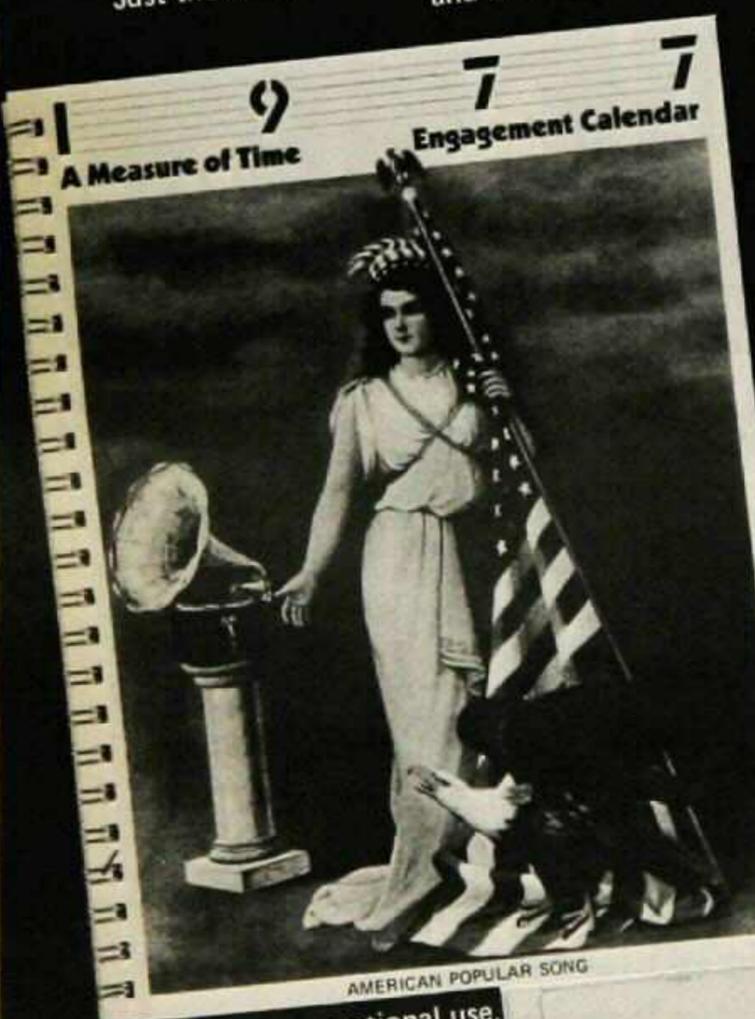
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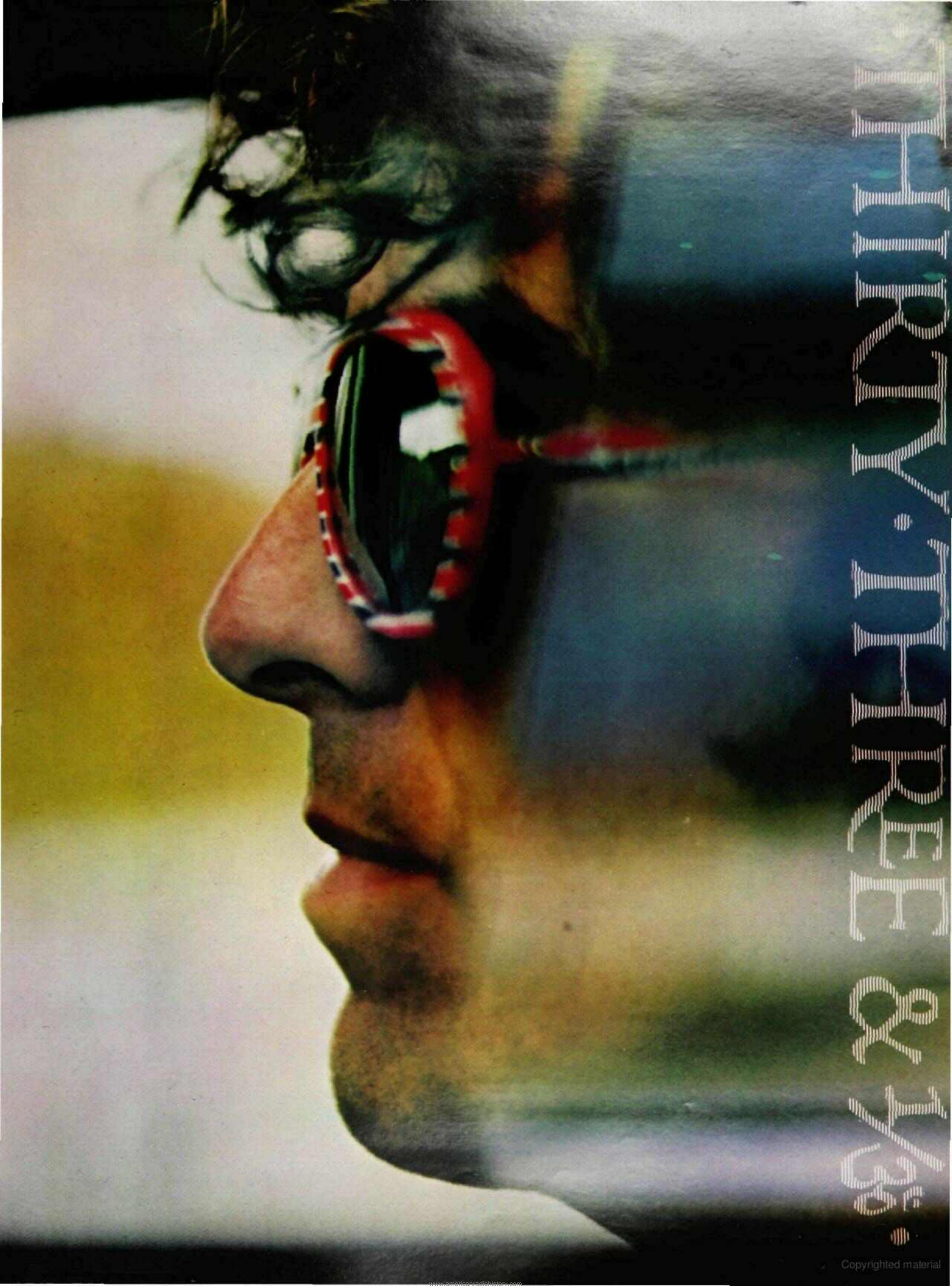
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NARAS Nabob Praises New Law

Cooper Says Writers & Performers Will Reap Benefits

By JEAN WILLIAMS

LOS ANGELES—Songwriters and performers will reap greater benefits under the new copyright revision law which goes into effect Jan. 1, 1978, according to Jay Cooper, president of NARAS.

He made the statement at a copyright meeting sponsored by the Song Registration Service at the Holiday Inn here, Nov. 4. Cooper stressed the importance of certain elements affecting composers and performers, notably derivative works, publication, works created, transfer of copyright ownership, fair use and compulsory license provisions.

"First of all," said Cooper, "the owner of the copyright is the person

who created the song. When the song is assigned to a publisher, the publisher then becomes the owner of the copyright."

In explaining the different areas of interest, he said a derivative work is a work based upon one or more pre-existing works. "If you write a song and someone does an arrangement of the composition, that is considered a derivative work. The copyright owner now owns the material, the derivatives and the right to control."

Publication, another area of change under the new revision law, tells the writer that if he or she sells, rents or offers to distribute copies to a body of people for public performance, it is publication. On the other hand, said Cooper, a public performance in itself is not a publication.

He offered the term "created" as a vital point for writers. "A work under the law is created when it is fixed and it is fixed when it is offered in a tangible form." A tangible form may be works on tape, record or just written down.

Transfer of copyright ownership, another point, is when a writer gives another an exclusive license to do the work. If the copyright owner gives another an exclusive license to a part of the rights it is considered a transfer of copyright ownership.

Under the revised law, Cooper said, a composer is not required to register the work to be protected. However, there is a limitation on ex-

clusive rights law and under this law comes fair use.

Fair use is the right of any person to use the copyright owner's material in a manner that does not amount to an infringement. Libraries, schools and churches are not totally liable when using material.

Another new concept in the law says that a compulsory license includes the right of the copyright owner to control all arrangements of the works.

Cooper's talk is the second locally following the signing of the copyright revision bill by President Ford Oct. 19. Attorney Averill Pasarow delivered an informative talk before the California Copyright Conference Oct. 26 to begin discussions about the meaning of the bill among trade groups.

Polydor Launching Osmond Promotion

NEW YORK — Polydor has launched a major dealer and consumer merchandising campaign for three Osmond albums on the Polydor/Kolob label.

The campaign centers around a two-record "The Osmond Christmas Album" released this week and priced at \$7.90. Also included are the recent Osmond's "Brainstorm" and "New Season" LPs by Donnie and Marie.

Polydor has created a mobile for in-store use that features the three covers in a triangular display, as well as Osmond store divider cards, a Donny and Marie poster, and an updated inner album sleeve. Easel backs on all three album covers are being made available for counter display.

A radio contest is being arranged by Polydor to run nationally on 50 stations. Winners will be awarded copies of the three albums along with a purple Christmas stocking with Donny's picture imprinted.

Billboard Radio

Continued from page 8
sibility to accept their offer," said B.N. Woodson, chairman and Allen M. Steele, president of Life & Casualty. Terms of the agreement were not disclosed.

Referring to Billboard's first broadcasting acquisition, Littleford said: "Our company's diversification program has long specified that we enter the broadcasting industry."

"We feel doubly fortunate with the acquisition of WLAC, for we will not only be acquiring one of the great radio stations in the U.S., but the station serves a burgeoning market which we have embraced for many years through some of our other properties."

"In the early '60s Billboard became the first record industry publication to recognize the importance of Nashville in the world of music and opened a branch there." A second Billboard entertainment publication, Amusement Business, also operates out of Nashville. The acquisition of WLAC served to underscore our appreciation of growing significance of this market," Littleford said.

WLAC went on the air in 1926 under Life & Casualty ownership, but in 1935 it was sold by the insurance company to J. Truman Ward, then a vice president with the life insurance company who was acting as its station manager. In 1951 the station was purchased back from Ward.



Showcases: Dickey Lee takes center stage as RCA hosts a fund-raising NARAS showcase in Nashville.

Show Raises \$2,500 For NARAS

NASHVILLE—An SRO crowd packed Nashville's Possum Holler Tuesday (16) for a NARAS showcase hosted by RCA Records and featuring Ronnie Milsap, Dickey Lee and Guy Clark.

Some \$2,500 was raised from the show, according to John Sturdivant, NARAS president. The showcases raise money to support services, seminars and educational affairs held by NARAS and also provide a method for record labels to present their artists to the Nashville music community and media corps.

Wallichs' 7 Stores Go Discount

LOS ANGELES—In a move to help improve sales, Wallichs Music & Entertainment Co. Inc., with seven outlets in Southern California, entered the record discount market effective Nov. 21.

Chain says it will become competitive with other major record retailers. Wallichs previously sold albums at full list price.

To make the move possible, Wallichs obtained additional financing and credit from Shaftesbury Music, Inc., a newly formed California-based corp.

Shaftesbury has associations with

worldwide wholesale and retail distributors of records, television and stereo. In exchange for the financing, Shaftesbury has the option, after 12 months, to acquire a minority interest in Wallichs.

Atkinson Retires

SYDNEY—After 22 years with Festival Records, Roy Atkinson, national advertising manager has retired. Numerous recording artists, radio and press personalities were on hand at a party given by Festival for Atkinson.

CONCERT PROGRAMS

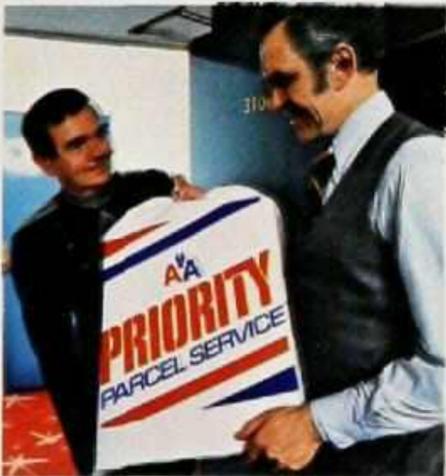
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Sweet Bird

Lani Hall

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-Lani Hall

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MARVIN HAMLISCH-EDWARD KLEBAN

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Sony Video Machine Case: Far-Reaching Implications

• Continued from page 1

been more aggressive in protecting film rights, to the extent of prosecuting actors with extensive home movie libraries.

There is actually nothing in the past or newly revised copyright law that refers specifically even to home taping of music, much less the home videotaping of motion pictures and other copyrighted programming. Copyright Office counsel Jon Baumgarten points out.

However, it has generally been accepted that taping of music or sound recordings for private use in the home is not an infringement. A House Judiciary Committee report on the first bill to establish copyright protection for sound recordings in 1971, makes one of the few mentions of this congressional view.

The report says: "Specifically, it is not the intention of the Committee to restrain the home recording, from broadcasts or from tapes or records, of recorded performances, where the home recording is for private use and with no purpose of reproducing or otherwise capitalizing commercially on it."

Whether their view would be the same on home videotaping of motion picture productions costing millions to make, or television series with six-figure budgets, is a good question.

Counsel Baumgarten says that as of now, the Copyright Office has no plans to participate in the suit against Sony.

With nothing specific in the copyright law, it will be up to the courts, as it has been so often in the past, to interpret the law as it applies to home videotaping. They will also have to decide on the further charge that department store videotaping is a clear violation of copyright by commercial use.

Other countries have approached the problem of home taping—thus far only of music and recordings—in other ways. West Germany puts a tax on home recorders, to make up a fund for offsetting loss of royalties and sales to copyright owners, by a device that provides profit for man-

ufacturers and sellers of the equipment.

In the U.K., the Mechanical Copyright Protection Society with government approval earlier this year began issuing a "home recording license" for which consumers pay 1.6 pounds or about \$2.65, with proceeds shared by the copyright owners.

There have been tentative moves in the U.S. to ask for similar taxing of recorders or blank tape, but they have not been given serious consideration.

The new case is a climactic one for copyright owners because it illustrates the danger to the rights and revenues of owners of copyrighted materials in the proliferating techniques for reproduction—versus the

public interest in, and demand for, the new copying equipment, from tape recorders and photocopying machines to the new home videotaping systems.

Congress may have to amend the copyright law to cope with the situ-

Assistance with this article provided by Mildred Hall, Billboard's Washington bureau chief.

ation, especially since some Supreme Court copyright decisions in recent years have cried out for legislative correction. Examples are the exempting of cable television from liability, and the overturning of the traditional Jewell-LaSalle music performance decision by finding for

the Aiken Restaurant against music copyright owners.

Copyright spokesmen point out that correction of the problem would have to focus on the question of use, as the copyright law does with photocopying, record piracy et al. It is virtually impossible, they say, to legislate against a recording machine itself, by trying to outlaw such items as tape recorders or Xerox machines—or home videotape equipment.

Sony feels the same way, stating it will vigorously defend itself against the federal court charge, that the sales, distribution and use of its Betamax video-cassette player/recorder violates the federal copyright law.

'Advance' Termination Of Copyrights

• Continued from page 3

Here is an example of how the advance notice would help an old copyright:

A 1909 copyright will be into its 69th year in 1978, leaving it only six years of the 19-year renewal period, when surviving owners can terminate or renegotiate contracts.

Two years' minimum notice to the grantee or licensee would run to 1980, leaving the copyright owners only four years of the exploitable period.

But if advance notice can be accepted and recorded in December 1976, the two-year waiting period would be over by December, 1978, and the copyright owners would have a total of six years of reclaimed ownership.

(New copyrights taken out on or after Jan. 1, 1978 have a continuous term of life of the author plus 50 years—but copyrights can be recaptured after 35 years on rights contracted away by the author or composer.)

The Copyright Office takes a strictly neutral position on "advanced" filing of termination notices. It will "accept" filings before

Jan. 1, 1978 on the old copyrights—but it offers no opinion as to whether the advance filing would be held valid in a court interpretation of this rather confusing section of the new copyright law.

The proposed rules for termination documents to be filed at the Copyright Office requires clear identification of the grantee or licensee whose rights are being cancelled; the title and author or composer of each work covered by the contract being ended, and the date the grant was executed, and its nature.

The Copyright Office will not have a printed form for notices of termination. When the grantee has been notified in person or by mail and the copyright owner has filed a copy of the notice, and paid his filing fee at the Copyright Office, the record is certified and returned to the sender—and at that point the option takes effect.

Another Copyright Office rule-making proposal goes into the agreement between radio and television stations in the Public Broadcasting System (PBS) and music licensors.

The Office outlines proposed requirements for registering voluntary performance rights agreements which must be filed in the Copyright Office within 30 days.

The Office simply says it will accept registry of such negotiated agreements, but does not go into the question of when PBS' liability

starts. This was left up in the air in the none-too-clear timetable in the new copyright law.

The revised law leaves a no man's land on PBS liability for music use, between the law's enactment date of Oct. 19, 1976 and the date when compulsory licensing will be made available for PBS blanket use of music, presumably by Jan. 1, 1978.

In the interim, a statutory royalty has to be set by next year's Presidentially appointed Copyright Royalty Tribunal. Privately negotiated agreements on rates will take precedence at all times over the statutory rates under the government compulsory license.

A Connors Promo

NEW YORK—Buddha Records' retail promotional program for Norman Connors will feature five of his previous albums, including two reissues, "Dark Of Light" and "Dance Of Magic," first released on the Cobblestone label.

Other albums involved in the campaign are Connors' bestselling "You Are My Starship" as well as "Love From The Sun," "Slowfoot" and "Saturday Night Special."

The campaign will include "Starship" jerseys for retailers, full color mobiles, radio spots, consumer and trade ads, and distributor salesman/dealer contests.

AGAC Hastens

• Continued from page 1

to reach their ultimate 75-year expiration date relatively soon.

These ambiguities are expected to kick off considerable litigation as conflicting interests vie for portions of the added copyright life.

While music publishers have withheld substantive comment so far, they are certain to try to retain title to assigned material as long as the law will allow. It is not unreasonable to expect opposing parties to interpret provisions in their own favor so long as apparent inconsistencies exist.

And, admits Alvin Deutsch, AGAC counsel, other than music interests may enter the fray. He points out that title to copyright extension of books, movies and other protected material is also involved.

The guild has taken the position that writers should seek to acquire full ownership of the extended copyrights or to renegotiate contracts of assignment based on their added value (Billboard, Nov. 20).

Steps to map strategy and hurry along a plan were taken by AGAC at a board meeting here Tuesday (16). Early action is considered urgent since interested parties are given until Dec. 15 by the Copyright Office to comment on the proposed rules.

Problems of complying with the requirements of sending proper notices of reclamation to the government agency and to publishers are considered complex in some instances. Searches may have to be undertaken for responsible heirs in the case of deceased writers of older songs.

AGAC intends to come up quickly with a reclamation application form that will best serve its purpose. At the same time it will test the problems involved by conducting a number of dry runs on the material of members registered as far back as 1906.

The writer group feels that copyrights first registered between that year and 1923 will be most affected by the final form the Copyright Office rules take. These are properties whose extension period is over-

(Continued on page 73)

NOVEMBER 27, 1976, BILLBOARD

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Skin Wrap Plant Open To Industry

LOS ANGELES—The Home For The Handicapped has opened its skin wrapping factory to the record industry. The facility in the San Fernando Valley can handle work on an emergency basis or when a pressing plant cannot meet deadlines.

Its cost are competitive with other firms providing the same service, notes Lenny Poncher of J&H Western, electronics rep firm, who is helping Morris Axelrod of Thrifty Drug bring the service to the industry's attention.

All monies derived from the skin wrapping operation go into maintaining the residence for handicapped persons here.

Information about the service may be obtained from Axelrod, executive vice president, merchandise manager at Thrifty at 283-5111 or Poncher, 871-0833.

New Queens Office

NEW YORK—Queens Lithographing Corp. has opened a Los Angeles office at 6290 Sunset Blvd., Hollywood, (213) 464-7700.

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Problem Solvers In All Areas Set For Programming Forum

• Continued from page 1

tions, programming in general, and tuneout factors.

Tom Rounds, president of Watermark Inc. in Los Angeles and George Burns, president, Burns Media Consultants, Los Angeles, will talk about production of specials, radio syndication in general, selling radio syndication on a local basis and promoting local and syndicated specials.

Bob Pittmann, program director of WMAQ in Chicago; Todd Wallace, president of Radio Index in Phoenix, and Eric Norberg, program director of KEX in Portland, will talk on all aspects, good and bad, of research. They will deal specifically with methodologies on call-out research, uses of Arbitron and Pulse and the validities of each, and internal research applications as well as various programming problems.

Harvey Metnick, vice president of promotion for RKO Radio, Los Angeles and Gerry Peterson, program director of KCBQ in San Diego, will talk on promotion techniques and methodologies, as well as various aspects of programming. Chuck Blore, chairman of Chuck Blore Creative Services, Los Angeles, will talk on creativity in programming, production, commercials, as well as com-

munication. Joining Blore will be Bob Hamilton, editor and publisher of the Radio Quarterly Report, Los Angeles.

Bruce Earle, general manager, KPAS in El Paso and Ed Butterbaugh, chief engineer, CKLW, Detroit, will discuss engineering for both AM and FM radio and how you can improve your signal.

Mac Allen, vice president and national program director for Sonderling Stations, will discuss budgets for programming, promotions, programming itself, staff motivations, etc.

Sonny Taylor, program director of WWRL in New York; Gary Granger, program director of WSHE in Fort Lauderdale, Fla., and Tom Yates, program director of KLOS in Los Angeles, will talk about programming, music selection, audience impact, staff motivation, promotions, rotation patterns and other programming aspects, along with Scott Muni, program director of WNEW-FM in New York. WNEW-FM was last year's winner of the grand international station of the year award.

The four-day education radio programming meeting is still accepting registration by mail. Radio personnel may send \$160 to Inter-

(Continued on page 34)



PINNED DOWN—In conjunction with MCA Records and the Wherehouse record chain, KHJ in Los Angeles gives away two special Elton John Captain Fantastic pinball machines. From left: Winner George Benfalvi, Ron Fischer of Wherehouse; KHJ promotion director Wendy Wilkinson, KHJ air personality Bobby Ocean, winner Lee Lubin, and Steve Shapiro of Wherehouse.

Arbitron Diary Mess Pops In San Jose

By CONRAD SILVERT

SAN FRANCISCO—Right on the heels of a well-publicized acquisition of Arbitron audience ratings diaries by a Memphis radio station (Billboard, Nov. 13), KSJO general manager Steve Rosetta reveals that an unnamed former KSJO employe obtained six diaries and sold them to him last week.

Rosetta immediately returned the

diaries by registered mail to San Francisco Arbitron rep Ron Lawler. Rosetta estimates the diaries could have meant about \$250,000 in national time buys to the station.

KSJO, a leading station in the San Jose market, is closing in on KOME and Rosetta feels that by illegally filling in the six diaries he could

(Continued on page 31)

'Inner View' Now Offering 2 Part Stevie Wonder

LOS ANGELES—"Inner View," an hour weekly interview and music show hosted by Elliot Mintz, is now broadcast on about 165 stations and more than 130 FM stations will feature the new two-part show with Stevie Wonder. The show will air Nov. 29 and the following week, according to Jack Morris, president of the syndication firm of Sound Communications Inc. here, and Jim Ladd, executive producer of the show.

Ladd, who along with Mintz once worked as a disk jockey on KLOS here, refers to the Wonder show as a "coup." The show will be aired on such stations as KMET in Los Angeles and WNEW-FM in New York. Part one focuses on Wonder's early career and influences and features some of his earlier records. Part two, of course, will highlight selections from his new LP "Songs In The Key Of Life."

Among the artists who've appeared on "Inner View" during its year of existence are the Who, Led Zeppelin, Crosby & Nash, and the Moody Blues.

Firm 20th Station

ALBUQUERQUE, N.M.—KRKE here, an FM station, will soon bow the automated "Superstars" album-rock format produced by Kent Burkhardt/Lee Abrams And Associates, Atlanta.



INNER-VIEW PRESENTS A NATIONAL EXCLUSIVE TWO PART SPECIAL FEATURING STEVIE WONDER AND HIS LATEST LP RELEASE "SONGS IN THE KEY OF LIFE"

THE STEVIE WONDER SPECIAL WILL AIR ONE HOUR PER WEEK THE WEEKS OF 11/29 & 12/6 AND IS HOSTED BY ELLIOT MINTZ.

INNER-VIEW: A SOUND COMMUNICATION



SOUND COMMUNICATIONS INC.

8913 W. OLYMPIC BLVD., BEVERLY HILLS, CA. 90211

DIR PRESENTS ON SUNDAY NOVEMBER 28*
THE KING BISCUIT FLOWER HOUR



GRATEFUL DEAD



Craig Trankler

The Dead, live, taking over the airwaves for a 90-minute King Biscuit Special. A concert emanating from their San Francisco Orpheum performance, part of their cross-country 1976 Bicentennial Tour.

Johnny B. Goode, St. Stephen, The Wheel, The Other One, all the standards. If anything the Dead does can be called standard.

The Grateful Dead supply the music to enlighten our living mythological

situation. King Biscuit supplies faithful reproduction in quadraphonic and compatible stereophonic sound.

Bill Minkin is host of this November King Biscuit Special. For further information, contact Bob Meyrowitz, Peter Kauff or Alan Steinberg at DIR Broadcasting Corp., 445 Park Avenue, New York, New York 10022 (212) 371-6850.

ALABAMA Auburn WFRM FM 97.7 Birmingham WERC FM 106.9 Enterprise WIRB FM 96.6 Huntsville WAHR FM 99.1 Mobile WABB FM 97.5 Montgomery WKLM FM 92.3	ARIZONA Anchorage KGOT FM 92.3 Phoenix KDKB FM 93.3 Tucson KWFM FM 92.9	ARKANSAS Fayetteville KKEG FM 92.1 Fl. Smith KISR FM 93.7 Little Rock KLAZ FM 98.5	CALIFORNIA Carmel KLRB FM 101.7 Eureka KFMI FM 96.2 Fresno KFIC FM 101.1 Los Angeles KMET FM 94.7 Sacramento KZAP FM 98.5 San Bernardino KOLA FM 99.9 San Diego KPRI FM 106.5 San Francisco KSNM FM 94.9 San Jose KOME FM 98.5 San Rafael KTIM FM 100.9 Santa Barbara KTYD FM 99.9 Santa Maria KXFM FM 99	COLORADO Breckenridge KLGFM 102.3 Denver KBPI FM 105.9	CONNECTICUT Hartford WHCN FM 105.9	DELAWARE Georgetown WSEA FM 93.5	DISTRICT OF COLUMBIA Washington WMAL FM 107.3	FLORIDA Ft. Lauderdale WSHE FM 103.5 Gainesville WGVL FM 105.5 Jacksonville WAIV FM 96.9 Orlando WORJ FM 107.7 Panama City WP FM 107.9 Sarasota/ St. Petersburg/ Tampa WQSR FM 102.5 Tallahassee WGLF FM 104	GEORGIA Atlanta WKLS FM 96 Augusta WAUG FM 105.7 Columbus WWRH FM 104.9 Savannah WZAT FM 102.1 Warner-Robins (Macon) WRBN FM 101.7	HAWAII Honolulu KQMQ FM 93.1	IDAHO Boise KBBK FM 92.3 Pocatello KSNM FM 98.1 Rexburg KADQ FM 94.3	ILLINOIS Carbondale WIDB FM 104 Champaign WPGU FM 107.1 Chicago WXRT FM 93 Rockford WYFF FM 95.3	INDIANA Evansville WKDQ FM 99.5 Ft. Wayne WPTH FM 95.1 Indianapolis WNAP FM 93.1 Lafayette WAZY FM 96.7 South Bend WRBR FM 103.9 Terre Haute WVTS FM 100.7	IOWA Des Moines/Ames KCCQ FM 107.1 Mason City KLSS FM 106	KANSAS Hays KJLS FM 103.3 Wichita KEYN FM 103.7	KENTUCKY Ashland WAMX FM 94 Henderson WKDQ FM 99.5 Lexington WKQQ FM 98.1 Louisville WLSR FM 102.3 Paducah WPAD FM 96.9	LOUISIANA Baton Rouge WFMF FM 102.5 Lafayette KPFL FM 99.9 Lake Charles KGRA FM 104 Monroe KNOE FM 101.9 New Orleans WRNO FM 99.5 Shreveport KRQK FM 94.5 Thibodaux KXOR FM 106.3	MAINE Lewiston WBLM FM 107.5 Presque Isle WDHP FM 96.9	MARYLAND Baltimore WKTK FM 105.7	MASSACHUSETTS Boston WBCN FM 104.1 Pittsfield WGRG FM 95.9 Springfield WAQY FM 102.1 Worcester WAAF FM 107.3	MICHIGAN Big Rapids WBRN FM 100.9 Detroit WABX FM 99.5 Flint WWCK FM 105.5 Grand Rapids WLAV FM 97 Jackson WJGX FM 106.1 Lansing WVIC FM 94.9 Marquette WBKX FM 105	MINNESOTA Duluth WAKX FM 98.9 Minn./St. Paul KQRS FM 92.5 Pipestone KLOH FM 98.7	MISSISSIPPI Jackson WZZQ FM 102.9 Laurel WNSL FM 100.3 Meridian WALT FM 97 Natchez WQNZ FM 95.1	MISSOURI Branson KIRK FM 106.3 Columbia KFMZ FM 98.3 Greenfield KRFG FM 93.5 Kansas City HY 102 St. Louis KSHE FM 94.7	MONTANA Missoula KYLT FM 100.1	NEBRASKA Columbus KTTT FM 93.5 Omaha KQKQ FM 98.5	NEVADA Reno KGLR FM 105.7	NEW HAMPSHIRE Conway WBNC FM 93.5	NEW JERSEY Princeton WPRB FM 103.3	NEW MEXICO Alamogordo KYLO FM 90 Albuquerque KMYR FM 99.5 Las Cruces KASK FM 103.1	NEW YORK Albany WQBK FM 104 Binghamton WAAL FM 99.1 Buffalo WGRQ FM 96.9	Elmira WXXY FM 104.9 Ithaca WVBR FM 93.5 New York WNEW FM 102.7 Rochester WCMF FM 96.5 Utica/Syracuse WOUR FM 96.9	NORTH CAROLINA Charlotte WRQQ FM 95 Durham WDBS FM 107.1 Farmville WRQR FM 94.3 Greensboro WRQK FM 98.7 Havelock WKVO FM 104.9	NORTH DAKOTA Fargo KQWB FM 98.7 Grand Forks KKXL FM 92.9	OHIO Athens ACRN FM 99.3 Bellair WOMP FM 100.5 Bellevue WNNR FM 92.1 Cincinnati WEBN FM 102.7 Cleveland WMMS FM 100.7 Columbus WCOL FM 92.3 Dayton WVUD FM 99.9 Jackson WCJO FM 97.7	OKLAHOMA Oklahoma City KOFM FM 104.1 Tulsa KMOD FM 97.5	OREGON Eugene KZEL FM 96.1 Medford K95 Portland KGON FM 92.3	PENNSYLVANIA Bloomsburg WHLM FM 106.5 Erie WMDI FM 102.3 Lancaster/ Starview WRHY FM 92.7 Linesville WVCC FM 101.7 Philadelphia WMMR FM 93.3 Pittsburgh WYDD FM 104.7	SOUTH CAROLINA Anderson WANS FM 107.3 Charleston WWVZ FM 93.5 Myrtle Beach WKZQ FM 101.7	SOUTH DAKOTA Rapid City KKLS FM 93.9 Sioux Falls KCHF FM 93.5 Vermillion KVRF FM 102.3	TENNESSEE Chattanooga WSIM FM 94.3 Johnson City WQUT FM 101.5 Memphis WMC FM 100 Nashville WKDA FM 103.3 Oak Ridge/ Knoxville WOKI FM 100.3	TEXAS Beaumont KAYD FM 97.5 Corpus Christie KNCH FM 101.3 Dallas KZEW FM 97.9 El Paso KPAS FM 94.5 Houston KBL FM 101.1 McAllen/ Brownsville KB FM 104.1 San Angelo KIXY FM 94.7 San Antonio KEXL FM 104.5	UTAH Logan KVWJ FM 94	VERMONT Lyndonville WVM FM 91.1 Springfield WCFR FM 93.5	VIRGINIA Blacksburg WVVV FM 105 Lynchburg WGOL FM 98 Norfolk/ Virginia Beach WMYK FM 94 Richmond WRVQ FM 94.5	WASHINGTON Bellingham KISM FM 93 Seattle KISW FM 99.9 Spokane KHQ FM 98.1 Yakima KIT FM 94.5	WEST VIRGINIA Charleston WVAF FM 100 Morgantown WCLG FM 100 Parkersburg WBIX FM 99.3	WISCONSIN Eau Claire WBIZ FM 100.7 Green Bay WIXX FM 101.1 La Crosse WSPL FM 95.9 Madison W1BA FM 101.5 Milwaukee 93-QFM Wausau WIFC FM 95.5	WYOMING Casper KAWY FM 94.5 Gillette KOLL FM 93.5 Jackson Hole KMTN FM 96.9
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* Check your local station for exact broadcast date and time.

Sponsored by **Scotch** RECORDING TAPE • **PIONEER** HIGH FIDELITY
FROM 3M COMPANY

Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/18/76)

TOP ADD ONS - NATIONAL

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- (D) BRICK—Dazz (Bang)
- QUEEN—Somebody To Love (Elektra)

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

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- GEORGE HARRISON—This Song (Dark Horse)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 13-6
- ALICE COOPER—I Never Cry (W.B.) 19-12

KTKT—Tucson

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- QUEEN—Somebody To Love (Elektra)
- ALICE COOPER—I Never Cry (W.B.) 29-21
- SPINNERS—Rubberband Man (Atlantic) 13-8

XQED—Albuquerque

- DAVID DUNDAS—Jeans On (Chrysalis)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 20-14
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 26-21

KENO—Las Vegas

- QUEEN—Somebody To Love (Elektra)
- LINDA RONSTADT—Someone To Lay Down Beside Me (Asylum)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 22-10
- SYLVERS—Hot Line (Capitol) 25-15

KING—Seattle

- SYLVERS—Hot Line (Capitol)
- AEROSMITH—Walk This Way (Columbia)
- ALICE COOPER—I Never Cry (W.B.) 25-11
- FIREFALL—You Are The Woman (Atlantic) 12-5

KJRB—Spokane

- KENNY NOLAN—I Like Dreamin' (20th Century)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- ALICE COOPER—I Never Cry (W.B.) 14-6
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 17-11

KTAC—Tacoma

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 15-10
- SPINNERS—Rubberband Man (Atlantic) 25-21

KCPX—Salt Lake City

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- AEROSMITH—Walk This Way (Columbia)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-13
- SMOKIE—Living Next Door To Alice (RSD) 28-22

KRSP—Salt Lake City

- BREAD—Lost Without Your Love (Elektra)
- QUEEN—Somebody To Love (Elektra)
- KENNY NOLAN—I Like Dreamin' (20th Century) 29-19
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 18-12

KTLK—Denver

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- QUEEN—Somebody To Love (Elektra)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 35-25
- BEE GEES—Love So Right (RSD) 18-13

KYA—San Francisco

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- SYLVERS—Hot Line (Capitol) HB-16
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 10-5

KRBE—Houston

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- SPINNERS—Rubberband Man (Atlantic)
- KISS—Beth (Casablanca) 14-4
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 23-16

KNK—Dallas

- JIMMY CASTOR BUNCH—Everything Is Beautiful To Me (Atlantic)
- WILLIE HUTCH—Snake It (Motown)
- FOUR TOPS—Catfish (ABC) 9-3
- JOHNNY "GUITAR" WATSON—Superman Loves (DIM) 16-14

KLIF—Dallas

- LTD—Love Ballad (A&M)
- BURTON CUMMINGS—Stand Tall (Portrait)
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 22-15
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 24-17

KNUS-FM—Dallas

- KISS—Beth (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- BOSTON—More Than A Feeling (Epic) 10-3
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 13-8

KFJZ—Ft. Worth

- ALICE COOPER—I Never Cry (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 14-9
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 20-15

KINT—El Paso

- COMMODORES—Just To Be Close To You (Motown)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- KISS—Beth (Casablanca) 20-12
- SPINNERS—Rubberband Man (Atlantic) 15-11

KAFY—Bakersfield

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- QUEEN—Somebody To Love (Elektra)
- SYLVERS—Hot Line (Capitol) 24-18
- BOSTON—More Than A Feeling (Epic) 7-3

KAFM—San Bernardino

- SYLVERS—Hot Line (Capitol)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- KISS—Beth (Casablanca) 16-12
- FIREFALL—You Are The Woman (Atlantic) 14-11

KCBQ—San Diego

- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
- AEROSMITH—Walk This Way (Columbia)
- SPINNERS—Rubberband Man (Atlantic) 30-18
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-9

KAFY—Bakersfield

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- QUEEN—Somebody To Love (Elektra)
- SYLVERS—Hot Line (Capitol) 24-18
- BOSTON—More Than A Feeling (Epic) 7-3

PRIME MOVERS - NATIONAL

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- (D) BRICK—Dazz (Bang)
- ALICE COOPER—I Never Cry (W.B.)

KYNO—Fresno

- GEORGE HARRISON—This Song (Dark Horse)
- AEROSMITH—Walk This Way (Columbia)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 19-12
- FIREFALL—You Are The Woman (Atlantic) 11-8

KIOY—Stockton, Calif.

- GEORGE HARRISON—This Song (Dark Horse)
- QUEEN—Somebody To Love (Elektra)
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 30-21
- LTD—Love Ballad (A&M) 16-10

KGW—Portland

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- LTD—Love Ballad (A&M)
- BOSTON—More Than A Feeling (Epic) 27-16
- SYLVERS—Hot Line (Capitol) 13-6

KING—Seattle

- SYLVERS—Hot Line (Capitol)
- AEROSMITH—Walk This Way (Columbia)
- ALICE COOPER—I Never Cry (W.B.) 25-11
- FIREFALL—You Are The Woman (Atlantic) 12-5

KJRB—Spokane

- KENNY NOLAN—I Like Dreamin' (20th Century)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- ALICE COOPER—I Never Cry (W.B.) 14-6
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 17-11

KTAC—Tacoma

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 15-10
- SPINNERS—Rubberband Man (Atlantic) 25-21

KCPX—Salt Lake City

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- AEROSMITH—Walk This Way (Columbia)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-13
- SMOKIE—Living Next Door To Alice (RSD) 28-22

KRSP—Salt Lake City

- BREAD—Lost Without Your Love (Elektra)
- QUEEN—Somebody To Love (Elektra)
- KENNY NOLAN—I Like Dreamin' (20th Century) 29-19
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 18-12

KTLK—Denver

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- QUEEN—Somebody To Love (Elektra)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 35-25
- BEE GEES—Love So Right (RSD) 18-13

KYA—San Francisco

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- SYLVERS—Hot Line (Capitol) HB-16
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 10-5

KRBE—Houston

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- SPINNERS—Rubberband Man (Atlantic)
- KISS—Beth (Casablanca) 14-4
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 23-16

KNK—Dallas

- JIMMY CASTOR BUNCH—Everything Is Beautiful To Me (Atlantic)
- WILLIE HUTCH—Snake It (Motown)
- FOUR TOPS—Catfish (ABC) 9-3
- JOHNNY "GUITAR" WATSON—Superman Loves (DIM) 16-14

KLIF—Dallas

- LTD—Love Ballad (A&M)
- BURTON CUMMINGS—Stand Tall (Portrait)
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 22-15
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 24-17

KNUS-FM—Dallas

- KISS—Beth (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- BOSTON—More Than A Feeling (Epic) 10-3
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 13-8

KFJZ—Ft. Worth

- ALICE COOPER—I Never Cry (W.B.)
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- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 20-15

KINT—El Paso

- COMMODORES—Just To Be Close To You (Motown)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- KISS—Beth (Casablanca) 20-12
- SPINNERS—Rubberband Man (Atlantic) 15-11

KAFY—Bakersfield

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- QUEEN—Somebody To Love (Elektra)
- SYLVERS—Hot Line (Capitol) 24-18
- BOSTON—More Than A Feeling (Epic) 7-3

KAFM—San Bernardino

- SYLVERS—Hot Line (Capitol)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- KISS—Beth (Casablanca) 16-12
- FIREFALL—You Are The Woman (Atlantic) 14-11

KCBQ—San Diego

- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
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- SPINNERS—Rubberband Man (Atlantic) 30-18
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- SYLVERS—Hot Line (Capitol) 24-18
- BOSTON—More Than A Feeling (Epic) 7-3

BREAKOUTS - NATIONAL

- AEROSMITH—Walk This Way (Columbia)
- (D) SPINNERS—Rubberband Man (Atlantic)
- LTD—Love Ballad (A&M)

WPEZ—Pittsburgh

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BRICK—Dazz (Bang) 24-17
- BOSTON—More Than A Feeling (Epic) 11-7

WRIE—Erie, Pa.

- ERIC CLAPTON—Hello Old Friend (RSD)
- SYLVERS—Hot Line (Capitol)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 22-12
- YVONNE ELLIMAN—Love Me (RSD) 12-7

WJET—Erie, Pa.

- LTD—Love Ballad (A&M)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 29-21
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 24-18

WPEZ—Pittsburgh

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
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WPEZ—Pittsburgh

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BRICK—Dazz (Bang) 24-17
- BOSTON—More Than A Feeling (Epic) 11-7

Pacific Southwest Region

TOP ADD ONS:

- GEORGE HARRISON—This Song (Dark Horse)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)

PRIME MOVERS:

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

BREAKOUTS:

- QUEEN—Somebody To Love (Elektra)
- AEROSMITH—Walk This Way (Columbia)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

KHJ—Los Angeles

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- SYLVERS—Hot Line (Capitol) 24-12
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 22-16

KDAY—Los Angeles

- BRICK—Dazz (Bang)
- BILL WITHERS—If I Didn't Mean You Well (Columbia)
- NONE

KIIS—Los Angeles

- ERIC CLAPTON—Hello Old Friend (RSD)
- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 30-17
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 22-16

KEZY—Anaheim

- GEORGE HARRISON—This Song (Dark Horse)
- AEROSMITH—Walk This Way (Columbia)
- DAVID DUNDAS—Jeans On (Chrysalis) 28-23
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-19

KFXM—San Bernardino

- SYLVERS—Hot Line (Capitol)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- KISS—Beth (Casablanca) 16-12
- FIREFALL—You Are The Woman (Atlantic) 14-11

KCBQ—San Diego

- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
- AEROSMITH—Walk This Way (Columbia)
- SPINNERS—Rubberband Man (Atlantic) 30-18
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-9

KAFY—Bakersfield

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- QUEEN—Somebody To Love (Elektra)
- SYLVERS—Hot Line (Capitol) 24-18
- BOSTON—More Than A Feeling (Epic) 7-3

Pacific Northwest Region

TOP ADD ONS:

- AEROSMITH—Walk This Way (Columbia)
- QUEEN—Somebody To Love (Elektra)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)

PRIME MOVERS:

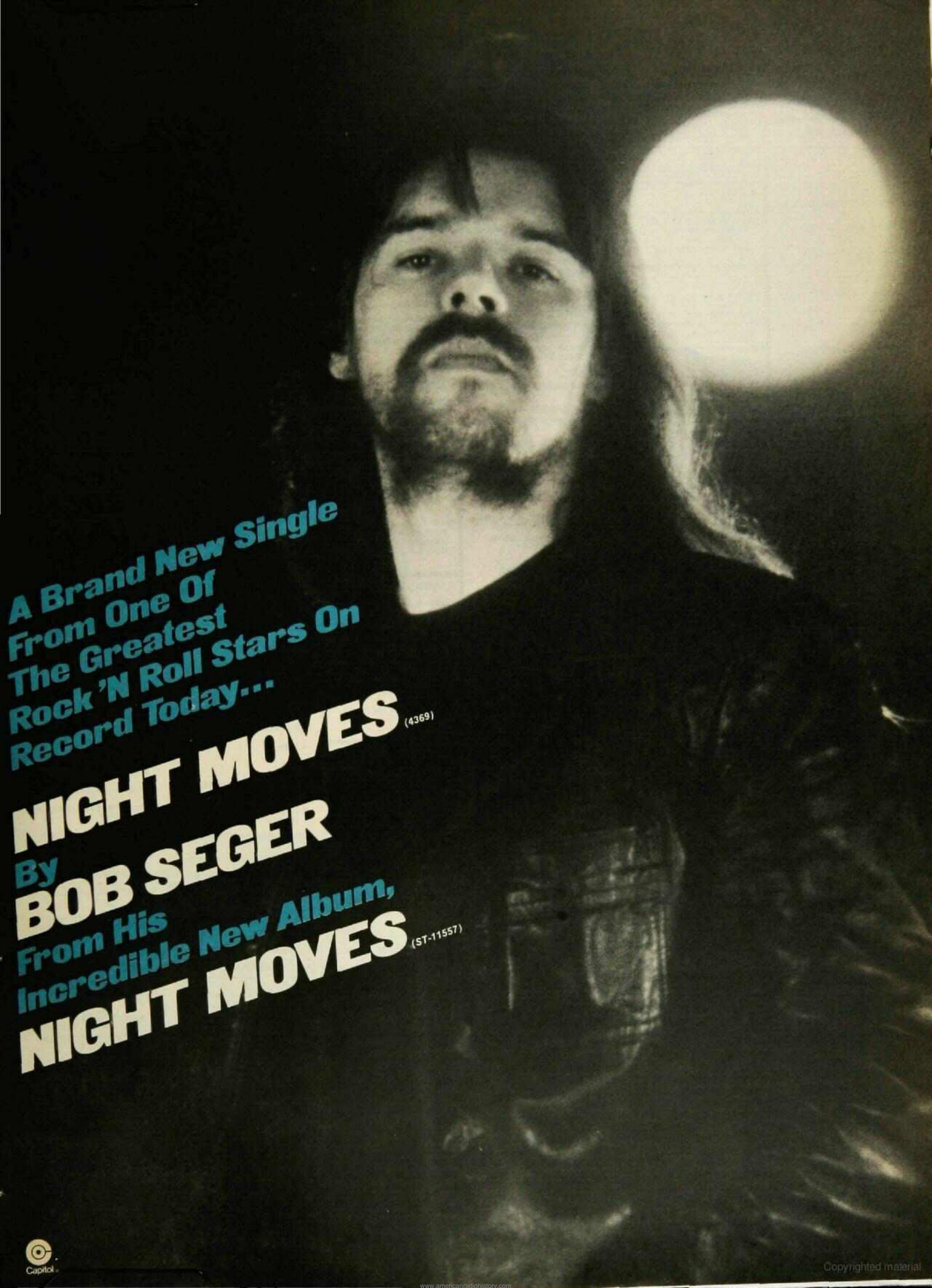
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ALICE COOPER—I Never Cry (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- GEORGE HARRISON—This Song (Dark Horse)
- SYLVERS—Hot Line (Capitol)

KFRC—San Francisco

- ALICE COOPER—I



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NIGHT MOVES (ST-11557)



Capitol

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (11/18/76)

Continued from page 22

WVON—Chicago

- WALTER JACKSON—Feelings (Chi Sound)
- KOOL & THE GANG—Open Sesame (Delite)
- MOMENTS—With You (Stang) 13-10
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 3-1

WNDE—Indianapolis

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 14-4
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-6

WKDY—Milwaukee

- SYLVERS—Hot Line (Capitol)
- YVONNE ELLIMAN—Love Me (RSO)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-8
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 13-5

WZUU-FM—Milwaukee

- LINDA RONSTADT—Someone To Lay Down Beside Me (Asylum)
- AEROSMITH—Walk This Way (Columbia)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-10
- BURTON CUMMINGS—Stand Tall (Portrait) 15-11

WIRL—Peoria, Ill.

- DAVID DUNDAS—Jeans On (Chrysalis)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 16-7
- BURTON CUMMINGS—Stand Tall (Portrait) 19-12

KXOK—St. Louis

- FIREFALL—You Are The Woman (Atlantic)
- BARRY MANILOW—Weekend In New England (Arista)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 8-1
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 15-8

KIOA—Des Moines

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 24-12
- BURTON CUMMINGS—Stand Tall (Portrait) 15-7

KDWB—Minneapolis

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 29-9
- BOSTON—More Than A Feeling (Epic) 17-6

WDGY—Minneapolis

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- BEE GEES—Love So Right (RSO) 17-11
- BOSTON—More Than A Feeling (Epic) 20-15

KSTP—Minneapolis

- QUEEN—Somebody To Love (Elektra)
- AEROSMITH—Walk This Way (Columbia)
- BURTON CUMMINGS—Stand Tall (Portrait) 18-10
- DAVID DUNDAS—Jeans On (Chrysalis) 20-15

WHB—Kansas City

- ALICE COOPER—I Never Cry (W.B.)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 18-15

KKLS—Rapid City, S.D.

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- SYLVERS—Hot Line (Capitol)
- BURTON CUMMINGS—Stand Tall (Portrait) 19-5
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.) 30-21

KQWB—Fargo, N.D.

- STEVE BISHOP—Save It All For A Rainy Day (ABC)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 21-13
- ALICE COOPER—I Never Cry (W.B.) 10-6

Northeast Region

TOP ADD ONS:

- (D) DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- QUEEN—Somebody To Love (Elektra)

PRIME MOVERS:

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

BREAKOUTS:

- AEROSMITH—Walk This Way (Columbia)
- BEE GEES—Love So Right (RSO)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

WABC—New York

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 15-7
- BOSTON—More Than A Feeling (Epic) 20-12

WPIX—New York

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 26-15
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 18-9

WWRL—New York

- K.C. & THE SUNSHINE BAND—I Like To Do It (TK)
- IMPRESSIONS—This Time (Cotillion)
- ROSE ROYCE—Car Wash (MCA) 10-5
- ARTHUR PRYSOCK—When Love Is New (Old Town) 16-11

WPTR—Albany

- KENNY NOLAN—I Like Dreamin' (20th Century)
- AEROSMITH—Walk This Way (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 35-24
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 21-16

WTRY—Albany

- BREAD—Lost Without Your Love (Elektra)
- QUEEN—Somebody To Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 12-6
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 21-15

WRBW—Buffalo

- BEE GEES—Love So Right (RSO)
- SPINNERS—Rubberband Man (Atlantic)
- YVONNE ELLIMAN—Love Me (RSO) 19-8
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 12-9

WYSL—Buffalo

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- BEE GEES—Love So Right (RSO)
- YVONNE ELLIMAN—Love Me (RSO) 22-10
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 27-15

WBBF—Rochester, N.Y.

- ROSE ROYCE—Car Wash (MCA)
- AEROSMITH—Walk This Way (Columbia)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 26-21
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 26-23

WRKO—Boston

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- SPINNERS—Rubberband Man (Atlantic) 15-9
- ERIC CLAPTON—Hello Old Friend (RSO) 23-17

WBZ-FM—Boston

- GEORGE HARRISON—This Song (Dark Horse)
- QUEEN—Somebody To Love (Elektra)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-14
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 28-18

WVBF-FM—Boston

- ERIC CLAPTON—Hello Old Friend (RSO)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- SPINNERS—Rubberband Man (Atlantic) 10-5
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 18-14

WORC—Worcester, Mass.

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- AEROSMITH—Walk This Way (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 21-12
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 30-22

WDRG—Hartford

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- QUEEN—Somebody To Love (Elektra)
- PETER FRAMPTON—Do You Feel (A&M) 27-21
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 29-23

WPRD—Providence

- BAR-KAYS—Shake Your Rump To The Funk (Mercury)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 24-15
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 21-13

Mid-Atlantic Region

TOP ADD ONS:

- YVONNE ELLIMAN—Love Me (RSO)
- BURTON CUMMINGS—Stand Tall (Portrait)
- TANARES—Don't Take Away The Music (Capitol)

PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)

BREAKOUTS:

- (D) ROSE ROYCE—Car Wash (MCA)
- ERIC CLAPTON—Hello Old Friend (RSO)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

WFTL—Philadelphia

- YVONNE ELLIMAN—Love Me (RSO)
- BURTON CUMMINGS—Stand Tall (Portrait)
- SPINNERS—Rubberband Man (Atlantic) 12-7
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 17-12

WIBG—Philadelphia

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- YVONNE ELLIMAN—Love Me (RSO)
- NONE

WIFI-FM—Philadelphia

- BRICK—Dazz (Bang)
- AEROSMITH—Walk This Way (Columbia)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 23-16
- KISS—Beth (Casablanca) 12-7

WPGC—Washington

- TAVARES—Don't Take Away The Music (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ROSE ROYCE—Car Wash (MCA) 18-14
- SYLVERS—Hot Line (Capitol) 22-18

WOL—Washington

- JOHNNY BRISTOL—Do It To My Mind (Atlantic)
- K.C. & THE SUNSHINE BAND—I Like To Do It (TK)
- WHISPERS—Living Together (In Sin) (RCA) 13-8
- BAR-KAYS—Shake Your Rump To The Funk (Mercury) 8-6

WGH—Washington

- BURTON CUMMINGS—Stand Tall (Portrait)
- QUEEN—Somebody To Love (Elektra)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 19-4
- BOSTON—More Than A Feeling (Epic) 17-10

WCAO—Baltimore

- ROSE ROYCE—Car Wash (MCA)
- ERIC CLAPTON—Hello Old Friend (RSO)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 16-12
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 17-13

WYRE—Baltimore

- TERRY CASHMAN—Baby, Baby, I Love You (Lifesong)
- BREAD—Lost Without Your Love (Elektra)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-12
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 22-18

WLEE—Richmond, Va.

- SEALS & CROFTS—Baby, I'll Give It To You (W.B.)
- WALTER MURPHY/BIG APPLE BAND—Flight 76 (Private Stock)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 25-18
- LITTLE RIVER BAND—It's A Long Way There (Harvest) 19-16

Southeast Region

TOP ADD ONS:

- (D) BRICK—Dazz (Bang)
- BURTON CUMMINGS—Stand Tall (Portrait)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)

PRIME MOVERS:

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

BREAKOUTS:

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BOZ SCAGGS—What Can I Say (Columbia)
- LTD—Love Ballad (A&M)

WQXI—Atlanta

- BURTON CUMMINGS—Stand Tall (Portrait)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 12-4
- BEE GEES—Love So Right (RSO) 17-12

Z-93 (WZGC-FM)—Atlanta

- DR. HOOK—If Not You (Capitol)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 21-14
- SPINNERS—Rubberband Man (Atlantic) 16-10

WBQQ—Atlanta

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BRICK—Dazz (Bang) 26-21
- LTD—Love Ballad (A&M) 30-26

WFOG—Atlanta

- STARBUCK—Lucky Man (Private Stock)
- QUEEN—Somebody To Love (Elektra)
- BRICK—Dazz (Bang) 19-10
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-19

WPGA—Savannah, Ga.

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 23-16
- BRICK—Dazz (Bang) 11-7

WQAM—Miami

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 12-4
- BRICK—Dazz (Bang) 7-2

Y-100 (WHYI-FM)—Miami

- SPINNERS—Rubberband Man (Atlantic)
- K.C. & THE SUNSHINE BAND—I Like To Do It (TK)
- KISS—Beth (Casablanca) 8-3
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 13-8

BJ 105 (WBJW-FM)—Orlando

- BOZ SCAGGS—What Can I Say (Columbia)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-10
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 4-2

Q-105 (WRBQ-FM)—Tampa/St. Petersburg

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BOB SEGER—Night Moves (Capitol)
- BRICK—Dazz (Bang) 22-13
- BURTON CUMMINGS—Stand Tall (Portrait) 18-14

WQPD—Lakeland, Fla.

- DR. HOOK—If Not You (Capitol)
- BREAD—Lost Without Your Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 19-6
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-5

WMFJ—Daytona Beach

- NONE
- BRICK—Dazz (Bang) 28-20
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 29-21

WAFE—Jacksonville

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- AEROSMITH—Walk This Way (Columbia)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 18-11
- YVONNE ELLIMAN—Love Me (RSO) 27-20

WAYS—Charlotte

- NONE
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 22-9
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-8

WGV—Charlotte

- IMPRESSIONS—This Time (Cotillion)
- JOE SIMON—Easy Love (Polydor)
- NONE
- BOZ SCAGGS—What Can I Say (Columbia)

WTKX—Raleigh, N.C.

- BOZ SCAGGS—What Can I Say (Columbia)
- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-2
- BURTON CUMMINGS—Stand Tall (Portrait) 27-13

WTOB—Winston/Salem

- HALL & OATES—Do What You Want, Be What You Are (RCA)
- LTD—Love Ballad (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 17-11
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 19-15

WTMA—Charleston, S.C.

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- YVONNE ELLIMAN—Love Me (RSO)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 23-3
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 20-15

WORD—Spartanburg, S.C.

- SMOKIE—Living Next Door To Alice (RSO)
- BREAD—Lost Without Your Love (Elektra)
- JOHNNY BRISTOL—Do It To My Mind (Atlantic) 24-15
- MANHATTANS—I Kinda Miss You (Columbia) 25-16

WLAC—Nashville

- BRICK—Dazz (Bang)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) EX-18
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 12-9

WMAK—Nashville

- SYLVERS—Hot Line (Capitol)
- LTD—Love Ballad (A&M)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-17
- KISS—Beth (Casablanca) 8-4

WHBQ—Memphis

- ROSE ROYCE—Car Wash (MCA)
- BURTON CUMMINGS—Stand Tall (Portrait)
- BRICK—Dazz (Bang) 25-19
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 19-14

WMPS—Memphis

- DAVID DUNDAS—Jeans On (Chrysalis)
- AEROSMITH—Walk This Way (Columbia)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 18-10
- SYLVERS—Hot Line (Capitol) 17-13

WGOW—Chattanooga

- STARBUCK—Lucky Man (Private Stock)
- GEORGE HARRISON—This Song (Dark Horse)
- SYLVERS—Hot Line (Capitol) HB-21
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) HB-22

WERC—Birmingham

- BRICK—Dazz (Bang)
- HEART—Magic Man (Mushroom)
- LTD—Love Ballad (A&M) 25-20
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 9-5

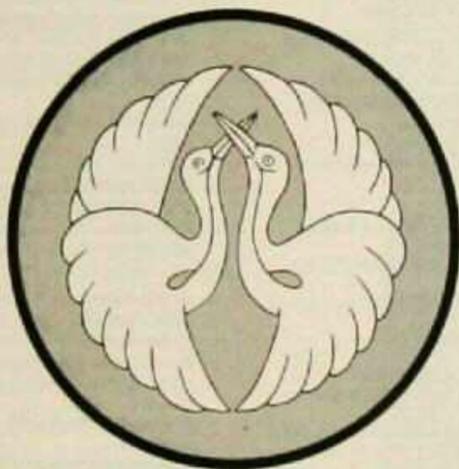
WVBN—Birmingham

- BRICK—Dazz (Bang)
- HEART—Magic Man (Mushroom)
- LTD—Love Ballad (A&M) 25-20
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 9-5

WVBN—Birmingham

White Bird MUST FLY...

DAVID LAFLAMME
WHITE BIRD



DAVID
LaFLAMME
Former Writer,
Vocalist, Violinist,
And Leader Of
**IT'S A
BEAUTIFUL
DAY**

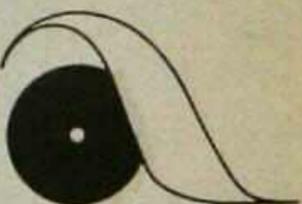
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Billboard Album Radio Action

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

Based on station playlists through Thursday (11/18/76)

Top Add Ons-National

CHARLIE DANIELS BAND—High Lonesome (Epic)
JACKSON BROWNE—The Pretender (Asylum)
ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
MELANIE—Photograph (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.

KBPI FM—Denver (Jean Valdez)

- JACKSON BROWNE—The Pretender (Asylum)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- DAVID LA FLAMME—White Bird (Amherst)
- FOGHAT—Night Shift (Bearsville)
- ROBERT PALMER—Some People Can Do What They Want (Island)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- ROD STEWART—A Night On The Town (Warner Bros.)
- HEART—Dreamboat Annie (Mushroom)

KISW FM—Seattle (Lee Michaels)

- GABRIEL—Sweet Release (ABC)
- DAVE MASON—Certified Live (Columbia)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- REX—(Columbia)
- JACKSON BROWNE—The Pretender (Asylum)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- BOSTON—(Epic)
- JACKSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- TED NUGENT—Free For All (Epic)

KOME FM—San Jose (Dana Jang)

- YESTERDAY AND TODAY—(London)
- HOO DOO RHYTHM DEVILO—Sale In Their Homes (World)
- KISS—Rock And Roll Over (Casablanca)
- PATTI SMITH—Radio Ethiopia (Arista)
- SUTHERLAND BROS. AND QUIVER—Slip Stream (Columbia)
- JIMMY CLIFF—Live In Concert, The Best Of (Reprise)
- JACKSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- J.J. CALE—Troubadour (Shelby)
- BOSTON—(Epic)

Southwest Region

TOP ADD ONS:

- JACKSON BROWNE—The Pretender (Asylum)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)

TOP REQUEST/AIRPLAY:

- ROD STEWART—A Night On The Town (Warner Bros.)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)

BREAKOUTS:

- MICHAEL MURPHY—Flowing Free Forever (Epic)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- DAVE MASON—Certified Live (Columbia)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

KZEW FM—Dallas (Loretta)

- JACKSON BROWNE—The Pretender (Asylum)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- CRACK THE SKY—Animal Notes (Lifesong)
- ROD STEWART—A Night On The Town (Warner Bros.)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- VANGELIS—Albedo 0.39 (RCA)
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- WISHBONE ASH—New England (Atlantic)
- FOGHAT—Night Shift (Bearsville)
- BOSTON—(Epic)
- ROD STEWART—A Night On The Town (Warner Bros.)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)

KEFL FM—San Antonio (Tony Dale)

- JACKSON BROWNE—The Pretender (Asylum)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- KANSAS—Leftoverture (Krischner)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- STEVEN BISHOP—Careless (ABC)
- ROD STEWART—A Night On The Town (Warner Bros.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- DAVE MASON—Certified Live (Columbia)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)

KLBI FM—Austin (Steve Smith)

- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- AL COOPER—Act Like Nothing's Wrong (United Artists)
- JAMES VINCENT—Space Traveler (Caribou)
- MELANIE—Photograph (Atlantic)
- ALPHA BAND—(Arista)
- STEVE HILLAGE—L (Virgin)
- DAVE MASON—Certified Live (Columbia)
- J.J. CALE—Troubadour (Shelby)
- LA EXPRESS—Shadow Play (Caribou)
- AL STEWART—Modern Times (Janus)

Top Requests/Airplay-National

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

KMYR FM—Albuquerque (Bob Stavin)

- JACKSON BROWNE—The Pretender (Asylum)
- JIMMY CLIFF—Live In Concert, The Best Of (Reprise)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- DAVID LA FLAMME—White Bird (Amherst)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- NONE
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- EARTH WIND AND FIRE—Spirit (Columbia)

WNOE FM—New Orleans (Scott Segraves)

- CROWN HEIGHTS AFFAIR—Do It, Doll Your Way (De Lite)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- LEO SRYER—Endless Flight (Warner Bros.)
- MICHAEL MURPHY—Flowing Free Forever (Epic)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (Asylum)
- ROD STEWART—A Night On The Town (Warner Bros.)

KMOO FM—Tulsa (Leisa Johnson)

- JACKSON BROWNE—The Pretender (Asylum)
- MICHAEL MURPHY—Flowing Free Forever (Epic)
- STYX—Crystal Ball (A&M)
- GATO BARBERI—Caliente (A&M)
- DAVE MASON—Certified Live (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- HALL AND OATES—Bigger Than Both Of Us (RCA)
- HEART—Dreamboat Annie (Mushroom)

Midwest Region

TOP ADD ONS:

- CHARLIE DANIELS BAND—High Lonesome (Epic)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- MELANIE—Photograph (Atlantic)

TOP REQUEST/AIRPLAY:

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOSTON—(Epic)
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

BREAKOUTS:

- KISS—Rock And Roll Over (Casablanca)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- JACKSON BROWNE—The Pretender (Asylum)
- GRAHAM PARKER—Heat Treatment (Mercury)

WABX FM—Detroit (Ken Calvert)

- VANGELIS—Albedo 0.39 (RCA)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- NONE
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- WISHBONE ASH—New England (Atlantic)
- KISS—Rock And Roll Over (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- MANFRED MAN'S EARTH BAND—Roaring Silence (Warner Bros.)

WJXL FM—Elgin/Chicago (Tom Marker, Trudy Fisher)

- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- LARI HALL—Sweet Bird (A&M)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- MIRO SLOV VITOUS—Majesty Music (Arista)
- JOHN HAMMOND—Solo (Vanguard)
- AL COOPER—Act Like Nothing's Wrong (United Artists)
- GRAHAM PARKER—Heat Treatment (Mercury)
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- CRACK IN THE SKY—Animal Notes (Lifesong)
- MANFRED MAN'S EARTH BAND—Roaring Silence (Warner Bros.)

WEBN FM—Cincinnati (Dentin Marr)

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- MELANIE—Photograph (Atlantic)
- GEORGE HARRISON—The Best Of (Capitol)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- BOSTON—(Epic)

WCOL FM—Columbus (Bob Gooding)

- JACKSON BROWNE—The Pretender (Asylum)
- MICHAEL MURPHY—Flowing Free Forever (Epic)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- BILLY PRESTON—(A&M)
- BLACK SABBATH—Technical Ecstasy (Warner Bros.)
- NONE
- BOSTON—(Epic)
- AL STEWART—Modern Times (Janus)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

WDOE FM—Pittsburgh (Pat Sullivan)

- DAVE MASON—Certified Live (Columbia)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- DIAMOND RED—Dirty Diamond (Kama Sutra)
- NONE
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- BOSTON—(Epic)
- ELTON JOHN—Blue Moves (MCA/Rocket)

WZMF FM—Milwaukee (Steve Stevens)

- GRAHAM PARKER—Heat Treatment (Mercury)
- MELANIE—Photograph (Atlantic)
- KISS—Rock And Roll Over (Casablanca)
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- STEVEN BISHOP—Careless (ABC)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- BOSTON—(Epic)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- MANFRED MAN'S EARTH BAND—Roaring Silence (Warner Bros.)

KAOI FM—St. Louis (Peter Paris)

- KISS—Rock And Roll Over (Casablanca)
- DIRTY ANGELS—Kiss Tomorrow Goodbye (Private Stock)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- JACKSON BROWNE—The Pretender (Asylum)
- WISHBONE ASH—New England (Atlantic)
- ALPHA BAND—(Arista)
- THIN LIZZY—Johnny The Fox (Mercury)
- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- FOGHAT—Night Shift (Bearsville)

Southeast Region

TOP ADD ONS:

- JACKSON BROWNE—The Pretender (Asylum)
- DAVE MASON—Certified Live (Columbia)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- MELANIE—Photograph (Atlantic)

TOP REQUEST/AIRPLAY:

- JACKSON BROWNE—The Pretender (Asylum)
- FRANK ZAPPA—Zoot Allures (Warner Bros.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND AND FIRE—Spirit (Columbia)

BREAKOUTS:

- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- MELANIE—Photograph (Atlantic)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- FRANK ZAPPA—Zoot Allures (Warner Bros.)

WRAS FM—Atlanta (Bob Bailey)

- FRANK ZAPPA—Zoot Allures (Warner Bros.)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- DAVE MASON—Certified Live (Columbia)
- JACKSON BROWNE—The Pretender (Asylum)
- JOHNNY COUGAR—Chestnut St. Incident (MCA)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- BOSTON—(Epic)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- KANSAS—Leftoverture (Krischner)
- MIKE GREEN—Midrange Mirage (Mercury)

WRFS FM—Washington, D.C. (David Einstein)

- MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- MURRAY McLAUCHLAN—Boulevard (Island/True North)
- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- HAY BARRETT—Tomorrow (Atlantic)
- MIRO SLOV VITOUS—Majesty Music (Arista)
- JACKSON BROWNE—The Pretender (Asylum)
- FRANK ZAPPA—Zoot Allures (Warner Bros.)
- PHOEBE SNOW—Looks Like Snow (Columbia)
- LOU REED—Rock And Roll Heart (Arista)

National Breakouts

KISS—Rock And Roll Over (Casablanca)
MELANIE—Photograph (Atlantic)
DAVE MASON—Certified Live (Columbia)
ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)

WQSR FM—Tampa (Steve Huntington)

- HOMETOWN BAND—Flying (A&M)
- TOM PETTY AND THE HEARTBREAKERS—(Shelby)
- JIMMY CLIFF—In Concert, The Best Of (Reprise)
- SUTHERLAND BROS. AND QUIVER—Slip Stream (Columbia)
- VANGELIS—Albedo 0.39 (RCA)
- MELANIE—Photograph (Atlantic)
- GATO BARBERI—Caliente (A&M)
- FRANK ZAPPA—Zoot Allures (Warner Bros.)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- JACKSON BROWNE—The Pretender (Asylum)

WQRI FM—Orlando (Bill McGathy)

- JACKSON BROWNE—The Pretender (Asylum)
- DAVE MASON—Certified Live (Columbia)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- MELANIE—Photograph (Atlantic)
- FRANK ZAPPA—Zoot Allures (Warner Bros.)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND AND FIRE—Spirit (Columbia)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

WKDA FM—Nashville (Jack Crawford)

- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- DAVE MASON—Certified Live (Columbia)
- AL COOPER—Act Like Nothing's Wrong (United Artists)
- DEEP PURPLE—Made In Europe (Warner Bros.)
- NONE
- MICHAEL MURPHY—Flowing Free Forever (Epic)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- JACKSON BROWNE—The Pretender (Asylum)

WQDR FM—Raleigh (Bill Hard)

- JACKSON BROWNE—The Pretender (Asylum)
- GEORGE HARRISON—The Best Of (Capitol)
- DAVID LA FLAMME—White Bird (Amherst)
- KISS—Rock And Roll Over (Casablanca)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND AND FIRE—Spirit (Columbia)
- ROD STEWART—A Night On The Town (Warner Bros.)
- ELTON JOHN—Blue Moves (MCA/Rocket)

Northeast Region

TOP ADD ONS:

- CHARLIE DANIELS BAND—High Lonesome (Epic)
- DAVID LA FLAMME—White Bird (Amherst)
- GEORGE HARRISON—The Best Of (Capitol)
- JACKSON BROWNE—The Pretender (Asylum)

TOP REQUEST/AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- GRAHAM PARKER—Heat Treatment (Mercury)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)

BREAKOUTS:

- MELANIE—Photograph (Atlantic)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- DIRTY ANGELS—Kiss Tomorrow Goodbye (Private Stock)
- KISS—Rock And Roll Over (Casablanca)

WNEW FM—New York (Tom Morreita)

- PATTI SMITH—Radio Ethiopia (Arista)
- DAVID LA FLAMME—White Bird (Amherst)
- JIMMY OWENS—(Harison)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- GEORGE HARRISON—The Best Of (Capitol)
- BO HANSSON—Attic Thoughts (Sire)
- JACKSON BROWNE—The Pretender (Asylum)
- GRAHAM PARKER—Heat Treatment (Mercury)
- MELANIE—Photograph (Atlantic)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)

WRKQ FM—New York (Meg Griffin)

- GRAHAM PARKER—Heat Treatment (Mercury)
- ROD STEWART—A Night On The Town (Warner Bros.)
- MURRAY McLAUCHLAN—Boulevard (Island/True North)
- DIRTY ANGELS—Kiss Tomorrow Goodbye (Private Stock)
- HARVEY MASON—Earth Mover (Arista)
- HUBERT LAWS—Then There Was Light (CTI)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- HERBIE HANCOCK—Secrets (Columbia)
- RICHIE HAVENS—The End Of The Beginning (A&M)

WLIR FM—New York (Denis MacNameera)

- CHARLIE DANIELS BAND—High Lonesome (Epic)
- KISS—Rock And Roll Over (Casablanca)
- MELANIE—Photograph (Atlantic)
- DAVID LA FLAMME—White Bird (Amherst)
- DIAMOND RED—Dirty Diamonds (Kama Sutra)
- ALLMAN BROS.—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- DAVE MASON—Certified Live (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ALESSI—(A&M)
- CHARLIE DANIELS BAND—High Lonesome (Epic)

WOUR FM—Utica/Syracuse (Jeff Chard)

- DAVID LA FLAMME—White Bird (Amherst)
- AL COOPER—Act Like Nothing's Wrong (United Artists)
- ROBIN THOMPSON—(Nemperor)
- ROGER TROY—(RCA)
- JACKSON BROWNE—The Pretender (Asylum)
- NIGHT WANKS—Live At The Poy-Deli (A Delphi)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- BAT McGRATH—Blue Eagle (Amherst)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- JUICE NEWTON AND THE SILVER SPUR—After The Dust Settles (RCA)

WBUF FM—Buffalo (Eric Traver)

- DAVE MASON—Certified Live (Columbia)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- GRAHAM PARKER—Heat Treatment (Mercury)
- KINKY FRIEDMAN—Lasso From El Paso (Epic)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- NONE
- JACKSON BROWNE—The Pretender (Asylum)
- BOSTON—(Epic)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

WCOZ FM—Boston (Beverly Mire)

- KANSAS—Leftoverture (Krischner)
- KISS—Rock And Roll Over (Casablanca)
- JR. WALKER—Whooper Scooper Show Stopper (Soul)
- DIRTY ANGELS—Kiss Tomorrow Goodbye (Private Stock)
- NONE
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- EARTH WIND AND FIRE—Spirit (Columbia)

WMMR FM—Philadelphia (Maria Stemer)

- JACKSON BROWNE—The Pretender (Asylum)
- GEORGE HARRISON—The Best Of (Capitol)
- DAVID LA FLAMME—White Bird (Amherst)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- MELANIE—Photograph (Atlantic)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- KANSAS—Leftoverture (Krischner)
- FRANK ZAPPA—Zoot Allures (Warner Bros.)
- EARTH, WIND AND FIRE—Spirit (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

WBRU FM—Providence (Tracy Beach)

- FUNKADELIC—Tales Of Kidd Funkadelic (Westbound)
- JACKSON BROWNE—The Pretender (Asylum)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- TRAVIS SHOOK AND THE ESSENTIAL CLUB WAD—(Just Like Real Records)
- GRAHAM PARKER—Heat Treatment (Mercury)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

WHCN FM—Hartford (Paul Payton)

- BOB SEGER AND THE SILVER BULLET BAND—Night Moves (Capitol)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- LOGANS AND MESSINA—The Best Of (Columbia)
- GEORGE HARRISON—The Best Of (Capitol)
- JOACHIM KUHM—Hip Energy (ASF)
- PHIL SPECTER'S CHRISTMAS ALBUM—(Spector)
- PHOEBE SNOW—Looks Like Snow (Columbia)
- GRAHAM PARKER—Heat Treatment (Mercury)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- THIN LIZZY—Johnny The Fox (Mercury)

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THE ALLMAN BROTHERS BAND

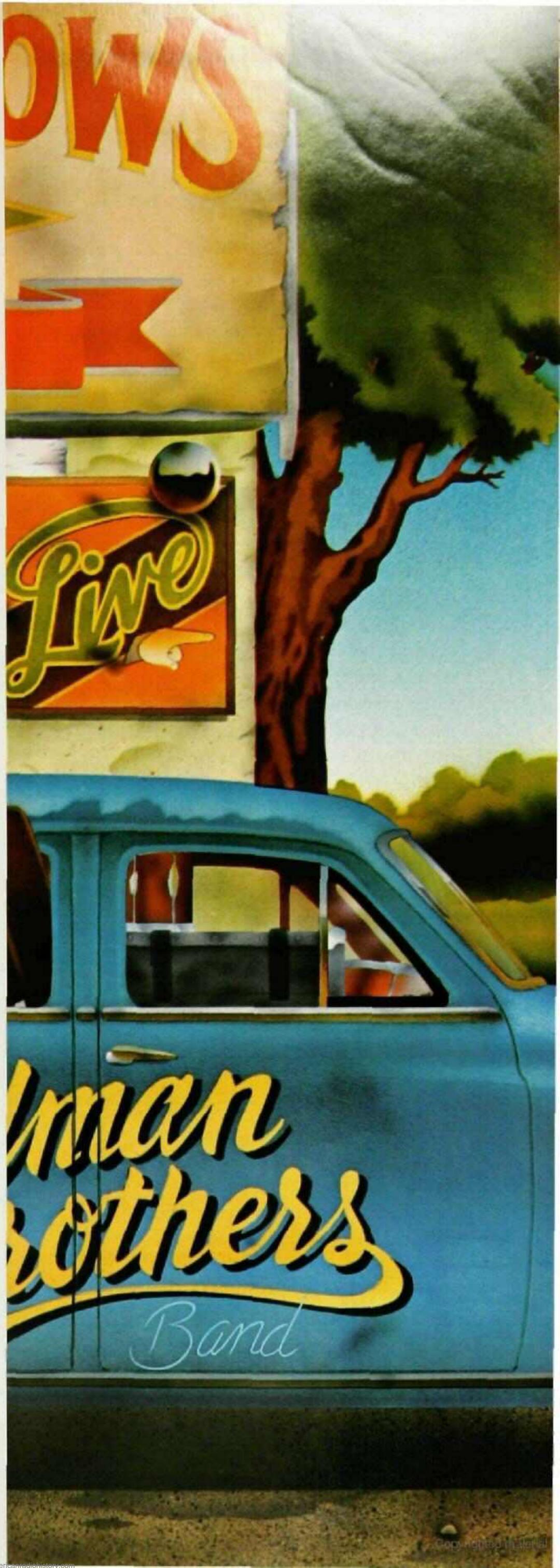
As procreators of what was later to be termed "Southern music," The Allman Brothers Band achieved legendary status through years of hard road work in the gladiatorial arena of today's concert halls where they always gave the fans their money's worth.

Wipe The Windows, Check The Oil, Dollar Gas is a 2-LP collection of previously unreleased live recordings that continues the group's tradition of delivering the rock and roll goods. Recorded over a three-year period, the album features historic performances from New Year's Eve, 1972, at the Warehouse in New Orleans, the mammoth Summer Jam concert at Watkins Glen, New York, in 1973, Winterland in San Francisco 1973, and the band's four-month tour of 1975.

Wipe The Windows, Check The Oil, Dollar Gas is from The Allman Brothers Band on Capricorn Records and Tapes, Macon, Ga.



CAPRICORN RECORDS



WIPE THE WINDOWS

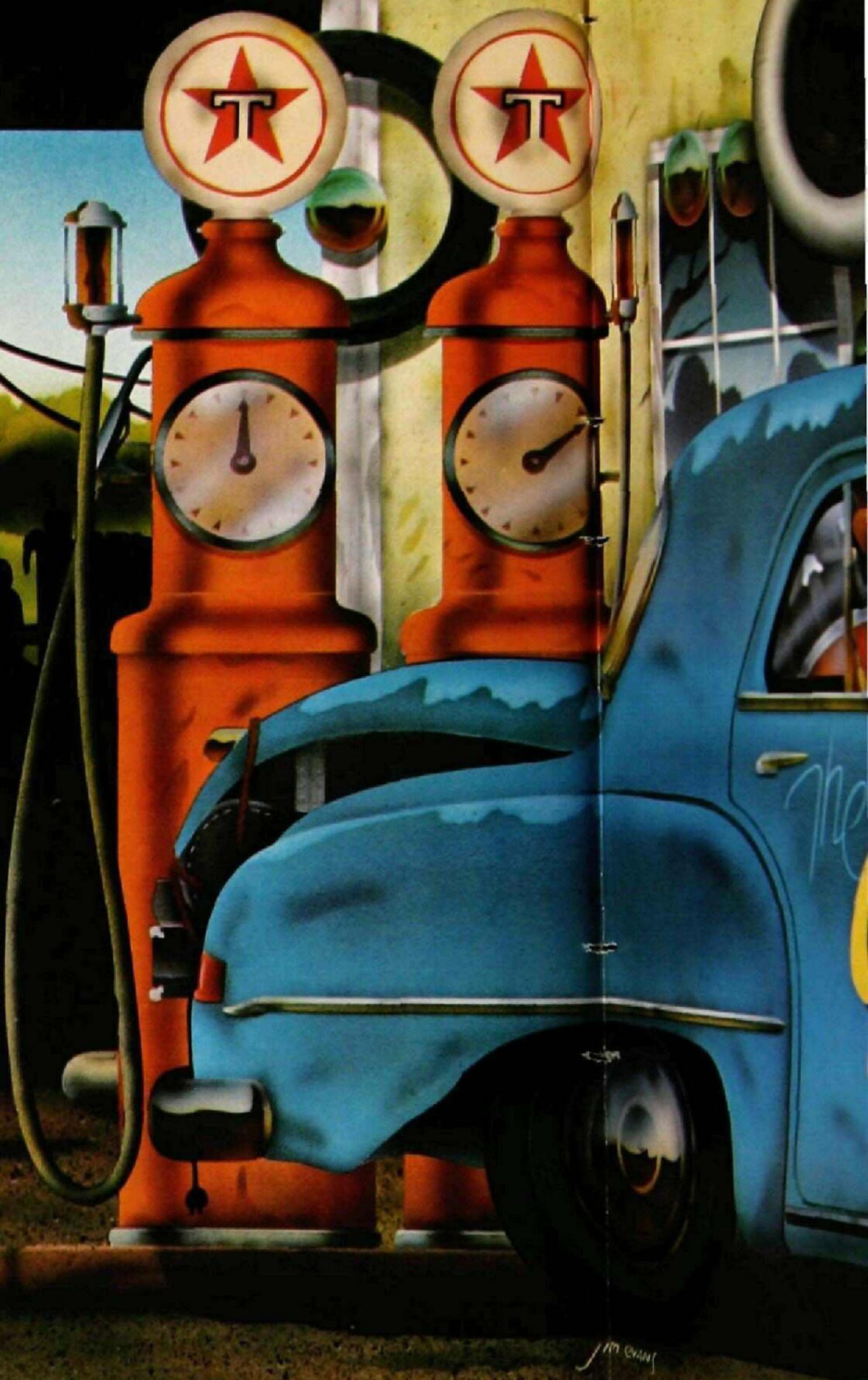
CHICK *the* OIL

DOLLAR GAS

2CX0177

THE ALLMAN BROTHERS BAND/WIPE THE WINDOWS • CHECK THE OIL • DOLLAR GAS

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JOHN EVANS

WIPE THE WINDOWS

CHECK *the* OIL

DOLLAR GAS



M. EVANS

“The Allman Brothers Band displays a kind of musical prowess that is so far ahead of most rock bands that you’d think the other groups would want to unplug their amplifiers in shame.” —*Robert Hilburn*
“Los Angeles Times”

“Caught on that one special night in twenty, The Allman Brothers Band could always go beyond simple brilliance, and create the rarest of magical moments on stage. The fact that some of those moments were caught on tape is as reassuring as it is exciting. There could be no better document to one of the greatest bands ever.” —*Cameron Crowe*
“Rolling Stone”

“From the standpoint of guitar playing, this album contains some of Dick Betts’ most inspired playing. In my opinion, The Allman Brothers Band has always been more exciting live than in the studio, and this new album contains some of the band’s best live performances.” —*Jim Crockett*
“Guitar Player”

“A moment in musical history... electrifying!! The classic live cut ‘Jessica’ should be mandatory night programming on any rock radio stations.”
—*Kal Rudman*

AM Stereo System By Motorola Scores

SAN FRANCISCO—Extensive field tests of the Motorola AM stereo system have just been completed here at KIOI-AM, reports owner Jim Gabbert.

"These tests included more than 100 pictures of spectrum analysis which show that AM stereo easily fits within the existing allocation of AM radio. The frequency response of the system can be readily extended to 12,000 cycles (the maximum on most 8-track cartridge systems is 8,000 to 10,000 cycles) and the measured stereo separation averaged 20 dB.

"Most stereo records are below this figure," says Gabbert.

There were many mobile tests made to determine what distortion, if any, would be introduced in cars. "The conclusion of the tests were that AM stereo can be broadcast with better fidelity than an 8-track stereo cartridge. All of this within the currently allocated AM radio spectrum space."

An interesting aspect, he says, is that the KIQI-AM transmitter was easily converted to AM stereo in approximately 15 minutes.

"It is our conclusion that most transmitters, regardless of age, will be easily convertible to any of the proposed AM stereo systems. Therefore, the major expense of any AM broadcaster to convert his AM signal to stereo will be in the studio equipment he'll have to buy.

The Motorola AM stereo system was unveiled at the recent San Francisco convention of the National Radio Broadcasters Assn. Gabbert op-

erates KIOI, an FM station, and KIQI, an AM station, in San Francisco and is president of the NRBA.

LOS ANGELES—The ninth annual International Radio Programming Forum is coming up next week. If you haven't registered—and

would like to come—you may register at the door.

I'll be arriving in New Orleans probably about Monday evening

(29) and, of course, will be staying at the Marriott Hotel where the convention takes place Dec. 1-4.

(Continued on page 32)

Vox Jox

By CLAUDE HALL

IT'S LIKE A RECORD CLUB FOR BROADCASTERS

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Category	Cost	Postage & handling*	Total cost
<input type="checkbox"/> HOT 100 (10 singles per week)	<input type="checkbox"/> 52 weeks \$227 <input type="checkbox"/> 18 week trial \$ 83	\$23 \$12	\$250 \$ 95
<input type="checkbox"/> EASY LISTENING (10 singles per week)	<input type="checkbox"/> 52 weeks \$227 <input type="checkbox"/> 18 week trial \$ 83	\$23 \$12	\$250 \$ 95
<input type="checkbox"/> COUNTRY (10 singles per week)	<input type="checkbox"/> 52 weeks \$227 <input type="checkbox"/> 18 week trial \$ 83	\$23 \$12	\$250 \$ 95
<input type="checkbox"/> SOUL (10 singles per week)	<input type="checkbox"/> 52 weeks \$227 <input type="checkbox"/> 18 week trial \$ 83	\$23 \$12	\$250 \$ 95

*shipped via 4th class mail

Monthly ALBUM SUBSCRIPTION Services

Category	Cost	Postage & handling*	Total cost
<input type="checkbox"/> POPULAR (MOR) (10 LPs per month)	<input type="checkbox"/> 12 months \$209 <input type="checkbox"/> 4 month trial \$ 74	\$22 \$11	\$231 \$ 85
<input type="checkbox"/> ROCK (10 LPs per month)	<input type="checkbox"/> 12 months \$209 <input type="checkbox"/> 4 month trial \$ 74	\$22 \$11	\$231 \$ 85
<input type="checkbox"/> CLASSICAL (10 LPs per month)	<input type="checkbox"/> 12 months \$209 <input type="checkbox"/> 4 month trial \$ 74	\$22 \$11	\$231 \$ 85
<input type="checkbox"/> COUNTRY (5 LPs per month)	<input type="checkbox"/> 12 months \$105 <input type="checkbox"/> 4 month trial \$ 37	\$12 \$ 6	\$117 \$ 43
<input type="checkbox"/> JAZZ (5 LPs per month)	<input type="checkbox"/> 12 months \$105 <input type="checkbox"/> 4 month trial \$ 37	\$12 \$ 6	\$117 \$ 43

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Interested: Listening to the Motorola AM Stereo System in San Francisco are Djalma Ferreira, chief engineer of Sistema Globo de Radio, Rio de Janeiro, and Luiz Brunini, director superintendent, Sistema Globo de Radio, one of the largest radio operations in the world.

Frisco Buys

Continued from page 20

have put KSJO on top. "But we want to have the satisfaction of beating COME fairly. Our staff met and unanimously voted to give back the diaries. I would have done that anyway, they should be off the street."

Rosetta notes that ARB ratings are "critical in so many areas and the responsibilities are so incredibly large that greater security must be taken in placing the diaries into households."

He suggests a limit of three per household, with the same number of diaries distributed across a broader audience base, with a more secure method of delivery and pickup. "Even one theft is one too often," he says.

Arbitron's Lawler replies: "I think with this case coming on top of Memphis, we are going to review our entire system. But the broadcasters must realize, as Rosetta does, that once the game is spoiled, they've lost one of their major revenue-earning capacities. Whatever antitheft system we devise, someone can crack it. What KSJO did was the best answer to the whole problem."



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Vox Jox

Continued from page 31

Just got my first copy of UFO (Unorthodox Filler Offerings); it's sort of a chatter publication and you can call toll free to 800-421-0543, ext. 244, and ask for a sample copy. . . . The 1977 convention of the National Assn. of Broadcasters, which will be in Washington, is already sold-out of exhibit space.

The Source will survey radio audience of New York in the spring of 1977; after that, two studies a year will be produced. The Source is both a marketing and radio listening study which combines a personal interview of each respondent to deter-

mine their age, sex, income, education, etc., and usage levels of various products and services. The diary is personally placed and personally retrieved at the end of seven days. Many broadcasters in Los Angeles swear by the Source as the best type of ratings available to date. If you'd like to see about bringing the Source to your market, called Ed Poole, 213-666-1406.

Alan Grant, one of the great jazz air personalities, is now doing an evening jazz program on WMBM in Miami; he'd been at WBUS, Miami, until the station parted its jazz format. . . . The air staff at WRCS in Ahsokie, N.C., a Top 40 and MOR station, now features Larry Comstock 6-9 a.m., Dales Mills 9-noon, Rusty Laws noon-3 p.m., with program director John Hogan 3-6 p.m. On weekends, C. J. Worthing plays soul music. Worthington, incidentally, is looking for a full-time gig in black radio. He has three years of experience and you can call Hogan at the station if you know of a job is a small to medium market.

Jerry Adams, who used to manage WMAK in Nashville, and Joe Sullivan, who used to program that station, are now co-owners of a couple of stations. They put WKPQ on the air a couple of months ago in Port Gibson, Miss. Sullivan still operates Sound 70 Productions, Nashville, and manages the Charlie Daniels Band. . . . Brad Case, who used to be on the air in Houston, is now on the

air at WFME in Baton Rouge, La. . . . In the listing of stations owned and operated by Sonderling for the Mac Allen interview, I failed to mention that Mike Sokolski is the operations manager of WOPA, an AM station owned by Egmont Sonderling in Chicago.

One of the most entertaining things imaginable to air on Christmas Day would be Charlie Tuna and you can have a three-hour special of Christmas music and fun from the Great White Whale of Humor for the price of a mackerel. All you've got to do is dial 800-423-2694 and ask for Harry O'Connor. The show is already in 57 markets and growing. It's full of the usual Tuna nonsense. . . . Doc Holiday from KIKX in Tucson is the latest new staffer to KTNQ, Los Angeles, and program director Jimi Fox promises that the remainder of the air staff will be announced about a week from the time you read this and so will his launching date for the new Top 40 operation. The FM-KGBS—put their new automation equipment on the air briefly Tuesday (16) and it sounded good. Ron Martin, the program director, did the air personality honors.

Marti McKay has joined Steve Gibbons on KITE in San Antonio in the 5-9 a.m. slot. . . . Beverly Callison has left TM Productions, Dallas; she'd been there since the firm started. . . . And now Jim Seigel, 301-485-2400, writes that he was fired at WKTK in Baltimore because they wanted to put a girl on the air. Seigel is looking for an album-rock format station and adds: "Despite all the craziness, I love radio." He also says that WKTK program director Steve Cockran "is one of the nicest persons I've met."

Max (Max Thomas) Frantz is now doing the 8 p.m.-1 a.m. show at WKCC in Saginaw, Mich. He'd been with WOBL in Oberlin, Ohio. WKCC is a stereo country music station. . . . The current lineup at WFIC in Charleston, Ill., features Lea (Lisa Clair) Hoffner 6-9 a.m., David (Dave Evans) Hurlbut 9-noon, West Stewart noon-3 p.m., Jay Corbin 3-6 p.m., music director Harvey J. Steele 6-10 p.m., Scott (Scott Allen) McCallen 10 p.m.-2 a.m., and Bob Payton 2-6 a.m. Weekenders include Brian

Johnson, Dan (Mike Daniels) Bettian and Greg (Gary Scott) Glover. The station features a contemporary MOR format and simulcasts it on FM. The music list is done Tuesdays; record promotion executives may call Harvey 1-3 p.m. CST.

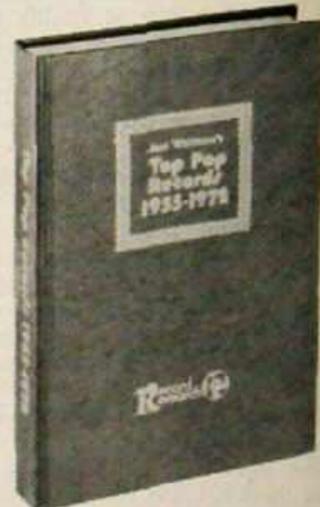
Wouldn't you know? In an advertisement promoting the ninth annual International Radio Programming Forum and the fantastic Bee Gees who'll be performing the night of the Awards Banquet, the act was listed as being on RSO Records, distributed by Atlantic. RSO is, however, distributed by Polydor.

After three years with KOB in Albuquerque, N.M., as program director, music director and afternoon drive personality, Larry Sherman has left the adult contemporary station and is looking. He's looking for either a disk jockey and/or programming position and you can call him at 505-292-0631. Good to hear from you, Larry, and I'm going to miss not seeing you at the International Radio Programming Forum this year in New Orleans. . . . Dale Z. Dawson, who worked as a rock jock, a program director and a general manager in his years in radio, is now with the New Life Evangelistic Assn. Inc., P.O. Box 1846, Gary, Ind. 46409, and has launched a radio show called "Lifeline" on WLNR in Lansing, Ill. The show features both gospel and current hit material and he needs records desperately. The show excludes super-hard rock, profanity or lyrics which glorify a vice. However, the Bee Gees with "Don't Wanna Live Inside Myself" or Peggy Lee with "Is That All There Is?" would do well.

Billboard will feature in the issue dated Dec. 25 (it arrives at many radio stations on Dec. 20 or 21) a countdown of the top 100 singles of the year. So, you men who're preparing to feature a countdown of the top records of 1976 on New Year's Day should have the information in plenty of time to prepare your programming.

Ted Bair has been appointed operations director for WHN, the New York country music station; he'd been director of public affairs there (Continued on page 34)

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- ★ commercial avails can vary from zero to 15 minutes depending on your station's needs.
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Title _____ Phone _____

Station _____ Address _____

City _____ State _____ Zip _____

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Vox Jox

• Continued from page 32

but once was program manager of WNBC in New York. . . . Program director Ernie Birch does the sign-on until 10 a.m. show at KPRL in Paso Robles, Calif., followed by Bob

Nault, Mark Fleming in the afternoons, and an evening rock show is done by Dave Smith. Birch says that most of the day the station is contemporary adult and after 7 p.m., rock request.

Richard Holcomb, general manager of WTCR in Catlettsburg, Ky.—part of the Huntington, W. Va. area, sent me a WTCR belt buckle for my collection. Lineup at the modern country music station in-

cludes Jeff Goodridge 6-10 a.m., program director Dan Halyburton 10-noon, Barry Chase noon-3 p.m., Mike Fincham 3-signoff. . . . Program director Chris Bailey send me the staff lineup at WKAP in Allen-

town, Pa. Matthew Quinn does the 6-9 a.m. show, followed by Jeff Dean until noon, Michael McKay noon-3 p.m., music-program director Chris Bailey 3-7 p.m., Don Foxx 7-midnight, and Dan Lundy midnight-6 a.m. The station calls about 20-25 record stores a week and I think Bailey is eager to hear from record promotion executives about product.

John Bulmer at WDOI in Burlington, Vt., 802-862-5776, was looking last week for a 7-midnight personality. . . . WTMR, Camden, N.J., needs gospel records. Charles Weifel says the format "runs from traditional gospel to Jesus Rock."

Marty McKay has joined Steve Gibbons on KITE, San Antonio, in
(Continued on page 35)

Programming Forum

• Continued from page 20

national Radio Programming Forum, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Non-radio personnel may register for \$200. Late registrations will be taken at the door on Dec. 1, the opening day of the meeting.

Highlights of the four-day event will include a radio presidents panel and a record company presidents panel. The four-day meeting will feature nitty gritty workshops, general sessions and entertainment in the evening ranging from the Bee Gees on RSO Records distributed by Polydor to Sir Doug Sahm, England Dan & John Ford Coley, and Barry Martyn & the Legends of Jazz on Crescent Jazz Records.

Bubbling Under The
HOT 100

- 101—FREE, Deniece Williams, Columbia 3-10429
- 102—ALL ROADS LEAD BACK TO YOU, Donny Most, United Artists 871
- 103—LIVING TOGETHER (In Sin), Whispers, Soul Train 10773 (RCA)
- 104—GET YOU SOMEBODY NEW, LaBelle, Epic 8-50262
- 105—CALEDONIA, Robin Trower, Chrysalis 2122
- 106—YOU'RE THE ONE, Blood, Sweat & Tears, Columbia 3-10405
- 107—MIDNIGHT SOUL PATROL, Quincy Jones, A&M 1878
- 108—SUPERMAN LOVER, Johnny Guitar Watson, DJM 1019 (Amherst)
- 109—SHE NEVER KNEW ME, Don Williams, ABC/Dot 17658
- 110—NINETY-NINE AND A HALF, Tramps, Atlantic 3365

Bubbling Under The
Top LPs

- 201—THE BEST OF ROD STEWART, Mercury SRM-2-7509 (Phonogram)
- 202—ENGLAND DAN & JOHN FORD COLEY, I Hear The Music, A&M SP 4613
- 203—PHOEBE SNOW, Shelter SRL 52017 (ABC)
- 204—RAY CHARLES & CLEO LAINE, Gershwin: Porgy & Bess, RCA CPL2-1831
- 205—WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER & TOMPAL GLASER, The Outlaws, RCA APL1-1321
- 206—MOTT THE HOOPLE, Greatest Hits, Columbia PC 34368
- 207—EARL KLUGH, Living Inside Your Love, Blue Note BN-LA667-C (United Artists)
- 208—MARY KAY PLACE (As Loretta Hagers), Tonight: At The Capri Lounge, Columbia PC 34353
- 209—AL STEWART, Past, Present & Future, Janus JXS 3063
- 210—BOBBI HUMPHREY'S BEST, Blue Note BN-LA699-C (United Artists)

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Vox Jox

Continued from page 34

the 5 a.m. to 9 a.m. slot. This is the third man and woman team on the station. The pair succeed Toni Collum and Tom East. Collum retired to have a baby and East was fired by KITE some months ago.

Brad Case, formerly a disk jockey in Houston, has joined the staff of WFME, Baton Rouge, La. in a similar capacity. Case has been signed for the role of the bodyguard in the NBC television movie being filmed in Baton Rouge about Huey P. Long.

Ron Nickell has returned to Dallas as vice president and general sales manager of TM Programming, a former position before he left to become general manager of WFTP in Fort Pierce, Fla. Nickell spent six years with Drake-Chenault Enterprises before joining TM and it's rather fitting, I think, that he joins TM again just as they launch a new "Beautiful Rock" syndicated programming service. You see, Nickell is one hell of a salesman. . . .

Dave Dexter, a veteran of the record industry and now a Billboard staff member, has a new book out called "Playback" that you can buy from Billboard for \$9.95. It talks about Frank Sinatra, it talks about jazz, it talks about all of the tremendous people that Dave knew and worked with. I think it should be in the library of every radio station. If you send in money to me, I'll see that a copy of the book is rushed to you.

Bill Douglass, director of promotion at WPAR in Parkersburg, W. Va., is now also music director. Randy Moellendick is program director. And the lineup at the adult contemporary station also includes chief engineer Randy Kinsolving; Bob Jones, who handles everything from news and sports to public service, and weekenders Dave Michaels, Steve McCoy, and Casey Kasem's

Rock & Philosophy Go Into Syndication

WHEATON, Ill.—A new syndicated radio series combining music of the Beatles, Seals & Crofts, the Moody Blues and other acts with quotations from the writings of Kahlil Gibran, Edgar Cayce, Ramana Maharishi, Rudolf Steiner and other philosophers is being sold here by the Theosophical Society In America.

"Quest" is the title of the taped programs, which the society tags as "a new concept in spiritual and religious programming which is designed to raise the consciousness of radio listeners."

Georgetown FMer Airs Local Combos

WASHINGTON—Sounds Reasonable, a recording studio here, will be taping local groups for broadcast over WGTB, an FM station at Georgetown Univ.

Groups and performers in the area are invited to visit the studio for a technical rehearsal. Performers may obtain a tape of the broadcast to use to get club dates and record contracts. The show is aired at 9 p.m. Thursday.

"American Top 40" show. . . Mike Miller at WEJL in Scranton, Pa., says he got 11 airchecks featuring Larry Lujack and thanks everyone.

Gary W. Powley writes that Ray

Smith has put on a new stereo station in Camden, Tenn. It's WRJB. "Equipment-wise, we have the best around in top-flight Collins, Spotmaster carts, Skully reel-to-reel decks. The station is completely

solid state with only one tube in the house." Station plays pop, uptempo MOR, and country, plus some gospel music. "We also are very active in remote broadcasts which we do in stereo and it seems that everywhere

you look you see the red, white, and blue Super 98 van." Station manager is John Latham. Charlie Baylor is program director. On-air staff includes Powley, Baylor, Will Luther, Robert E., and Francis Nance.



Nickell

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KROQ Concerts Find New Home West Hollywood Now Scene Of \$2 Weekend Rock Events

By NAT FREEDLAND

LOS ANGELES—Radio station KROQ's \$2 showcase rock concerts, which turned away several thousand would-be patrons in its first two experimental weekends at the Bel-Air Sands Hotel here, has found a permanent home at the Cabaret Club in West Hollywood.

Gary Bookasta, KROQ general manager, has set a two-year lease with the owners of the La Cienega Blvd. building, which has housed a wide variety of entertainment operations in recent years, such as the 1520 A.D. restaurant.

"Based on the experience of our first two weekends, which drew such a phenomenal response solely from announcements on KROQ, AM and FM, we expect to average 1,500 admissions per weekend," says Bookasta.

The \$2 admission will be maintained. Each Friday and Saturday the Cabaret will present three or four bands between 8 p.m. and 2 a.m. Bookasta expects at least one

full turnover of customers during these hours.

The concept of the showcase is to feature local bands with followings, even though the acts may not have record contracts. Also, newer recording bands such as the Runaways or the Ramones may be headlined on special occasions.

Although the type of music KROQ is successfully presenting can be generally categorized as punk rock, Bookasta feels that the terminology is too limiting.

"A widely accepted major star can come out of any genre of music," he says. "Nobody thought of the Doors or the Byrds as L.A. flower power groups once they started getting hits."

Although alcohol will be served on the premises, underage patrons can still be allowed in with their hands stamped at the door.

Bookasta sees the local demand for rock dancing dance concerts as a revolt against the conventions of the

disco sound. Also he feels that KROQ's "commercial progressive" format is playing the kind of music that his concept audiences want to hear live.

However, future shows will be advertised on other outlets besides KROQ. The Cabaret series was to start Friday and Saturday (19-20). Acts had not yet been finalized at deadline.

The KROQ stations returned quietly to the air here in June after having been immobilized for two years by a complex strike. KROQ is now awaiting its first ARB ratings since returning to broadcasting.

Orlando To Get Rebuilt Music Venue In Dec.

NEW YORK—Central Florida will get a new venue for contemporary music when the Great Southern Music Hall opens in Orlando Dec. 17.

Owned and operated by Larry and Sheryl Carpenter, the hall is franchised by the original Great Southern Music Hall in Gainesville, Fla.

An extensive renovation program is now underway on the old movie theatre that will house the hall, decorated in a '30s art-deco motif.

The hall will seat 700 persons when completed and usually present two shows a night. The format will be to schedule name acts for the weekends and films or stage shows during the week.

With the success of Disney World, the central Florida region has become an important tourist area.

FELICIANO LIGHTS IT UP

Hail Exit/In Reopening

By SALLY HINKLE

NASHVILLE — Jose Feliciano kicked off the rebirth of Nashville's Exit/In Nov. 10 marking the end of the club's two-month absence from the music scene.

An SRO crowd witnessed the launching of the expanded club that plans to showcase a wide variety of talent ranging from soul to country. "We want to try and book as many diverse acts as possible," says Nick Hill, one of the co-owners of the club, "and we'd like to showcase a lot of Nashville acts. There's a tremendous amount of country talent here, and the Exit/In is right at their doorstep."

Feliciano's one-night stand drew

a crowd of more than 250 per show at \$10 apiece. But the price was well worth the entertainment as Feliciano eased his way through both sets combining the elements of rock, comedy and slower tempo material including "Chico And The Man," "Light My Fire," "The Hungry Years," a Neil Sedaka number, "Lowdown," a Boz Scaggs tune and a few imitations of Dolly Parton, Jimmy Carter, Bob Dylan and radio personalities. "The club is small, but the sound is good, the audience is responsive and the room feels good," says Feliciano.

The club's second owners, Nick Spiva and Vianda Hill, purchased the bankrupt club in September for \$22,500 plus intangibles and closed the nightspot for renovations in restroom facilities, sound quality, and expansions in the bar area and main listening room.

The future hopefully points to financial stability as the club looks forward to the possibility of a happy hour film series, a wider variety of food and quite possibly a television show that is currently under negotiations.

The talent lineup for the remainder of this month features Barefoot Jerry, John Hartford, Leon Redbone, the Flying Burrito Brothers, Donny Hathaway, Mac Gayden, Richie Havens and John Clemer. Steve Martin is tentatively booked for sometime in December.

A ticket booth has been constructed on the outside of the club that will be open from 3 p.m. on. Tickets may either be picked up at the club or reservations by phone will be accepted for tickets. "We will not reserve seating," states Nick Hill, "that will be handled on a first-come, first-serve basis and our ticket prices will basically be related to whatever the club will have to pay for the act. Feliciano is \$10 whereas Barefoot Jerry is \$5."



Exit Entrance: Joe Feliciano ignites the rebirth of Nashville's Exit/In as the club reopens with two SRO crowds.

Signings

Streetcorner Symphony, a cappella vocal foursome, to ABC with Willie Hutch producing. The original Texas Playboys to Capitol Records. The Dusty Chaps also to Capitol. ... New Hope to Tempo Records.

L.A. PALOMINO Once a Country Citadel, the Club Now Offers Rockers, Too

By CLAUDE HALL

LOS ANGELES—Without a lot of fanfare, the 24-year-old Palomino in North Hollywood has expanded its music policy in recent months to include many rock acts.

The club, owned by brothers Tommy and Bill Thomas, recently booked Bobby Greer who does an Elvis Presley imitation, the Ozark Mountain Daredevils, Jan Berry, and on Nov. 19-20, John Stewart made a return engagement.

Of course, the country music is still there. Mayf Nutter and Eddie Dean performed Nov. 12-13. But obviously the club has drifted away from a strictly country policy.

"What we're doing," says Tommy Thomas, "is on some night we let promoters take over the club to promote their own shows." Thus, the club has featured the Association, the Platters and Flash Cadillac. The Palomino makes money on the bar and food. The act gets the door. A good act can easily earn \$5,000 for one night's work this way.

Pop music is no stranger to the club; the first singer ever hired was Jaye P. Morgan for \$20 a night. And Leon Russell was once the piano player in the club. Mac Davis, Neil Diamond, and Bob Dylan frequent the club. Glen Campbell used to play rock guitar in the Crossbow or Rag Doll one night and country the

next night at the Palomino; he earned \$50 at the Palomino.

The Palomino as a showcase for pop-rock recording artists began about three years ago, believes Thomas. Probably one of the reasons for the strong affinity many artists have for the club is that Thomas still gets excited about talent and is willing to gamble on a new act.

"We don't make money on every act. But I look at it as a future investment. We might lose money the first two or three times someone appears here, but by the time they've played three times, they've usually built up a following and their next show pays off."

Because the two Thomas brothers want to make the club more and more of a showcase for talent, they do their own in-house advertising, spending about \$100,000 a year on radio and in newspapers. A weekly ad in Calendar, entertainment supplement in the Sunday Los Angeles Times, is a must. But Thomas works a lot of trades with radio stations such as KLAC, KGBS, KFOX, KWST, KWKW, XPRS, KIEV, KRLA and KRTH, among others.

The Palomino continues to do a booming business in a town that has seen many nightclubs fail.

"Right now, nightclubs in Los Angeles are in deep trouble. I don't see how they can survive without record

company support. True, we're also romancing the record labels—we don't charge admission for record industry people and we don't tell them a maximum or minimum when they're showcasing an act here—but we'll also book acts not on a record label," says Thomas.

One of the reasons the Palomino has expanded its music policy is that there are not enough big country stars to book 365 days a year. Too, Nashville acts don't draw as well in Los Angeles as they should. They don't have the proper press, Thomas believes.

"Often, they just fly in, go to a Howard Johnson lodge, come to the club and perform, go back to the lodge, then fly out the next day. It's a must to work the television shows in town, to appear at the radio stations, to get some attention in the newspaper."

"Jim Halsey is smart. He made sure his artists got that important Los Angeles exposure."

The biggest acts to play the Palomino in the '60s were Johnny Cash and Marty Robbins. Once, Rick Nelson was able to create 1,000 turn-aways a day.

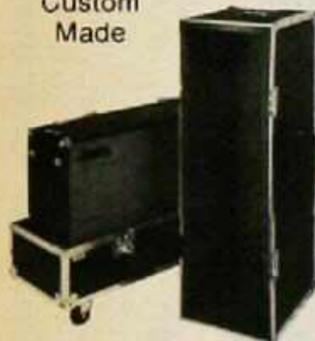
Today, Linda Ronstadt and Emmylou Harris achieve the most turn-aways.

However, the major act of the

(Continued on page 64)

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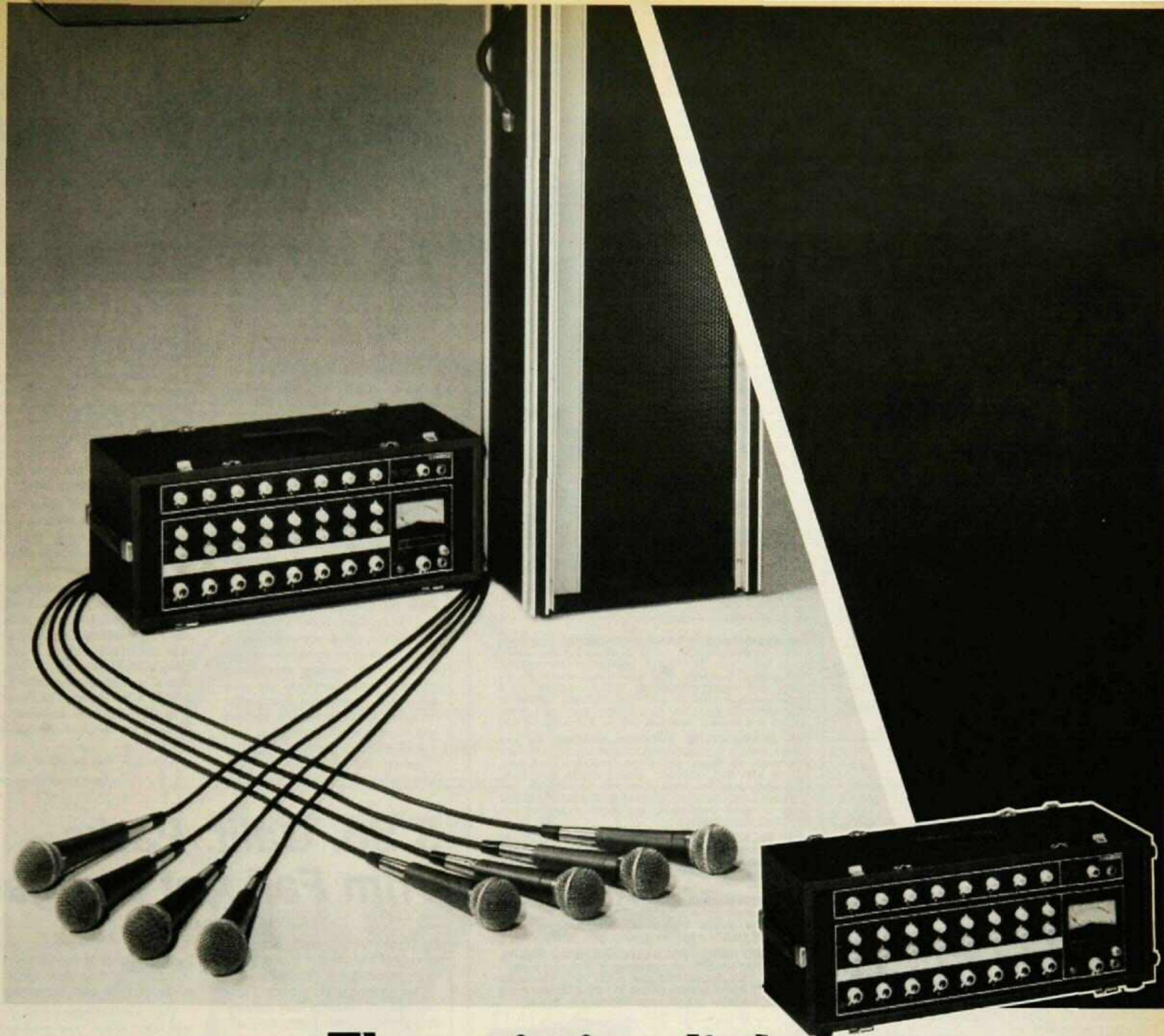
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2087

FILM REVIEW

Beatles Tunes Employed Well On 'War' Soundtrack

By NAT FREEDLAND

LOS ANGELES—Bizarrely effective is an accurate phrase to describe the artistic impact of the film "All This And World War II."

It was the concept, nearly three years ago, of 20th Century Records president Russ Regan to combine the irreplaceable Movietone Newsreel footage owned by 20th's parent company film studio with a soundtrack of classic Beatles songs newly recorded by an all-star rock lineup.

The soundtrack album, coordinated by Lou Reizner who also assembled the successful Ode Records all-star "Tommy," won a Spotlight Pick in *Billboard* this month.

Hearing the music in the movie, with many of the songs not heard in the full-length album versions, one is surprised how often the disparate elements work well together to create an entirely new reaction to separately familiar material.

The visuals intersperse newsreel footage with scenes from movies of the period plus clips from recent color blockbusters like "Midway" and "Tora, Tora, Tora."

As in the actual newsreels shown to the home-front public during the war, there is nothing particularly gory on view. Airplanes are shot down and explode in spectacular fireballs, lightly wounded soldiers grin through their bandages.

Unlike Ken Russell's film of "Tommy" the music mix does not overwhelm the visuals by sheer vol-

ume and intensity. Rather it is used more like a conventional background score.

Some of the combinations of Beatles songs and movie sequences are overly obvious, such as "Fool On The Hill" (sung by Helen Reddy) to accompany a sequence about Hitler whipping up the Germans to go to war, or "Get Back" (sung by Rod Stewart) heard as the Nazis are retreating in the invasion of Italy.

Other songs seem exactly appropriate to what is happening on the screen; Frankie Laine's gusty treatment of "Maxwell's Silver Hammer" while the U.S. tools up for war after Pearl Harbor and "Getting Better" from Status Quo heard as the tide turns on the European front.

Still other Beatles' songs, though beautiful to hear, have such specific non-warfare themes that they merely serve as nice sound effects for the visuals.

Although this suggestion is now beside the point, the total project might have worked better with all-star rock symphonic versions of actual 1940s pop songs. Frank Sinatra's recording of "Young At Heart" is chillingly powerful in the Woody Allen movie "The Front" as it is played behind newsreel clips showing the effect of commie-scare blacklisting.

Although this reviewer has no
(Continued on page 45)

3 So. Calif. Parks Trim Fall Act Budget

By ELIOT TIEGEL

LOS ANGELES—Southern California has lost three of its top talent buying locations—for the fall season.

Disneyland, Knott's Berry Farm and Magic Mountain have reduced their hours and talent attractions until springtime.

During the short-hour months, the three major outdoor venues are operating on a special events type of schedule.

Disneyland, which probably spends more for talent than any other type of facility in the West—and perhaps the U.S.—has lined up for the Thanksgiving period Pearl Bailey, Louis Bellson and his Big Band Explosion, Les Brown and his band, Papa Doo Run Run (a local area rock band) plus house group Teddy Buckner and his Jazz All Stars.

In the Christmas vacation period Disneyland will present the Hudson Brothers, Freddie Martin and his orchestra, Marilyn McCoo and Billy Davis Jr., Tex Beneke and his orchestra and on Jan. 1, Elvin Bishop.

New Year's Eve the Temptations are the headliners under a hard ticket policy.

The Anaheim-based fun park has been extending its star policy beyond the normal Labor Day closing to include special event evenings like a senior citizens day (featuring Gordon MacRae and Myron Floren, among others) Oct. 6-8 and a country special with Mel Tillis, Lynn Anderson, Freddie Fender, among others Oct. 9.

At Magic Mountain in Valencia, the park's next major name attraction is the Sylvers for Thanksgiving in its key location the 3,000-seat Showtime Theatre. The Mountain's last big name draw was Blood, Sweat & Tears over Halloween.

During the Christmas vacation period, the facility will have its own in-house holiday show, with no names planned until the spring.

Then it will present a rock revival with Dick Clark, who packaged a nostalgia show for the park last spring. A second rock revival several months ago was put together by the park itself.

Easter vacation will herald a third annual gospel spectacular under the banner "Hallelujah Jubilee" in which the park ties-in with local area churches.

Jack Ryan, Magic Mountain spokesman, says the reason the park closes down during the week is because of the uncertainty of the weather plus the difficulty in getting college and high school students to work the various amusement rides. Disneyland and Knotts also operate on a revised schedule calling for either limited weekday hours (Disneyland) or closure during regular weeks but open during vacation time weekdays as well as regular and holiday weekends.

Knott's Berry Farm, with the Goodtime Theatre, its chief showcase room, has stars of the King Family plus Alvino Rey and his orchestra set for the Thanksgiving period. Bob Crosby and his dixieland band play New Year's Eve in the 2,000-seat facility.

In a sense the elimination of these three parks as a place to go on week-end evenings to catch top pop acts can be looked upon as an aid to regular concert promoters who now have only themselves to compete against for the public's dollars.

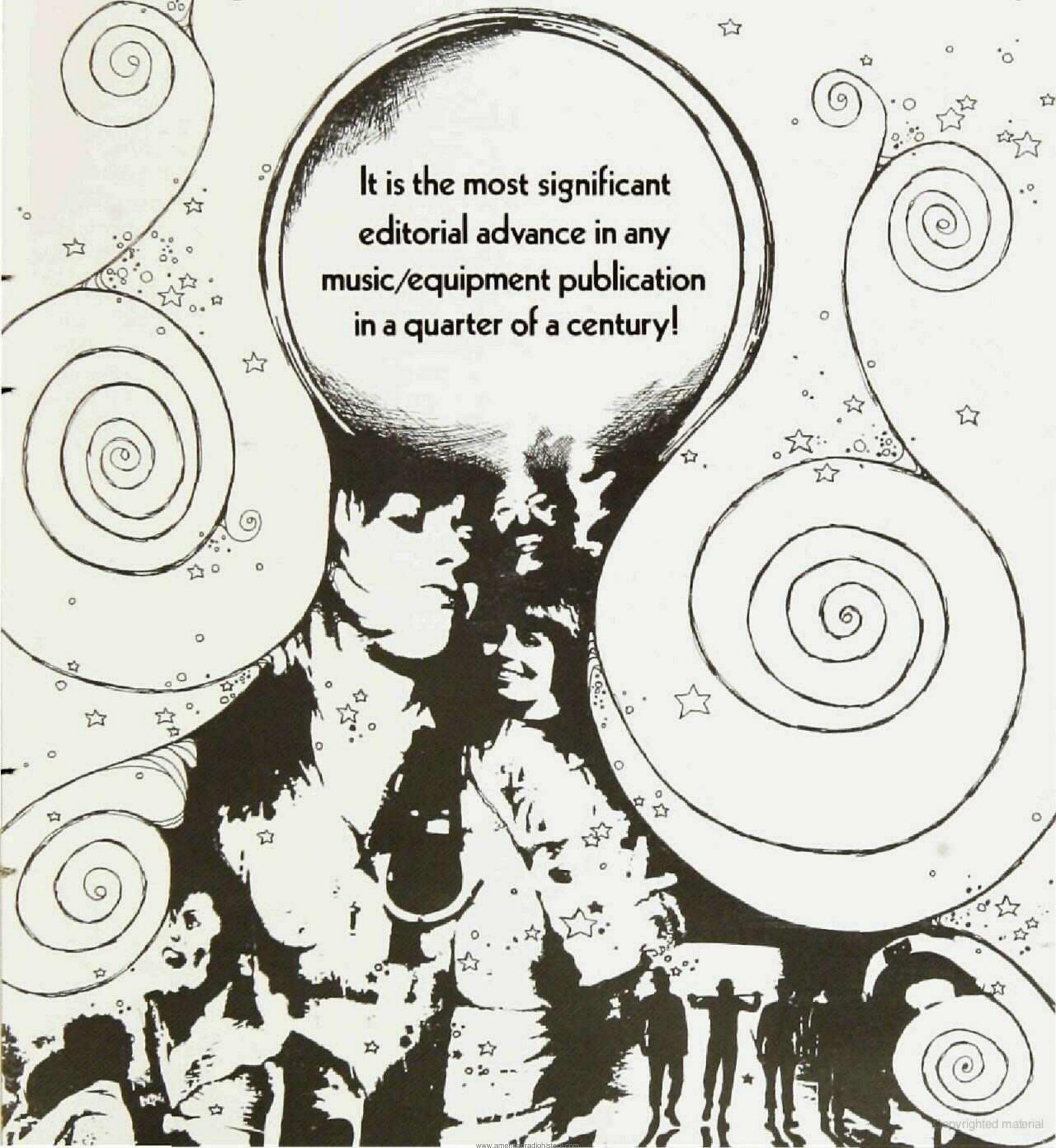
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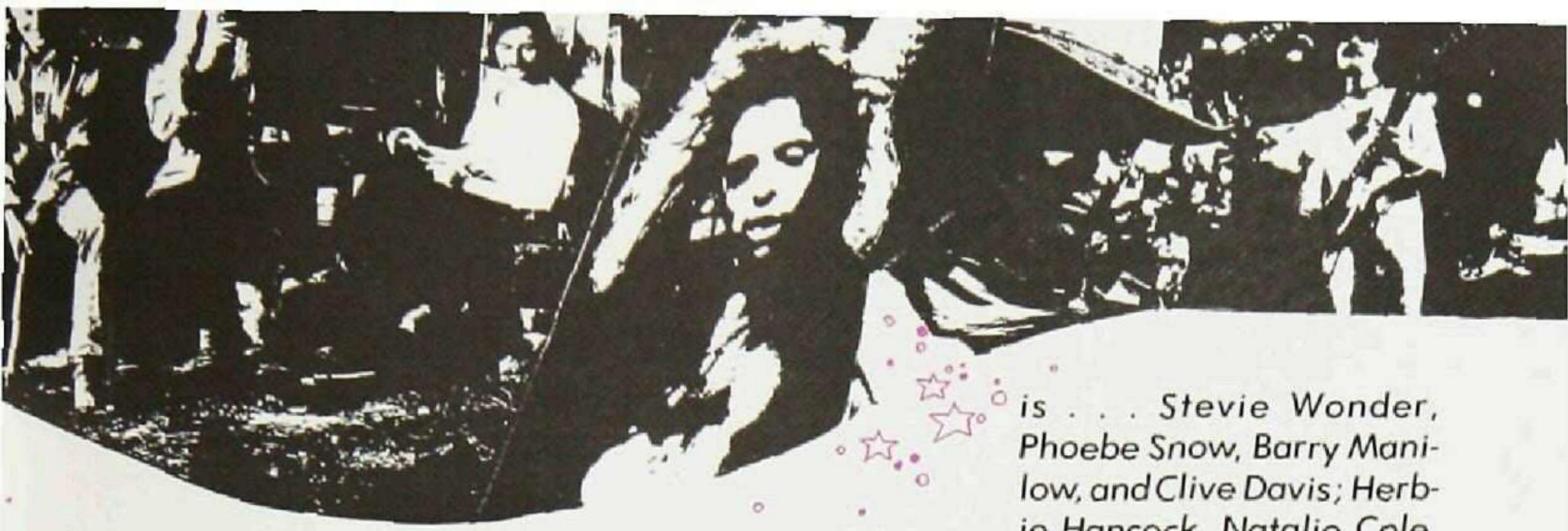
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ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)			
BLUE OYSTER CULT/BE BOP DELUXE/ANGEL—Fun Prod., Forum, Inglewood, Calif., Nov. 13	12,294	\$6.50-\$8.50	\$98,916
EAGLES/J.D. SOUTHER—Concerts West, Crisler Arena, Ann Arbor, Mich., Nov. 12	13,375	\$6-\$8	\$98,736*
DOOBIE BROTHERS/RORY GALLAGHER/CATE BROTHERS—Electric Factory Concerts, Spectrum Theater, Philadelphia, Penn., Nov. 13	15,085	\$5.50-\$6.50	\$86,479
NEIL YOUNG/CRAZY HORSE—Daydream Prod., Dan County Coliseum, Madison, Wisc., Nov. 14	10,100	\$7	\$70,175*
BLACK SABBATH/TARGET—John Bauer, Coliseum, Portland, Ore., Nov. 11	11,170	\$6	\$67,010
PARLIAMENT/FUNKADELICS/SLY & THE FAMILY STONE/BOOTSYS'S RUBBER BAND—Feyline Inc., Civic Center, Baltimore, Md., Nov. 14	8,949	\$6-\$8	\$65,524
BLACK SABBATH—John Bauer Concerts, Coliseum, Seattle, Wash., Nov. 13	9,788	\$6-\$7	\$60,383
DOOBIE BROTHERS/RORY GALLAGHER—Buffalo Festival, Convention Center, Niagara Falls, N.Y., Nov. 14	7,360	\$5.50-\$7.50	\$51,441
DOOBIE BROTHERS/ALPHA BAND—Ruffino & Vaughn, Broom County Arena, Binghamton, N.Y., Nov. 18	7,000	\$7	\$48,300*
BLACK SABBATH/BOB SEGER/BOSTON—Pacific Presentations, Selland Arena, Fresno, Calif., Nov. 13	7,333	\$6.50	\$47,665*
BLUE OYSTER CULT/TOMMY BOLIN—Feyline Inc., McNichols Sports Arena, Denver, Colo., Nov. 11	8,000	\$4.50-\$5.50	\$37,833
TED NUGENT/MONTROSE/REX—Daydream Prod., Aud., Milwaukee, Wisc., Nov. 10	6,266	\$4.50-\$6.50	\$35,976*
TED NUGENT/MONTROSE/REX—Rick Kay, Civic Center, Saginaw, Mich., Nov. 13	5,296	\$5.50-\$6.50	\$31,820
BARRY MANILOW/LADY FLASH—Gulf Artists, Civic Center, Lakeland, Fla., Nov. 10	4,300	\$5.50-\$7.50	\$31,500

Auditoriums (Under 6,000)			
CHUCK MANGIONE/ESTHER SATTERFIELD—Fun Productions, Civic Aud., Santa Monica, Calif., Nov. 9 (2)	4,459	\$7.50-\$8.50	\$37,571
BARRY MANILOW/LADY FLASH—Alex Cooley Inc., Civic Center, Atlanta, Ga., Nov. 12	4,600	\$5.50-\$7.50	\$32,000*
KANSAS/AMBROSIA—Contemporary Prod./Chris Fritz, Municipal Theater, Tulsa, Okla., Nov. 13 & 14 (2)	4,900	\$5.50-\$6.50	\$29,824
BOSTON/POINT BLANK/YESTERDAY & TODAY—Bill Graham, Winterland, San Francisco, Calif., Nov. 13	5,400	\$5-\$6	\$27,900*
GEORGE BENSON/GATO BARBIERI—Larry Tarnofsky, Gusman Aud., Miami, Fla., Nov. 12 (2)	3,839	\$5.50-\$7.50	\$26,750*
GEORGE BENSON/GATO BARBIERI—Larry Tarnofsky, Jai Alai Fronton, Tampa, Fla., Nov. 13	3,500	\$6.50	\$22,500*
LABELLE—Fun Prod., Civic Aud., Santa Monica, Calif., Nov. 12	2,903	\$6.50-\$7.50	\$21,563*
BOSTON/THE RUNAWAYS—Wolf & Rissmiller, Golden Hall, San Diego, Calif., Nov. 12	3,994	\$5-\$5.50	\$21,384
PABLO CRUISE/JOAN ARMATRADING—MorningSun Prod., Marin Civic Center, San Rafael, Calif., Nov. 12 & 13 (2)	2,878	\$6-\$7	\$19,127
PHOEBE SNOW/CAL COLLINS—Electric Factory Concerts, Music Hall, Cincinnati, Ohio, Nov. 14	2,749	\$5-\$7	\$17,303
CHUCK MANGIONE/ESTHER SATTERFIELD—Northwest Releasing, Paramount Northwest, Seattle, Wash., Nov. 11	2,976	\$4.50-\$6.50	\$17,122*
KANSAS/AMBROSIA—Contemporary Prod./Chris Fritz, Shrine Mosque, Springfield, Mo., Nov. 12	3,300	\$5-\$6	\$16,803*
KANSAS/AMBROSIA—Contemporary Prod./Chris Fritz, Ice Chalet, Columbia, Mo., Nov. 10	2,918	\$5.50-\$6.50	\$16,593
PATTI SMITH/SPARKS—Bill Graham, Community Theater, Berkeley, Calif., Nov. 12	2,765	\$4.50-\$6.50	\$16,527
MARIA MULDAUR/JOHN MAYALL/DAN HICKS—Zydeco Prod., Arlington Theater, Santa Barbara, Calif., Nov. 13	2,012	\$6.50-\$7.50	\$14,795*
PATTI SMITH GROUP—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Nov. 10	2,100	\$5.50-\$6.50	\$14,200
FRANK ZAPPA/CRACK THE SKY—DiCesare-Engler, County Fieldhouse, Erie, Penn., Nov. 12	2,273	\$5.50-\$6.50	\$13,557
JOHANN STRAUSS ENZEMBLE—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., Nov. 11	2,260	\$4.50-\$6.50	\$13,010
CHUCK MANGIONE/ESTHER SATTERFIELD—Northwest Releasing, Paramount Northwest, Portland, Ore., Nov. 13	2,146	\$4.50-\$6.50	\$12,915
JERRY GARCIA BAND—Bill Graham, Humboldt State Gym, Arcata, Calif., Nov. 13	2,717	\$4-\$5	\$12,740
JOHANN STRAUSS ENZEMBLE—Northwest Releasing, Opera House, Seattle, Wash., Nov. 10	2,250	\$4.50-\$6.50	\$11,909

Talent

NEW VENUES OPEN TO POP

N.Y. Concert Dates Escalate

By JIM FISHEL

NEW YORK—Even though there has been a tightening of facilities available for the presentation of pop music shows here (Billboard, Nov.

6), concert activity here has escalated in the past few weeks.

In addition to the few halls still regularly allowing pop music are a growing number of facilities opening their doors for sporadic engagements.

The Winter Garden Theatre on Broadway will feature Natalie Cole for six nights and 10 shows beginning Tuesday (23), while the Uris Theatre brings in Barry Manilow for two weeks beginning Dec. 21.

Still enjoying his reign as the most active promoter in this market is Ron Delsener, who is presenting shows at his Palladium Theatre (nee Academy of Music), Avery Fisher Hall, Carnegie Hall, the Nassau Coliseum and Madison Square Garden.

Among his upcoming shows are Graham Central Station at Avery Fisher on Thursday (25), the Beach Boys at Madison Square on Wednesday (24), Thursday (25) and Friday (26); the Bee Gees at Madison Square on Thursday (2), Phoebe Snow at Carnegie Hall on Monday (29), Hot Tuna at the Palladium on Wednesday (24), Friday (26) and Saturday (27), Stanley Clarke and Shakti featuring John McLaughlin at the Palladium on Friday (3), Hall & Oates at the Palladium on Saturday (4) and Sunday (5); Linda Ronstadt and Andrew Gold at the Palladium Dec. 8; and Robert Palmer with Southside Johnny and Graham Parker at the Palladium Dec. 10.

Another busy concert entrepreneur is John Scher of the Capitol Theatre in Passaic, N.J. Among his

upcoming shows are Hot Tuna on Saturday (20), Nektar and Sparks on Saturday (27), the Strawbs on Saturday (4), Foghat on Dec. 10, and Hall & Oates on Dec. 11.

Other area concert promoters still very active include the Great Performer's Series at Avery Fisher Hall with Gordon Lightfoot for three shows Friday (19) and Sunday (21); New Audiences with a 40th Anniversary tribute to Woody Herman on Saturday (20) at Carnegie Hall, and Melissa Manchester with Al Jarreau on Sunday (28); Harold Leventhal with Pete Seeger at Carnegie Hall Sunday (28); Gary Kurlist and Jonathon Scherer with Toots & the Maytals at Roseland Monday (22); Norman Granz with the Pablo Jazz Festival (Ella Fitzgerald, Count Basie, Joe Pass and Oscar Peterson) at Carnegie Hall Friday (26); George Schutz with the Chieftains at the Felt Forum Saturday (27); and Don Friedman with Bob James, Freddie Hubbard and Stanley Turrentine at Carnegie Hall Saturday (27).

Rock activity can also be found consistently at many area clubs including the Bottom Line (Ozark Mountain Daredevils, Pattie Smith, Leo Sayer, Jean-Luc Ponty, England Dan & John Ford Coley), the Other End (James Cotton, the Alpha Band, David Forman, Eric Anderson); My Father's Place (Taj Mahal, Tracy Nelson, Brian Auger, Asleep At The Wheel, Kenny Rankin, John Klemmer, Ace); Reno Sweeney (Stephane Grappelli, Ronnee Blakely); and a host of other venues.

New On The Charts



MARY MACGREGOR

"Torn Between Two Lovers"—★ Anola America's third new act to hit the Hot 100 in less than three months (after Spin and John Valenti), Macgregor is a cool MOR ballad, stylist riding a low-key, lyrical debut single that has an almost classical purity and simplicity.

That may be because Macgregor's early musical training included 10 years of classical piano and theory, two years of vocal training and one year on the violin.

Born and reared in St. Paul, Macgregor now lives "35 miles from civilization" in the mountains near Steamboat Springs, Colo. Her manager is Keith Christianson of Minneapolis, (612) 546-0226.

Signed to the label for only a couple of months, Macgregor is now recording her debut album in Muscle Shoals with Peter Yarrow producing. It should be out by mid-December.

"Torn Between Two Lovers," also produced by Yarrow, came on the pop charts mainly because of strong airplay. It was added early to such big easy listening stations as WCCO in Minneapolis, WJR in Detroit, KFI in Los Angeles and WIP in Philadelphia. After four weeks on Billboard's MOR chart, it's in the top 10.

Managers Need Depth, Says Sachs

LOS ANGELES—Len Sachs, principal of the two-year-old Coyote Productions-Management-Publishing complex, this month completed teaching a well-attended course, "The Business End Of The Recording Industry," at Loyola Marymount Univ. here.

"I was trying to concentrate on putting across the idea that management today requires understanding of how to develop a full artist," says Sachs. "The contemporary manager must be thoroughly familiar with the entire workings of the music industry in depth so that the marketing proposals he presents to a record company make sense and aren't just far-out pipe dreams."

Sachs was Atlantic Records marketing vice president for 10 years and then became general manager of Little David Records for Flip Wilson and Monte Kay. With Coyote, he helmed the comeback of Iron Butterfly on MCA and he manages United Artists vocalist Banbarra and Chelsea artist Alica Colt.

He is seeking more artists with total entertainment-career potentialities for Coyote.

Agency Boss Lauds Label For Aussie Act Promotion

LOS ANGELES—An almost unprecedented level of participation by Capitol Records field promotions reps is playing a role in breaking Australia's Little River Band as a concert and record powerhouse in the U.S.

Chuck Barnett, chief of Headquarters Talent agency, says, "In my 12 years in the business I have never experienced anything like the constant stream of calls from Capitol promotion men throughout the country as we were setting up this 40-date show. They turned in invaluable information about everything from the best venue to play in each market, to the best act packaging, advertising outlets and regional routing."

In Florida a live radio satellite concert from London was setup as a promotion and Little River Band wound up adding a second show at the 2,000-seat Jacksonville Civic Au-

ditorium when the first date swiftly sold out.

"We only had one month's notice that Little River Band would be available to tour the U.S. on the way home from opening for a Hollies tour of Europe," says Bruce Garfield, Capitol director of artist relations and publicity. "The group's manager was in Australia so it was up to us to pick a booking agency that believed in the act and do everything possible to make the debut tour succeed."

The Capitol promotion field staff has had unusually strong faith in the Little River Band since its album was released here early in May and a first single did nothing. Largely because of promotion staff faith and some early adult-radio interest, "It's A Long Way There" was edited down from over eight minutes and pushed as a single. The single is now

(Continued on page 44)

Talent In Action

JOHN DENVER STARLAND VOCAL BAND

Madison Square Garden, New York

From his opening with "Annie's Song," to the closing "Take Me Home Country Roads" with aid from his proteges, the Starland Vocal Band, it was Denver's night—and audience—in the first of two near-capacity shows Nov. 11 here.

On a slowly rotating pedestal for nearly 70 minutes, RCA's "bread 'n' butter" artist proved again how he relates to one of the broadest musical audiences imaginable, with instant shifts from mood to mood through 16 numbers in his wide repertoire.

He obviously enjoyed himself doing "It's A Sin To Tell A Lie," described as his mom's favorite song ("It really freaked her out when I did it

at Carnegie Hall") and a rousing western version of his dad's favorite, "San Antonio Rose."

Biggest audience hits were a combination of his "old" standards such as "Poems, Prayers & Promises," in a smooth arrangement that has become the hallmark of Denver's success; "Rocky Mountain High," which titled his big television special set for an ABC re-run next month; "Calypso," dedicated to Jacques Cousteau and his crew and "Foggy Mountain Breakdown," featuring some great pickin' by the artist and his band.

He was joined by Starland Vocal Band for a trio of closing numbers, including "Baby You Look Good To Me Tonight," from his new "Spirit" LP and "Friends With You," a poignant

(Continued on page 44)

NOVEMBER 27, 1976, BILLBOARD

Talent In Action

• Continued from page 43

duet with Taffy Danoff, along with the rollicking windup "Country Roads."

Starland kicked off the show with a solid 35 minute set, opening with its second single, "California Day," and winding through nine numbers

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capped by the big springboard, "Afternoon Delight" and a moving a capella version of Paul Simon's "American Song."

The quartet of Bill and Taffy Danoff, John Carroll and Margot Chapman are an "alive" group onstage, working well together and with Denver on the current 19-city, three-week tour.

Other highlights included the new single, "Hail, Hail, Rock & Roll," with a solid oldies best, and some great harmony that is the group's trademark on its theme song, "Starland."

STEPHEN TRAIMAN

LOU REED

Palladium, New York

It was billed as an "Evening With Lou Reed" and that it was, as Reed stood center stage for nearly 2½ hours, performing his new, and some of the best of his old material.

The 20-tune performance marked a change of style for Reed. The sonic assault of his "rock'n'roll animal" days has been muted in favor of a quieter, more jazz-oriented sound. And Reed is much more subdued onstage, standing still in one place and never saying a word to his audience.

But since the delivery on many of his songs is almost a monolog, there was a fine balance between words and music. The quiet tone of the evening was further emphasized by the fact that Reed had hurt his hand earlier in his nationwide

tour and was thus unable to play his guitar except on the "Sister Ray" encore.

The musical burden fell on his new band, the same crew that appears with him on his new "Rock 'N' Roll Heart" LP. Limited by the absence of Reed's guitar (imagine "Waiting For The Man" and "Heroin" with saxophone solos) and not totally familiar with Reed's earlier music, the band nevertheless made a good accounting of itself, especially on such new material as "Temporary Thing."

But Reed could have someone only banging on a toy drum for accompaniment, and it still would not diminish the power of his music.

His strength is in his songs, and his bleak, alienated images are as real and honest as the mean streets they evoke.

Lou Reed has already carved himself a large niche in the history of rock, and any opportunity to see him should be welcomed.

ROMAN KOZAK

LEO SAYER RANDY CRAWFORD

Roxy, Los Angeles

Sayer hovered long enough to enthrall a capacity crowd here Nov. 12, debuting his new Warner LP, "Endless Flight." He interspersed some earlier favorites such as "One Man Band" and "Train" while cavorting onstage during his 10-tune hour set and building the mood for his bigger hits.

By the time the band got to "How Much Love" it was really cooking. With Nicky Hopkins on keyboards, Bobby Keyes on tenor sax and Les Nicol playing fine guitar, Leo Sayer couldn't ask for better backing. He was free to entertain the audience, which he did with mugging and mime and a tongue-in-cheek approach to his less serious numbers. With "Long Tall Glasses" Sayer displayed his hoofing ability, and catching his breath between numbers noted, "This is a very positive feeling," as the audience responded to his efforts.

Sayer has a wide range of vocal qualities and he used a raucous rendition of "Reflections," a ballad style reminiscent of Elton John for "Endless Flight" and the whimsical falsetto of his current hit "You Make Me Feel Like Dancing." He closed with his "The Show Must Go On" and left the audience calling for more.

The evening's entertainment began with the easy vocal style of Randy Crawford, singing songs from her debut Warner LP "Everything Must Change" in her 45-minute turn. Crawford has a full voice and an engaging smile and seemed to enjoy performing as she did numbers such as "To See You One More Time," "I'm Easy" and "Don't Let Me Down." Backed by a tight band that infused a neat jazz feel into the music, Crawford played an enjoyable eight-tune set, ending with the soft and mellow title cut, "Everything Must Change."

TOM CECH

ROLF HARRIS

Carnegie Hall, New York

Harris, a long-time favorite in Britain and Australia, is still an unfamiliar name in the U.S., though most people could sing a chorus of "Te Me Kangaroo Down, Sport" even without being able to identify the writer. (No, it isn't an old Australian folk song.) Harris made his first New York concert appearance Oct. 5.

From the moment of his entrance it was clear that he is a performer of unusual stature, if only because he strode onstage on three legs, all of which danced. Nothing that followed quite lives up to that inspired silliness, but it was a thoroughly likeable show, informal, well-paced and good-natured.

Harris' talents include not only the singing and comedy for which he is best known, but a number of other less likely skills. He painted an eight-foot square impromptu landscape onstage in about 10 minutes, and very nice it was. He demonstrated the use of an Australian aboriginal wind instrument which, incredibly, one can play continuously, independent of one's breathing. Also, Harris has an endless repertoire of sound effects to punctuate his stories and a wealth of transferrable ethnic jokes applicable by his multi-national audience to the minorities of their choice.

The audience he drew consisted mainly of expatriate Australians, Irish and Scots, and they laughed about twice as often as the Americans present. Much of Harris' humor requires a familiarity with the accents, cultures and prejudices of all parts of the British Empire, and nothing could leave a New Yorker more baffled than an Australian in-joke. While it would have been a disappointment to his real public if Harris had diluted and generalized his material, it will probably be necessary for him to do so if he is to expand his audience to any great extent here.

NANCY ERLICH

BILLY COBHAM— GEORGE DUKE BAND NEW TONY WILLIAMS LIFETIME

Palladium, New York

These two groups, each propelled by accomplished percussionists, played to a near-capacity house.

(Continued on page 45)

Aussie Act Promo

• Continued from page 43

in Billboard's top 40 and the album is in the top 100.

"As a former personal manager, I know that record company field staffs often have good reason to complain that they are not consulted on tour decisions in their territories where their on-the-spot expertise would have made things go a lot smoother," says Garfield.

"So I asked them to call our office or Headquarters Talent this time with any information they thought would help make the tour go over bigger. The response has been a real eye-opener and I can see there's a vast pool of tour knowledge out there that labels would do well to tap more regularly."

Little River Band, a soft, semi-acoustic rock group, has been a consistent gold record winner in Australia. Its first U.S. tour is now running through late December. It has opened here for the Average White Band and the Dirt Band, but is now headlining most dates in smaller venues.

New Maltby Band

LOS ANGELES—Richard Maltby has formed a 40-piece concert band. Leader, who was active in the 1950s with a pop band, has been in the educational field for the past several years. Band is into rehearsals with concert dates not yet firmed, according to the leader.

Apostal Moves

NEW YORK—Apostal Enterprises Ltd., an artists management firm, has moved to 40 Underhill Blvd., Suite 2M, Syosset, N.Y.



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Talent In Action

• Continued from page 44

ity crowd Oct. 10. Although stylistic differences exist between the acts, both rely essentially on the electro-dynamics of rock combined with flashy, rhythms from the jazz world.

Both have also homogenized their sound to the point of tedium. Even with a scorecard it would have been difficult to distinguish different songs in either of their sets.

The New Tony Williams Lifetime opened the show with a strong, blazing start but could not find any other place to go. For most of that opening number and for most of the set, Marlon Graves on guitar and Tony Newton on bass reversed the roles usually associated with their instruments. Newton played an aggressive bass, loud but clear, and with good control over his special effects. Graves, though getting off some decent lead runs, confined himself to a rhythmic role. Alan Pasqual, on electric keyboards, provided interesting contrast to the strong rhythms around him but not enough.

In his capacity as leader, Williams was almost selfless; no extroverted personality, no special lights, no long solos. Williams kept his playing on a simple level; smooth and swift but simple. In this set at least, he gave the impression that his music was more of a job than a passion.

In contrast, Billy Cobham and George Duke have themselves placed on individual platforms onstage, each surrounded by an impressive array of their respective instruments.

The impression here was that guitarist John Scofield and bassist Alphonso Johnson were mere window dressing for the two stars. Not that

either of them did much to change that impression, but Duke and Cobham are so powerful perhaps they should consider a duet act.

Cobham is the "Smokin' Joe Frazier" of the drum world. Surrounded by his huge set of drums and accompanied by synchronized flash-

ing lights, Cobham literally battered the audience into submission. His playing was muscular, athletic, forceful and flashy. Even an adoring crowd though got a little restless with his two, long, indulgent solos that at times were more exercise than music.

Duke, surrounded by synthesizer, clavinet, electric and acoustic pianos and organ, played in a similar vein to Cobham. When given his solo turns he chose to dabble a little at each instrument, rarely sustaining anything of substance. There were moments when Duke did cut loose

and at one point there was an excellent call and response run with Cobham. However the Cobham/Duke performance is best summarized by the title of one of their own songs "Ego." Their current approach to music is a waste of their talents.

LAWRENCE FROST

TALENT IN ACTION

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Philly Benefit Pulls Top Acts

PHILADELPHIA—A benefit concert Nov. 11 for the Main Point nightclub in nearby Bryn Mawr, Pa., headlined Joni Mitchell, Tom Rush, Melanie, David Sancious, Tom Waits, Dave Van Ronk, Ellen McIlwaine and the Star Spangled Washboard Band.

Concert promoter Larry Magid donated use of the Tower Theatre.

War Soundtrack

• Continued from page 38

quibbles with the artistic level of "World War II" as a movie and a soundtrack album, it still remains to be seen how many hundreds of thousands of moviegoers—who are mostly young adults and teens today—will pay \$3.50 for first-run tickets to see an assemblage of old documentary film clips. An older audiences which could be expected to have the most nostalgia for the W.W.II period might be turned off by the rock score.

The movie was launched in grand style with a gala Veterans' Day (Nov. 11) costume premiere that closed off an entire block at Sunset & Vine with traditional Hollywood hoopla effects.

The remarkable lineup of music stars heard on the soundtrack, besides those previously mentioned, include Ambrosia, the Bee Gees, Leo Sayer, Henry Gross, Elton John, the Four Seasons, Frankie Valli, Tina Turner, David Essex, Bryan Ferry, Keith Moon, Jeff Lynne, Roy Wood and the Brothers Johnson. The song arrangements made excellent use of the London Symphony Orchestra. While the theater sound is superb, some of the performances are poor.

Perhaps the most powerful statement combining song and film came at the closing credits. Almost as a last-minute afterthought, an unidentified studio group which doesn't appear on the soundtrack album was taped singing "Give Peace A Chance."

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FOREIGN DJ INVASION SET FOR '77

Europe Club Concept To Vegas

By JEAN WILLIAMS

LOS ANGELES—Las Vegas gamblers may be swinging European style as Europa International Disco Consultants of Denmark brings the European disco concept, complete with foreign DJs, to that city in April 1977.

Gerry Coard, president of the firm, is in the U.S. on a disco junket negotiating with an existing Vegas private disco owner to bring in his European disco concept and DJs.

He is also scouting the rest of the country for choice disco locations in which to rotate his spinners.

Coard's concept is to promote the DJ first and the club second. "A club in Copenhagen will hire a DJ from us for one month. It will seek local press with a photo of the DJ appear-

ing in the papers," says Coard. "The DJ will then leave to go to another club outside of Copenhagen and a new spinner will come in."

"In this way," he continues, "we are creating an audience interest in the jockey. We feel that this method helps the turnover in regular customers, plus the music doesn't stay the same because each DJ has his or her own style of mixing."

Although in Europe the DJs remain in a club no longer than one month, Coard claims that when the DJs reach the U.S., they will stay put for three months, but with the same rotation system.

"Another reason for shifting my spinners from country to country is that they pay fewer taxes," says

Coard. "If they remain in Denmark more than six months, they must pay Danish taxes which is 43% of their earnings. The DJs must pay 20% taxes on their income."

Coard says that his firm employs 150 spinners, 20 disco dancers, and he uses vocalists, comedians, self-contained groups and jugglers. With this entertainment group, he claims to service 150 discos in Norway, Copenhagen, Luxembourg, Switzerland and Denmark.

He has 22 disco club owners and one DJ on a U.S. disco junket surveying new club designs; checking to see how much money Americans are spending on their clubs, what the average customer turnover is, and what Americans are doing to attract patrons.

Danish DJs have a unique setup. First of all the average DJ earns approximately \$50 nightly, according to Coard. "There are a few who earn about \$3,000 (U.S.) a month," he says. Such a DJ is 32-year-old Tommy Kaye who is with Coard on the U.S. trip.

Although 32 may seem a bit old for a DJ by American standards, Europa International employs a 43-year-old West Indian DJ, who refuses to work in anything other than soul discos, says Coard.

Soul clubs are popular in Europe, he claims, adding there are not many blacks in the countries which he services.

(Continued on page 49)

ON 2 SHIPS OUT OF MIAMI

Discos Now At Sea

By SARA LANE

MIAMI—Holiday makers aboard cruise ships of the Norwegian Caribbean Lines can now practice their favorite disco dance steps to popular disco music in what is believed to be the first permanent shipboard discotheques installed by a major cruise ship operator.

The discos, aboard the firm's M.S. Starward and M.S. Skyward, developed out of the success of a 12-week pilot project staged last summer on board the Starward to gauge passenger response to shipboard discotheques.

The pilot program utilized a portable disco/light show supplied by Miami-based disco consultant, Bo Crane, and according to Peter Compton, director of passenger programs for NCL, it was a "smashing success."

Compton discloses that the line was so impressed with the success of the trial venture that when sister ship, the Skyward went into drydock at Miami this fall, Crane was commissioned to outfit the vessel with a permanent disco.

Later, as the Starward went to drydock, a similar permanent system was installed. A third ship, the Southward, will be fitted with a mobile discotheque that will be functional in time for the holiday cruise season.

In designing the discotheques, Crane used Technics model 1100 turntables, JBL speakers, Crown amplifiers and Bozak mixers. The rooms themselves were completely rebuilt, redesigned and refurbished to accommodate special dance floors, stages and new furnishings.

The wall and floor coverings feature warm tropical colors, and the entire aft walls of both ships are

plexiglassed from floor to ceiling to serve as "natural" murals for the rooms.

According to Crane, one of the major problems encountered in structuring a shipboard disco, was making contingency plans for rolls and pitches of the ship in rough seas. Crane got around this by installing front load cassette decks so that the deejay could shift from records to tapes in the event of bad weather.

To ensure that the widely varied tastes of the cruise passengers are satisfied, Crane has programmed more than just the usual disco records. Crane explains: "We use a basic supply of records covering all phases of music and update the list weekly."

"In addition, we also play a variety of non-disco records ranging from Frank Sinatra to Frank Zappa in our efforts to satiate the fluctuation in tastes of the clientele."

As an extension to the playlist, Crane also programs Caribbean reggae, calypso and steelband music to be played just before the ships sail into a West Indian port. "This is aimed at setting the mood for what lies ahead," says Crane.

Crane also supplies the deejay as part of the disco package, and explains that his function also includes acting as emcee and host in the disco lounge. "Because his duties are somewhat more varied than those of a landlocked disco deejay, we look for people who are very versatile and able to cope with the extra demands of the job," says Crane.

The Norwegian Caribbean Lines is one of the major cruise ship operators based here. Its ships run regular voyages from Miami to South America and the islands of the Caribbean.

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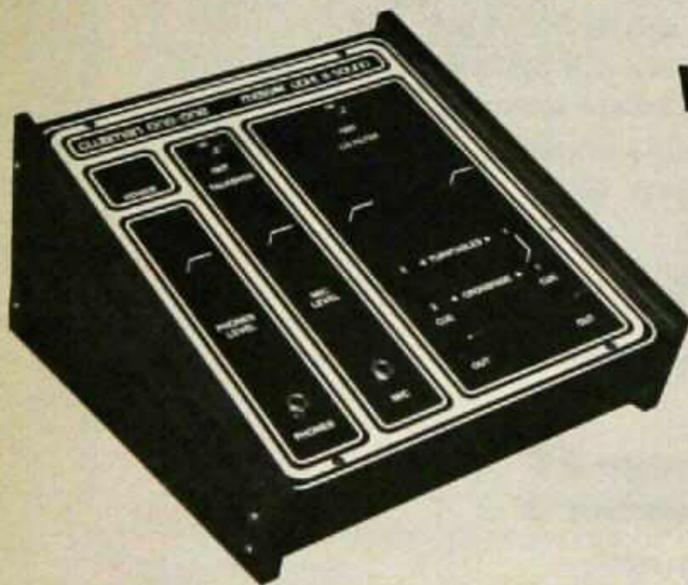
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Disco Owners Organize

• Continued from page 3

Anvil and others, argue that the government's move constitutes harassment which the Alliance intends to fight.

According to George Freeman, president of Galaxy 21, and coordinator of the Alliance, the group plans to meet with the various agencies sometime this week to discuss their grievances.

Freeman stresses that private membership clubs were not designed to, and do not discriminate against people of different colors, races, social backgrounds or sexual preferences, but are based on what he calls the "consciousness" or members.

Fania Ups Salsa Plan; Disco Out

By AURORA FLORES

NEW YORK—Deciding that "to go disco now would be like an American label trying to break into salsa," Fania Records has temporarily shelved a plan to develop disco-oriented product for the U.S. disco market.

The label will instead concentrate on further development and expansion of the salsa sound which, according to label executive Alex

Freeman cautions that if the pressure to turn private membership clubs into general admission establishments is not reduced, then many clubs may relinquish their liquor licenses in their ongoing efforts to ensure the privacy of their members.

Freeman also insists that "so-called inspections" by fire marshals and building inspectors, are unnecessarily frequent, and uncoordinated to the point where they constitute harassment. He also charges that the inspectors tend to hold up club members to ridicule.

Freeman claims that members of the Alliance are not lawbreakers and that they intend to fight "unfair" government restrictions with every legal tool at their disposal.

Second Storey To Debut In Philly

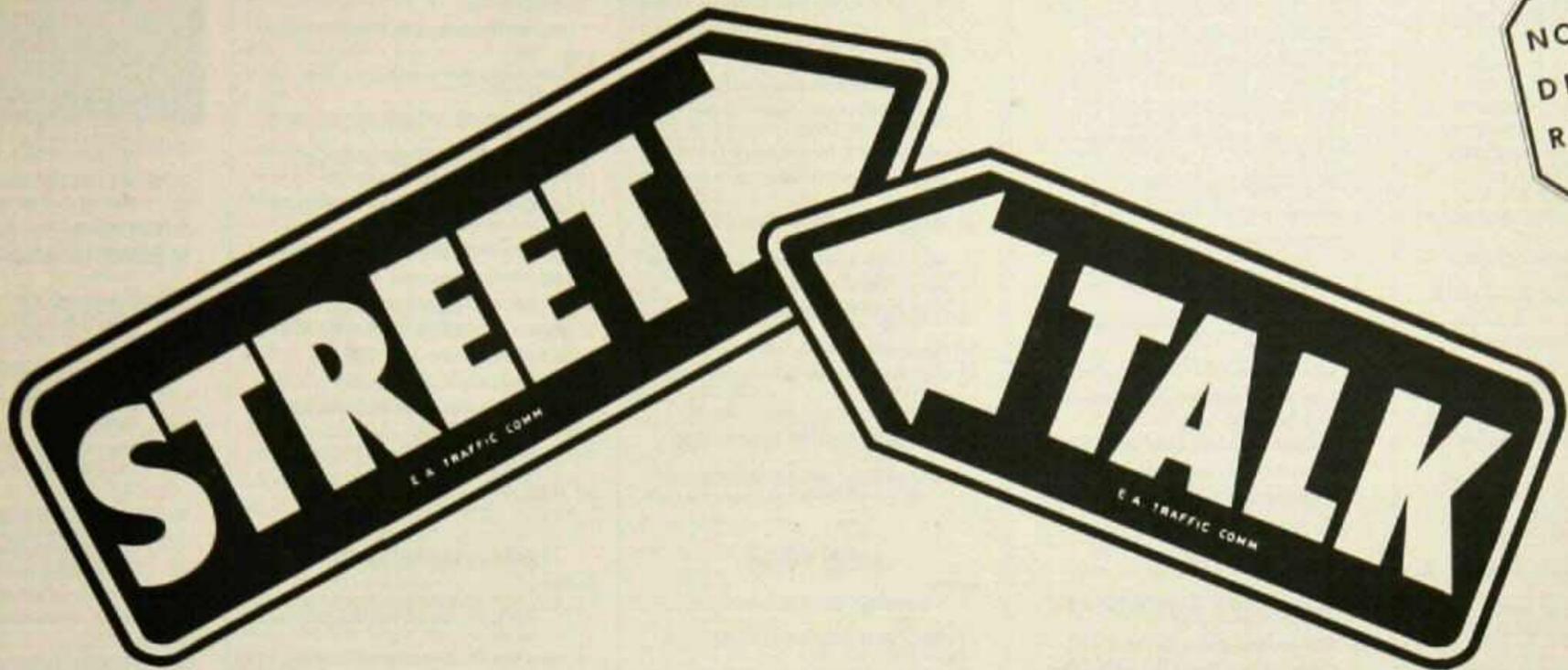
PHILADELPHIA—A gay/straight discotheque constructed on a location once occupied by a church group, and featuring about \$60,000 worth of the finest sound equipment available, will on Christmas day become the newest room to vie for the coveted disco dollar in this city.

The room to be called Second Storey, will be operated by Wayne Gelfman who ran the successful Music Box discotheque this past summer at the seashore resort of Margate, outside Atlantic City, N.J. It will be strategically located in the city's gay community.

(Continued on page 49)

(Continued on page 49)

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National Disco Action Top 40

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- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- 3 CAR WASH—Rose Royce—MCA (LP)
- 4 MAKES YOU BLIND—Glitter Band—Arista
- 5 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- 6 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
- 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 8 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
- 9 SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 10 DANCING / SEARCHING FOR LOVE / FAR OUT—Crown Heights Affair—De-Lite (LP)
- 11 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
- 12 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 13 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
- 14 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- 15 SOUL CHA-CHA / SWAHILI BOOGIE—Van McCoy—H&L (LP)
- 16 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
- 17 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 18 FREEDOM TO EXPRESS YOURSELF—Denise La Salle—ABC (LP)
- 19 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 20 DAZZ—Brick—Bang
- 21 DADDY KOOL / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
- 22 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
- 23 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
- 24 YOU KEEP ME HANGIN' ON—David Mathews & Whirlwind—C.T.I. (LP)
- 25 LET'S GET IT TOGETHER / FAIT LA CHAT—El Coco—A.V.I. (12-inch)
- 26 HA CHA CHA—Brass Construction—United Artists (LP)
- 27 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
- 28 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
- 29 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
- 30 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / WRAP YOUR ARMS AROUND ME / BABY I LOVE YOU / (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK (LP)
- 31 YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (12-inch)
- 32 I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Webb—Fantasy
- 33 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
- 34 HELLO STRANGER—New York Rubber Rock Band—Henry Street
- 35 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
- 36 FREE / WELCOME TO MY LIFE / MENAGE A TROIS—Bob Crewe Generation—Elektra (LP)
- 37 PETER GUNN / I SHOT THE SHERIFF—Deodato—MCA (LP)
- 38 BOY I REALLY TIED ONE ON LAST NIGHT—Esther Phillips—Kudu
- 39 LET IT FLOW—Tamiko Jones—Contempo (12-inch)
- 40 THE MORE I GET TO KNOW YOU—Five Special—Mercury

ATLANTA

- This Week
- 1 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 SOUL CHA-CHA / THE JOINT—Van McCoy—H&L (LP)
 - 4 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 5 GOIN' UP IN SMOKE / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
 - 6 CAR WASH—Rose Royce—MCA (LP)
 - 7 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 8 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 9 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 10 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 11 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 12 LOVE IS STILL BLUE—Paul Mauriat—Free Spirit
 - 13 YOU KEEP ME HANGIN' ON—David Mathews with Whirlwind—C.T.I. (LP)
 - 14 I WISH / ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 15 DAZZ—Brick—Bang

BALT./WASH., D.C.

- This Week
- 1 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 4 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 5 CAR WASH—Rose Royce—MCA (LP)
 - 6 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
 - 7 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 8 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 9 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 10 GOIN' UP IN SMOKE / THANKS FOR THE MEMORIES / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 11 DADDY KOOL—Boney M—Atco
 - 12 ANOTHER STAR / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 13 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 14 NO NO NO MY FRIEND—Devotion—S.M.I. (12-inch)
 - 15 DAZZ—Brick—Bang

BOSTON

- This Week
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 5 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 7 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
 - 8 CAR WASH—Rose Royce—MCA (LP)
 - 9 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 10 LET'S GET IT TOGETHER—El Coco—A.V.I. (12-inch)
 - 11 THE MORE I GET TO KNOW YOU—Five Special—Mercury
 - 12 DON'T LEAVE ME THIS WAY—Thelma Houston—Motown (LP)
 - 13 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - 14 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 15 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)

CHICAGO

- This Week
- 1 CAR WASH—Rose Royce—MCA (LP)
 - 2 ANOTHER STAR / I WISH—Stevie Wonder—Tamla (LP)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 4 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 5 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 7 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 8 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 10 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 11 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 12 I'M HYPNOTIZED / ALL YOU NEED IS LOVE—Framie Gold—Atlantic (LP)
 - 13 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
 - 14 QUALIFIED TO SATISFY YOU—Barry White—20th Century (LP)
 - 15 FULL TIME THING—Whirlwind—Routelette (12-inch)

DENVER

- This Week
- 1 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 2 GETAWAY—Earth, Wind & Fire—Columbia
 - 3 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul
 - 5 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 6 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - 7 SHAKE YOUR RUMP TO THE FUNK—Barkays—Mercury
 - 8 THERE'S A MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International
 - 9 ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 10 NIGHT PEOPLE / LIES DIVIDED BY JIVE / IF I LOSE MY JOB—Fantastic Four—Westbound (LP)
 - 11 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 12 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 13 DON'T WALK AWAY—General Johnson—Arista (12-inch)
 - 14 FULL TIME THING—Whirlwind—Routelette (12-inch)
 - 15 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol

DETROIT

- This Week
- 1 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 2 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 3 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 4 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 5 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 6 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 7 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 9 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 10 DON'T LEAVE ME THIS WAY / ANYWAY YOU LIKE IT—Thelma Houston—Motown (LP)
 - 11 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 12 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
 - 13 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 14 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 15 S-3-5-3-4-5-6—Raffaella Carr—Columbia

HOUSTON

- This Week
- 1 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 LET'S GET IT TOGETHER—El Coco—A.V.I. (12-inch)
 - 5 CAR WASH—Rose Royce—MCA (LP)
 - 6 HELLO STRANGER—New York Rubber Rock Band—Henry Street
 - 7 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 8 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY / I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band—TK (LP)
 - 9 SPRING AFFAIR / AUTUMN CHANGES—Donna Summer—Oasis (LP)
 - 10 I WISH / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 11 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 12 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 14 NIGHT PEOPLE / LIES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
 - 15 DAZZ—Brick—Bang

LOS ANGELES / SAN DIEGO

- This Week
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 CAR WASH—Rose Royce—MCA (LP)
 - 3 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 4 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 5 FREEDOM TO EXPRESS YOURSELF—Denise La Salle—ABC (LP)
 - 6 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 8 DAZZ—Brick—Bang
 - 9 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
 - 10 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - 11 FREE / MENAGE A TROIS / WELCOME TO MY LIFE—Bob Crewe Generation—Elektra (LP)
 - 12 PETER GUNN—Deodato—MCA (LP)
 - 13 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 14 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 15 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)

MIAMI AREA

- This Week
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 3 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 5 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 7 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 9 GOIN' UP IN SMOKE—Eddie Kendricks—Tamla (LP)
 - 10 ISN'T SHE LOVELY / ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 11 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 12 THE THOUGHT OF LOVING YOU—Manhattan Transfer—Atlantic (LP)
 - 13 MAGIC'S IN THE AIR—Esther Phillips—Kudu (LP)
 - 14 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 15 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / DON'T WANT TO BE TIED DOWN—Supremes—Motown (LP)

NEW YORK

- This Week
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 4 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 5 YOU'RE MY DRIVING WHEEL / LOVE I NEVER KNEW / LET YOURSELF GO—Supremes—Motown (LP)
 - 6 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 7 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 9 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 10 I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Webb—Fantasy (LP)
 - 11 YOU KEEP ME HANGIN' ON—David Mathews with Whirlwind—C.T.I. (LP)
 - 12 LET IT FLOW—Tamiko Jones—Contempo (12-inch)
 - 13 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 14 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 15 ENJOY YOURSELF / KEEP ON DANCIN' / THINK HAPPY—Jacksons—Epic (LP)

PHILADELPHIA

- This Week
- 1 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 2 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 3 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
 - 4 I BELIEVE IN LOVE—Rock Gazers—Sixth Avenue (12-inch)
 - 5 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 6 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 9 ON THE TOWN / DO IT WITH STYLE—Webster Lewis—Epic (LP)
 - 10 ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 11 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
 - 12 CAR WASH—Rose Royce—MCA (LP)
 - 13 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 14 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 15 SOUL CHA-CHA / THE JOINT—Van McCoy—H&L (LP)

PHOENIX

- This Week
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - 3 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 4 CAR WASH—Rose Royce—MCA (LP)
 - 5 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
 - 6 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 7 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 8 HELLO STRANGER—New York Rubber Rock Band—Henry Street (12-inch)
 - 9 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
 - 10 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 11 HA CHA CHA—Brass Construction—United Artists (LP)
 - 12 I WISH / ANOTHER STAR / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 13 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 14 FREE / MENAGE A TROIS / CHERRY BOY—Bob Crewe Generation—Elektra (LP)
 - 15 TAKE THE HEAT OFF ME—Boney M—Atco

PITTSBURGH

- This Week
- 1 DAZZ—Brick—Bang
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 5 I WISH / ANOTHER STAR / SIR DUKE / AS / ISN'T SHE LOVELY / AS—Stevie Wonder—Tamla (LP)
 - 6 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 7 LET'S GET IT TOGETHER—El Coco—A.V.I. (12-inch)
 - 8 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 9 CAR WASH—Rose Royce—MCA (LP)
 - 10 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 11 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 12 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 13 CALYPSO BREAKDOWN / JAM ON THE GROOVE—Ralph McDonald—Marlin (LP)
 - 14 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 15 PETER GUNN—Deodato—MCA (LP)

SAN FRANCISCO

- This Week
- 1 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO / I LIKE TO DANCE—Mass Production—Cotillion (LP)
 - 2 I WISH / ANOTHER STAR / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 3 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 4 DADDY KOOL / HELP HELP / FEVER—Boney M—Atco (LP)
 - 5 FREEDOM TO EXPRESS YOURSELF—Denise La Salle—ABC (LP)
 - 6 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
 - 7 CAR WASH—Rose Royce—MCA (LP)
 - 8 YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (12-inch)
 - 9 HA CHA CHA / SCREWED—Brass Construction—United Artists (LP)
 - 10 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
 - 11 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 12 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 13 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
 - 14 LONG TRAIN RUNNING—Richie Havens—A&M (LP)
 - 15 ENJOY YOURSELF—Jacksons—Epic (LP)

SEATTLE

- This Week
- 1 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 3 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 4 THIS MASQUERADE / BREEZIN'—George Benson—Warner Bros. (LP)
 - 5 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 6 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 7 LET'S MAKE A DEAL—Gloria Gaynor—Polydor (LP)
 - 8 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - 9 MAKES YOU BLIND—Glitter Band—Arista
 - 10 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 11 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 12 LIVE & LEARN—Ace Spectrum—Atlantic
 - 13 YOU TO ME ARE EVERYTHING—Real Thing—United Artists
 - 14 DOIN' IT—Herbie Hancock—Columbia (LP)
 - 15 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

MONTREAL

- This Week
- 1 DANCE LITTLE LADY DANCE—Tina Charles—CBS
 - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12-inch)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 4 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - 5 JE DANCE—Adamo—CBS
 - 6 GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA
 - 7 SURPRISE—Andro Gagnon—London
 - 8 SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
 - 9 LOVE BUG—Bumblebee Unlimited—Trans Canada (12-inch)
 - 10 DISCO MAGIC—T Connection—RCA (12-inch)
 - 11 FIGHTING ON THE SIDE OF LOVE—T.H.P. Orchestra—RCA (12-inch)
 - 12 LET'S GET IT TOGETHER—El Coco—Quality (12-inch)
 - 13 DADDY KOOL—Boney M—W.E.A.
 - 14 MAKES YOU BLIND—Glitter Band—Capitol (12-inch)
 - 15 LIVE & LEARN—Ace Spectrum—W.E.A. (LP)

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

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

Vegas Gamblers In Disco Swing

Continued from page 46

"A soul disco in Europe is one that plays only r&b or black music. We have a lot of soul clubs with white patrons," he says.

Coard explains that 80% of his DJ stable is English. There are also Italian, Swiss, German, West Indian and French DJs. There are 15 females, three of whom are black, five black males and a few gays. He also employs husband and wife teams.

"My black female spinners are most appreciated in Scandinavia because the people of Scandinavia

don't see very many black people. These ladies are great for pulling crowds in that area," he says.

Sixty percent of the music played in the discos are by American artists. There is no language problem because English is a required language in the areas where his clients are located.

"The spinners stay in touch with current disco music through Billboard and English publications Melodymaker and New Musical Express," says Coard.

"All of our DJs have their own

collection of music, usually purchased from England," he continues. "There is no such thing as a record pool in Denmark. The DJs pay more than \$2 (U.S.) for a single record from England." He adds that because of the high wages, spinners are able to afford the price of records.

Most of the disco equipment in the clubs which he services is made in Germany and Scandinavia, although some discos use American Bose equipment through a German importer, he says.

According to Coard, when sending DJs on assignment, the club owners are required to supply the DJ with food and accommodations. "Although I manage the DJs, the club owners pay the spinners but hold out a percentage which is sent to Europa monthly," he notes.

The system will be reversed when foreign DJs are sent to America. The clubs will pay the company which will in turn pay the DJ.

Coard says that he does not advertise for DJs; it has up until this point been a word-of-mouth situation. However, all DJs are auditioned by Tom Brown, a London radio announcer affiliated with the firm. Then the DJs are sent to Denmark.

The company will open an office in London in January 1977 and it has offices in Oslo Norway, Copenhagen and Denmark, Coard claims.

Fania Ups Salsa Plan

Continued from page 46

Masucci is playing an increasingly important role in the evolution of contemporary disco sounds.

Although Fania is backing away from involvement with conventional disco product at this time, Masucci does not rule out the possibility of disco releases from Fania at some later date. In the past the label has flirted with the disco market, and its "disco-oriented" releases have included "Differenz Shade Of Black" by Louie Ramirez, which at the time of release was described as a Latinized version of the Van McCoy Hustle.

Among the major reasons being cited for Fania's decision to stay away from disco at this time are internal weaknesses in areas of promotion and distribution. Masucci candidly explains that "disco product is one area of music with which we are

neither familiar nor fully equipped to handle effectively."

Masucci also feels that it would not be economically feasible for his company to spend precious time and money chasing after the oft elusive disco hit, when that same energy could be concentrated on the area in which they enjoy ongoing success.

To ensure that it does not close the door completely on disco, Fania will continue its experiments with English lyrics woven into the fabric of Latin music. Examples of this are seen in the label's recent release of "Drunken Joe," a composition written by Panamanian vocalist Ruben Blades, and released by Bobby Rodriguez y La Compania.

Concludes Masucci: "Our major concern in the weeks and months ahead will be to try to return Latin music to the level of popularity it enjoyed in the 1930s and '40s before Cuban ties with the U.S. became strained."

Chi Group Awards Local Accolades

CHICAGO—The Chicago Convention Committee had presented its first annual C.C. awards for excellence in the disco field to a local promotion manager, disco deejay and a disco club.

The awards, presented at the organization's first annual disco convention dinner held here Oct. 16, went to Don Chetham, freelance producer, for "best promotion manager"; Bill Jenkins, "best disco deejay," and the City Life discotheque in Harvey, Ill., for "best lounge/disco."

Balloting for the awards was conducted on-site at Chicago discotheques, according to William Barnett, one of the principals of the Chicago Convention Committee.

The disco convention dinner was attended by more than 200 discophiles, and featured, in addition to the awards, disco dancing and a fashion show.

Entertainment was provided by Heaven and Earth, a Chicago-based disco group, and Ben Sexton as "The Mechanical Man." Tickets were \$15 each with half the proceeds going to the NAACP.

Second Storey Debut

Continued from page 46

Although the recent mushrooming of discotheques in this area has forced many operators into cut-throat competition, Geftman feels his state-of-the-art sound system will be a major drawing card.

So confident is he that the room's sound and lights will act as prime customer draws, Geftman has decided to bypass fancy decor, settling instead for plain black walls.

Sound for the Second Storey will be supplied by Alex Rosner of New York, with the locally-based McManus Co. supplying the lights. A N.Y. deejay, still to be named, is being tapped to spin the disks.

Admission policy and dress code for the new club are still to be decided.

Rack Singles Best Sellers

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As Of 11/15/76

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

- | | |
|--|--|
| 1 MUSKRAT LOVE—Captain & Tennille—A&M 1870 | 21 STAND TALL—Burton Cummings—Portrait/CBS 7011 |
| 2 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 22 MORE THAN A FEELING—Boston—Epic 8 50266 |
| 3 BETH—Kiss—Casablanca 863 | 23 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket |
| 4 IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 24 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 |
| 5 ROCK 'N' ME—Steve Miller—Capitol 4323 | 25 LIVIN' THING—Electric Light Orchestra—United Artists 888 |
| 6 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 26 JEANS ON—David Dundas—Chrysalis 2094 |
| 7 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262 | 27 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 |
| 8 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8 50225 | 28 WHENEVER I'M AWAY FROM YOU—John Travolta—Midland International 10780 |
| 9 LOVE SO RIGHT—Bee Gees—RSO 859 | 29 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206 |
| 10 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 | 30 MAGIC MAN—Heart—Mushroom |
| 11 YOU ARE THE WOMAN—Firefall—Atlantic 3335 | 31 JUST TO BE CLOSE TO YOU—Commodores—Motown 1402 |
| 12 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 | 32 STILL THE ONE—Orleans—Asylum |
| 13 FERNANDO—Abba—Atlantic 3346 | 33 (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 |
| 14 (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384 | 34 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8 50270 |
| 15 DISCO DUCK—Rick Dees—RSO 857 | 35 SHE'S GONE—Hall & Oates—Atlantic 3332 |
| 16 DO YOU FEEL—Peter Frampton—A&M 1867 | 36 THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 |
| 17 THE RUBBERBAND MAN—Spinners—Atlantic 3355 | 37 WHAM BANG SHANG-A-LANG—Silver—Arista 0189 |
| 18 I NEVER CRY—Alice Cooper—Warner Bros. 8228 | 38 A LITTLE BIT MORE—Dr. Hook—Capitol 4280 |
| 19 LOVE ME—Yvonne Elliman—RSO 858 | 39 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 20 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079 | 40 DEVIL WOMAN—Cliff Richard—Rocket 40574 |

Rack LP Best Sellers

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As Of 11-15-76

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

- | | |
|---|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 21 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 |
| 2 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamlia T13-34002 | 22 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 |
| 3 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 23 FONZIE'S FAVORITES—A&M Music |
| 4 CHICAGO X—Columbia PC 34200 | 24 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 5 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 25 SPIRIT—John Denver—RCA APL1-1694 |
| 6 BOSTON—Epic PE 34188 | 26 ROCKS—Aerosmith—Columbia PC 34165 |
| 7 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 27 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 8 CHILDREN OF THE WORLD—Bee Gees—RSO RS 1-3003 | 28 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree BT 89517 |
| 9 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 29 ALICE COOPER GOES TO HELL—Warner Bros. BS 2896 |
| 10 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2 201 | 30 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 2223 |
| 11 SPIRIT—Earth, Wind & Fire—Columbia PC 34241 | 31 AGENTS OF FORTUNE—Blue Oyster Cult—Columbia PC 34164 |
| 12 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 | 32 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 |
| 13 BLUE MOVES—Elton John—MCA/Rocket 2-11004 | 33 FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015 |
| 14 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 | 34 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1-1321 |
| 15 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 | 35 DEDICATION—Bay City Rollers—Arista 4093 |
| 16 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 36 PART 3—K.C. & The Sunshine Band—TK 605 |
| 17 SILK DEGREES—Boyz Scaggz—Columbia PC 33920 | 37 NO REASON TO CRY—Eric Clapton—RSO RS-1-3004 |
| 18 FLEETWOOD MAC—Reprise MS2225 | 38 DONNY & MARIE FEATURING SONGS FROM THE TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 19 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 | 39 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G |
| 20 DEYSTROYER—Kiss—Casablanca NBLP 7025 | 40 WAR'S GREATEST HITS—United Artists UA-LA648-G |

N.Y. Jazz Series Temporarily Halted

NEW YORK—A series of successful Saturday night jazz concerts sponsored by the exclusive Japanese Club Sanno and Yo-Ho Music has been temporarily suspended, according to L. Bruce Hopewell, producer of the concerts.

The series, titled "Jazz In a Japanese Garden," is scheduled for re-

sumption around Christmas Day with a concert by Etta Jones and the Houston Person Quartet.

Hopewell cites major construction in the area and policy revisions by the management of the club as the reasons for the suspension. The concerts had been running for about three months.

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U.S.-U.K. SOUND TIE

Cherokee Dealing To Distrib Triad

LOS ANGELES — Cherokee Recording Studios here is negotiating to become the American representative and distributor for Triad Audio Development, an English concern of console designers and builders.

"They've asked us to represent them," explains Joe Robb, a co-principal in the studio, "and eventually I'm sure we will become West Coast distributor for them."

"How soon I don't know since our own business has been so hectic and busy. We want to make sure we can give them the best representation possible. It will mean spinning off a new division."

Cherokee is the only studio in the U.S. with Triad Series A boards, having just installed its second unit with a third ordered for a newly planned mixdown room.

"We've always liked Trident Studios in London as a studio," continues Robb, "and when we heard they spun off a company designing and building consoles, naturally we were interested and a relationship developed. We ordered our first console which was put in last January and we liked it."

"It's basically a transformerless console," adds Robb, indicating he likes its 'less is more' approach to electronics.

"I think the more unnecessary things you can take out the better," he says, "and so far it's been great. No outside engineer who's used it has found it lacking and that's also a good sign. It's also independent with separate console and monitoring sections which make for easy access. The transient response is amazing, meaning that anything that gets into a mike gets into the console."

"One of the other things we were looking for was rudimentary computer situation in that during a mix there are a lot of instances, especially with 24 multitrack recording, where you have certain passages or groups of instruments you want muted."

"So we had them design a panel of 24 mutes in series of six which allows you to punch up whatever muting

you want throughout a song. If you want the drums out for the first eight bars, you can do it simply.

"You can mute with Dolby and other noise reduction systems but there still always seems to be little clicks and pops which you don't get with this feature. Triad has been cooperative about some of the design changes we've asked for and we seem to think a lot alike."

"We have a fairly simple approach to recording and I think the good engineer/producers around who are musically knowledgeable get down to a straightforward approach."

As for the new mixdown studio, Robb adds, "We don't mean to start competing with every other mixdown suite in town but we have enough in-house business to justify it. We also want to see if we can do it. I think the more control you have the better."

Getting involved in the equipment end as well as the mixdown studio is a "logical extension" for Cherokee, indicates Con Merton, director of creative services.

"We should end up doubling our business this year as compared with last," he says.

Cherokee is owned and operated by former recording group the Robbs (three brothers, Joe, Dee and Bruce) along with Merton and David Donaldson, the brothers' father, and has become one of the "hottest" studios in L.A. over the past year.

Recent clients include Ringo Starr, Rod Stewart, Phoebe Snow, Hall & Oates, Jose Feliciano, Jeff Beck, David Bromberg, Hero, Ace, Jimmy Webb, Tommy Bolin, David Bowie, KGB, Donovan and Bob Crewe along with such producers as Jerry Wexler, George Martin, Arif Mardin, Harry Maselin, Mike Curb, Michael Lloyd and Robert Appere.

"Dee Robb engineered Rod Stewart's 'Tonight's The Night' No. 1 single," says Merton, "and we're pretty excited about that. We have nine LPs in the top 150."

"I think one of the key reasons Cherokee is enjoying the kind of success it has is because it's run by musicians who understand the artist and producer well. That's important since even name artists find the studio a foreign experience."

"We cater to the artist and producer and we have a liberal policy which allows the client to feel like he owns the place when they are working."

"We give them a lot of freedom. We're also liberal about outside engineers. We have a straightforward flat fee structure and there are no hidden charges for equipment."

Another area Cherokee concentrates on, adds Merton, is maintenance, having four people on staff full-time for that express purpose.

"We want things to work," adds Robb, "and they do."

JIM McCULLAUGH

New Philly Studio

PHILADELPHIA—Metro Sound, a new 16-track recording studio, has opened in center city by Dave Rossin and Fred Cohen. First group to make a record there is Love Train with the recording to make its debut on the Jerry Blavat television record show on WTAF, UHF station here.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Jerry Wexler produced Bob Crewe's upcoming LP of vocals here at Cherokee. He's already wrapped up Jose Feliciano's new album while continuing to produce Donovan's next effort, also at Cherokee.

Producer Richard Perry is shifting tracks. He's due to direct a film about the music industry for UA next year.

Neil Diamond and producer Robbie Robertson are mixing tapes of Diamond's Greek Theatre engagement for a live LP at Wally Heider. Andy Bloch and Neil Brody are engineering. Also at Heider's, the Bellamy Brothers continue to mix live tracks, produced by Phil Gernhard with Mic Lietz engineering. Gernhard and Lietz are also set to mix a Hank Williams Jr. LP for Warner Bros. Brazilian artist Mayuto was in doing vocal overdubs, producing himself, while Biff Dawes handled the board. The Lettermen continue to overdub for their LP project with Lietz engineering as Tony Butala produces. A Heider remote truck is recording Ben Vereen at the Las Vegas Hilton for his upcoming live LP for Buddah.

Television's "Wonder Woman" Lynda Carter is laying down vocals at A&M Recorders for MCA under the production eye of Lou Reizer.

Bing Crosby completed vocals for his next UA LP at Devonshire.

Tom Dowd is producing Texas group Little Whisper & The Rumours at Clover. Barry Rudolph is engineering the Atlantic set.

* * *

In the Pacific Northwest, Holden, Hamilton & Roberts recorded James Brown live at Seattle's Trojan Horse. Mixing chores were divided between Bob Holden and Rick Keefer, whose "Explorer" remote truck was used.

* * *

In studio activity elsewhere:

Cat Stevens is cutting his next album at Sound 80 Studios in Minneapolis producing himself with Tom Jung at the board.

The original cast LP of the new black version of the Frank Loesser musical "Guys 'N' Dolls" was recorded by Motown at Columbia Studios in New York. Frank Laico and Tom Brosnan engineered.

Northstar Studios, Boulder, Colo., officially opened its doors Nov. 13. Two new staff members were recently added. Adam Taylor becomes studio manager while Duane Scott is chief engineer.

At New York's Electric Lady, Jeane Simmons of Kiss fame is producing Daddy Longlegs, engineered by Dave Wittman, assisted by Frankie D'Augusta. Punk rock guru Hilly Crystal is producing the Shirts, engineered by Kim King. Joining the studio as manager is Della Casa who comes over from the Hit Factory. In another project, Electric Lady will institute morning in-house music forums with lectures covering producing, engineering and musical theory.

Rick Derringer was in at Secret Sound, N.Y., working on several of his tapes as Jack Malken engineered. Tony Camillo was in putting strings and horns on a new Freda Payne LP for Capitol as Malken handled the board again.

Janis Ian is producing her forthcoming album at New York's Hit Factory; Medress & Apple produced Gene Pitney while Larry Brown produced a Lou Christie single.

SOUTH CENTRAL NECAA

Meet Probes More Non-Country Artists

By PAT NELSON

DALLAS—Efforts to deal with the South Central region's stereotype as a country-only market, a continuing lack of black music participation and a possible trend toward super regional National Entertainment & Campus Activities Assn. meetings surfaced at the NECAA's South Central regional conference Nov. 11-14.

Held at the Airport Marina Hotel at the Dallas/Ft. Worth Airport, the meet drew 205 student delegates from 43 schools, along with 40 associate members and 42 agencies representing films, artists, record companies, travel agencies, management firms and booking agencies.

"We've been increasingly successful in gaining school support as well as completing business in our short period of existence," said Larry Markley, NECAA regional coordinator, who discerns a trend toward the super regional meetings in the future.

"The national convention has become so large that it's almost impossible for delegates to get around to all the exhibits and meet the people they need to meet on a one-to-one basis which is very important," added Markley.

"The students need the opportunity to talk to all the agents and the other students to find out what each is doing in programming—and that has become hard to do at a meeting the size of the national."

Among the problems encountered and discussed by the regional reps were agencies' assumption that this area's main interest is in country-rock entertainment and lack of participation by black music agencies that have been requested to apply for showcasing and/or exhibit in this region composed of Texas, Louisiana, Arkansas and Oklahoma.

Monarch Serves As Concert 'Middleman'

Monarch: Key 'Middleman'

By JIM FISHEL

NEW YORK—The growth of the middleman booking agent in the Northeast is still on the upswing with an escalating number of schools turning towards this direction as a way to secure top name recording acts at a reduced cost.

One of the more successful area middleman companies is Monarch Entertainment, an East Orange, N.J., music complex that's into management, bookings and concert promotion. Under the direction of president John Scher, this company has grown significantly, especially in the college market.

Four years ago, Scher hired Dave Hart, formerly an agent with Bill Graham's Millard Booking Agency, to head up this division and handle the growing number of area schools which sought booking aid from a professional source.

The result has been the growth of this division, to the point where it now handles concert activity exclusively for more than 20 schools in New Jersey, New York, Pennsylvania and Washington, D.C.

"Although there are many of us who like country music, we can find all kinds of good bands in our immediate areas for a much lower price than most agencies charge," Markley pointed out.

"Why pay \$2,000 for a country band from New York when we can get all we want for \$300? Our schools like to program a variety of concert acts so we're continually striving for diversity in our showcases and exhibits."

Students commented that the assortment of acts showcasing was much better than last year but many of the exhibits were heavily country-oriented.

"We have the same problem in getting black acts to participate," said Markley. "I contacted one agency consistently trying to get them here but got no response until it was too late, although my correspondence reached them in plenty of time. These problems do seem to be improving and we're hoping for even better representation next year."

The South Central region tried some new procedures this year with the initiation of exhibit signing cards, the proposed use of a filmed system for showcasing, and an agency "wish you were here" table.

Exhibit signing cards required the delegates to get agents' initials next to their respective booth numbers. At the end of the conference, cards that were completely signed were eligible for a drawing that offered prizes including reduced rates on acts and films, albums, books, posters and T-shirts, and, at the same time, promoted traffic through the exhibit area and stimulated student-exhibitor conversation.

The filmed talent presentation (Continued on page 65)

According to Hart, more schools are being faced with limited budgets and no access to the major booking agencies.

"About 3½ years ago, Rutgers Univ. came to us completely broke and asked us to run its concert series which we've done ever since," he says. "And because they have a small budget of \$15,000-\$20,000, we have been very careful with this money, because several boxoffice failures can put them back out of business."

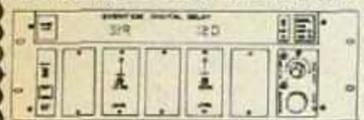
Hart emphasizes the main strength of his division as being the open lines of communication it has with other managers, agents and promoters—because of the multifaceted areas of Monarch.

He says that agents and acts know they must work with Monarch for concerts at the Capitol Theatre (which it owns in Passaic, N.J.), and because of this he has advance booking information.

In some cases, Hart has turned (Continued on page 82)

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The most recognizable industry growth is in the quality studios springing up with incredible planning, execution and professionalism. Not only are

they providing new outlets for regional artists, but attractive complexes for national stars.

Other influences include the expansion of the Guercio recording ranch with its custom label, John Denver's Windsong label's Starland Vocal Band success, a flurry of disco activity throughout the state and the best summer concert series in years.

All in all, the Colorado music scene is healthy, stable and flourishing.

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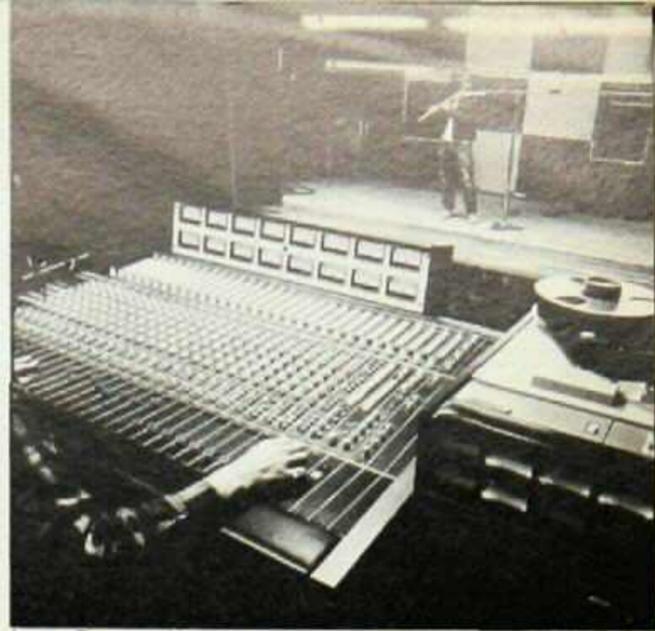
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Sky-Reaching Studios

By ED HARRISON



Laura Benson, Norm Bull and Jim Ransom of Biscuit City Records and Studio (from left) and a Viking mobile studio engineer at the Ampex 24-track board during a recording session.

Caribou Expands

James Guercio's 3,000-acre Caribou Ranch in Nederland continues to broaden its reputation as the ultimate studio retreat, attracting rock's foremost celebrities to its recording facilities. In fact, when *Billboard* visited Colorado for this spotlight, Chicago was there working on a new album.

But the top priority at Caribou is strengthening its commitment to solidifying its custom Caribou Records label, distributed by Columbia. At present, albums by Colorado-based Gerard the L.A. Express and James Vincent have been released on the Caribou label. A second album by the Express, "Shadow Play," will soon be issued.

"People think the label is a part time job," says Larry Fitzgerald, business partner with Guercio and general manager of the label. "We happen to be into management, the studio and other phases of the music business. That gives us the experience to move the label forward."

Fitzgerald says that the Caribou roster will become more diversified within the forthcoming year and many future signings "will shock a lot of people."

Caribou just signed singer O.C. Smith, formerly on Columbia, with his first single due momentarily.

"We're looking to become a big company, but we don't want to grow too quickly. We'll be selective and go for artists, new and established with long-term careers," says Fitzgerald.

Fitzgerald is based in Caribou's West Hollywood office, but frequents the ranch at least twice a month. He remains in constant touch with Guercio via hourly phone calls and a teletype machine. Mark Hartley is in charge of marketing and national promotion and Howard Kaufman is controller.

The ranch is booked 45 weeks out of the year. There is a flat studio rate with no charge for any extras that might be required. Caribou maintains lodging cabins that can accommodate 30 persons with the going rate \$45 per day. The fee includes liquor, use of snowmobiles and other resort-like luxuries.

Statewide Growth

In addition to the renowned Caribou retreat, Colorado's other studios are emerging into first class recording facilities with comparable equipment and clientele. In fact, select Denver and Boulder studios occasionally work in conjunction with Caribou on specified projects.

Applewood Studios in Golden, with its Neve console, was purchased in May by Associated Media International from Dennis Madden who has since gone into management.

Originally designed as a "country" studio, continuous updating of equipment has transformed it into one of Colorado's more prominent recording facilities. According to Jeff Krump, director of marketing, nearly 80% of the work done is albums. In the past year, Cat Stevens, Bill Wray, Luther and Michael Murphey have worked on albums there.

Felix Pappalardi recorded a "King Biscuit Flower Hour" at Applewood and Willie Hutch and Katy Moffatt have utilized the facilities. Green Daniels is studio director with three senior engineers.

Viking mobile studio headquartered in Denver under the auspices of Wade Williams recently received a \$4.5 million grant from the Rockefeller Foundation to work in conjunction with New World Records in the production of 55 albums documenting the history of American music.

The 52-input and 52-output unit with a 96 microphone capacity was considered for use at the winter Olympic games, but transportation of the video trucks was impractical.

The Viking rig recorded a concert in Golden by Tom Scott, Dave Grusin, Jimmy Huarte and Pat Williams with Phil Rammone engineering. The rig traveled to Santa Fe to record the first American opera in 12 years called "Mother Of It All" and then proceeded to Leavenworth State Prison in Kansas for a gig. "We're ready to go anywhere," says Williams.

The studio has an Ampex 24-track board and preparations are underway for a second 24-foot trailer with a completion date in April.

The most talked about new studio in Boulder is the \$500,000 Northstar managed by Amos Levy. The studio features MCI boards, Ampex console, Dolby noise reduction,

"Anyone is free to use the studio," says Fitzgerald. "All the groups are self contained, isolating themselves from Los Angeles."

This year Steve Stills, Chick Corea, Rod Stewart, Tony Williams, David Cassidy, America, Ozark Mountain Daredevils, Dan Fogelberg, Chicago and Michael Murphey have recorded albums at Caribou. Murphey's album was produced by Mark and Jeff Guercio, Jim's younger brothers, who are playing an increasingly stronger part in the studio's operations. Dennis Wilson of the Beach Boys has also recorded a solo LP at the ranch, the first by any of the Beach Boys.

Caribou Management has expanded its clientele. Clients now include Chicago, Tom Jans, Murphey, Gerard and James Vincent, whose last album was produced by Bruce Botnick.

Caribou Management explored a new territory this year, co-promoting Paul McCartney's U.S. tour in conjunction with Concerts West.

Caribou has taken a deep interest in community affairs. "Our relationship with the surrounding communities is good," says Fitzgerald. "They understand we're conservationally oriented, trying to preserve the land."

Two hundred acres of the ranch were worked on by the Forest Service and youngsters from the Teddy Roosevelt Youth Committee Corporation. The ranch also supplies food and lodging to 50 neighborhood youths employed to build paths and dams in conjunction with the Forest Service.

James Guercio recently hosted a party for Colorado governor Richard Lamm and other civic community leaders. In addition, Caribou hired college students for summer employment to help in building improvements and to work in the ranch's automobile repair shop.

Another new conception is Caribou Films, which will distribute an English subtitled French film starring Leslie Caron. Caribou Films is buying other domestic and foreign films, and will be based in Colorado and New York.

compressors and digital delays. There are two studios with mixdown and overdub, while the walls are insulated with floating rubber because of the bass frequency.

Levy says that eventually the studio will expand to encompass a publishing company and record label under the Northstar logo. Northstar is managing local artists Alex Major, Warren Rider and John Neulin.

Cat Stevens, Mark-Almond and Aerosmith have surveyed the facilities with intentions of recording.

"We're not afraid of competing with Caribou, being only 20 miles away. The difference is that we're accessible and without the tight security," says Levy.

Levy says that Northstar will have the look of a "sexy plush" studio, geared for local musicians and with a distinct Boulder sound.

Another new studio that has been the recipient of attention is Singing River Studio in Red Wing, 180 miles southwest of Denver. While the studio is nestled in the Sangre de Cristo Mountains, principals Chip Baker and Clark Dimond say they don't intend it to be a Caribou type resort.

The 16-track facility features Ampex equipment and a 2,000 square foot soundstage equipped for color videotaping and mastering.

Baker says the mountain towns boom during the summer and part of winter and he hopes to attract name artists. The studio will also be a showcase for local talent. Baker feels the seclusion and isolation will make the studio inviting and is the main reason for his being drawn there.

Two years of planning went into the \$250,000 construction, with the building built from logs. Singing River works with Stone County and local agencies for contacts. It is scheduled for official opening in January.

Biscuit City Studios and Records in Denver is a small label, primarily folk and bluegrass, with its own 8-track studio that will be expanded to 16. Norm Bull, studio manager and chief engineer, says that most business has come from outside artists in to cut singles and demos.

(Continued on page C-4)

Huge cloud formation hovers over James Guercio's 3,000-acre Caribou Ranch. The National Forest Service works in conjunction with Caribou in keeping the Ranch agriculturally sound.

Concerts: Stalking The Big Draw

"Business is amazing," says Barry Fey. And no doubt it is, for the Denver concert promoter extraordinaire whose Feyline Presents, Inc., grossed a staggering \$4.2 million in a summer that saw 34 shows storm the Denver market.

"That's \$400,000 less than I did in all of 1972 when I did 11 cities," says Fey.

Twenty-four of those shows were presented at the 9,000-seat Red Rocks Amphitheatre, 25 miles outside Denver. Among the summer highlights were near capacity dates by Crosby-Nash, James Taylor, Loggins & Messina, Neil Diamond, Jesse Colin Young and Waylon/Willie/Jesse/Tompall. "I had every available date booked," says Fey.

Fey did three stadium dates at Mile High Stadium, the largest attracting 62,000 for the Beach Boys/Fleetwood Mac/Santana. Peter Frampton drew 36,000 and the Eagles drew 42,000 despite its appearance during the week of the Thompson Canyon flood tragedy.

"It was like a pall of doom. The skies were bleak. There was no reason to do a show," says Fey.

On June 1, Fey unprecedentedly brought the Waylon show back to Red Rocks just two months after its first appearance. It was Fey's initial recognition of a (progressive) country act.

This year he also delved into viable MOR acts such as Neil Sedaka, Barry Manilow and Neil Diamond, while adding more diversification with Quincy Jones, the Brothers Johnson and Grover Washington.

Fey has cut down considerably on out of state promotions.

In 1973 he held 11 markets, while now he rarely leaves Denver.

"There will be no more spreading out," he says. "Denver is the finest per capita concert market in the world, with 5-6% of the metropolitan area going to concerts."

Fey is strengthening his commitment to managing guitarist Tommy Bolin, now signed to Columbia. Also working with Feyline Presents and Feyline Management is Chuck Morris,



Barry Fey (white T-shirt) and Lynyrd Skynyrd clowning in the grass during Skynyrd's visit to Denver.

owner of the prominent Ebbets Field nightclub, and Joel Brandes, who was solely responsible for the 10-city Waylon/Willie tour.

Morris is managing Colorado singer Katy Moffatt and was instrumental in getting her signed to Columbia. Morris is also promoting smaller venue shows for Feyline as well as handling the advertising and promotion.

Brandes is managing Denver native Jerry Corbetta of Sugarloaf, while Fey's wife Cindy is also qualified to handle all company matters.

"There has never been a giant act managed by a promoter," says Fey. "That's why I'm doing more under management with Bolin."

Fey predicts the winter months to be better than the fall. "We'll get the acts that didn't tour during the summer," he

says. Included in the schedule are Lynyrd Skynyrd, Neil Young and the Jefferson Starship.

Marty Wolff, Boulder-based promoter who mostly utilizes the college facilities, has cut back from 36 shows last year to 15. "Last year I was beating my head against the wall giving college shows. This year the economy and business are better and should stay good through the spring," he says.

Wolff has brought Boz Scaggs, Doobie Brothers, Ohio Players, Little Feat and Dave Mason to the college campus in the past year, but shies away from Fey-dominated Denver.

He is also managing the career of popular local artist Tim Goodman, while getting into other phases of rock.

Robert Garner has given up promoting MOR acts and now



Sam Feiner, director of Denver's seven city-owned venues.

only promotes cultural and Broadway shows. He brought the Russian Dance Festival into Denver during the summer as well as "Equus" and Katherine Hepburn.

In the r&b field which has defied mass appeal, Lu Vason brought Johnny Taylor/Hot Chocolate/Silvers to the recently completed 20,000-seat McNichols Sports Arena but only drew 6,000. Vason also booked the Complex nightclub until it closed in September.

As essential as the promoters themselves is Sam Feiner, director of the seven city-owned Denver facilities for the past 14 years.

Although Feiner prohibited rock concerts in his venues for nearly a year because of increased drug use and criticism from the press, rock has accounted for one-third of the \$3 million grossed by the city from musical entertainment.

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Statewide Growth

• Continued from page C-3

Owners Jim Ransom and Laura Benson released the first product in 1973 and subsequently six other records have followed with three due for release in the upcoming months. Although a little known label, Biscuit City has seven national distributors, two in Japan and one in Germany. Most business is generated by word of mouth, mail order ads and advertisements in Singout and Folk magazines.

"Small record labels are like weeds. You try to stamp them out, but they still remain," says Benson. Her stiffest complaint is the lack of record pressers in Colorado, forcing Biscuit City to transport its product to Los Angeles for those services.

Mountain Ears Sound Studio in Boulder recently opened its doors for business. The facility includes animators, video and film equipment and a rehearsal hall, in addition to its 16-track recording facilities.

Colorado-Nashville in Colorado Springs, is entering its third year of supplying audio hardware. The firm has installed audiovisual equipment at Caribou, Viking, Applewood, Northstar and Bill McKuen's Aspen Recording Society.

Colorado-Nashville in Colorado Springs is entering its third year of supplying audio hardware. The firm has installed audio/visual equipment at Caribou, Viking, Applewood, Northstar and Bill McKuen's Aspen Recording Society, with John Indermuehle. "It's the same device but without the fancy engraved panels. We use silk screens instead."

Martin says Colorado-Nashville is not restricted to Colorado only, and has supplied audio equipment to studios in Nashville, Albuquerque and Ohio. They also install professional broadcast equipment in discos, auditoriums and theaters.

Malatchi Electronic Systems in Denver, manufactures and markets sound mixers and preamplifiers. In April, Malatchi Sound Reinforcement was formed, which will specialize in high quality sound systems.

The firm supplies sound equipment to acts playing anywhere in Colorado. In the past year it has accommodated George Benson, Keith Jarrett, Ozark Mountain Daredevils, Hot Tuna and Labelle with its services.

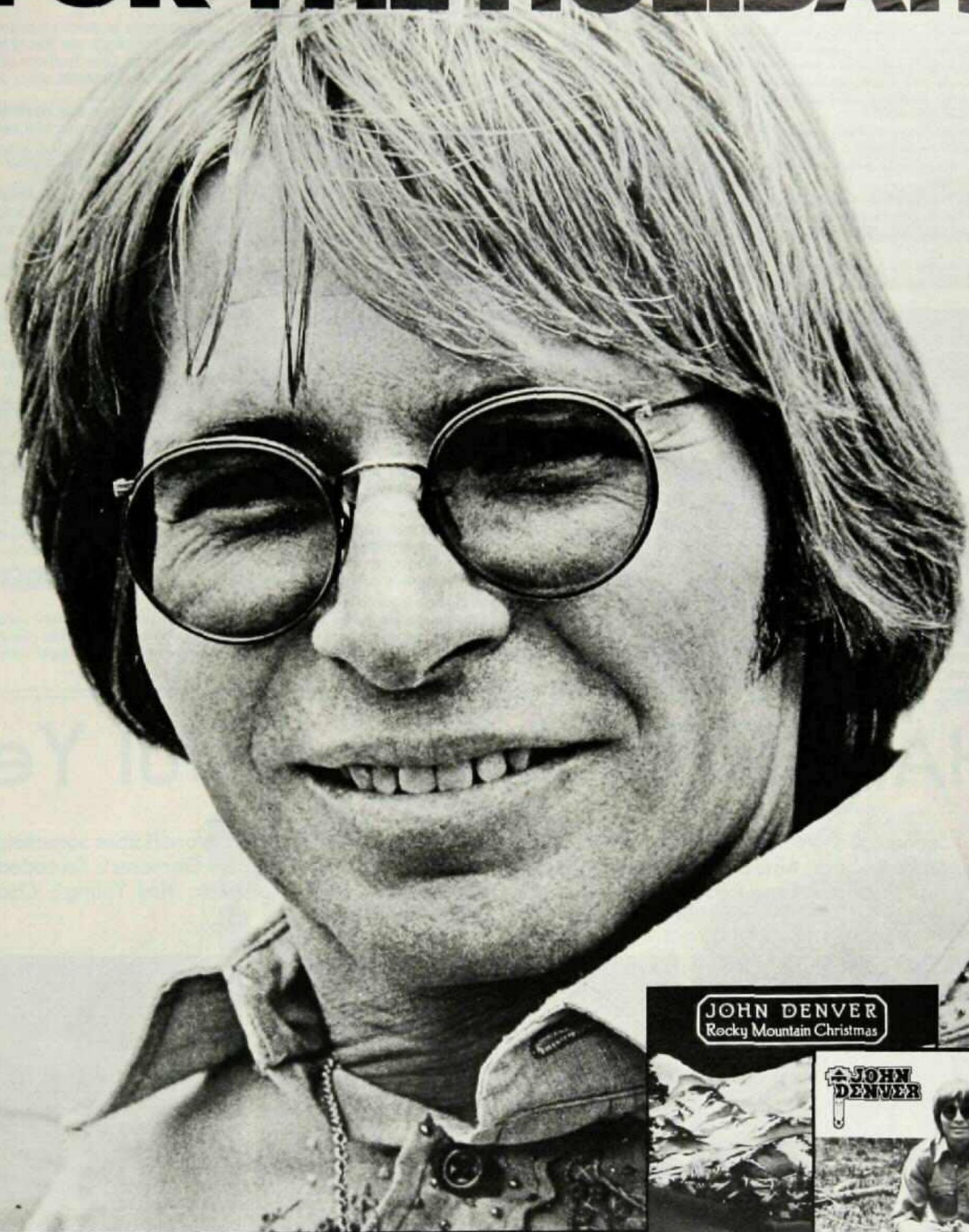
Tom Beamen, president of Malatchi Sound Reinforcement, says his company would rather work a 10,000-seat venue with the highest quality equipment than a 50,000-facility and low quality. "We're concentrating all our energies into supplying the highest possible caliber in sound," says Beamen.

BC & G Enterprises in Littleton, a sound and lighting company, has provided small local concerts with equipment. It has also worked with Seals & Crofts at Red Rocks, Olivia Newton-John and John Denver.

Robert Coffin, engineer with the company, says they try to

(Continued on page C-8)

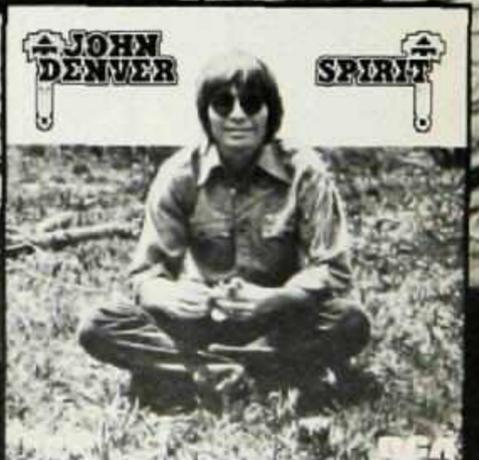
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RCA Records

Jerry Weintraub
Management III

Agencies: A Field Of Great Talent Stone County

Stone County, once part of Athena and independent for 2½ years now, is expanding into management, publishing and interests in foreign markets.

Keith Case and Lance Smith, co-principals of Stone County, say its volume of business is up nearly 40% since Billboard visited last year. Clients include Bill McKuen's Nitty Gritty Dirt Band, Steve Martin, Liberty and Starwood; Flash Cadillac & the Continental Kids, John Hartford, Dillards, Chuck Pyle, Richard Deane and Mason Williams.

Case, Smith and Steve Dahl are personally involved with managing, while Keith's wife Penny is an executive with the firm and instrumental in coordinating Billboard's Colorado spotlight.

Dahl is working with RCA artists Steven Young and Valdy & the Hometown Band, two new clients. Case and Smith manage Pyle, Hartford, Dillards, Deane and New Grass Revival.

Stone County has expanded its operations to include an artist-owned publishing company. Although

it is still too young to judge its success, its first published song, "Jaded Lover," by Jerry Jeff Walker, was charted on the country charts and will be recorded by the Dirt Band. They also administer all of John Hartford's songs in association with John Hartford Music.

Says Case: "We're an artist-owned publishing company where our artists own all revenues and still have the flexibility to divert all or part of their interests to big line publishers if there is a need."

Stone County acts such as the Dillards, Hartford and New Grass Revival are finding success playing foreign markets, es-

Athena

The big news this year at Athena Artists is the opening of a Los Angeles office effective Sept. 1. "We found that a lot of artists wanted to sign but didn't have the contacts like in Los Angeles," says George Carroll, co-principal with Chet Hanson, who is making the necessary preparations in Los Angeles.

Athena also has affiliated regional offices in Boston and Atlanta with the Denver main office to continue to function as the work base from where most acts will be booked. The Los Angeles office will primarily be for public relations, tv, contracts and signings, and coordination of activities in the Northwest.

New additions to Athena's roster include John Klemmer, Taj Mahal, Tom Waits and Randy Newman. The agency also books shows for Leon Redbone, Tim Weisberg, Ry Cooder, Rowans, Vassar Clements, Jerry Jeff Walker and Jean-Luc Ponty.

Carroll says that business has increased 25% and attributes the rise to a better economy and a fully booked summer.

"Promoters are putting on twice as many shows this year," says Carroll.

Like Stone County, Athena is paying less attention to the college market, a former stronghold. "We're trying to get acts on bigger shows. We do about 40% college and 60% open street promotion, because the college market is stagnating.

They don't have the money for the highly competitive acts and we couldn't get good promotion from the student allocated budgets. We've made a complete turn-around in our priorities," says Carroll.

He says that \$1,500-2,500 acts could easily be booked but most acts won't play for that. Carroll adds that college kids are more sophisticated.

Another reason for the decline of college bookings, says Carroll, is that many schools such as the Univ. of Colorado at Boulder won't book student promoted concerts. Instead promoters such as Barry Fey are using school venues because it's less expensive and colleges know the show will be done right. Carroll cites Dylan's concert at Fort Collins as an example.

Athena has been successful using the medium of tv to help gain exposure for some of its clients. "Leon Redbone's tv appearances on 'Saturday Night' have helped jump album sales

(Continued on page C-8)

A Billboard Spotlight

NOVEMBER 27, 1976, BILLBOARD



RCA artist Steve Young, managed by Stone Country.



Athena managed Jerry Jeff Walker (below); New Grass Revival, a bluegrass band managed by Stone County (above); Tom Waits, another Athena artist (circle).



pecially Japan, England and Scandinavian countries.

In the past, Stone County has primarily booked college markets but with the decline of student enrollment and cutbacks in university budgets, less than 50% of its bookings are colleges.

The trend is working with commercial buyers. "Promoters are doing the big shows during the summer and we try to get acts on as many bills as we can,"

(Continued on page C-8)

THANKS For A Successful Year

Spring-Fall 1976: Grover Washington*, Boz Skaggs*, Laura Nyro, Chuck Mangione/Esther Satterfield, Dave Brubeck, Ravi Shankar, George Benson*, Keith Jarrett*, Firefall/Vassar Clements*, Crusaders, Tim Weissberg/Leon Redbone, Stan Kenton Orchestra, ECM Festival of Music, Neil Young*, Chick Corea/Gary Burton, Jerry Jeff Walker/Lost GonzoBand/Katie Moffat.



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* Names in bold. For further information contact Phil Label, Director, or Leo Whitehorn.

The Summer of '76

Beach Boys	Peter Frampton	Loggins & Messina	Linda Ronstadt
George Benson	Gentle Giant	Melissa Manchester	Leon & Mary Russell
The Brothers Johnson	Leonard Gibbs	Manhattan Transfer	Santana
Jimmie Buffet	Tompall Glaser &	Harvey Mason	Seals & Crofts
Ron Carter	The Outlaw Band	Graham Nash	Neil Sedaka
Jessi Colter	Grant Green	Natural Gas	Steve Miller Band
Hank Crawford	Johnny Hammond	Willie Nelson	James Taylor
David Crosby	Emmylou Harris	Outlaws	The Tommy Bolin Band
Neil Diamond	Bob James	Pousette-Dart Band	Jerry Jeff Walker
Eagles	Waylon Jennings	Pure Prairie League	Grover Washington
Joe Farrell	Quincy Jones	Bonnie Raitt	Gary Wright
Fleetwood Mac	Leo Kottke	The Ritchie Furay Band	Yes
The Flying Burrito Brothers	Hubert Laws	Rolling Thunder Revue	Jesse Colin Young
			ZZ Top

Thank you for a wonderful summer. See you again next year.

Barry





The Dirt Band getting down to some good time playing.

"Los Angeles is too much of a hassle. That's why we moved to Colorado. There's less of a problem doing anything from rehearsing to catching a plane," says John McEuen, fiddle player and original member of the Nitty Gritty Dirt Band.

Sometimes referred to as simply the Dirt Band, McEuen clears the air over the group's official name. "We're still the Nitty Gritty Dirt Band. Everyone we know calls us the Dirt Band while others call us Nitty Grittys which makes it a bit confusing. People think of us as a splintered group but we're not."

The Nitty Gritty Dirt Band

In fact, the band is capping off the busiest summer in its amazingly consistent 10-year history. An 80-city tour has given the Dirt Band its most massive exposure since its interpretation of "Mr. Bojangles." Now in its seventh different realignment, original members McEuen, Jeff Hanna and Jimmie Fadden remain, while newcomers John Cable and Jackie Clark have expanded the band to a five-piece outfit from a traditional four.

The band's latest United Artists album, "Silver And Gold," has just been released along with a single, "Jamaica Lady," written by David Holster, lead singer of popular Aspen group Starwood.

"It's a pretty lyric oriented ballad that could be played on (Continued on page C-18)

When not on the road touring and away from the Los Angeles bustle, Tommy Bolin calls Denver home.

"I was born in Iowa and moved to Denver where I knew some people. Denver was also close to Boulder, the nearest musical happening," says Bolin, speaking of where he started his career with a Denver-based blues/rock band called Zephyr.

Bolin's ties to Colorado are still viable ones considering his

Tommy Bolin

two collaborators live there, Jeff Cook in Denver and John Tesar in Aspen.

Billboard reached Bolin in Chicago by phone, where he was in the midst of his first solo tour, promoting the release of his first album for Columbia, "Private Eyes." Weary from jet lag and sounding hoarse from a sore throat, Bolin says, "It's nuts in big cities. Colorado is less hectic, has beautiful scenery and, of course, the mountains."

Following lead guitarist stints with Billy Cobham, replacing Joe Walsh in the James Gang, and then filling the shoes of Richie Blackmore in Deep Purple, Bolin recorded his first solo album on Nemporer, "Teaser," which was widely acclaimed.

"I left Deep Purple to do my own album," says Bolin. "Most of my musical growth was reflected in the bands I played in. I

Mile-High Talent

needed room to grow."

Bolin, 25, and on his own, is pleased with the direction his career is taking. "Things are more comfortable now. I can get away with playing different types of music. I feel my music is more mature and I know what crowds want to hear," he says.

And to ensure that Bolin's career remains on an upward trajectory, the redoubtable Denver concert promoter Barry Fey is managing him, with a determination to make Bolin a giant act.

"My main problem in the past was mismanagement," says Bolin. "Barry's been a friend for seven years, managing me on and off. I'm happy with the way everything is now going."

The current Bolin tour will take him through the Midwest, the East Coast including dates in Boston, New York, (Continued on page C-18)

Not only is Aspen renowned as a ski resort with a permanent population of 8,000, but also as a focal point for burgeoning recording artists and other show biz celebrities. Though John Denver is the town's most celebrated resident, three other Aspen acts are coming into prominence, all managed by the persevering Bill McEuen.

The man receiving the broadest national exposure is comedian Steve Martin. In addition to his 30 appearances on the Johnny Carson show, Martin was a regular on the four-week Johnny Cash summer show as well as guest host of NBC's "Saturday Night."

"I'm really looking forward to doing 'Saturday Night,'" said Martin a week before the show. "It will give me the opportunity to experiment with material I couldn't get away with previously."

Martin has remained busy between tv appearances with an extensive touring schedule doing college and nightclub dates throughout the South and East.

Arriving in Aspen via Sante Fe, N.M., Martin has been keeping his audiences yocking with his zany stage antics. "I try to create a mood," he says. "Throughout all these years my act hasn't changed in theme. I try to stay away from politics, getting into more personal things. I still don't understand why everyone laughs."

Martin, along with manager and neighbor Bill McEuen, founded the Aspen Film Society which will be funded by Paramount Pictures. Movies are Martin's chief concern these days, eager to test his acting and writing talents. "I eventually want to do a serious role," he says.

In October Martin taped his nightclub act at a three-day engagement at the Troubadour in Los Angeles which will be released by Home Box Office, a cable tv company.

He has a comedy record in the works and is eyeing more (Continued on page C-16)

Artists of Aspen



Starwood in concert.

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Statewide Growth

Continued from page C-4

meet each artist's requirements by renting from different companies. He is confident BC & G will blossom into a full service operation in the next few years.

The Great American Music Machine of Denver is a sound marketing firm with a nationwide clientele. The company has produced a record entitled "I Believe He's Gonna Drive That Rig To Glory," by Craig Donaldson that originally developed as a marketing concept for a trucking operation.

Other recording studios and sound suppliers in Colorado include the 16-track Road Runner Recordings, Walt Stinson's Listen Up Sound, Summit Recording Studios, Western Cine Service, Fred Arthur Productions, Audicom Corp., Carousel Productions and Infal Records.

Stone Country

Continued from page C-6

says Case. "It was probably the best summer in history for the Dirt Band."

The two comedians on the roster, Steve Martin and Gary Muledeer, help diversify Stone County's interest. Although each is getting television exposure, Case says that not being in a major market like Los Angeles or New York has its drawbacks.

"When you're on the streets rubbing shoulders you know about more situations and can take advantage of them," says Case.

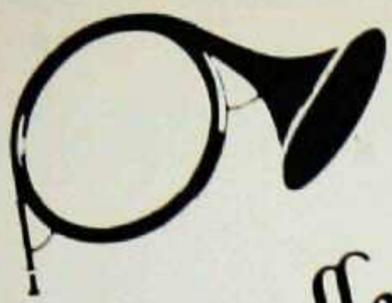
Stone County will continue to function primarily as an agency. But adds Smith: "Being under the one roof should give us better coordination and increased communication."

Athena Artists

Continued from page C-6

from 12,000 to more than 100,000 units. The right tv exposure is monumental," says Carroll. The Redbone appearances were arranged through the Boston office.

Unlike Stone County, Athena doesn't plan to go into management. "It's not healthy mixing agency and management. It's all right to splinter off and have people do the managing but you can't be both," says Carroll. "We want to provide our acts with the proper services."



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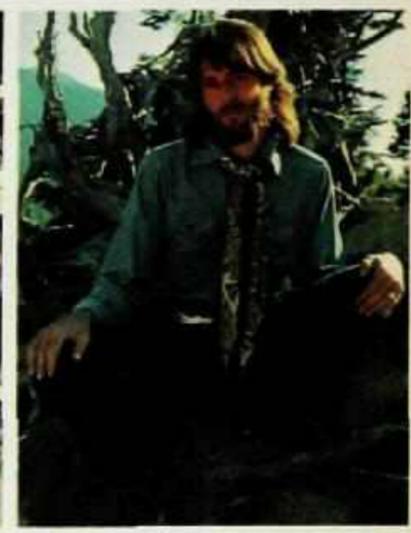
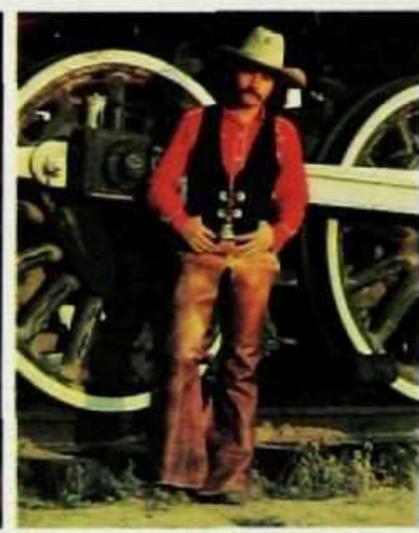
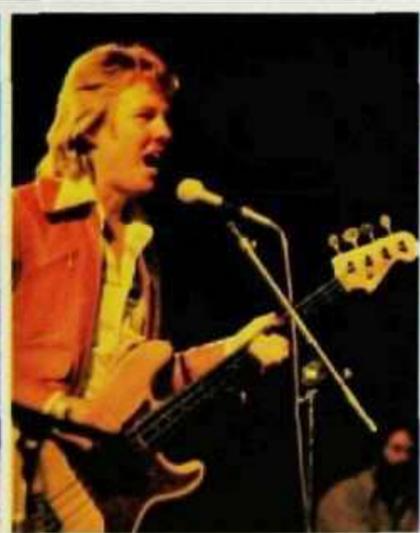
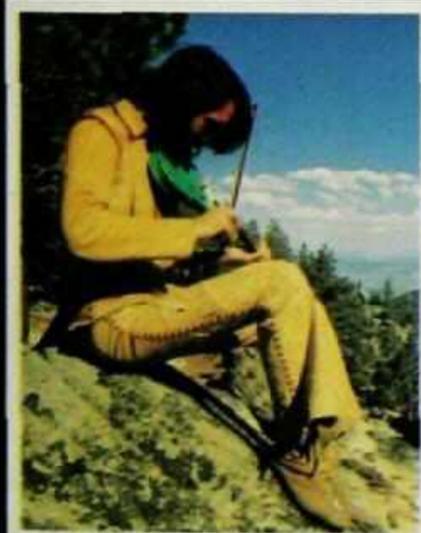
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Colorado Country

By GERRY WOOD

Colorado is at once the theme and dream of country music. The purity of air and stream, the clarity of thought and the ebullience of a natural high. Somehow Country, Colorado and Coors are soul cousins of the high reaches of the Rockies.

The king of modern country music lives up in them thar hills. In fact, John Henry Duetchendorf, the musical mayor of Aspen, got his name from Colorado's capital city. Just call him John Denver.

Denver has scored with countless country hit songs and has snatched an armful of country music awards from the CMA and ASCAP. Though claimed by both pop and country camps, the RCA artist can find a comfortable home, and a legion of fans, in the concrete corridors of the cities or the fields of wonder in the country.

Jimmy Buffett, who has just moved into a big new spread near Aspen, is another of those country/pop talents personified by Denver. Buffett suffered an acute case of banging his head against the wall in Nashville, moved to Austin before it was fashionable, then to Key West after it was fashionable, and, finally, to his haven in the Rockies.

Though enjoying only one strong pop smash, "Come Monday," the ABC recording artist has become acknowledged as one of the top singer-writers of the country/pop movement. His "Why Don't We Get Drunk" is a jukebox favorite that gets right to the point of things. But his strength is in sensuous songs such as "The Captain And The Kid" and "A Pirate Looks At 40."

Another talent who went the Texas-To-Colorado route is Michael Murphey. Discovered by Kenny Rogers, Murphey composed "The Ballad Of Calico," a theme LP about the destiny of a mining town and, later, such singles as "Wildfire" and "Geronimo's Cadillac." Epic Records touts this singer-writer as one of its top artists.

Dan Fogelberg is as kin to Colorado as he is to country. Also an Epic star, Fogelberg writes and records such songs as the

haunting "Souvenirs" and the appropriate "Aspen," the latter song a highlight of his "Captured Angel" LP recorded in several sites including Caribou Ranch at Nederland.

Bill McEuen is doing fine up in the hills, and the manager of the Nitty Gritty Dirt Band or Dirt Band, as you please, has seen his group score on the country charts. The group's biggest hit was "Mr. Bojangles" by the king of closet country, Jerry Jeff Walker, and the group used about every country picker in existence, including Roy Acuff, for one of its best albums, "Will The Circle Be Unbroken."

Columbia artist Katy Moffatt has hit the country charts and is a fast-rising entertainer. Katy lives in Denver and Ebbets Field is one of her favorite haunts.

Bonnie Nelson is the ultimate country queen and she's Colorado to the core. Born in Denver, Nelson is a star of radio, tv and concerts, not to mention record labels and the Country Palace in Littleton. She has played everything from the Pappy Dave Stone Talent Contest on KPIK to WSM's "Grand Ole Opry." And she still hasn't reached her full potential.

Country's churchgoing cousin, Gospel music, has a following in Colorado, as evidenced by conclaves held by the Christian Artists Corp. Held at the YMCA camp of the Rockies, the latest event drew more than 1,000 registrants from all segments of gospel music—traditional, southern country, contemporary Christian, Jesus rock and black gospel.

Country also merges with bluegrass, and the mixture is best exemplified by John Hartford, writer of "Gentle On My Mind," and player of excellent bluegrass, who is often seen singing,

recording and relaxing in Colorado where bluegrass blooms.

Several promoters are behind country music, including Chuck Morris of Feyline Management and Dave Stone of Stone County, Inc. Additionally, the Country Music Foundation of Colorado, headed by president Gladys Hart, aids new artists and presents the annual Colorado Country Music Festival.

"Established artists in the country field still remain the most popular," Hart asserts. She cites the Coloradoization of Doug Kershaw of Warner Bros. fame and Byron Berline, the bright new MCA artist, as evidence of the vitality of the country scene in the mile-high mountain state.

Some strong stations boom the country sound across Colorado. The two powerhouse Denver stations are KERE and KLAK. KERE recently moved into newly expanded facilities. Attracting up to 6,500 fans at each performance, the KERE Country Fair runs for a full week, heavily laden with country music. The station also plays records by local country artists.

The oldest country station in the area is KLAK, and the slick-sounding station is prospering under new management. KLAK plays a wide variety of music, including country-to-pop and pop-to-country crossovers.

Of the 26 Colorado stations programming country music, 12 of them are exclusively full-time country. Gospel stations send the word and music into the valleys and up the peaks. Greeley's KFKZ has drawn national attention with its contemporary Christian music format.

More than 50 clubs offer country music entertainment in Colorado, and talk continues about the eventual possibility of a Saturday night "Opry" type show. The entire country scene is mushrooming with an increasing number of ASCAP and BMI publishing companies, producers, promoters, musicians, radio leaders, agents and studios enhancing the countryside.

(Continued on page C-16)



Mac Davis pinches fellow Columbia artist Katy Moffatt, apparently to see if she's for real. She is.



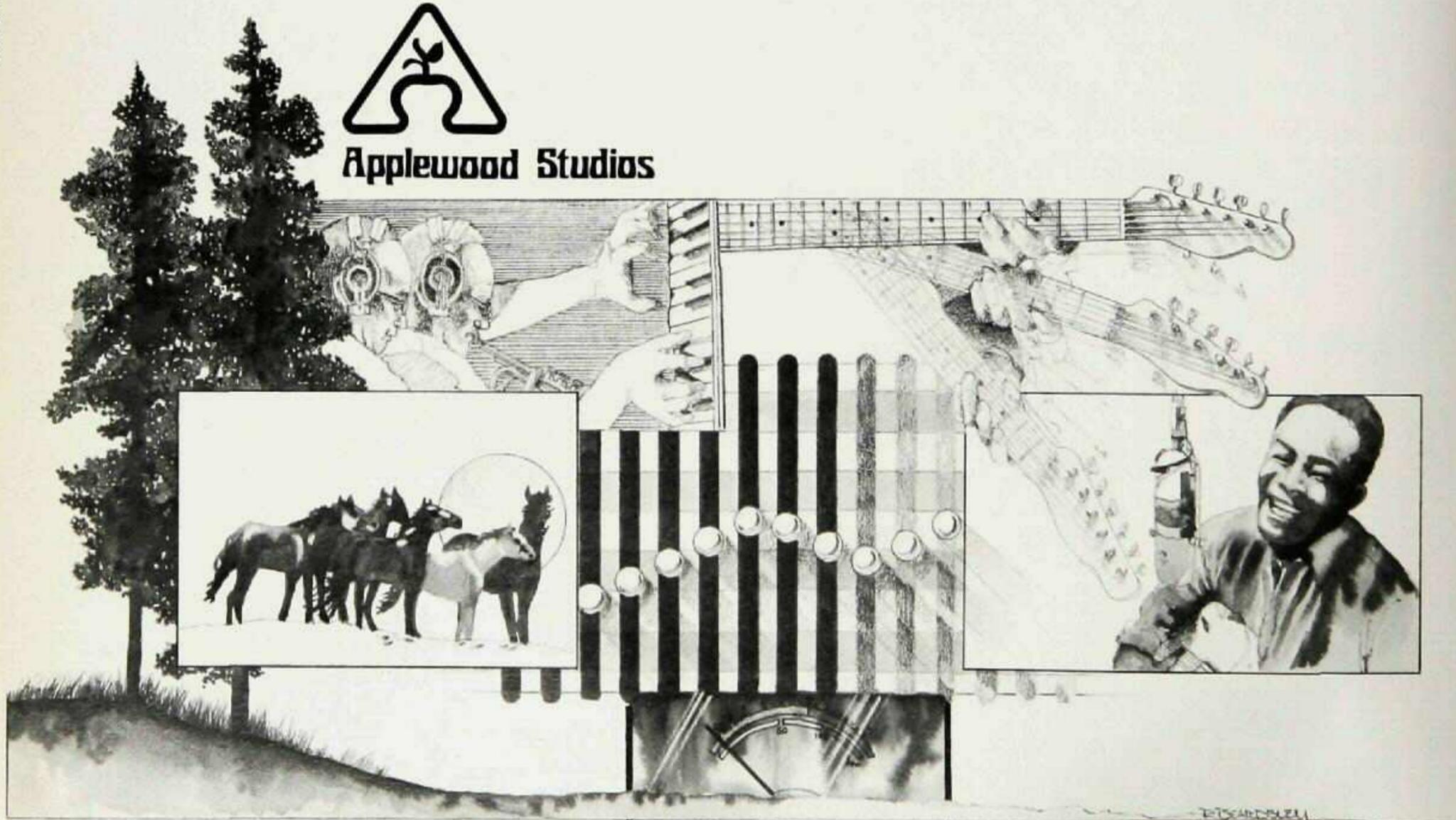
Colorado country music leader Gladys Hart, left, with Cuzzin' Sipe, better known as Glen Hurley.



"Colorado's Pioneer Queen Of Country Music," Patsy Montana performs at the 14th annual Colorado Country Music Festival in Denver.



Applewood Studios



Golden, Colorado (303) 279-2500

Airwaves In The Rockies

By RUTH PELTON-ROBY

The state of Colorado is dotted with small town radio stations, your standard country and MOR fare. The western slope has a cluster of stations in Grand Junction; but it is along the front range, with its dense population centers, that competition brings out imaginative and diverse radio programming.

The Denver Metro market has one of the highest ratios of stations per capita in the country. Every musical style and programming format is represented from disco to classical, free-form to automated Top-40. The "rejection factor" takes on tremendous significance for program directors; if a listener doesn't like a particular song, there are plenty of other stations to turn to.

One significant trend is the growth of FM. Two years ago FM had a third of the listeners, now the figure is about one half. Easy listening and MOR seem to be losing ground to rock and specialized formats such as jazz and classical.

The slogan for a contest currently running on KXXK-FM is "Winning Is Easy"; it's also an apt description of this new station's arrival in the Denver market. On the air for just two months before the spring ARB's, KX took the town by storm, coming out third overall, and dominating the teen listeners with twice the share of their closest competitor, KTLK.

Program director Bobby Christian describes the strategy of the KX onslaught: "The station had been simulcasting with KHOW-AM (our sister station) twelve hours a day, playing jazz from 6 p.m. to 6 a.m., broadcasting Nuggets Basketball—a lot of wierd stuff. We came up to research the market, we saw a definite hole. KTLK was doing Top-40 aimed pretty much strictly at teens and the ratings showed that; KIMN was just the opposite, their 18-plus numbers were all right but their teens were nowhere. KOAQ was the only Top-40 on FM. They were getting a seven by default. They could play three or four stiffs an hour and still draw an audience, because there was no place else to go. We came in and filled the void, doing 12-24, basic Top-40 radio in a very human, one to one way."

Christian has worked with Todd Wallace at a number of stations such as KUPD and KRIZ in Phoenix, KLIF in Dallas. At KX, he utilizes Wallace's format which relies on Radio Index, a telephone coincidental survey, and M.A.R.S. (Mass Acceptance Research Service). "It's basically a Top-40 formula with refinements—Top-40 has always been based on sales, national play, national charts. All we care about is the local radio listening pattern and nothing else. Sales have a slight influence but not really a lot. What's happening in New York, Philadelphia, and Boston has no influence at all; songs can be giant hits there and stiffs here and vice versa.

"The list of current records varies, as low as 18, as high as

26. It depends on the week and if there is a good new product that deserves heavier rotation. A lot of songs hang on, so we let the B rotation increase. We keep the A's rotating just under two hours. The time spent listening here is about one and a half hours on the average, so they hear most of their favorites.

"With us controlling 12-24 and KHOW controlling 25-49, the company (Doubleday) has 12-50 locked up. The combined weekly cume is 48.1, so it's a pretty good deal. There's a national package where you buy both stations for a discounted price, which has brought us a lot of good business. We're forecasting a 9.3 to a 9.5 overall for the fall book."

"KX is going to have a real positive effect," according to Frank Felix, program director for KBPI, one of the country's renowned progressive FM's. "Ultimately it's going to be to our benefit in converting someone from a Top-40 ear to a fairly progressive ear. There's two major steps, first to get you from AM to FM, and second, from Top-40 to an album rock format."

KBPI plays 45-50 current albums; they call 24 record stores



Herb Neu of radio station KBPI is master of ceremonies for the Billboard party teeing off its spotlight on Colorado.

every week for their top 20 selling albums as well pinpointing interest in new albums. "We have the luxury of being able to continually expose new product."

Felix has seen some drastic changes in the taste of his audience; his theory of the cause: "Nixon is no longer in office; Vietnam's over—so they say—and in spite of all the groovy stuff about the environment, we still want to drive our cars. Those three influences removed have been reflected in the music. On college campuses the #1 drug is alcohol, the #1 concern is no longer changing the world, but 'will I get a good gig when I get out of here and make lots of money?' All that's reflected in radio; the intense harshness has disappeared. Up feeling rock & roll is in, electric psychedelic—that's yesterday. Groups like Yes, Gentle Giant, we got a lot of calls for a year ago, not today. We'd be dated to play them."

KBPI tends to be committed to community involvement and its most profound support of local music was the creation of a "Colorado Album" in order to "generate interest for all Colorado musicians and serve as a focus to develop and sustain the musical scene in Colorado."

Response from musicians was tremendous, over 300 tapes were submitted. A wide range of styles was represented with some popular local acts as well as unknowns. All costs, except the manufacture of the record itself, were donated; Applewood Studios offered its facilities. "We got some airplay in other parts of the country," explained Felix, "but we couldn't ship records in. The biggest disappointment in the album was the lack of signings of anybody by a major record company."

KFML is the only truly progressive, free form radio in Denver, but it is in the incongruous position of broadcasting on the AM side, days only. Although faltering in the ratings, it continues to provide the only relief for the sophisticated rock listener on AM.

KDKO has never made much of a showing as a black station, since Denver's black population is small. A move to a disco format and appeal to white and chicano listeners is bringing new life to the station. Program director Bob Moore suggested that the station might have done better to change the call letters when it made the move to disco. Trying to live down nine years of bad programming is harder than starting over. His primary concern has been "gaining respectability," and it's happening, even a little faster than he projected.

"I don't think we've lost any significant number of blacks, and I think we've gained a lot more whites. We're picking up nicely in the chicanos." KDKO approaches or exceeds the number of chicano listeners held by the Spanish station KFSC in the various time slots.

Moore looks at local record sales and he goes to discos to hear what's being played. With a heavy commercial load of 14 min. per hour, 2 or 3 records are played back to back for an "image of more music."

(Continued on page C-18)

Norman Blake
Byron Berline & Sundance
Guy Clark
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Wendy Waldman
Tim Weisburg
Jerry Jeff Walker &
the Lost Gonzo Band



The Disco Beat

Discotheques throughout Colorado continue to bloom in increasingly prolific proportions and are now enjoying their greatest success. The Denver metropolitan area alone boasts more than 40 discos.

Discos are being frequented by patrons aged 18-35 not only because they provide an inexpensive means of entertainment, but because they are being constructed with flair, character and plush decor, with many featuring novelty attractions.

The five level Sportspage, largest disco in Denver with a capacity of 3,000, is the seventh largest disco in the U.S. Disk jockey Tom Neff doesn't restrict his playlist, intermingling disco records with popular rock like Bachman-Turner Overdrive.

The 10,000 square foot Lift in Denver has three floors, a cedar and redwood sundeck, a restaurant and shows ski movies on a seven-foot television screen, in addition to its dance floor. The Lift maintains eight bars.

Jay Rabin, Lift manager, says the average age of its customers is 28 and they're affluent. He adds, "We try to relate to everyone. People who come here don't have to spend four hours dressing."

The Dove, one of Denver's more prestigious discos, is owned by the same owners as the Turn Of The Century nightclub. The 400-capacity Dove is seven levels, with three bars and two dance floors. A common foyer adjoins the restaurant.

The Dove features dance clinics, dancing fashion models completely choreographed, turtle races and Monday night football. Caren Greene, advertising director for the club, says the Dove attracts a more sophisticated and affluent crowd, which explains the strict "no jeans" dress code.

Homer's Odyssey in Colorado Springs has installed shag carpeting, murals and features an extensive light show. A new concept at Homer's is mixing disco and live per-

formers. A drummer beats out the rhythm in unison with the record while flames and a choreographed dance show complement it. The purpose of this integration is to bring the "people" aspect back into the discos.

Bob Moore, music director of KDKO disco radio in Denver, formerly a solid r&b station which changed formats a year ago, says the station at first nosedived with the disco format, but now is maintaining healthy ratings.

At the top of his playlists are Andrea True, Vicki Sue Robinson, Brothers Johnson, Trammips, Wild Cherry and Bachman-Turner Overdrive.

Moore says discos are popular because the music never stops. "With bands you have breaks," he says.

Yet despite public acceptance of the disco craze, there has been an

cians' Union Local 20-623, with a membership of 1,600, has publicly condemned the discos, citing the effect they have had on musicians struggling for a living. Harris says "discos are killing us" and that they are "nothing more than meeting places to satisfy the needs of the youth. The music is obtrusive and not an integral part of our culture," says Harris.

Harris also says that the only stably booked employees in his local is the Denver Symphony. "We're in a new evolution in the entertainment business. Sophisticated electronics are changing it."

Joe Molina, who handles public relations and promotion for Lights, Times & Dimensions in Colorado Springs, a company that builds and manages discos throughout the Midwest, says, "Bands have priced themselves out of the reach of club owners. The public enjoys discos because of the laid-back atmosphere and mixture of music."

"When we started building discos in 1974, people thought we were nuts. But look at it now. It's fully developed," says Molina.

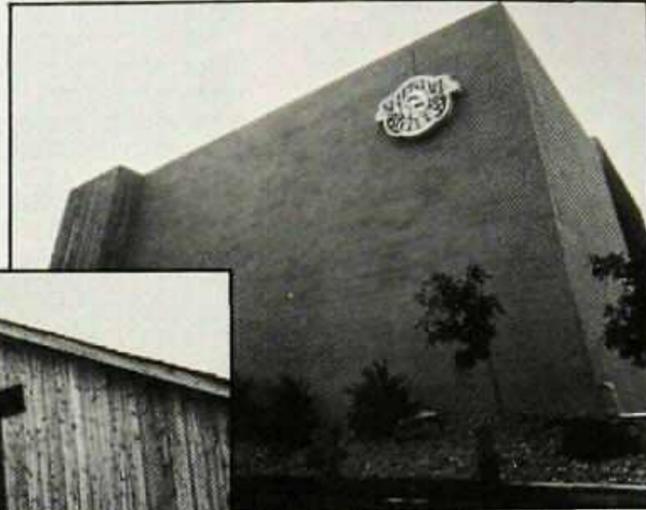
Bob Schoondermark, sound man for local Ft. Collins-based jazz/rock group Cross, says 50% of the clubs the band at one time played are now converted to disco. He has labeled the craze "disco swine flu" with the band's motto "support live entertainment."

"It's hard working original material because we're not nationally known. The performer has to give more on stage and work harder to keep the audience's attention," says Schoondermark.

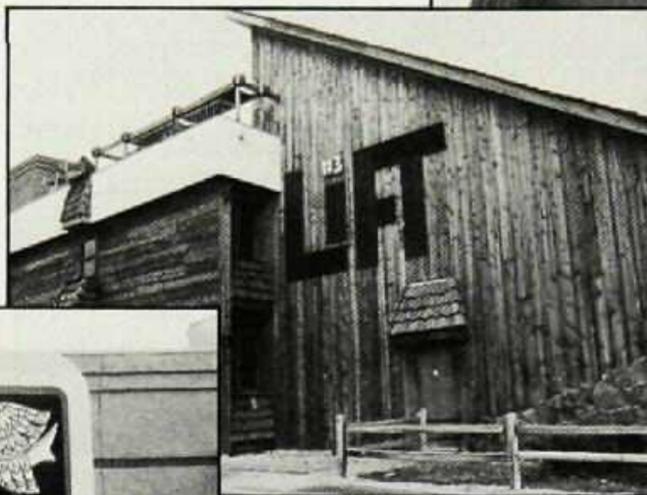
Cross trumpet player Jim Mick says, "It's just a case of being replaced by a machine. We don't have recording contracts so our outlet is at home in front of live audiences."

Credits

Special issues editor, Earl Paige. Written principally by staff writer Ed Harrison. Other staff writers: John Sippel, marketing editor; Gerry Wood, country editor. Ruth Pelton-Roby is an independent writer. Cover art: J. Daniel Chapman. Production: John F. Halloran. Principal photography for Billboard by Dan Fong. Studios page, top two; concerts page, Feiner; radio page, disco page, picture page, Peaches, Athena, speakers.



The five level Sportspage disco, the seventh largest in the U.S.



One of Denver's more popular discos, the Lift affords its customers three floors of diversified entertainment including a sun deck, eight bars and movies.



The Dove disco featuring three bars, two dance floors and an adjoining restaurant is one of Denver's more chic clubs.

outcry of concern from local bands and live performers who are finding it increasingly difficult getting jobs because many former clubs and lounges have discontinued live music in favor of the lesser financial burden of a disco.

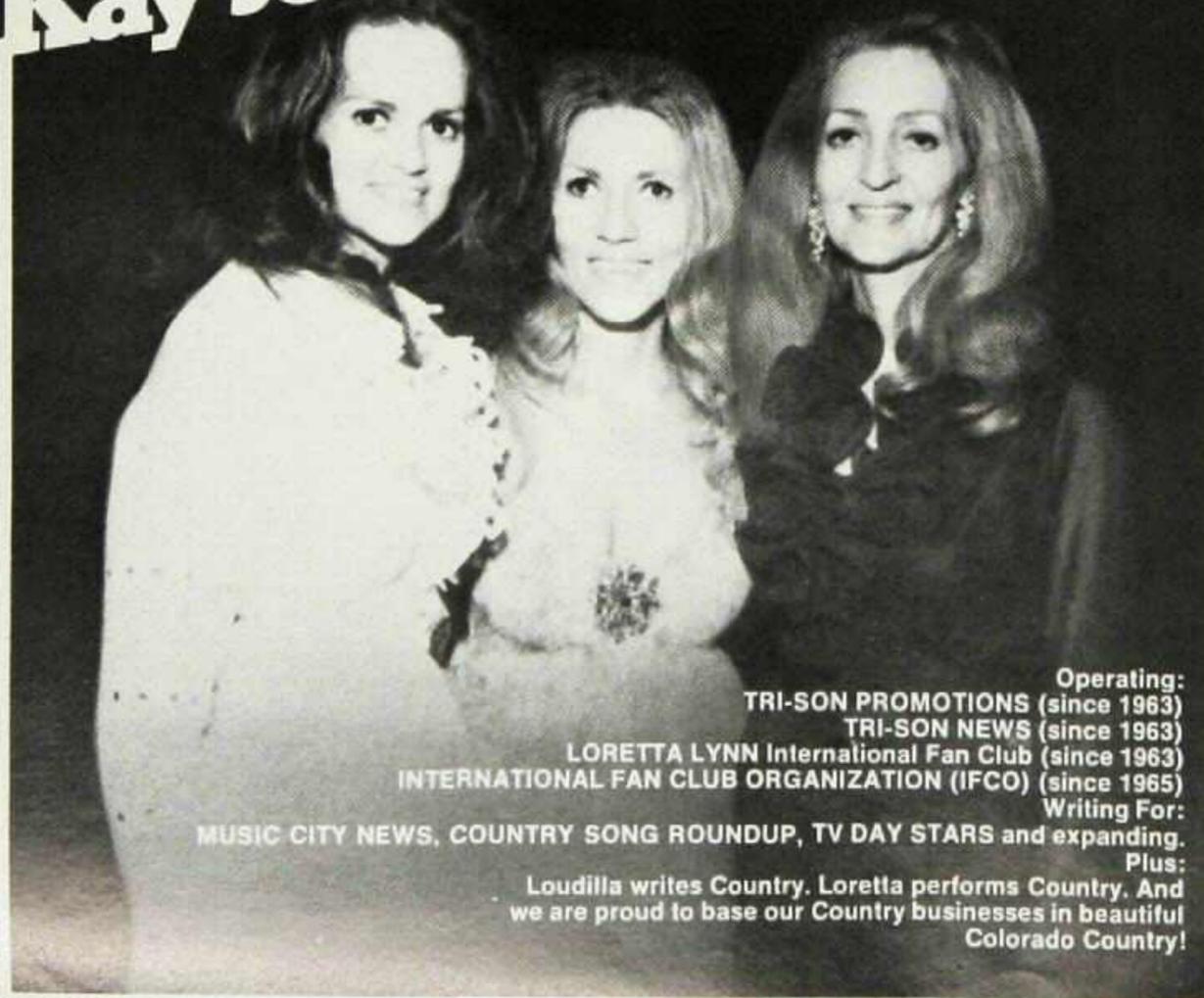
Tasso Harris, president of Musi-

A Billboard Spotlight

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Backstage at Ebbets Field with Rochelle Roach, Jimmie Speeris' road manager, Chuck Morris, club owner and Speeris.

C-15



A Billboard Spotlight

NOVEMBER 27 1976, BILLBOARD

Operating a nightclub is always a risky business. It's expensive to get started and it is subject to the fickle tastes of patrons.

Colorado offers a favorable club situation. Night life has a natural appeal for the apres ski crowd in the dozens of ski and resort towns. Denver has a preponderance of young adults with a tremendous appetite for live music—as concert attendance figures attest.

If anyone understands the club business, it's Chuck Morris, owner of Ebbets Field and twice voted Club Owner of the Year. "Without trying to sound egotistical," said Morris, "I think I'm the best club man around." His small (capacity 200) bleacher-seated room is one of the nation's premier showcase spots.

Business at Ebbets Field has been good. "September was the best month we've ever had. Renaissance and John Mayall sold out. Last night we turned away 500 people for John Klemmer. I don't see it as a big trend though. Next month could be our worst; that's the way clubs are. We've had a better than average year, but I'm not driving an El Dorado because of it. You don't make money in the club business. Anybody who tells you different is a liar or stupid. Money comes in the front door and goes out the back to pay for acts and overhead."

A recent victim and two-time loser for the location, was the Complex, a large restaurant, disco and nightclub. The Complex lasted five months, presenting MOR acts such as Fats Domino and the Lettermen for \$7.50 and \$8.50 prices. Eugene DeWitt, president of Western Corp., which owned the Complex, explained that other business interests demanded his attention and he simply didn't have the time to run the club. In its previous incarnation the place was the Warehouse, open for more than three years with MOR and pop acts. While it lasted longer than the Complex, the Warehouse went under in a cloud of contention and confusion with one of the most entangled, convoluted bankruptcies in the history of the state.

Another restaurant/night club operation, Turn of the Century, changed its booking policy to fill the gap left by the Warehouse (which may have contributed the Complex's failure). Owner Jerry Kernis discussed the operation of his 475 seat nightclub: "We started four years ago booking MOR Las Vegas style lounge acts. We had a continuous entertainment policy with a dance band as the second act. Since the advent of discos, people aren't interested in sitting down and watching a non-name act or dancing to a local dance group. We experienced a drop in business over the last year so we changed our format, went into buying name acts. We've been doing that about six months. The risk is greater, we're charging a \$7.00-\$10.00 cover and our clientele has changed completely. It's a

tough business because the acts command a lot of money, but it is more profitable than our former format of show groups."

In a similar fashion, when Tulagi's closed a couple of years ago, The Good Earth took over. The Good Earth, a showcase for folk, rock and progressive country music, closed a few months ago and now Shannon's, a popular bar that has always presented live music and occasionally national acts is taking on that business to a greater extent. Big name acts are brought in when available—Austin Longnecks, Willis Allan Ramsey, Kinky Friedman are among the most popular. Otherwise, local entertainment is offered which tends to be of high quality because the Boulder area is a favored home for musicians. Shannon's provides entertainment six days a week. Except for name acts, there is a modest cover charge only on weekends, and even that is reduced for card-carrying "regulars."

Business has been less turbulent for the folk music clubs. Two Denver clubs that have similar talent and management are the Denver Folklore Center and Global Village. Featuring small rooms without liquor, they hire from the vast number of excellent local folk artists and bluegrass groups, as well as booking occasional appearances by regional and national names such as Jamie Brockett and Rosalie Sorells. Hoots and talent nights are a regular function and are an important testing ground for neophyte pickers and crooners.

The Oxford is a pleasant, comfortable room located in an old hotel in downtown Denver which once hosted Presidents. In June it had a change of managers, Kathryn Serkes taking



Freddie's Lounge in Denver features live music seven nights a week, showcasing Colorado talent.

over from Graham Lewis and a mild change of booking policy. Previously billed as Denver's finest acoustic music room, Serkes is shifting the emphasis from folk music to simply good music, with quality more important than style. She's bringing in more jazz and rock, but is not trying to turn the place into a boogie bar.

Although now presenting more national level acts than previously, the Oxford is not in competition with Ebbets Field, a few blocks away. Says Serkes, "They sell records—and get record company support for their acts. We're more of a developmental room for artists." Still, business is improving, although Serkes thinks they would be doing much better if not hampered by a limited advertising budget, which is all the hotel will provide.

One area which has had a tremendous surge of interest is jazz. A few years ago you could hear jazz in two or three places. Now there are more than a dozen. In many cases, such as Greenstreet's, it's an additional feature in a restaurant context. One contributing source for this growth was the advent of an all-jazz radio station (KADX) which is very active in promoting live jazz locally.

The B.B.C. is a charming, inviting space in the upstairs of an old house in the Capitol Hill area of Denver. Several rooms open onto a small stage area and good contemporary art rounds out the decor. The place holds 110, with about twice that number passing through on weekends. The usual cover charge is \$1.00. Mondays are reserved for a jam session. Some of Denver's finest jazz artists drop in and club manager Craig Morrison says some of the best jazz in Denver comes out of these jams.

Business has been inconsistent in this first year of the
(Continued on page C-18)

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Competition Invades Retailing

By JOHN SIPPEL

The Mile High City is still vibrating from the double shock of the opening of the Peaches' supermart discount retail store here and the more recent buy-in by M.S. Distributing, Chicago.

Both events will impact Denver positively. Older, more established retailers like King Bee, Musicland and the pioneer multiple Budget Record & Tape stores, at first felt a noticeable decline in sales when the huge 17,000 square-foot store opened in late 1974. Curiosity seekers visited the East Side location, but in the past 10 months, regular record/tape buyers have in many instances returned to stores nearer their residences.

Specials on new hot albums now run from \$3.98 to \$4.29, while shelf price hovers around \$5. Tape runs about \$2 more. The Peaches invasion enervated the entire city retailing-wise. The competition of the Heiman store brought retailing back into focus. Wholesalers who serve the area agree that established stores today are doing a better job of total customer service. And there are indications of physical improvement in retail throughout the city.

The biggest account in the seven-state area bordering Colorado is still Danjay Music Inc., begun six years ago when ex-shoe sales executive Phil Lasky reorganized the shattered Rocky Mountain area remnants of the fiscally disabled franchise chain, founded by Cleve Howard, now a Houston retailer. Lasky and his sons, Evan and Jay, and his right arm, Mel Nimon, resuscitated the chain. Currently, Danjay from its new doubled-in-space 11,000 square-foot warehouse out near the airport serves 38 Budget retailers and 10 other retail outlets in a six-state area. Over the past three years, the Laskys and Nimon have targeted a 10% growth yearly and met that figure and more. In addition to doubling warehousing in their new building, which the firm bought, there are now two buying executives, Roger Adcock and his aide, Tom Eaton.

And the average Budget store no longer subsists on selling the top 200 albums on Billboard's chart. Danjay supplies the catalog warhorses in classics, country, r&b and jazz. And Danjay ships nightly by air in over-100 pound cartons to all its accounts outside the city and its environs. The key to retail success in the smaller towns served by a Budget store is getting the hit in there when it's hot.

And Danjay and other accounts in Denver find better fill coming from the new M.S. Dist. operation. Milt Salstone bought out the independent label and one-stop operations of Musical Isle, the wholesaling division of United Artists Records, in August. Bob Krug, who had been managing the entire operation, now concentrates on the one-stop. Danny Alvino,

UA Records national sales manager, left that post to become general manager of M.S., Denver, and concerns himself primarily with distribution. M.S. has dropped the rackjobbing link, with Lieberman Enterprises picking up most of that business.

M.S. has four full-time promotion people, two working the house labels and individual persons working Arista and A&M. In addition to two road salesmen, M.S. has two girls on regional WATS phones. Alvino already is planning to take additional space in the building in which the firm is housed, expanding a third to about 15,000 square feet.

Denver has always had good service from branch operations. ABC, MCA, W/E/A, CBS, RCA, Capitol and Phonodisc operate sales offices there. And to complement M.S., which has the big independent labels, Gary Siebert continues in his sixth year to head Orwaka Distributing, which handles more than 150 smaller indies. Siebert is a specialist. He houses some 7,000 titles in 2,200 square feet of warehouse. He must know his specialties. For example, he services from 10 to 70 radio promo copies on a record. He regularly mails extensive title catalogs to his approximately 250 different accounts.

Joe and Lou Oxman, deans of the territory when it comes to wholesaling, cover all the bases. Their Mile Hi one-stop still does the biggest singles business in the area, serving the operators. They are still distributing selected independent labels and increase their rackjobbing activity yearly.

Denver wholesalers and retailers predict 1976 will be the best year yet. And they see no falloff through 1977.

Aspen Artists

• Continued from page C-8

concerts this year. Martin recently appeared with the Carpenters and Merle Haggard at Lake Tahoe and has written for numerous tv shows including Sonny & Cher, Dick Van Dyke, Glen Campbell and last year's John Denver Christmas special.

Starwood, a seven-piece Aspen-based group, completed a tour with the Nitty Gritty Dirt Band, playing some major venues including the Roxy in Los Angeles. Its first album, "Home Brew," was released on John Denver's Windsong label, distributed by RCA.

Contrastingly, Starwood has found Aspen rich in entertainment contacts. "Everything opened up to us in the music industry through our living in Aspen," says Bobby Carpenter, keyboard player with the band.

"I lived in Los Angeles for nine months and found it wasn't

for me. I started traveling and settled in Aspen where I've been living for four years."

Together three years, Starwood's music is a mixture of country, soul and jazz. The band consists of David Holster, lead singer and writer; Brian Savage, sax; Mike Buono, drums; Bernie Mysior, bass; Bobby Mason, lead guitarist and vocals; Gregg Haden, guitar, and Carpenter. In Aspen they frequently play at Jake's Abbey and Le Cabaret, where they have garnered a devoted allegiance of fans.

"Here there aren't as many pressures to get things done. We're not confronted with others' failures and successes," says Carpenter. "I think the reason for the band staying together so long has been the lack of outside pressure to lure the band apart."

Liberty originally began as a bluegrass country band although now it reflects jazz and swing influences. Its first album "Liberty" was also released on the Windsong label.

"Some people might think we're stuck here," says guitarist Vic Garrett. "Still, there's less competition which gives us the chance to experiment with different kinds of music. It's a great place to live and work."

Liberty has opened shows for Steve Martin at Ebbets Field in Denver, Boarding House in San Francisco and the Troubadour in Los Angeles, working all original material.

"Aspen is a healthy and diversified music community," says Garrett. "There are a few good working bands here who share the common bond of love for the place and wanting to live here."

The rest of the band consists of Garrett's wife Jan on guitar; Dan Wheatman, guitar and fiddle; Kip Lewis, guitar, mandolin and tuba; Larry Gottlieb, pedal steel guitar; and Jerry Fletcher on keyboards.

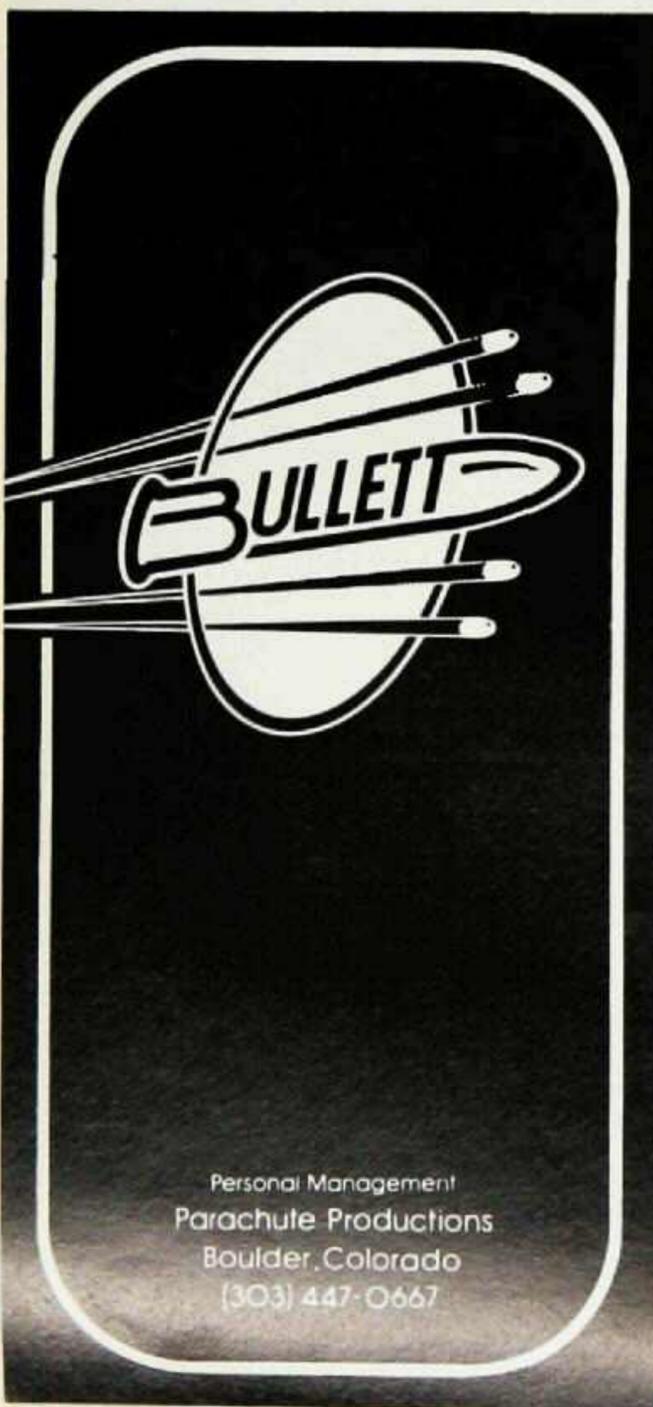
The Aspen Music Festival, with continuous performances from June through August, is a growing source of classical, cultural and contemporary attractions. Shows are held in a massive tent in Aspen Meadows with the Cleveland String Quartet and Ballet West among the highlights this summer.

The Snowmass Pop Festival, 10 miles from Aspen, presented a full summer schedule. Among the acts to appear were Bonnie Raitt, Nitty Gritty Dirt Band, Jimmy Buffett and Maria Muldaur.

Colorado Country

• Continued from page C-12

Many more names would include Bob Britton, Glen Harley, Ed Bailey, Debbie Stringer, the team of Gary Courtney and Patty Gallagher and Dick Woods, who recently presented certificates of merit on behalf of the Colorado foundation to various English industry figures, and all of which ensures that the future of Colorado Country is as clear as a mountain stream, promising as the first Aspen leaves and high as Pike's Peak.



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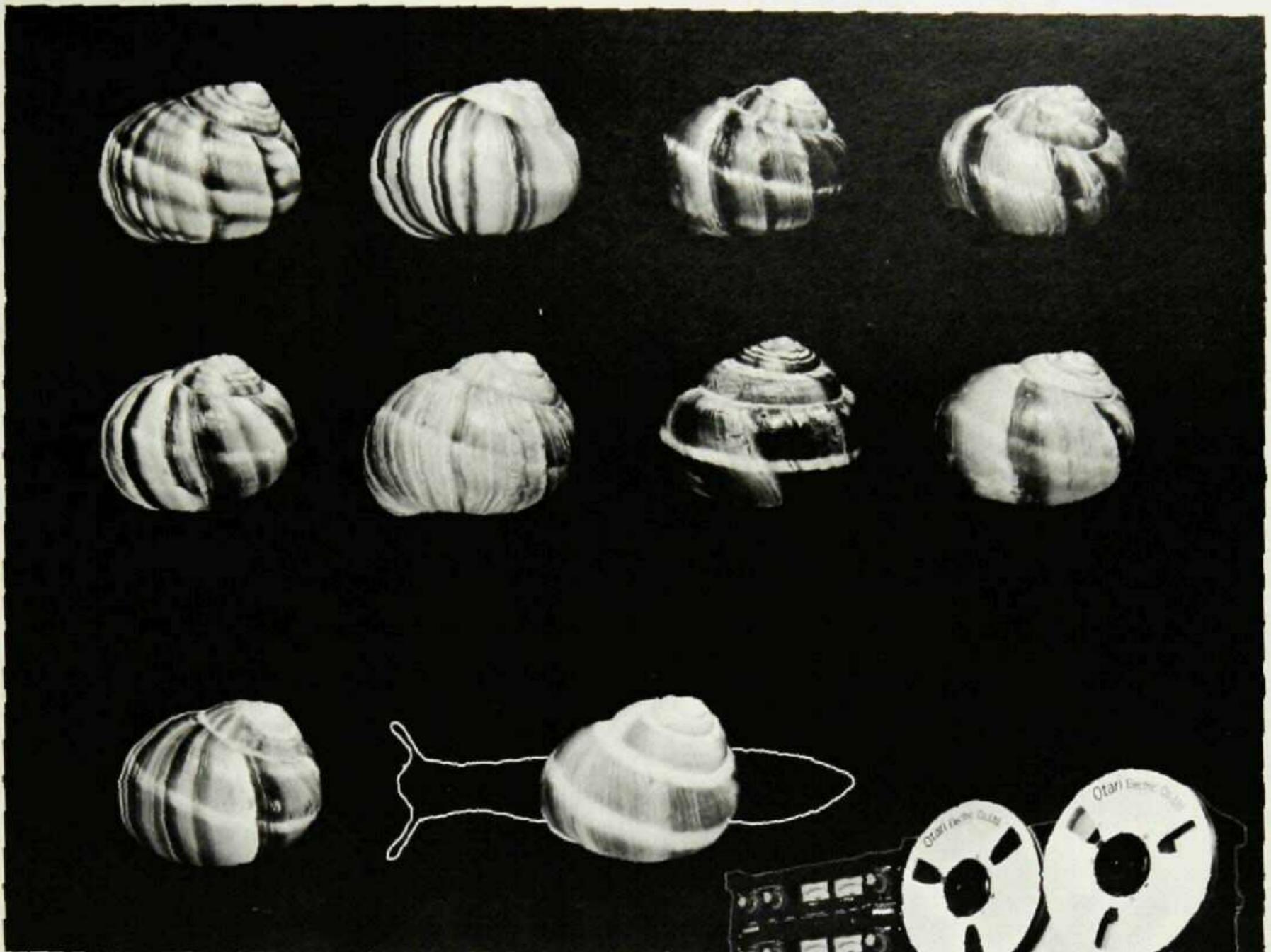


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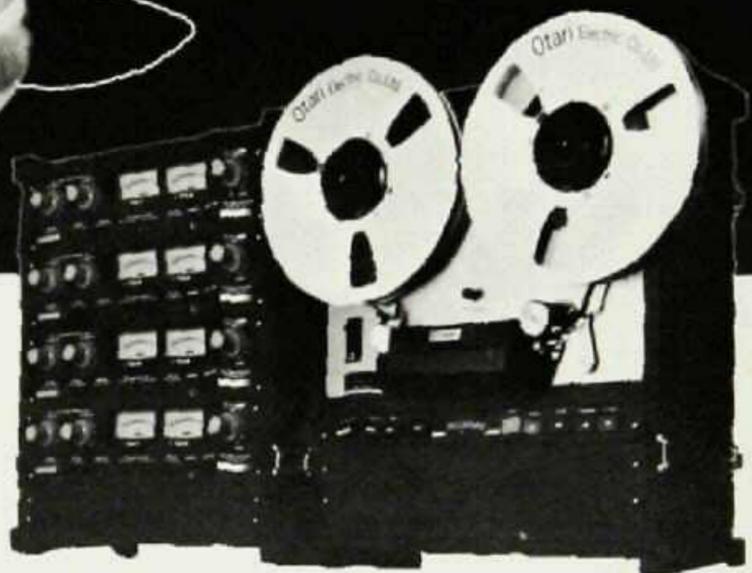
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Continued from page C-15

B.B.C.'s operation. The winter months are better. A number of clubs around town are using the same groups, a pattern that Morrison feels is bad for business. As a result, he is aiming for some exclusivity in his bookings.

After a two-year experiment with The Jazz Place which failed, the Fountain Lounge has gone back to being just a neighborhood bar as it had been for the last forty-two years. Owner Curt Harsch says the people of Denver wouldn't support the Jazz Place and thinks he lost his audience to discos. Part of the problem might have been the location, since the Jazz Place was a no frills bar in a somewhat seedy part of town, and jazz is now available in slick restaurants in more convenient sections of Denver.

Despite its Western setting, Denver does not support a country music club of national stature. The Country Palace, about fifteen miles south of downtown Denver, is open only on weekends. Most of the year the Bonnie Nelson show is the exclusive offering, and her large and loyal following fills the club. While Bonnie was on the road this summer, name country acts were in the room; Rex Allen, Hank Williams Jr. and Cledus Maggard. Club manager Roy Nelson, Bonnie's father, said they didn't do too well. He thinks the name acts are overpriced and isn't enthusiastic about continuing to book them.

The Four Seasons has been a country music club for seventeen years. It seats 1,000 and has the largest dance floor in Colorado. Entertainment runs seven nights a week, mostly local groups. Every six weeks a national level act is presented, such as Narvel Felts, Mel Tillis or Cal Smith. The Four Seasons suffered badly from the recession; business was down 50% and still hasn't fully recovered. Lloyd Akine, one of the owners, sees a strong trend towards progressive country and notes that the average age of clientele has dropped from about 45 to around 28.

It is ironic that country music of national status is not well supported, but clubs with local level country music are thriving to a much greater extent than similar clubs offering rock music. Some of these are the Club 70, Country Corners (which occasionally shows name acts) and the popular Zanzibar.

In most fads and fashions, Denver tends to follow about two years behind the coasts, so disco hasn't yet reached full stride here while some say it is already fading on the east coast.

Jerry Kernis, who owns The Dove disco as well as the Turn of the Century nightclub, offers this opinion: "The discos are in for a tough time. There's an over proliferation. It's too easy to get into. I think it has to burn itself out, as there's no individuality. Everybody plays the same record; my drinks may be better, my waitresses better looking, I may offer a different

decor, or basically we're all doing the same thing. When you hear a record 8 or 10 times it becomes rather boring and people need variety. I think you may see bands coming back into discos, or a whole new idea, such as a vaudeville type of entertainment returning."

Two years ago, when disco was coming on strong and most clubs were abandoning live music in favor of tapes, Freddie's Lounge took a step in the opposite direction and began to feature local bands—not the simulated Top-40 sound, but creative, original music. Owner Frank Lanigan stuck his neck out with an entertainment policy which seemed contrary to contemporary taste. He's been generously rewarded. The little 125 seat club in unfashionable West Denver has grossed over \$300,000 per year since then.

Larry Ambrose, the entertainment manager for Freddie's, is responsible for that club's success. He is also involved in the Triple Agency, which books original bands regionally and nationally. Ambrose has a particularly acute insight with respect to the relationship between discos and live bands:

"Before disco, there were few clubs where you could go and dance. Now with discos people want to go and dance. That's the appeal as much as the fact that they're discos. In a way, the discos are going to break open a lot of new live music clubs.

"The main reason disco has taken over is that the profit margin is so enormous. They're making money off musicians but they don't have to pay the same percentage of royalties. They are not charged according to the profits the music is generating. As I understand it, the disco thing in New York is drying up. It takes a little bit longer in Denver since it started later here.

"Generally speaking, if a club goes on a consistent program of good local music, it does very well. Most of the good local live music in the area is taking place in very small clubs that are paying more than they can really afford, but they're packing the place.

"Ultimately, discos will help live music. The feeling of dancing to a good live band cannot be generated by a discotheque, and that's the factor which inevitably will bring live music back to its rightful place."

RUTH PELTON-ROBY

Rockies Airwaves

Continued from page C-13

Of the 5 or 6 all-jazz stations in the country, KADX is the best, according to general manager Ken Lange. In Denver it is the most dedicated station, deeply involved in promoting jazz in the area. From large scale concerts such as Chuck Mangione at Red Rocks Amphitheater, to a series called Jazz Showcase in local restaurants, it is bringing jazz to Colorado in person as well as over the air. Lange encourages groups to stop on their way from one coast to the other, by packaging 3 or 4 nights bookings.

"The Jazz Station" has a rich variety of special programming including simulcasts with a P.B.S. television series. Two hour long profiles on artists are written and produced by the station; KADX takes seriously its responsibility to educate and inform. Live broadcasts from Ebbets Field have featured artists such as John Klemmer and Chuck Mangione. On Thursday through Saturday, "Jazz Notebook" informs listeners of live jazz performances scheduled in the area.

Lange polls a few select record stores, and relies on requests to make a selection of music, but the D.J.'s are free to play what they choose—the playlist is made up after the fact, and it's placed in record stores twice a month. He notes that Denver buyers are about three weeks ahead of the national charts. KADX is not out to become one of the top 10 stations, but is providing an alternative to listeners and gaining a loyal following at the same time.

While classical stations in other parts of the country are floundering, KVOD's growth has been steady and has a share of the market which is enviable. Its success is due to a consistency of programming, a non-stuffy approach to classical music and low-key, sincere advertising, most of which is produced at the station.

"The Boulder Music Station," KADE, features "progressive pop," a hybrid of FM progressive and Top 40. Of seventy current titles about half are singles and half are album cuts. This AM station overlaps the Denver broadcast area slightly, but a large portion of its listeners are in the north, the Ft. Collins area. Boulder itself has unusual demographics; there are about 20,000 students and a large group of people employed in scientific research. It's a rich, young town.

"We try to project Boulder's uniqueness," explained program director Randy Morrison. "Prevailing taste differs from Denver. Country rock is strong here and we play quite a bit of it. We shy away from disco almost completely. Boulder catches on before the rest of the country. For instance, Boz Scaggs was a smash here overnight."

KADE is acquiring the Boulder FM station KRNW, pending FCC approval. Although programming format has not been set, the general plan is "to make a success of it." KRNW has been run at a fraction of its permissible power, and has tremendous potential for a prime listening area.

Country music and Top 40 dominate the field of Colorado Springs' fifteen stations; modern country KSSS leads the pack. Fort Collins offers a meager five stations with one interesting note, the progressive KTCL-FM.

In Pueblo, with a population of 125,000, ten stations cover the full spectrum of formats; but KBZA, "The Rock of the Rockies," holds a big 45% chunk of the market. Michael Galer, gen. mgr. and owner of the station is proud of its state of the art equipment and highly professional staff. KBZA won the Colorado Broadcasters award for best promotion and best thirty-second commercial.

Dirt Band

Continued from page C-8

acoustic guitar and you'd still like it. I feel it's our best single taste-wise and lyric-wise," says guitarist Jeff Hanna.

McEuen claims the Dirt Band's audiences have increased 30% in the past five years, a time when the band has been working mostly original material. "We're selling better because we're making better records.

"We've also toured without a record to promote, which helped. Instead of a record selling the act, we've been an act selling records," says McEuen.

He describes the Dirt Band's music as country rock and electric folk but is adamantly against labels of any kind. "We don't like to be classified as bluegrass or anything else. We like to leave it up to the people watching the show.

"We put a lot of effort into our concerts so the audience will remember what they saw. They might not get a chance to hear us on the radio in some of the out of the way places," adds McEuen.

Both McEuen and Hanna agree that from a business standpoint it's beneficial to be centered in Los Angeles, New York or Chicago, but it's not a necessity for remaining in the spotlight.

"There's suddenly the realization that there are managers and studios in Colorado who know what they're doing," says McEuen. "Next people will realize there are writers here who know how to write."

He cites Richard Deane, Cables, Hoster and Michael McKinney in addition to stalwart heavies such as Steven Stills, Chris Hillman, Richie Furey, Dan Fogelberg and Firefall.

"The artists who live here don't make a big issue of it. They live here because they like it," says McEuen.

Hanna says that Colorado is also a more convenient base for the group since the band's strongest and most heavily toured markets have been the eastern regions, such as New York, Dallas, Kansas City, Atlanta and Denver.

The Dirt Band's heavy touring doesn't conclude with the summer, despite only two weeks of rest. For instance, they scheduled 20 dates in October and 15 in November.

"The mountains spur laziness and laid-backness," says McEuen. "It makes you feel good so that when it's time to work, you feel like really working instead of it being a burden."

Tommy Bolin

Continued from page C-8

Hartford and Cleveland, concluding on the West Coast.

"It's important having your record company behind you and Columbia is. The product is there I feel. Your album has to sell if the concerts are going to be successful. The audience has to know what it is listening to," says Bolin.

A Billboard Spotlight

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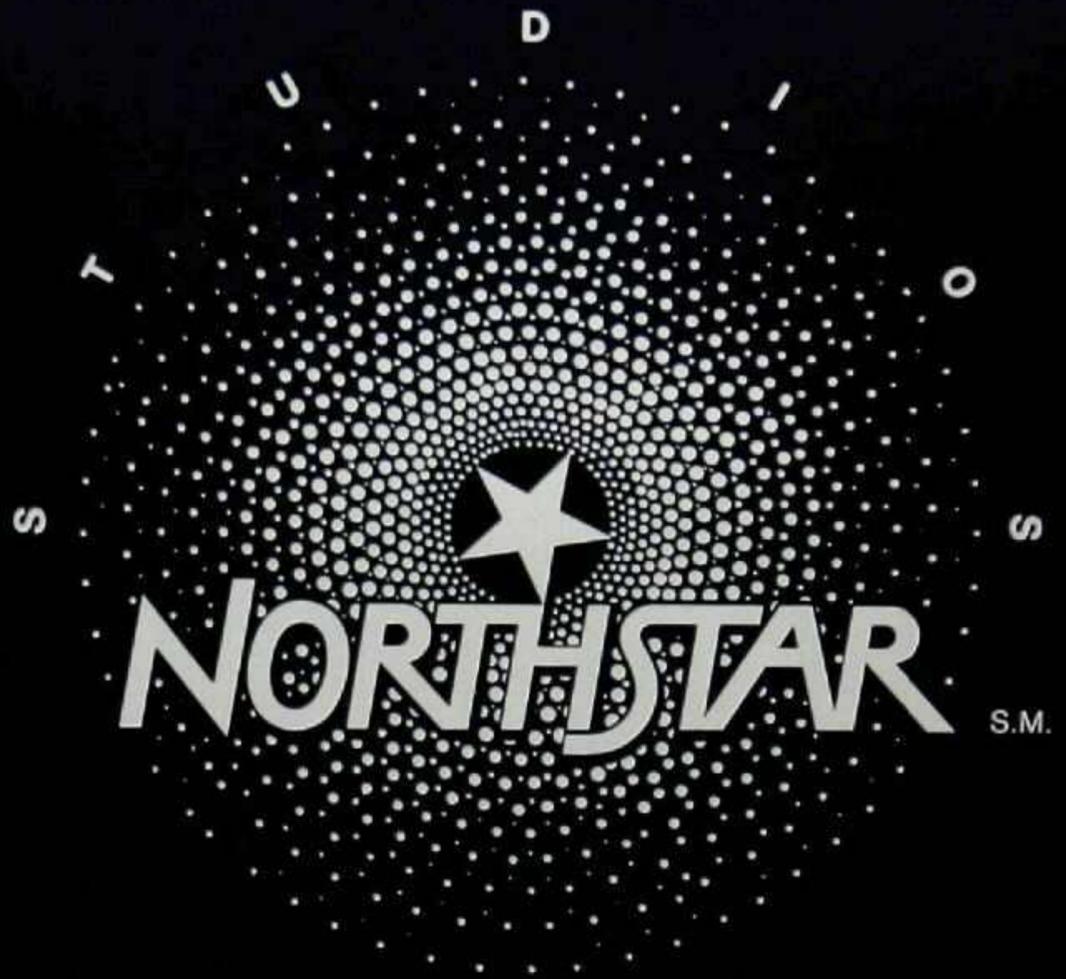
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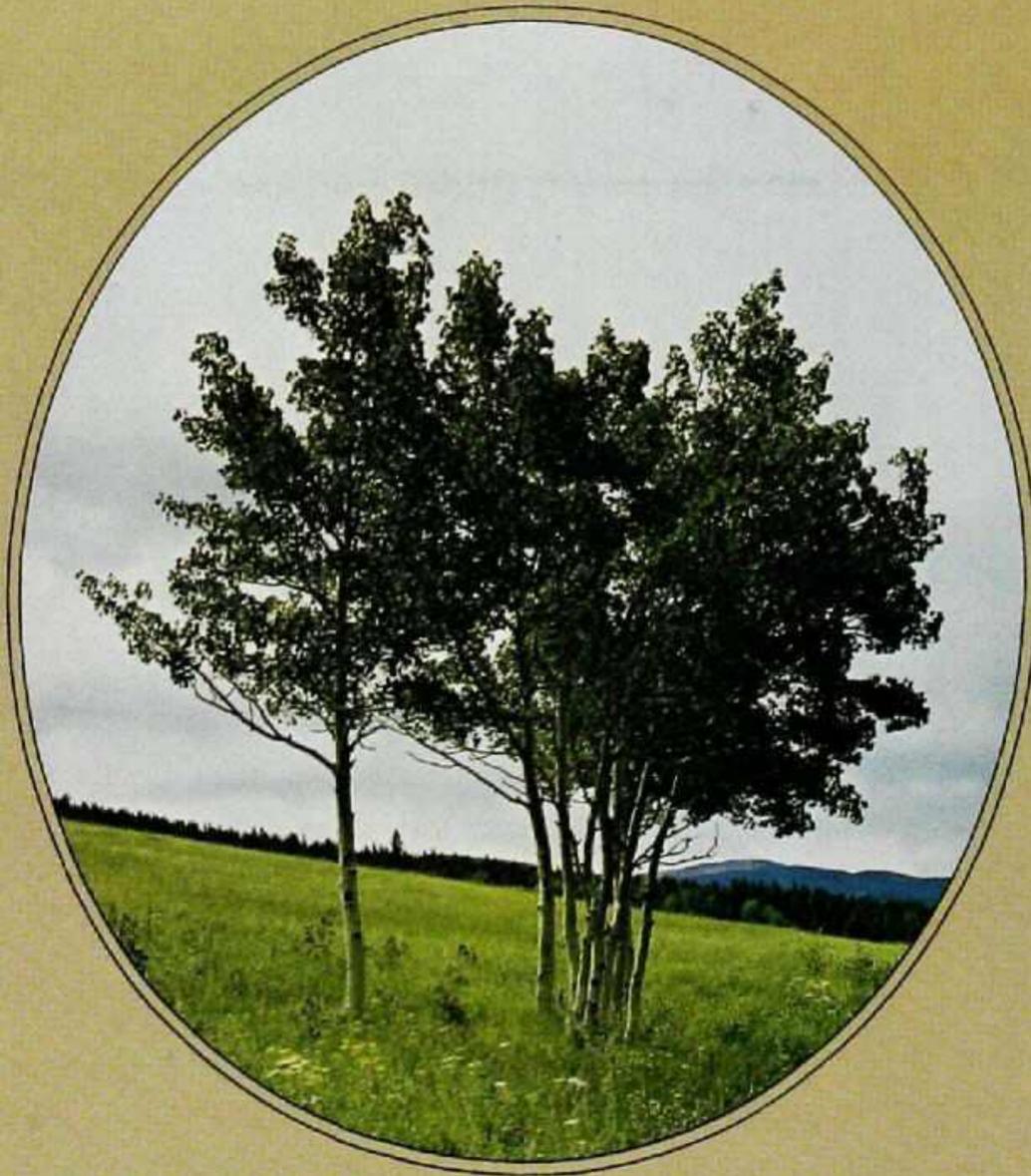


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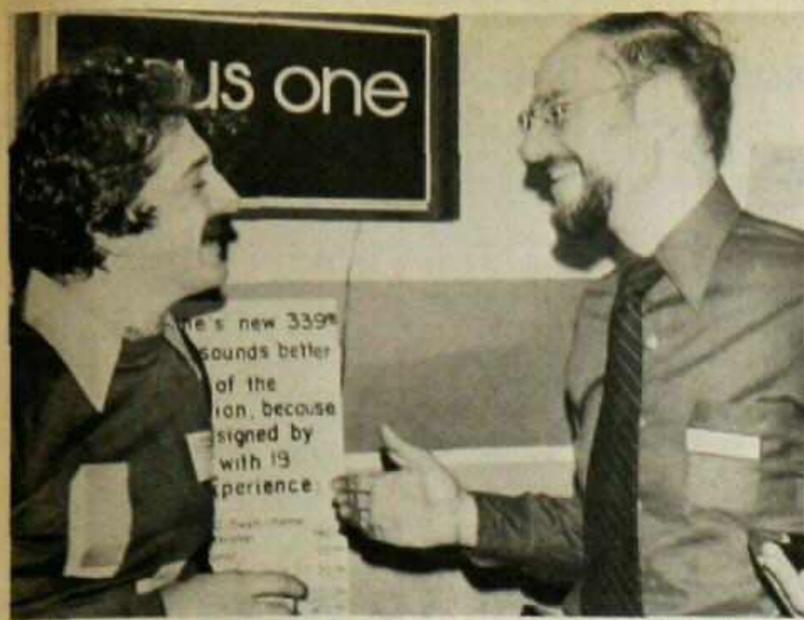


JAMES VINCENT



O.C. Smith

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Billboard photos by Ed Margulies
 School 'CES'—Successful second IUP Stereo Expo/Symposium Oct. 27 sees (top) Frank Viggiano Jr., show coordinator, left, with Tasso Spanos of Opus One, among six area retailers involved; (center) Terry Fibich of Bose, talking about speaker systems, and (bottom) Art Solomon of Astro Sales, local U.S. rep, demonstrating for a visitor (Billboard, Nov. 20).



FOR 1980's See Key Music Vidisk Role

• *Continued from page 3*
 Rothfeld also sees the audio potential in the higher fidelity built into all the videodisk systems now contemplated. As an adjunct to software sales, he foresees auxiliary hardware sales tied-in to the ability of the videodisk systems to playback through any hi-fi components.
 Acknowledging they had few of the hard answers on what kind of programming major labels were likely to provide for the videodisk market, all the panelists agree that virtually every company is into planning creative concepts for the new market. And those more directly involved through affiliated hardware systems, such as RCA and MCA, are known to have contributed pilot disks for pre-market testing.

The pricing/profit question was another "toughie," but Draddy looks for a videodisk to sell in the range of a tape or premium LP—\$7.98-\$9.98—with a pricing structure similar to that of the current disk/tape mart.
 Pressed on a query if the industry could live with a smaller profit margin, Rothfeld brought laughs with his comment, "That's consistent with our current pricing policy," alluding to the still-hot New York area battle.
 No one went overboard in downplaying the hard problems facing the consumer videodisk mart, but the panelists were firm in their view that the music industry would play a key role regardless of which system—or systems—made it to market.

INFRINGEMENT? Two Studios Vs. Betamax In Key Suit

LOS ANGELES—Charging that use of the Sony Betamax video recorder infringes on filmmakers' copyrights, Universal and Disney studios have filed suit against Sony Corp., four retailers, an advertising agency and an individual user of the machine.
 Defendants in the suit filed in Los Angeles Federal Court, are Sony Corp. of America, Sony Corp., Carter Hawley Hale Stores Inc., J.W. Robinson Co., Bullock's Inc. and Henry's Camera Store, all L.A. area retailers and the Doyle Dane Bernbach Inc. advertising agency.
 According to the suit, the defendants allegedly have "induced, encouraged, solicited . . . infringements of the copyrights" owned by the studios by allowing purchasers to record films owned and copyrighted by the studios.
 The lawsuit also claims that Sony, the retailers and the advertising agency "have been unjustly enriched" at the expense of the studios. Universal and Disney add that sale of the Betamax has falsely led the public to believe that recording television broadcast does not violate copyright law.
 Both studios also claim that consumer use of the Betamax has interfered with Universal's and Disney's relationships with tv networks which have purchased the rights to their material.
 Among the variety of legal issues the lawsuit touches upon, some of which are sure to become precedent setting, is the definition of fair use by the public. Sony, which has yet to issue a comment, is expected to argue that recording tv broadcasts for personal entertainment falls within the area of fair use.
 However, an attorney for the studios notes that copyright law doesn't distinguish between copying for profit and personal use.

Sony Case a First

• *Continued from page 18*
 "We do not believe that the copyright law was intended to prevent members of the public from deciding how and when they see the television programs which are beamed into their homes," says Harvey Schein, president of Sony Corp. of America in New York. "With the Betamax, the consumer gets the opportunity to see programs that otherwise would be missed. We are confident that Sony will be successful in defeating this lawsuit."
 He describes the Betamax as a "time-shift machine," the main thrust of the multimillion-dollar ad campaign by Doyle Dane Bernbach in major newspapers, spot tv and regional magazine editions. It can record a program on one channel while a different program is being watched, or with a timer record a program with the owner away from home.
 Sony's official position is that the Betamax "merely enlarges the audience for which tv programs are intended and does not hurt any segment of the entertainment industry."
 With the absence of any prerecorded programming for Betamax at this time, although several pilot programs are in the works including an extensive joint venture project by Sony and Paramount, the focus also has been on "Start your own tele-

video 'living' library," in the four-color brochures that introduced Betamax to the U.S.
 "Whether you record programs onto your Sony videocassettes or watch your favorite show whenever it is convenient (and then re-record using the same tape) or build a collection of great programs, it adds up to a selection of great personal value," the brochure copy reads.
 Schein on several occasions has answered queries on the possibility of copyright infringement with an unshakable view that "what a consumer does in his home is his own business, as long as he doesn't try to make a profit."
 Copyright attorneys attending the International Videodisk Programming Conference in New York last week when the suit hit the newspapers were of widely varied opinions on the merits of the case. But all share the view that the studios were taking a big gamble in asking for a decision that could go against them and that the Supreme Court would ultimately get the case to decide.
 The studios' decision to go ahead at this time is viewed mainly as an effort to head off the home taping, if possible, before several other major systems already on the market in Japan by Matsushita and Sanyo/Toshiba join Sony in the U.S. as planned.

3M Into Betamax Blanks & 'Minis'; Price Hike Due

By RADCLIFFE JOE
 NEW YORK—The 3M Co., under its cross-licensing agreement with the Sony Corp. of Japan, will begin releasing Betamax blank video-cassettes on the domestic market in the first quarter of next year, according to Bill Madden, the firm's marketing director.
 Initial product will be available in 30- and 60-minute lengths and will be test marketed in limited geographical areas in an effort to monitor consumer response before a full marketing schedule is initiated.
 The cassettes, which Madden assures will be competitively priced, will utilize a cobalt-modified ferric oxide high energy videotape.
 Meanwhile, 3M is also taking a close look at the market potential for Elcaset blank tapes, but does not plan to release product in this configuration before 1978. John Taylor, 3M's retail manager explains his company is "carefully watching the" (Continued on page 54)

PARIS ELECTRONICS' HARARY

Pro Growth, Hi Fi Fatalities Seen

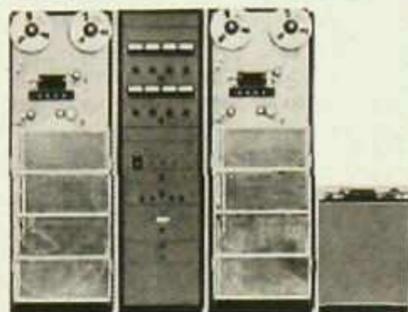
By JIM McCULLAUGH
 (This exclusive two-part profile on Eli Harary and his Los Angeles-based Paris Electronics chain began last week with a look at his background and development of his unique concept of audio retailing and merchandising.)
 LOS ANGELES—Interestingly enough, Stevie Wonder is Paris Electronics' largest customer, introduced to owner Eli Harary by recording engineer John Fischbach, who purchased Sonab speakers in the Valley store.
 Wonder, indicates Harary, became "knocked out" by Paris' products, particularly Nakamichi tape equipment and Sonab speakers.
 "Stevie also," says Harary, "had the ability to come down to this store with his 'Songs In The Key Of Life' tapes and play them back through everything which he took advantage of. I also spent time in the studio making him more aware of things like dynamic range and frequency response. He was concerned about making it sound as good as possible on a good home hi fi system and I gave him as much help as I could there."
 One of the prime areas of growth for the future, crystal balls Harary, is the professional market.
 "We are," he says, "going to get slightly more into semi-pro equipment as we expand. I see in the future a Paris professional store. Natu-

AUDIO GARDEN FOR DENVER

DENVER—The Audio Representatives Committee, an organization of Rocky Mountain area sales representatives, has announced that it will participate in the 18th annual Colorado Garden and Home Show here, Feb. 4-13. It is the first time an audio industry group has been affiliated with the lifestyle show, that is expected to attract 90,000 consumers from the Colorado and Rocky Mountain regions next year.
 rally we won't be playing games with people like Westlake Audio and I wouldn't even attempt that. We want to get into products to take care of the guy who wants to put together a \$10,000 studio."
 Paris already sells the Otari MX-5050 compact professional recorder "which I think is the best inexpensive 8-track machine on the market today. I hope as the new downtown store grows we can put a little studio in the mezzanine. We are also involved with Sennheiser, AKG, EV, and Nakamichi professional microphones. We don't carry anything yet in terms of boards.
 "Our philosophy," he adds, "of treating customers is perfectly geared to pro equipment. I don't think some of these other hi fi chains in L.A. who are into semi-pro equipment right now can treat professionals the way they should be treated. In my opinion, the hi fi products I carry now belong in the living rooms of professionals."
 Harary also has some definite, (Continued on page 53)

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Mexican Joint Venture For Ampex Peso Dip a Plus Factor In Tape Assembly Costs

LOS ANGELES—Ampex Corp. and Auriga Audiomagneticos, S.A. de C.V., a major plastics and magnetic tape firm in Mexico, have formed a joint venture company called Aurex, S.A. de C.V., to manufacture and market magnetic audio recording tape in Mexico.

The startup phase is expected to be completed by the first of next year with product being shipped from the new Mexico City plant at that time.

Aurex will maintain complete audio tape manufacturing and distribution facilities including coating lines, slitting, assembly, warehousing and shipping.

The firm will also make audio tape pancakes for the prerecorded tape manufacturing industry. All finished product will be marketed under the Ampex logo.

Initial capitalization is put at \$1 million or 25,000,000 pesos by executives of both firms who predict future growth in Mexico.

Ampex maintains a plant in Juarez where cassettes and 8-track cartridges are assembled as well as offices in Mexico City.

Two other American tape manufacturers, Audio Magnetics and Certron, maintain cassette and cartridge assembly facilities in Mexico.

Since the recent peso devaluation, U.S. blank tape firms in Mexico have been enjoying somewhat of a boon as labor costs there have been cut.

Spokesmen for both Certron and Audio Magnetics indicate register-

ing higher profit margins over the past several weeks.

However, they caution that what appears to be as much as a 40% savings in the cost of labor will be offset by an expected 20% pay raise to Mexican labor unions.

"That factor," adds the Certron spokesman, "combined with rising raw material costs as well as increased labor costs in our American facilities won't make this the windfall people are predicting. In the final analysis, it may mean that we won't have to raise our prices over the next six months to a year."

Switchcraft To Raytheon; No Operational Changes

CHICAGO—Switchcraft, Inc., a manufacturer of audio demonstration switching accessories and electromechanical components here, is being acquired by the Raytheon Co.

of Lexington, Mass., Wilfred L. Larson, president of Switchcraft, reports.

The acquisition, to be completed early in 1977, will make Switchcraft a wholly-owned subsidiary of Raytheon, according to Larson's statement.

Larson says Switchcraft will continue to "operate under our present organization, utilizing present management and other personnel and plant facilities in Chicago and Paxton, Ill." He says there will be no change in the firm's marketing program, which utilizes independent reps.

Founded here in 1946, Switchcraft creates switching systems for in-store demonstration of audio components and over 6,000 electromechanical components in numerous product categories.

"The new association brings us the opportunity to expand our manufacturing facilities to meet growing customer demand for our products," Larson says. "Also," he states, "we foresee the introduction of a number of new products to fulfill new customer needs."

Audio Magnetics Into A/V Cassette Market

LOS ANGELES—Audio Magnetics Corp. is introducing an A/V premium cassette. It is the third major marketer to enter the field this year, joining Maxell and TDK.

Major product features include high density, low-noise tape, jam-proof mechanics, and instant starting and availability in 30, 45, 60 and 120-minute time lengths.

At the same time the firm is offering a Christmas merchandising package of four Tracs 8-track blank tape 45 or 90-minute cartridges for the price of three with first delivery date Nov. 22, last order date Dec. 17, and final shipping date Dec. 31.

Tape Duplicator

Comedian/educator Bill Cosby will receive the "Audiovisual Media Educator of the Year" award during the 38th National Audio-Visual Convention and Exhibit, Jan. 13-18 in Anaheim, Calif. The award is in recognition of his efforts to search out alternate models of education which will help urban children achieve higher learning. His doctoral dissertation in education was titled "The Integration of the Visual Media Via Fat Albert and the Cosby Kids into the Elementary School Culminating as a Teaching Aid to Achieve Increased Learning."



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Paris Electronics' Harary Outspoken On Future Of Audio

• Continued from page 51

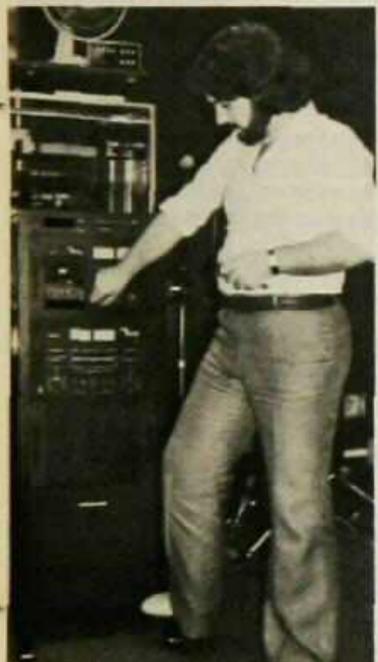
controversial opinions about the future of the audio business as well as audio retailing in the U.S.

"One of the reasons," he opines, "that the fatality rate among audio retailers is so high now is that these people started off as discounters during fair trade and that was their only claim to fame. Now some are scrambling around looking for limited distribution lines to boost their profit picture. In a sense, they are trying to get to where I was already at a year or so ago." He predicts more fatalities in the L.A. market.

"Not only is there a fatality rate," he continues, "among retailers but it's going to affect manufacturers also. I don't think some of the big name, widely distributed hi fi lines are going to be here in two years and it has to do with the Japanese electronics manufacturer's concept of doing business in the U.S. It's based on volume.

"They come into this country and figure if they sell \$100,000 a month they can break even. That's the wrong way to set up a business. What happens is they sell \$150,000 a month and then discover they are still not breaking even.

"Then they try to remedy it by selling \$150,000 a month not fully realizing it's costing them another 12% to sell an additional \$50,000. At \$150,000 they are making less money than they were losing at \$100,000. So they keep going. But you can get only so much loyalty and movement out a limited number of dealers.



Billboard photo by Jim McCullough
Typifying Paris Electronics' expansion in the semi-pro mart, Eli Harary shows off Nakamichi console director's unit with its 600 cassette deck, 610 pre-amp and 620 power amp components.

Bigston Autosound Is Closer Than CB Line

CHICAGO—Bigston Corp. here labels as "premature," reports that it soon will enter the CB market with Bigston-branded equipment.

As an OEM supplier of CB radios from Japan, the company admits it is exploring the move, but says entry is minimally a year off, particularly given the current unstable market conditions.

With cassette a Bigston specialty, a "more definite possibility," is the firm's expansion into automotive sound, says Chuck Kline, Bigston's spokesman here. Such a new line may be ready for showing at the Summer CES here next June, he says.

"So the only way to increase that volume is to increase your distribution. But the only end result of that is increased competition, competition on price, lowering of price, less profit for the retailer, a disliking of

the product line, and eventually the retailer stops selling the product. The manufacturer has nobody to sell it to."

On newer higher wattage receivers: "That demonstrated a good un-

derstanding of the American mind. Manufacturers figured the U.S. consumer wasn't interested in separates so they tried to give him more horsepower in a receiver because they realized they could build power at a

relatively small increase in price. But that's already wearing out. More consumers are realizing they don't need all that power."

On Elcaset, the new tape format: "Who needs it?"

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TeD Changer Shown, But No 'Go' Decision

NEW YORK—The TeD video-disk changer made an impressive public debut at the International Videodisk Programming Conference here, but apparently is no closer to the market than when it was quietly shown at the 1975 Berlin Radio TV Fair.

Demonstrated to an interested, though skeptical, audience by Rolf Schiering, audio-visual director for Telefunken, partnered in the TeDec (TeD) system with British Decca, the changer went through its paces with a minimal 3-4 second changeover between its 12 disks (compared to 8 to 15 seconds for a typical record changer).

The 8 1/4-inch-diameter flexible vinyl 10-minute disks are stacked in their sleeves in the changer, and ex-

tracted, positioned, played, reinserted in sleeve and exchanged for the next disk in sequence, with a one-button control.

Schiering anticipates the two-hour capacity will cover most feature films, but acknowledges the current high cost—180 DM or about \$72—for an existing six disk feature is not exactly ideal for mass consumer sales. Other programs in the current TeD library range from 10 to 25 DM per disk, equivalent to the 18 to 24 DM range for a front-line LP in Germany.

But he emphasizes there is no commitment to produce the changer—admitting only that if the competitive situation demands such an item, it will be marketed.

(Continued on page 73)



Billboard photos by Stephen Traiman

DUPLICATORS ON DISPLAY—At the recent AES in New York, at left, Jim Cook of Liberty/UA demonstrates new CW25B 8-track loader that operates at 240 i.p.s., at \$1,782; Ed Bethune, center at left, explains improved Infonics System 200 to Hans Preisel of Germany—new high speed 80/40 i.p.s. reel master and 20 i.p.s. cassette master, and cassette slaves, \$7,000 for complete 4-track system; at right, Jim Dow of Pentagon shows off new Super C-32 cassette-to-cassette duplicator producing three C-30s in a minute at 30 i.p.s., at \$1,295.

3M Into Betamax & Minis

• Continued from page 51

impact of Elcaset on the Japanese market while going through initial steps of investigation to determine product development needs and U.S. market potential.

However, Taylor promises that blank loaded mini-cassettes will be available on the consumer market in the first quarter of next year, while micro-cassette products, still under investigation as to market potential, will not be released before the fall of 1977.

With the release of its many new lines of products will also come a number of price increases from 3M. Jack Hanks, market operations manager, says 3M will be forced to raise prices on a number of blank tape products within the next five months.

Hanks says that the planned 5% to 15% increase has been prompted by "the continuing climb in the cost of raw materials particularly plastics." He adds, "unfortunately, these costs have been rising more rapidly than can be counter-balanced by our continuing program of cost reduction in the manufacturing process."

Meanwhile 3M has completed initial research and development of fine metal particles for use in blank tape formulations, and has submitted samples for evaluation to its OEM accounts.

3M has been one of the pioneers in the development of fine metals technology, and claims that it will be the means through which new magnetic recording applications will be developed, and further advances in the miniaturization of tape formats will occur.

Rep Rap

Alan Marketing & Sales has been formed by Stan deSzameit, 10-year Superscope veteran who had been sales manager, national accounts, for Marantz, Sony and Superscope products.

Located at 2260-J Landmeier Rd., Elk Grove Village, Ill. 60007, phone (312) 437-6190 or 246-5172, the firm is serving audio manufacturers in Illinois and Wisconsin for consumer, commercial, private label and premium lines.

James Hannon, associated with the electronic industry for 20 years, joins Industrial Representatives, Inc., in the newly created post of inside sales manager.

Formerly DJM Sales and GNB Associates, Industrial Representatives is based at 5490 W. Touhy Ave., Chicago 60648, phone (312) 647-7755. It reps Alpha Wire, Bud Radio, Dale Electronics, Raytheon, Sola Electric and Spectra Strip, among others.

Paul Hayden Assoc. is appointed Southeast sales rep for Spokane, Wash.-based Communications Products Manufacturing Inc., maker of the Lone Ranger line of communications antennas, plus CB mounts and accessories, according to Tom Carr, communications products vice president and national sales manager.

The Hayden firm is headquartered at 1530 Nabell Ave., East Point, Ga. 30344, phone (404) 766-0261, with branches in Norcross and Columbus, Ga.; Leesburg and Miami Beach, Fla., and Raleigh, N.C.

Ted Firaneck Sales, which handles the Rotel of America products among other consumer electronic lines, has relocated to new headquarters at 2685 Lareer Rd., Pontiac, Mich. 48057, phone (313) 373-9595.

Alan Scheffler, after teaching for six years in the local school system, has joined the family rep firm, Charles Scheffler Co., as an outside

salesman covering Indiana and Kentucky. The firm is located at 1133 Navajo Trail, Indianapolis 46260.

Jim Tipton, formerly marketing manager with the Hi Fi Fo Fun audio chain, has joined to R.J. Throckmorton Sales Co., Inc., to service accounts in the Greater Kansas City area, as well as throughout Kansas and Missouri.

CONSUMER & 'PRO' NEWCOM '77 Clinics Set

CHICAGO—Electronic Industry Show Corp. here will present educational clinics at NEWCOM '77 in the show's consumer products, CB/communications and commercial sound and video marketing divisions.

The clinics will be conducted mornings, before the opening of exhibits at the expo that runs May 3-5 in the Las Vegas Convention Center.

Three concurrent programs are slated for the first two mornings of NEWCOM, with a general educational session the final morning.

NEWCOM's consumer products division plans an overview of home

entertainment retailing for its clinic May 3. The following morning, the CB/communications division is scheduled to update what it calls "the second revolution in cb/communications," 40-channel expansion.

Simultaneously, the commercial sound and video marketing division will offer its perspective on the over-the-counter sound reinforcement business and on products and selling opportunities in the video market, according to the NEWCOM plans released here.

In addition to the morning program, the commercial sound and video marketing group is sponsoring afternoon tours of the showroom sound installations at two Las Vegas hotels.

The combined educational session planned for the morning of May 5 will feature a nationally known speaker on a topic of general interest, NEWCOM informs.

Planners of the show indicate that there will be a "modest" registration charge for participation in educational sessions.

Tape Services To Recoton

NEW YORK—Continuing to expand in the profitable audio/disk/tape accessory field, Recoton Corp. recently completed its acquisition of Tape Services Inc., a privately held manufacturer of cassette and cartridge equipment cleaning devices, president Bob Borchardt reports.

Based in Moorestown, N.J., Tape Services will operate as an independent manufacturing subsidiary and continue as a supplier to the industry, he emphasizes. Recoton itself, which markets a broad line of accessories, has been an important customer.

The new subsidiary produces a full range of tape cleaning devices, a number of which are proprietary items that have wide acceptance. Such trade names as "Pinwheel," "Pinball" and "Double Header" have almost become generic names for specific types of devices, Borchardt notes.

The 10-year-old Tape Service op-

eration not only establishes a second manufacturing facility for Recoton, marking its 40th anniversary, but also is an expansion of the company's technological capabilities for new product development in areas related to both audio and video tape cartridges and cassettes, he points out.

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New Maxell Brochure

NEW YORK—Maxell's new UD-XL I and UD-XL II super premium cassette lines are highlighted in a new four-color brochure available at dealers. The folder also covers the firm's three open-reel and two 8-track formulations, all with complete specifications.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	4	9	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
2	1	35	BREEZIN George Benson, Warner Bros. BS 2919
3	2	13	SECRETS Herbie Hancock, Columbia PC 34280
4	3	13	BAREFOOT BALLET John Klemmer, ABC ABCD 950
5	9	7	BENSON & FARRELL CTI 6069
6	10	3	ROMEO & JULIET Hubert Laws, Columbia PC 34330
7	6	29	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
8	8	9	CALIENTI Gato Barbieri, A&M SP 4597
9	7	7	"LIVE" ON TOUR IN EUROPE Billy Cobham/George Duke Band, Atlantic SD 18194
10	26	3	LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
11	5	13	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
12	11	25	BOB JAMES THREE CTI 6063
13	18	7	VERY TOGETHER Deodato, MCA 2219
14	14	17	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
15	20	3	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
16	12	7	500 MILES HIGH AT MONTREUX Flora Purim, Milestone M 9070 (Fantasy)
17	NEW ENTRY		IT LOOKS LIKE SNOW Phoebe Snow, Columbia PC 34387
18	32	3	PORGY & BESS Ray Charles & Cleo Laine, RCA CPL2-1839
19	17	11	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
20	22	3	IT'S YOUR WORLD Gil Scott-Heron & Brian Jackson, Arista AL 5001
21	15	15	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
22	28	3	BOBBI HUMPHREY'S BEST Blue Note BN-LA699-G (United Artists)
23	23	56	TOUCH John Klemmer, ABC ABCD 922
24	13	15	WINDJAMMER Freddie Hubbard, Columbia PC 34166
25	NEW ENTRY		IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
26	19	26	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
27	25	29	HARD WORK John Handy, ABC/Impulse ASD 9314
28	NEW ENTRY		DONALD BYRD'S BEST Blue Note BN-LA700-G (United Artist)
29	40	3	STUFF Warner Bros. BS 2968
30	NEW ENTRY		THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
31	37	3	PORGY & BESS Oscar Peterson & Joe Pass, Pablo 2310.779 (RCA)
32	NEW ENTRY		BLUE BENSON George Benson, Polydor PD-1-6084
33	24	15	SANBORN David Sanborn, Warner Bros. BS 2957
34	NEW ENTRY		WAVES OF DREAMS Sonny Fortune, Horizon SP 711 (A&M)
35	16	29	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
36	36	3	CELEBRATION Karma, Horizon SP 713 (A&M)
37	NEW ENTRY		SHADOW PLAY L.A. Express, Caribou PZ 34355 (Epic)
38	38	3	LOVE & SUNSHINE Monty Alexander, BASF/MPS MC 22620
39	39	3	EARTH MOVER Harvey Mason Arista AL 4096
40	34	3	WE'LL BE TOGETHER AGAIN Pat Martino, Muse MR 5090

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Jazz Beat

By TOM MOULTON

NEW YORK—Fantasy Records has released the new Blackbyrds album titled "Unfinished Business." There are three strong cuts including the title tune which is strongest, and undoubtedly one of the group's best efforts to date. The sound here is clean and clear and generates the same kind of energy as Brass Construction.

The songs on this album are uptempo and utilize a driving force without sacrificing any of the group's traditional classiness. There are several breaks that work very well.

"Time Is Movin'" is similar to "Unfinished Business," and also features voices doing some strong harmony. This tune is inclined toward a pop format and is very melodic. "You've Got That Something" is mellower and features a flute as the predominant instrument. The only vocals are the group singing the title several times. This group is expanding its sound in several directions, and judging from the sound of this LP, the move is a good one.

Looks like Joe Simon has a smash with his "Easy To Love" on Spring Records. This is one of the best things Simon has done. It also reunites him with John Richbourg who produced all of his earlier hits like "The Chokin' Kind." Andrew Smith has done a strong arrangement on "Easy To Love" which has a happy feeling and an easiness to the rhythm that fits the song. This will probably be one of Simon's biggest records.

Pyramid Records has released a new D.C. LaRue LP titled "Tea Dance" which features several good cuts. "Overture" is basically instrumental with a nice rhythm and horn break. There is also a good synthesizer solo that goes into another break of rhythm, triangle and sound effects of thunder. This is a very funky track.

"Indiscreet" is probably the strongest cut on the Tea Dance LP. It is also based on a funky riff. There are also vocals, which are sometimes difficult to understand, but the theme deals with love. "O Ba Ba (No Reino Da Mae Do Our)" sounds like an Afro/calypso mass at the introduction, then goes into a calypso/pop sound. The album is built around a show concept, and will undoubtedly be played and talked about for a long time.

Brunswick Records has released two 12-inch 33 1/2 r.p.m. disco disks. They are Mary Ann Farra & Satin Soul's "Just A Little Timing" b/w "Do Those Little Things," and Tony Valor Sounds Orchestra's "Gotta Get It" b/w "Girl." Both records are different versions of the LP cuts and are also longer.

Second Storey To Debut In Philly

PHILADELPHIA — A gay/straight discotheque constructed on a location once occupied by a church group, and featuring about \$60,000 worth of the finest sound equipment available, will on Christmas day become the newest room to vie for the coveted disco dollar in this city.

The room to be called Second Storey, will be operated by Wayne Gelfman who ran the successful Music Box discotheque this past summer at the seashore resort of Margate, outside Atlantic City, N.J. It will be strategically located in the city's gay community.

Although the recent mushrooming of discotheques in this area has forced many operators into cut-throat competition, Gelfman feels his state-of-the-art sound system will be a major drawing card.

So confident is he that the room's sound and lights will act as prime customer draws, Gelfman has decided to bypass fancy decor, settling instead for plain black walls.

Sound for the Second Storey will be supplied by Alex Rosner of New York, with the locally-based McManus Co. supplying the lights. A N.Y. deejay, still to be named, is being tapped to spin the disks.

Admission policy and dress code for the new club are still to be decided.

Jazz

CHANGE IN CHICAGO

Two Stores Lament Jazz Proliferation

By ALAN PENCHANSKY

CHICAGO—The increasing availability of jazz product through pop-oriented and mass-merchandised outlets is having a significant impact on the Jazz Record Marts here.

The trend, that manifests a revived commercial acceptance of jazz, has slowed growth at the two long-established jazz specialty shops, which now face strong competition on material they once handled with near exclusivity.

"At the time that ECM was imported we were one of the few stores carrying the label," recounts Steve Tomashefsky, affiliated with the Marts and parent Delmark Records. "When no other store had them we were selling quite a bit," Tomashefsky notes.

"Now," he says, "our ECM sales are only a small percentage of the total Chicago ECM sales."

Price, Tomashefsky feels, is the key issue affecting the stores. "We don't have the volume or turn to be able to compete with stores selling \$6.98 product under \$4 he observes. At the Jazz Marts, base price is \$5.58 on \$6.98 product, with an additional \$1 off the purchase of two albums.

But it is not entirely a matter of pricing. "We did a sale of Arista-Savoy reissues and offered an attractive price," Tomashefsky recalls. "Yet we didn't sell that many because the stuff was coming through Arista channels to other stores. It had been sold previously.

The Jazz Mart's sales of the Pablo line also have been significantly cut by widespread distribution, Tomashefsky reports. "We're not selling as large a percentage of Pablo in Chicago as records by the same artists on other labels."

One result of the new pattern is

that the two specialty houses, one on North Lincoln, the other downtown, are specializing more intensively.

"We're getting into more esoteric types of things, collectors items, big bands, bootleg airchecks, dixieland and middle fifties type things," Tomashefsky says, pointing more to the Northside location with its heavier emphasis on historical product.

However, even at the near-Loop outlet, sales of smaller labels such as Alligator, Arhoolie, Flying Fish and Concord, are representing a larger share of business than ever before. While this reflects the growth of smaller labels themselves, it is representative of adjustments the Marts are making, a source at the downtown store confirms.

Another answer is diversification, and sales of salsa music have expanded rapidly at the near-Loop facility. "We have found a significant market for salsa," explains the manager of that store. "It's not Latin pop music, it's improvised Latin music, Latin jazz," he states.

Other tactics the Marts are using to retain their edge include emphasis on classic, catalog material where the outlets are particularly strong; increased advertising promotion of the Marts themselves as institutions; and more immediate emphasis on new releases.

The stores also are adopting new merchandising strategies that highlight their superior spread in jazz. At the near-Loop location, an avant-garde "free jazz" section was dissolved and its contents spread throughout the alphabetically organized bins.

The Marts are depending on approaches such as these to counteract the attrition that they say was most pronounced in 1975.

LP SERIES REVIEW Old Savoy Cuts Still OK Reissued In Double LPs

NEW YORK—The third release of Savoy Records' jazz collection (distributed by Arista) covers memorable moments in the careers of Billy Eckstine, Gene Ammons, Hank Mobley, Don Byas, Lee Morgan, Red Norvo, Charlie Mingus, Tal Farlow and others.

The six LPs included in the release—four double-record sets (\$7.98) and two single LPs (\$6.98)—showcase music recorded between the years 1944 and 1956.

Gene Ammons' "Red Top" LP features some of his more fiery blowing in the company of Johnny Coles and Howard McGhee on trumpet, Leo Parker on baritone and Junior Mance on piano.

Perhaps the greatest moments on this single LP come from the legendary title song, on which all of the group's members share in the vocal.

Lee Morgan and Hank Mobley split the honors on "A-1," where they are joined by pianist Hank Jones, bassist Doug Watkins and drummer Art Taylor. Like the Ammons LP, there is some unissued material to excite the jazz collector.

The classic Red Norvo Trio featuring guitarist Tal Farlow and bassist Charlie Mingus is a two-record set with all three musicians working out on a good mixture of pop standards and originals. This is an impor-

tant LP from an historical standpoint because it features three legends in an uncluttered setting. Also, Mingus' work with the trio is a total asset.

Don Byas' "Savoy Jam Party" presents this unheralded genius in the company of trumpeters Benny Harris, Emmett Berry and Charlie Shavers, pianists Clyde Hart and Jimmy Jones, drummer Max Roach and bassist Milt Hinton, among others.

Like the other LPs much of the material is unreleased and showcases this master tenor saxophonist in his peak years, 1944-1946.

If there is a standout LP in this release, it is the reissue of Billy Eckstine and his classic bands of 1945 and 1946. Called "Mister B. And The Band," the two-record set features the singing of Eckstine and the playing of sidemen (perhaps bad terminology) like Fats Navarro, King Kolax, Gene Ammons, Sonny Stitt, Dexter Gordon, Budd Johnson, Kenny Dorham, Art Blakey, Cecil Payne, Leo Parker, Wardell Gray, Norris Turney and John Malachi, among others.

Everything from novelties like "Jelly Jelly" and "The Jitney Man" to "Oo Bop Sh'bam" is included and there is some hot blowing. Eckstine's (Continued on page 82)

NOVEMBER 27, 1976, BILLBOARD

Soul Sauce

Melba Moore Onto N.Y. Opera Stage

By JEAN WILLIAMS

LOS ANGELES—Buddah Records' Melba Moore appears at the Metropolitan Opera House in New York Dec. 12. Moore is believed to be the first black pop artist to be featured in a one-woman show at the Met.

The concert is sponsored by ITT's "Big Blue Marble," a children's television series, in conjunction with Buddah. During the performance, Moore will inject skits from the kiddie show. She will also perform tunes from Broadway shows as well as material from her last three albums.

Tickets for the concert are going at \$6, \$8, \$10 and \$12.50.

Moore has for sometime been the spokeswoman for "Big Blue Marble" which airs on public service tv and is the winner of Emmy and Peabody awards.

The singer/actress, who recently shifted from the Broadway stage to launch a career as a soul singer, says her next venture is films.

"We are now looking at properties to launch my film career," she says.

"I have been offered several roles but because I also represent Big Blue Marble, I must be careful of the type of characters I play.

"Buddah and my production (Hush Productions) are now going to put the same kind of energy that we used to launch me into the r&b world into launching me as a film star," says Moore.

"As hard as it was to become a record act," she continues, "I don't want to get locked into only recording. Now is the time to incorporate other careers."

The energetic entertainer has not escaped the Broadway stage altogether for she says she has been offered the part of Georgia Brown in the play "Cabin In The Sky" and the part of Maria in "West Side Story," due for revival.

★ ★ ★

London artist Al Green, who was recently ordained a non-denominational minister, has reportedly purchased a church in Memphis for \$355,000. Green is calling the church Al Green's Full Gospel Tabernacle.

The singer, who now injects gospel material into his nightclub act, has included one gospel tune on his latest LP, "Have A Good Time."

★ ★ ★

Joey Jefferson, president of California Gold Records, a Los Angeles-based operation, is expanding his sales, marketing and promotion departments.

At the same time, he is looking to sign new acts and making deals for national distribution.

Jefferson has hired Andrea Montell, formerly national promotion rep for Mercury Records, to handle national promo chores.

Montell is in the process of setting up marketing and merchandising programs for the label's two active acts, the Olympics, formerly on MGM Records, and the Joey Jefferson Band.

The Olympics, an r&b act, is now recording disco-oriented material. Jefferson, who also owns the Jazz City retail record outlet, located on the same premises as the label, says

(Continued on page 57)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	5	8	DAZZ —Breck (R. Bansom, R. Hargis, E. Irwin), Bang 727 (Web W) (Silver Cloud/Traley, ASCAP)	35	37	5	DON'T MAKE ME WAIT TOO LONG —Barry White (B. White), 20th Century 2309 (Sa Vette/January, BMI)	79	4	BODY ENGLISH —King Floyd (B. Marchant), Chimneyville 10212 (TK) (Tree, BMI)			
2	2	7	ENJOY YOURSELF —The Jacksons (K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI)	★	46	4	DO THAT STUFF —Parks (G. Clinton, W. Collins, B. Worell), Casablanca 871 (Rick's/Malibu, BMI)	NEW ENTRY	70	66	4	FREE AND SINGLE —Brothers Johnson (G. Johnson, L. Johnson), A&M 1581 (Kidada/Golders, BMI)	
★	10	8	CAR WASH —Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	37	33	10	UNDISCO KID —Funkadelic (G. Clinton, W. Collins, B. Worell), 20th Century/ Westbound 5029 (Bridgeport, BMI)	★	87	4	WANNA SLOW DANCE WITH YOU BABY —Street People (M. Dabrowski, R. Dabrowski), Viper 1734 (PIP) (Blendingwell, ASCAP)		
4	4	6	KEEP ME CRYIN' —Al Green (W. Mitchell, A. Green), Hi 2319 (London) (Jac/Al Green, BMI)	★	48	3	FREE —Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (K'ce/Dick, BMI)	★	86	2	WHEN LOVE IS NEW —Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)		
5	6	15	SHAKE YOUR RUMP TO THE FUNK —Bar Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Barkay, BMI)	39	35	7	GREY RAINY DAYS —Lionie Jordan (L. Jordan, S. Buckner, D. Pratt, J. Goldstein), United Artists 875 (Fair Out/River Jordan, ASCAP)	★	73	73	5	THIS TIME —Impressions (M. Jackson, S. Jones), Cotillion 44210 (Atlantic) (Amdika, BMI)	
6	7	8	HOT LINE —Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen/Berren/Vibes, ASCAP)	40	40	12	BLESS MY SOUL — Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abet 9456 (Nashboro) (Excellent/Skipson, BMI)	★	NEW ENTRY	74	NEW ENTRY	FEELINGS —Walter Jackson (M. Albert), Chi Sound 908 (United Artists) (Fermata International Melodies, ASCAP)	
7	8	13	CATFISH —Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Ral, BMI)	41	29	11	RUN TO ME —Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)	★	75	82	2	OOH CHA —Soul Train Gang (A. Keys, Bellmon, Drayton, Turner), Soul Train 10792 (RCA) (Hip Top/Writers, BMI)	
8	1	11	YOU DON'T HAVE TO BE A STAR (To Be In My Show) —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	★	70	2	SATURDAY NITE —Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10439 (Sagittari, BMI)	★	NEW ENTRY	76	NEW ENTRY	GOIN' UP IN SMOKE —Eddie Kendricks (A. Felder, N. Harris), Tamia 54277 (Motown) (Stone Diamond, BMI)	
9	3	14	LOVE BALLAD —LTD (S. Scarborough), N&M 1847 (Unichappell, BMI)	43	36	9	DISCO BODY (Shake It To The East, Shake It To The West) —Jackie Moore (C. Reid), Kayette 5127 (TK) (Sherlyn, BMI)	★	77	84	3	I DO I DO (Wanna Make Love To You) —Leroy Hutson (L. Hutson, S. Harris), Custom 0121 (Warner Bros.) (Silent Gant/Aops, ASCAP)	
★	12	7	DO IT TO MY MIND —Johnny Bristol (J. Bristol), Atlantic 3360 (Bushika, ASCAP)	44	43	10	FUNKY MUSIC (Is A Part Of Me)/ SECOND TIME AROUND —Luther (I. Vandross), Cotillion 45-442-5 (Atlantic) (Evee/Deekay, ASCAP)	★	78	83	7	I FEEL LOVE IN THIS ROOM TONIGHT/TO MAKE YOU LOVE ME —Bo Kirkland & Ruth Davis (B. Kirkland, C. Gentry, R.L. Kirkland, H. Powell), Clanade 421 (Clanade/Bokor, ASCAP)	
11	9	13	THE RUBBERBAND MAN —Spinners (L. Creed, T. Bell), Atlantic 3255 (Mighty Three, BMI)	45	34	14	NICE 'N NAASTY —Salsoul Orchestra (V. Montana Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	★	79	89	3	JUST FRIENDS —Silver, Platinum & Gold (E. Richardson, F. King, R. King), Fatt 011 (Fatt/Precious Metal, BMI)	
★	18	5	I KINDA MISS YOU —Manhattans (W. Lovett), Columbia 3-10430 (Nattaham/Blackwood, BMI)	★	56	6	DON'T WALK AWAY —General Johnson (General Johnson), Arista 0303 (Music In General, BMI)	★	80	80	4	IF I DIDN'T MEAN YOU WELL —Bill Withers (B. Withers), Columbia 3-10420 (Golden Withers, BMI)	
13	11	13	JUST TO BE CLOSE TO YOU —Camondores (L. Riche, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	47	47	6	I REFUSE TO LOSE —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14354 (Dynamite/Belinda, BMI)	★	81	81	3	GUITAR MAN —Albert King (B. Contreras, Cherry), Utopia 10770 (RCA) (Utopia/Montage, BMI)	
14	13	8	SO SAD THE SONG —Gladys Knight & The Pips (M. Masser, G. Goffin), Buddah 544 (Screen Gems/Columbia, BMI/Pinet St., ASCAP)	48	52	5	ON AND OFF —David Ruffin (V. McCoy), Motown 1405 (Warner-Tamerlane/Van McCoy, BMI)	★	82	NEW ENTRY	82	NEW ENTRY	YOU GOTTA BELIEVE —Pointer Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)
15	15	9	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Staltee, BMI)	★	59	4	DO WHAT YOU WANT, BE WHAT YOU ARE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10806 (Unichappell, BMI)	★	83	88	2	HIDEAWAY —Fantastic Four (A. Hamilton), Westbound 5032 (20th Century) (Bridgeport, BMI)	
16	16	9	WITH YOU —Moments (K. Ascher, C. Sager), Slang 5058 (All Platinum) (Unichappell/Aschen, BMI)	50	50	7	GET YOU SOMEBODY NEW —Labele (J. Crane), Epic 8-50262 (Polo Grounds/ Snoid, BMI)	★	84	NEW ENTRY	84	NEW ENTRY	LOVE'S GOT ME TIRED (But I Ain't Tired Of Love) —Laura Lee (P. Bond, Smith), Arista America 7552 (Capitol) (Peabody, ASCAP)
17	14	14	YOU ARE MY STARSHIP —Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	51	54	3	A LOVE OF YOUR OWN —AWB (H. Stuart, N. Oakley), Atlantic 3363 (Average/Warner Bros./Lundgo, ASCAP)	★	85	85	7	THAT'S THE WAY TO GO —The Bottom Line (D. Foster, J. Graydon, J. Conrad), Greedy 103 (Dance/ Wayne Art/Ganga B V/Cotaba, BMI)	
18	20	6	I DON'T WANNA LOSE YOUR LOVE —Emotions (W. Hutchinson, J. Hawes), Columbia 3-10347 (Pamokeen, BMI)	52	57	4	LOVE SO RIGHT —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 859 (Polydor) (Casselle/Unichappell, BMI)	★	86	NEW ENTRY	86	NEW ENTRY	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Stanley Turrentine (K. Gamble, L. Huff), Fantasy 782 (Mighty Three, BMI)
19	19	7	GROOVY PEOPLE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3604 (Epic) (Mighty Three, BMI)	★	74	2	WORN OUT BROKEN HEART —Loleatta Holloway (S. Dees, S. Drayton), Gold Mine 4000 (Caytronics)	★	87	NEW ENTRY	87	NEW ENTRY	NINETY-NINE AND A HALF —Trammps (W. Pickett, S. Cropper, E. Floyd), Atlantic 3345 (East Memphis/Pronto, BMI)
★	26	5	OPEN SESAME, Part 1 —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1586 (PIP) (Delightful/Gang, BMI)	★	75	3	WHISPERING/CERCHEZ LA FEMME/SE SI BON —Dr. Buzzard's Original Savannah Band (Schoenberg, Coburn, Rose, S. Browder Jr., A. Darnell), RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)	★	88	90	2	A MAN'S GOT TOO MUCH DOG IN HIM —Sheila Deane (J. Little, L. Mercedes), Casino 070 (GRT) (Ante-Up, BMI)	
21	21	8	LIVING TOGETHER (In Sin) —Whispers (V. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	55	55	6	BREEZIN' —George Benson (S. Womack), Warner Bros. 5268 (Unart/Tracebob, BMI)	★	89	92	2	TRIED, TESTED AND FOUND TRUE —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8286 (Nick O'Val, ASCAP)	
★	28	5	DON'T TAKE AWAY THE MUSIC —Tavares (K. St. Lewis, F. Perren, Yaron), Capitol 4348 (Bull Pen/Perren/Vibes, ASCAP)	56	58	8	LET'S GET IT TOGETHER —El Coco (M. Ross), AVI 115 (Equinox, BMI)	★	90	NEW ENTRY	90	NEW ENTRY	TOGETHER —O.C. Smith (C. Fox, N. Gimble), Carbox 9017 (Epic) (Fox Gimble, BMI)
23	23	9	FINGER FEVER —Dramatics (T. Hester), ABC 12220 (Groovesville, BMI)	57	63	3	MIDNIGHT SOUL PATROL —Quincy Jones (Q. Jones, L. Johnson, J. Mandel), A&M 1878 (Kidada, BMI)	★	91	94	2	I DIDN'T MEAN TO LOVE YOU —Dionne Warwick (K. Philipp, A. Butler), Warner Bros. 8280 (Hands Together, BMI)	
24	17	10	JUMP/HOOKED ON YOUR LOVE —Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	★	NEW ENTRY	58	DARLIN' DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	★	92	96	2	I GOT A NOTION —Al Hudson & The Soul Partners (P. Wynn), ABC 12230 (Wynn's World/Mighty Three, BMI)	
★	31	4	LOVE ME, LOVE ME, LOVE ME —The Staples (C. Mayfield), Warner Bros. 8275 (Mayfield, BMI)	★	77	2	PARTY NIGHT —Curtis Mayfield (C. Mayfield), Custom 0211 (Warner Bros.) (Mayfield, BMI)	★	93	93	3	IF YOU AIN'T MAN ENOUGH —Tommy Tate (J. Bayler, T. Tate), Koko 723 (Kjondike, BMI)	
26	25	15	GIVE IT UP (Turn It Loose) —Tyrone Davis (L. Graham), Columbia 3-10358 (New York Times/ Content/Little Bear's, BMI)	60	67	4	FOR OLD TIMES SAKE —Dorothy Moore (F. Knight), Malaco 1037 (TK) (Two Night, BMI)	★	94	NEW ENTRY	94	NEW ENTRY	MAKES YOU BLIND —Glitter Band (M. Leander, P. Phipps, J. Shepard), Arista 0207 (MCA, ASCAP)
27	24	13	LET'S BE YOUNG TONIGHT —Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	61	68	4	YOU'RE MY DRIVING WHEEL —Supremes (F. Stafford, R. Brown, B. Holland, H. Beatty), Motown 1407 (Holland Dozier Holland/Jobete, ASCAP/Gold Forever, BMI)	★	95	NEW ENTRY	95	NEW ENTRY	LET'S MAKE A DEAL —Gloria Gaynor Polydor
28	22	13	MR. MELODY —Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	★	72	2	HOME IS WHERE THE HEART IS —Bobby Womack & Brotherhood (P. Mitchell), Columbia 3-10437 (Muscle Shoals Sound, BMI)	★	96	NEW ENTRY	96	NEW ENTRY	IN MY LONELINESS (When We Were Young) —Nancy Wilson (L. Snow, J. Meyer), Capitol 4350 (Django, ASCAP)
29	27	14	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME —Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	63	61	9	HOME TO MYSELF — Brenda & The Tabulations (Manchester, Sager), Choccolate City 004 (Casablanca) (Rumanian Pickleworks/Little Max/ New York Times, BMI)	★	97	97	2	RAINBOW IN YOUR EYES —Al Jarreau (L. Russell), Reprise 1374 (Warner Bros.) (Teddy Jac, BMI)	
30	30	10	HAPPY BEING LONELY —Chi-Lites (K. Herch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)	64	38	13	MESSAGE IN OUR MUSIC —O'Jays (K. Gamble, L. Huff), Philadelphia International 3501 (Epic) (Mighty Three, BMI)	★	98	98	8	DOWN TO LOVE TOWN —Originals (D. Daniels, M.B. Sutton, K. Wakefield), Soul 35119 (Motown) (Jobete, ASCAP)	
★	39	5	SUPERMAN LOVER —Johnny Guitar Watson (J. Watson), DJM 1019 (Vri John, BMI)	65	65	6	BUMP DE BUMP YO BOODIE —Muscle Shoals Horns (H. Calloway), Bang 728 (Muscle Shoals Sound/CETS, BMI)	★	99	99	2	AIN'T NOTHIN' BUT SOMETHING TO DO —Whole Darn Family (A. Moon, T. Thomas), Soul International 105 (Amberst) (Hulen/August Moon, BMI)	
32	32	6	THE BOOTY —Fatback Band (B. Curtis, M. Irby Jr.), Spring 168 (Polydor) (Clita, BMI)	66	62	8	YOU OUGHT TO BE HAVIN' FUN —Tower Of Power (H. Tubbs, E. Cavillio, S. Kupka), Columbia 3-10409 (Krupton, ASCAP)	★	100	NEW ENTRY	100	NEW ENTRY	BLACK SPEC —D.B. McClinton Mercury (Phonogram)
★	41	5	WHO ARE YOU —Temptations (D. English, G. Leonard, O. Williams, B. Wright), Gordy 7152 (Motown) (Jobete, ASCAP)	67	69	6	EVERYTHING IS BEAUTIFUL TO ME —Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3362 (Impire, BMI)	★					

NOVEMBER 27, 1976, BILLBOARD

ELLINGTON FOR START

Tabu Chief Looks To Black Archives

By JEAN WILLIAMS

LOS ANGELES—Veteran entrepreneur Clarence Avant says he will dig into the "archives" to resurrect music by some of the old masters, namely Duke Ellington for his new Tabu label, distributed by RCA.

Motivated by a young market which he sees opening for older jazz operas to be done by contemporary artists he says, "It's important that Duke Ellington's music be heard today. When 'Black, Brown and Beige' was done blacks were so whitewashed we didn't understand what the hell Ellington was talking about."

Avant claims that both young and older blacks have grown culturally to a point where works by black composers like Ellington might now be appreciated.

"New World A Comin'," "Harlem" and the "Liberian Suite" are other Ellington works on Avant's agenda.

"I am coming up with several producers who will do new versions of Ellington's most significant works. These compositions and works by other black composers of that era, and even before, should not be allowed to go unheard," notes Avant.

He is also working with two

producers, whom he refuses to name, on another musical project, a musical version of "The Hobbit," a classic adult fairytale of several years ago.

Avant says he is looking for new cultural musical properties, but only those that appeal to a broad market. "I ain't gonna be bothered with nothing that ain't gonna sell," he says.

Although he has not revealed who will record any of his pet projects, he is at this time scouting for contemporary acts to sign to the label.

Already signed are Brainstorm and Michael Boothman and Andrae Tanker, both of Trinidad. Avant says he is in negotiation with two other acts, hoping to sign about six, the label's limit. "Within the six acts, I know that I am shooting dice and will get some winners," says Avant.

As for Tabu's staff, Avant says, "I am talking to a couple of producers but I will have no more than five people. I don't need it nor do I want it. I have had those large staff headaches before," referring to Sussex Records.

"RCA has the machine, and I will have the product," he continues.



HAPPY 10TH—Hank Lo Conti, right, owner of Cleveland's Agora Club, and Steve Paul, Blue Sky president, admire cake presented on venue's 10th anniversary by WMMS. Blue Sky's group Derringer was broadcast live from the club by WMMS, with 350 guests who won free invites with a station write-in.

Gospel Hall Open In '77

NASHVILLE—Plans have been released for the fall 1977 opening of the \$1.6 million Gospel Music Hall of Fame to be located in Nashville's Music Row area at 16th and Division.

The 25,000 square foot building will house a chapel with public services of interdenominational nature held twice weekly, a library for the research and study of the history of Gospel music; a multimedia theater presenting samples of styles and sounds of all types of gospel and sacred music; a museum containing song manuscripts, poems, diaries, instruments, clothing, equipment, pictures, plaques and life-like busts; and the international headquarters of the Gospel Music Assn.

Those who have been inducted thus far for their contributions to the world of Gospel music include: living—"Pappy" Jim Waites, Albert E. Brumley Sr., Lee Roy Abernathy, James Blackwood Sr., Brock Speer and Mosie Lister; deceased—G.T. "Dad" Speer, Len Brock Speer, James D. Vaughan, Denver Crumpler, J.R. Baxter Jr., E.M. Bartlett, John Daniel, Adger M. Pace, Homer Rodeheaver, A.J. Showalter, V.O. Stamps, Frank Stamps, W.B. Walbert, R.E. Winsett, G. Kieffer Vaughan, Fanny Crosby and George Bennard.

Crusaders' 'Best' Set For Christmas

LOS ANGELES—"The Best Of The Crusaders," a two-disk set listing at \$9.98 and containing the best-known cuts from the instrumental group's seven ABC/Blue Thumb albums, will be featured in ABC's "Our Best To You" Christmas merchandising plan.

A holiday theme poster, 14 x 22 feet, is being placed in some 2,000 retail stores. There will also be special Crusader displays and holiday billboards on the Sunset Strip and the ABC building here. Extensive radio spots for the Crusaders will be running on progressive, r&b and jazz stations nationally.

'Malone' LP Out

LOS ANGELES—RSO Records has released the original soundtrack recording of the movie "Bugsy Malone," which features a collection of songs by Paul Williams.

"Bugsy Malone" is a gangster musical with an all child cast. The film is a Robert Stigwood presentation of a Goodtimes Enterprise production, released through Paramount Pictures.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-348C2 (Motown)	★	41	11	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
2	2	7	SPIRIT Earth, Wind & Fire, Columbia PC 34241		32	22	9 I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP-3705
3	3	6	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034		33	31	9 CHILDREN OF THE WORLD Ber Gees, RSO R51 3003 (Polydor)
4	4	9	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)		34	33	25 ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)
★	9	16	FLOWERS Emotions, Columbia PC 34163		35	36	11 CHAMELEON Labelle, Epic PE 34789
★	10	7	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000		36	40	2 ROMEO & JULIET Hubert Laws, Columbia PC 34330
7	7	18	LOVE TO THE WORLD LTD, A&M SP 4589		37	23	8 NICE 'N' NAASTY Salsoul Orchestra, Salsoul S25 5502 (Caytronics)
8	6	21	HOT ON THE TRACKS Commodores, Motown M6-867 51		38	27	12 THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 51 (Motown)
9	5	5	PART 3 K.C. & The Sunshine Band, TK 605		39	26	6 CATFISH Four Tops, ABC ABCD 968
10	8	8	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	★	NEW ENTRY		PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDS 6576 ST
11	11	21	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA 3 (Amherst)		41	38	33 BREEZIN' George Benson, Warner Bros. BS 2919
★	20	2	BRASS CONSTRUCTION II United Artists UA LA677 G		42	42	19 WILD CHERRY Epic PE 34195
★	17	2	OPEN SESAME Kool & The Gang, De-Lite DEP 2023 (PIP)		43	43	5 MY SWEET SUMMER SUITE Love Unlimited Orchestra, 20th Century T 517
★	18	3	FOUR SEASONS OF LOVE Donna Summer, Casablanca, NBLP 7038		44	34	4 IT'S YOUR WORLD Gil Scott-Heron & Brian Jackson, Arista AL 5001
★	19	3	OHIO PLAYERS GOLD Mercury SRM 1 1122 (Phonogram)	★	NEW ENTRY		HAVE A GOOD TIME Al Green, Hi HSL 32103 (London)
16	16	6	JOY RIDE Dramatics, ABC ABCD 955		46	45	24 MUSIC FROM THE MOTION PICTURE SPARKLE Artha Franklin, Atlantic SD 18176
17	13	9	LOVE AND TOUCH Tyronne Davis, Columbia PC 34268		47	39	16 EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
★	24	4	GOOD HIGH Brick, Bang BLP 408 (Web IV)		48	48	27 HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)
19	21	8	THIS IS NIECY Demee Williams, Columbia PC 34242		49	55	11 DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
★	25	20	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	★	NEW ENTRY		THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
21	14	9	FEELING GOOD Walter Jackson, Chi-Sound CH LA 656 (United Artists)		51	59	4 SOLID Michael Henderson, Buddah BDS 5662
22	15	9	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)		52	50	4 BOBBI HUMPHREY'S BEST Blue Note BN LA599 G (United Artists)
★	35	2	TOO HOT TO STOP Bar Kays, Mercury SRM-1-1099 (Phonogram)		53	56	11 PASS IT ON The Staples, Warner Bros. BS 2945
★	32	2	SOMETHING SPECIAL Sylvers, Capitol ST 11580		54	46	25 SKY HIGH! Tavares, Capitol ST 11533
★	NEW ENTRY		HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973		55	57	8 SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
26	30	18	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	★	NEW ENTRY		NATURALLY Lou Rawls, Polydor PD-1-6086
27	29	4	BENSON & FARRELL George Benson & Joe Farrell, CTI 6069		57	54	2 COLOR HER SUNSHINE Willie Hutch, Motown M6-87151
28	12	29	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655		58	53	10 GREATEST HITS War, United Artists UA LA 648 G
★	37	3	IS THIS WHAT YOU WON'T Barry White, 20th Century T 516		59	49	28 NATALIE Natalie Cole, Capitol ST 11517
30	28	15	SILK DEGREES Bor Scaggs, Columbia PC 33920		60	58	38 LOOK OUT FOR #1 Sinthusa Johnson, A&M SP 4567

NOVEMBER 27, 1976, BILLBOARD

Kiss Kissing Instrument Makers With Album Plugs

LOS ANGELES—Prominent in a corner of Kiss' new album, "Rock And Roll Over," is a short paragraph, reading: "Kiss uses Gibson Guitars and Pearl Drums because they are the best." It's probably the most overt accolade to musical instrument brands ever carried on an album.

And the four members of Kiss

mean it. For ever since Casablanca Records contacted Walt Johnson, Norlin Music rep four years ago trying to get some unusually-constructed instruments for the group, Gibson Guitars and Pearl Drums have knocked themselves out for the act. This is Kiss' first inclusion of the instrument plugs on an album. It will continue, Gene Simmons, bass player with the group, says.

The several-year association blossomed in March 1975 when the four players visited the Kalamazoo, Mich., guitar factory. "We just wanted to see how guitars are made. Gibson made it "Kiss Day." It made us feel so good and by actually going through the entire plant we knew what could be done to provide us with unique instruments if we needed them.

"We wanted some Les Paul guitars customized. We got them in only six weeks. And Gibson supplied the instruments in special cases with our individual names on them," Simmons remembers. Gibson also rebuilt a Les Paul Custom EBO bass. That bass was discontinued in 1959.

Norlin also provides special customized Pearl drum sets for Peter Criss. And Pearl, a Japanese manufacturer, has made Criss the "Krupa of Japan." He is regularly advertised in "Music Life," Japan's largest music periodical. And Norlin advertises all Kiss' personnel in music and consumer magazines here.

Johnson makes it clear that Norlin does not provide all instruments gratis to Kiss. Kiss is a good customer annually. Johnson points out that they buy "Marauder" guitars 50 at a time. It's the model they break at every performance. Kiss is a big enough buyer that it is the only act that Norlin sells directly.

Soul Sauce

Continued from page 56

he is looking to sign self-contained acts in all musical areas.

While Jefferson is building an in-house sales staff, Montell is pulling together an independent field force.

California Gold is being distributed by independents and to give the label a boost in the marketplace, Jefferson says he is offering a 10% incentive buying program to his dealers.

The Olympics are cutting an initial LP for the label titled "Olympics 76-77." Also being completed is the Joey Jefferson Band's second LP.

Blues/r&b singer Little Johnny Taylor is departing that scene in favor of disco. The singer's newest release on Ronn Records is tagged "Future." And on Paula Records, Eddie Steele, a newcomer to the recording industry, has recorded "I Still Love You," also a disco number. Both labels are distributed by Jewel Record Corp.

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

CMA Aspires To Global Spread Chairman Weiser Will Launch Expansion At MIDEM

By GERRY WOOD

NASHVILLE—An intensified international and major metropolitan retail thrust for the CMA are two prime targets for its newly elected chairman of the board, Norm Weiser.

"There's a great deal more that CMA can do in the international field," says Weiser, president of Chappell Music in New York. "Hopefully, we'll be able to expand this activity this coming year."

Weiser indicates the thrust will begin with MIDEM "where we plan to meet with a number of foreign people." He pledges, "There'll be enough of us there so we can see and speak with representatives from as many countries as possible."

Admitting he and the new CMA president Dan McKinnon, president of McKinnon Enterprises including KSON, San Diego, are "following a hell of an act with Jim Foglesong and Ron Bledsoe" (the previous CMA board chairman and president), Weiser adds, "We want to spread the word through the rest of

the world, not just the country. We want to continue a lot of the things started last year and inaugurate a few of our own."

Referring to a CMA program aimed at crashing country music through the barriers of many metropolitan area retail outlets, Weiser

says, "That program has had a fairly good start here in New York—and hopefully we can expand that into other cities this coming year."

Besides Weiser and McKinnon, selected at the CMA's Nov. 11 board meeting in Nashville (Billboard,

(Continued on page 64)

Legal Pitfalls Get A Nashville Airing

NASHVILLE—A panel of industry-related attorneys presided over a local NARAS seminar held at Nashville's Hilton Inn Central Nov. 10 that touched on the topics of attorney fees, standard label contract negotiations, variations in individual contracts and where legal representation ends and personal management begins.

The panel, moderated by Nashville attorney Bob Thompson of

Thompson and Harris, consisted of Mike Perlstein of the New York City firm of Hardee, Barovick, Konecky and Braum; Donald E. Biederman, general attorney of CBS, Inc. in charge of the records section of the CBS law department; Jay Cooper, national NARAS president; and David Ludwick of Barksdale, Whalley, Gilbert and Frank in Nashville.

All five attorneys agreed that representing and managing don't mix, fine print in record contracts can bring devastation to a signing layman and qualified attorneys are worth what they ask.

"It is important that a lawyer not be a manager," commented Cooper. "A manager's prime function is not to negotiate, but to advise his client on where to play. Managers fear lawyers who are also managers and therefore will not send their clients to him."

Thompson added that an artist must make a distinction between manager and lawyer in stating, "the worst thing a lawyer can do is become a fan of his or her artist. Somewhere along the line, you're going to make a decision based on emotional impact."

The panelists pointed out "certain elastic or dangerous" clauses likely to go unnoticed by eager artists or their managers, such as the company's right not only to manufacture, sell or transfer an artist's work throughout the world, but also to refrain from such manufacture, sale and dealing.

Cooper suggested the inclusion of a guaranteed release clause to insure the release by the record label of a stated number of singles or albums and added the fact that no standard contract is really standard. "Nearly every sentence in a recording contract is variable to some degree depending on how eager the company is to sign an artist or vice versa."

In the final discussion concerning attorney fees, several possible arrangements between an artist and his attorney were described. One is to negotiate a set percentage; the average lawyer's cut ranges from 5% to 10%. Another common arrangement is for the artist to put the attorney on a monthly retainer. Here there is no set figure except the one discussed by the parties. And a third arrangement is by hourly fee.

'Bojangles' Again?

NASHVILLE—Jerry Jeff Walker and his producer-manager Mike Brovsky are considering the release of a live version of Walker's classic "Mr. Bojangles." The necessary period of time has expired for Walker to be contractually free to re-record the song for his present label MCA. "Mr. Bojangles" was originally recorded by Walker on Atlantic Records.



GUEST DEEJAY—That's Mel Tillis, CMA's "Entertainer Of The Year" and recent inductee in Nashville's Songwriters' Hall of Fame sitting in at the WHN mike in New York with regular deejay Del DeMontreux, left. Standing, from left, are Ed Salamon, program director; Neil Rockoff, general manager, and Pam Green, music director. It was Tillis' first major market guest spot since his CMA honor.

AUDITIONS IN 22 CITIES

300 Jobs Open For '77 Opryland Shows

NASHVILLE—Opryland, U.S.A. will begin holding auditions in December covering 22 cities in 13 states to fill more than 300 positions open for performers and technicians in 11 of the park's live musical shows planned for the 1977 season.

Auditions begin in Ann Arbor, Mich., on Dec. 2 followed by auditions and interviews through February in Kentucky, Tennessee, New York, Ohio, Indiana, Illinois, Oklahoma, Alabama, Mississippi, Louisiana, Florida and North Carolina.

According to John Haywood, production manager, "The music theme park will need 300 singers, musicians, dancers, actors, clowns and specialty acts to appear in the shows, and approximately 35 technicians, including stage managers, lighting specialists, sound engineers, stage hands and follow spot operators."

A piano accompanist, record player, guitar amplifier and tape cassette recorder will be available for performers and all auditionees should bring their own material. Persons interviewing for technical positions should bring a typed resume.

"We're looking for versatile young talent that can perform in a variety of styles and settings—Broadway-styled musicals, jazz, pop, ballet, rock and specialty routines," says Bob Whittaker, director of the park's entertainment department. "We've got all kinds of music in all kinds of shows and if a performer can cross over from Broadway to country, we want to hear it at the audition."

"Opryland is also a major television production center and talent showcase," continues Whittaker.

"Last year we took our show to over 70 travel shows and conventions across the country, including the national Discover America Travel Organization in Pittsburgh and to Washington, D.C., for the White House Correspondents dinner for the President.

"Opryland talent has appeared on the CMA Banquet show, the 'Grand Ole Opry,' the 'Porter Wagoner Show,' the NBC special 'The Glorious Fourth,' and 12 of our singers and dancers will be seen every week this season in 155 tv markets, reaching 90% of the tv households in the country, as regulars on the new hour-long syndicated music variety show, 'Music Hall America.'

"So in addition to regular Opryland performances, our entertainers receive additional exposure and money from tv performances and road shows."

The audition schedule is: Kentucky—Lexington, Dec. 6 and 7; Louisville, Dec. 8 and Bowling Green, Dec. 10. Tennessee—Memphis, Dec. 9; Nashville, Jan. 2, 8, 15, 16, 22, 23, 29 and 30; Cookeville, Jan. 14 and Knoxville, Jan. 25 and 26. New York—New York City, Jan. 4 and 5. Ohio—Cincinnati, Jan. 9.

Indiana—Bloomington, Jan. 11 and 12. Illinois—Champaign, Jan. 24. Oklahoma—Norman, Jan. 13. Alabama—Birmingham, Jan. 17 and Tuscaloosa, Jan. 18. Mississippi—Hattiesburg, Jan. 19. Louisiana—New Orleans, Jan. 20 and 21. Florida—Tallahassee, Jan. 27 and Miami, Jan. 28. North Carolina—Chapel Hill, Jan. 31; Winston-Salem, Feb. 2 and Charlotte, Feb. 3.

Instrumental Soloists Get Break On October Label

NASHVILLE—Sensing a deficiency in superior instrumental product and easy listening product from Nashville, Henry Strzelecki plans to aim his new October Records company in that direction.

"There's not very many instrumentalists being recorded these days," comments Strzelecki, who has signed Nashville steel guitarist Lloyd Green to the label which is rushing Green's version of "You

And Me" into the marketplace.

"You can move a lot of albums by recording good and well-known instrumentalists—so you can guarantee a certain amount of album sales."

Feeling that "no one particular type of music can hold a label together," Strzelecki plans to achieve a 50% balance between singers and instrumentalists and a similar balance

(Continued on page 64)

NOVEMBER 27, 1976, BILLBOARD

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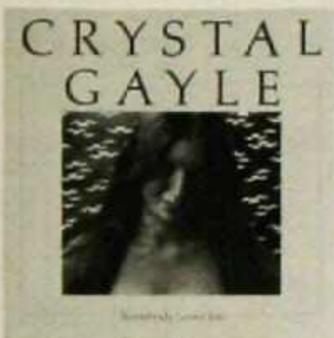
HAPPY BIRTHDAY CRYSTAL.



Exactly one year ago Crystal Gayle's album, "Somebody Loves You," went on the Billboard Country Charts. It's still there.



UALA 543-G



UALA 614-G

And now she's going for two in a row. The brand new album, "Crystal," filled with her incredible music, is now on the charts. We expect that it, too, will stay there a very long time.

Congratulations to Crystal and her producer, Allen Reynolds, from everyone at United Artists Country.

Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart	This Week			Last Week			Weeks on Chart																																																																																																																																																																																																																																																																																																																																																					
1	2	3	4	5	6		7	8	9	10	11	12	13	14	15		16	17	18	19	20	21		22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																																																																																																																																																																																																																																						
1	5	9	GOOD WOMAN BLUES—Mel Tillis (R. McDuffie), MCA 40627 (Sawgrass, BMI)	34	34	8	EVERY NOW AND THEN—Mac Davis (M. Davis), Columbia 3 10418 (Screen-Gems/Song Painter, BMI)	69	71	6	LAY DOWN—Charly McLain (R. Scaife, D. Hogan), Epic 8-50285 (Partner, BMI)	2	1	12	SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)	15	63	2	I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Conway Twitty (C. Twitty), MCA 40649 (Twitty Bird, BMI)	70	43	14	I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milne, ASCAP)	3	4	12	9,999,999 TEARS—Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	30	54	5	SHE TOOK MORE THAN HER SHARE—Moe Bandy (S.D. Shaler), Columbia 3 10428 (Acuff Rose, BMI)	71	NEW ENTRY	NEW ENTRY	C.B. SAVAGE—Rod Hart (R. Hart), Plantation 144 (Shelby Singleton/Little Richie Johnson, BMI)	5	7	9	THINKIN' OF A RENDEZVOUS—Johnny Duncan (S. Throckmorton, B. Braddock), Columbia 3 10417 (Tree, BMI)	37	51	5	CHEATIN' IS—Barbara Fairchild (R. Van Hoy), Columbia 3 10423 (Tree, BMI)	72	75	4	SHE'S FREE BUT SHE'S NOT EASY—Jim Glaser (J. Glaser, J. Payne), MCA 40636 (Immy/Clancy, BMI)	6	3	12	I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)	38	38	8	WOMAN DON'T TRY TO SING MY SONG—Cal Smith (D. Wayne), MCA 40618 (Tree, BMI)	73	46	10	FOR LOVE'S OWN SAKE—Ed Bruce (C. Kelly, J. Duden), United Artists 862 (Bobby Goldston, ASCAP)	7	2	11	LIVING IT DOWN—Freddie Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)	39	50	4	A LITTLE AT A TIME—Sunday Sharpe (J. Foster, B. Rice), Playboy 6090 (Jack & Bill, ASCAP)	74	88	2	STEELIN' FEELIN'—Mike Lumford (J. Coleman, M. Lytle), Starline 146 (Gusto) (Power Play, BMI)	8	9	8	HILLBILLY HEART—Johnny Rodriguez (D. Penn, J. Christopher), Mercury 73855 (Phonogram) (Dan Penn/Easy Nine, BMI)	40	55	5	HANGIN' ON—Vern Goodin (B. Mize, I. Allen), Elektra 45353 (A&M, BMI)	75	87	2	ORDINARY MAN—Dale McBride (J. Ruthven), Con-Brio 114 (NSD) (Con Brio/Blue Branch, BMI)	9	12	7	SHE NEVER KNEW ME—Don Williams (B. McDill, W. Holyfield), ABC/Dot 17658 (Hall Clement/Magpiehill/Vogue, BMI)	41	42	6	IT'S ALL OVER—Johnny Cash (J. Cash), Columbia 3 10424 (House Of Cash, BMI)	76	79	4	I'M SORRY—Connie Cato (R. Sell, D. Albright), Capitol 4345 (Champion, BMI)	10	11	9	TAKE MY BREATH AWAY—Margo Smith (M. Smith, N.D. Wilson), Warner Bros. 8261 (Jidob/Ai Gallico, BMI)	42	30	9	LOVE IT AWAY—Mary Lou Turner (L. Darrell), MCA 40620 (Excellenc, BMI)	77	56	8	ROOM 269—Freddie Weller (F. Weller), Columbia 3 10411 (Roadmaster, BMI)	11	13	7	LAWDY MISS CLAWDY—Mickey Gilley (L. Price), Playboy 5089 (Venice, BMI)	43	49	6	PUT ME BACK IN YOUR WORLD—Eddy Arnold (L. Mann), RCA 10794 (Basket, ASCAP)	78	89	2	HEY DAISY (Where Have All The Good Times Gone)—Tom Brash (J. Beland), Fair 012 (Fiddleback/Creature Comfort, BMI)	12	15	6	SWEET DREAMS—Emmylou Harris (D. Gibson), Reprise 1371 (Warner Bros.) (Acuff Rose, BMI)	44	48	6	I CAN SEE ME LOVIN' YOU AGAIN—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50291 (Jack & Bill, ASCAP)	79	85	2	MY BETTER HALF—Del Reeves (B. Braddock), United Artists 885 (Tree, BMI)	13	16	7	FOX ON THE RUN—Tom T. Hall (T. Hazard), Mercury 73850 (Phonogram) (Dick James, BMI)	45	57	4	I'M ALL WRAPPED UP IN YOU—Don Gibson (D. Gibson), ABC/Hickory 54001 (Acuff Rose, BMI)	80	NEW ENTRY	NEW ENTRY	INSTEAD OF GIVIN' UP (I'm Givin' In)—Billy Walker (B. Walker), RCA 10821 (Best Way, ASCAP)	14	17	9	THANK GOD I'VE GOT YOU—Statler Brothers (D. Reid), Mercury 73846 (Phonogram), (American Cowboy, BMI)	46	62	3	MY GOOD THING'S GONE—Narvel Felts (J. Elgin, T. Fuller), ABC/Dot 17664 (Narvel The Marvel, BMI/Driftaway, ASCAP)	81	60	7	CLEAN YOUR OWN TABLES—Vernon Oxford (C. Taylor), RCA 10787 (Blackwood/Back Road, BMI)	15	18	7	BABY BOY—Mary Kay Place as Loretta Huggers (M.K. Place), Columbia 3 10422 (Sock, ASCAP)	47	20	15	YOU AND ME—Tammy Wynette (B. Sherrill, G. Rice), Epic 8-50264 (Alger, BMI)	82	65	7	I'VE RODE WITH THE BEST—Jim Ed Brown (M. Haviland, B.S. Graham), RCA 10786 (Show Biz, BMI)	16	21	6	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17659 (Pick A Hit, BMI)	48	76	2	ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN—Waylon Jennings (N. Young), RCA 10842 (Silver Fiddle, BMI)	83	NEW ENTRY	NEW ENTRY	TWENTY FOUR HOURS FROM TULSA—Randy Barlow (B. Bacharach, H. David), Gazelle/IRDA 330 (Arch, ASCAP)	17	23	14	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (Pi Gem, BMI)	84	86	4	MAHOGANY BRIDGE—David Rogers (R. Klang, D. Pimmer), IRDA/Republic 311 (Singletree, BMI)	18	26	6	NEVER DID LIKE WHISKEY—Billie Jo Spears (K. O'Dell), United Artists 880 (Hungry Mountain, BMI)	49	23	14	YOUR PLACE OR MINE—Gary Stewart (R. Bourke, C. Anderson, M. Anderson), RCA 10833 (Chappell, ASCAP/Unichappell, BMI)	85	NEW ENTRY	NEW ENTRY	IF YOU WANT TO MAKE ME FEEL AT HOME—DeWayne Orender RCA	19	27	5	EVERYTHING I OWN—Joe Stampley (D. Gates), ABC/Dot 17654 (Colgems/EMI, ASCAP)	50	72	2	(One More Year Of) DADDY'S LITTLE GIRL—Ray Sawyer (W. Smith), Capitol 4344 (Horse Hairs, BMI)	86	86	4	MILES AND MILES OF TEXAS—Asleep At The Wheel (T. Camfield, D. Johnson), Capitol 4357 (Brazos Valley, BMI)	20	30	8	DROPKICK ME, JESUS—Bobby Bare (P. Craft), RCA 10290 (Black Sheep, BMI)	51	64	4	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (G. Lightfoot), Reprise 1369 (Warner Bros.) (Moose, CAPAC)	87	90	4	POOR WILTED ROSE—Ann J. Morton (A.J. Morton), Prairie Dust 7606 (NSD)	21	33	4	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)—Crystal Gayle (B. McDill), United Artists 883 (Hall Clement, BMI)	52	52	8	LOVE IS ONLY LOVE (When Shared By Two)—Johnny Carver (J. Carver, R. Chancey), ABC/Dot 17661 (ABC/Dunhill, BMI)	88	96	2	HOT AND STILL HEATIN'—Jerry Jaye (R. Scaife, D. Hogan), Hi 2318 (London) (Partner/Julip, BMI)	22	35	5	EVERY FACE TELLS A STORY—Olivia Newton-John (M. Allison, P. Silb, D. Black), MCA 40642 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)	53	59	4	LOVE IS ONLY LOVE (When Shared By Two)—Johnny Carver (J. Carver, R. Chancey), ABC/Dot 17661 (ABC/Dunhill, BMI)	89	91	3	HONKY TONK FOOL—Don Reece (M. Blackford, R. Mannegra), Polydor 14356 (United Artists, ASCAP/Unart, BMI)	23	36	5	STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin), Monument 201 (First Generation, BMI)	54	28	10	SWEET TALKIN' MAN—Lynn Anderson (J. Cunningham), Columbia 3 10401 (Starship, ASCAP)	90	NEW ENTRY	NEW ENTRY	A STRANGER TO ME—Mack White (D. Gibson), Commercial 1320 (Acuff Rose, BMI)	24	39	4	TWO DOLLARS IN THE JUKEBOX—Eddie Rabbit (E. Rabbit), Elektra 45357 (Briar Patch, BMI)	55	25	10	WILLIE, WAYLON AND ME—David Allan Coe (D. Coe), Columbia 3 10395 (ShowFor, BMI)	91	93	3	MEMORY GO ROUND—E.N. Blackwood & The Blackwood Singers (G.S. Paxton), Capitol 4346 (Pax House, BMI)	25	41	6	DON'T BE ANGRY—Donna Fargo (W. Jackson), ABC/Dot 17660 (Acuff Rose, BMI)	56	37	14	COME ON IN—Sonny James (S. James-C. Smith), Columbia 3 10392 (Marson, BMI)	92	92	3	STEPPIN' OUT TONIGHT—Loni Parker (L. Parker), Con-Brio 113 (NSD) (Wiljex, ASCAP)	26	44	12	THINGS—Anne Murray (B. Darin), Capitol 4325 (Hudson Bay, BMI)	57	67	3	TAKIN' WHAT I CAN GET—Brenda Lee (J. Cunningham), MCA 40640 (Natural Songs, ASCAP)	93	95	3	EVERYTHING'S COMING UP LOVE—Sherry Bryce (S. Bryce), MCA 40630 (Sawgrass, BMI)	27	47	2	OLD TIME FEELING—Johnny Cash & June Carter Cash (T. Jans, W. Jennings), Columbia 3 10436 (A&M, ASCAP/Dame, BMI)	58	68	3	WHEN IT'S JUST YOU AND ME—Dottie West (K. O'Dell), United Artists 898 (House Of Gold, BMI)	94	98	2	THE GREATEST SHOW ON EARTH—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40646 (Forrest Hills, BMI/Ash Valley, ASCAP)	28	52	8	LAURA (What's He Got That I Ain't Got?)—Kenny Rogers (L. Ashley, M. Singleton), United Artists 868 (Ai Gallico, BMI)	59	44	12	THINGS—Anne Murray (B. Darin), Capitol 4325 (Hudson Bay, BMI)	95	NEW ENTRY	NEW ENTRY	LABOR OF LOVE—Bob Luman (S. Warner), Epic 8-50297 (Lu-Ner, BMI)	29	55	5	EVERY FACE TELLS A STORY—Olivia Newton-John (M. Allison, P. Silb, D. Black), MCA 40642 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)	60	77	2	SING A SAD SONG—Wynn Stewart (W. Stewart), Playboy 6091 (Four Star, BMI)	96	99	2	REDNECK ROCK—Bill Black Combo (B. Tucker, L. Rogers), Hi 2317 (London) (Bill Black/Fi, ASCAP)	30	58	6	DADDY, HOW'M I DOING—Rick Smith (H. Coleman), Con Ray 114 (Country Pickers/Cambria Pines, BMI)	97	NEW ENTRY	NEW ENTRY	I KNEW YOU WHEN—Jerry Foster (J. Foster, B. Rice), Hiwille 6042 (Moton) (Jack & Bill, ASCAP)	31	61	5	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius (J. Barry, D. Holtheiz, B. Burg), RCA 10822 (Don Kishner, BMI/Kishner Songs, ASCAP)	98	NEW ENTRY	NEW ENTRY	YOU'RE WONDERING WHY—Hank Snow (R. Giff), RCA 10804 (Blue Echo, ASCAP)	32	62	3	LET MY LOVE BE YOUR PILLOW—Ronnie Milsap (J. Schwartz), RCA 10843 (Chess, ASCAP)	99	NEW ENTRY	NEW ENTRY	OH THOSE TEXAS WOMEN—Gene Davis (C. Davis), Maverick 301 (Three of Us/ J. Jay Gene, BMI)	33	66	70	3	WHEN LEA JANE SANG—Porter Wagoner (P. Wagoner), RCA 10803 (Dweper, BMI)	100	NEW ENTRY	NEW ENTRY	SOUVENIRS—Delaney & Bonnie (C. Peterson), Capitol 4349 (Sawgrass, ASCAP)

"A STRANGER TO ME" MACK WHITE

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Country

Sports Figures Feted By BMI

NASHVILLE—Saluting musicians performing at major Georgia sports facilities, BMI held its fourth annual music in sports awards at Atlanta's Omni International Hotel Oct. 27.

With Bill Lowery serving as emcee, Ed Cramer, BMI president, presented the awards to Lowery Ballew of the Atlanta Braves, Roger Danez of the Univ. of Georgia, John Demos of the Atlanta Falcons, Ben Logan Sisk of Georgia Tech, Dale Stone of the Atlanta Hawks and Lou Walker of the Atlanta Flames.

Previous awards have gone to musicians performing in such sports complexes as Dodger Stadium, the Los Angeles Coliseum, Shea Stadium, Yankee Stadium, Madison Square Garden, White Sox Park, Wrigley Field, Anaheim Stadium and the San Diego Stadium.

Nashville Scene

By PAT NELSON

The Eric Clapton/Charlie Daniels Band coast-to-coast tour opened with two sellout performances at the Bayfront Center in St. Petersburg, Fla. and the Miami Sportatorium. The Miami date reportedly drew 17,480 concertgoers to a 17,000 capacity auditorium. The tour winds up Monday (22) at the Los Angeles Forum.

Columbia's soundtrack album to the "A Star Is Born" film starring Barbra Streisand and Kris Kristofferson will be released this month. Christmas is the date set for opening in L.A. . . . Don Williams, Roy Clark, Ray Price and Tommy Overstreet have been busy in the studio working on new ABC/Dot LPs. Overstreet is set to make his second appearance on the "Tonight Show" Wednesday (24).

Various music and media personalities have joined forces in the Bay St. Louis, Miss., area in an effort to help United Way charities reach its \$40,000 goal for 1976. Jerry Fisher, former lead singer with Blood, Sweat & Tears and coordinator for the Media United Way Marathon, Joel Scarborough and Ron Johnson of WPUP radio in Bay St. Louis; and Mary Perkins with the Coast Buyer's Guide newspaper co-sponsored live broadcasts Sunday (14) and Saturday (20) highlighted by a special auction. Among the items auctioned were a pair of Elton John's glasses, personal mementos from John Wayne, Elvis Presley, John Denver, Glen Campbell, Terry Bradshaw and various stars of the "Grand Ole Opry."

Sweden's No. 1 country music group, Rankarna, has completed a successful 15-day tour of the southeastern states. The group was in Nashville during country music week appearing on Show Bud's show, the Ernest Tubbs record shop broadcast and Ralph Emery's television show. Considering its present success, plans are in the making for the group to return next year.

KVOD's Billy Parker hosted his second annual "Billy Parker Show Special" atop the Landmark Hotel in Las Vegas with guest stars Roy Clark, Barbara Fairchild, Hank Thompson, Buck Trent and Vickie Fletcher. The two-hour broadcast over the Tulsa station featured interviews with the guests and lots of country music.

Country instrumentalist Little Roy Wiggins is listed in fair condition at St. Thomas Hospital in Nashville after undergoing open heart surgery described by hospital officials as "two bypass grafts."

Favorable comments are coming from all over the Nashville music industry regarding Lee Arnold's "disk jockey of the year" award presented to him by the CMA during country music week. Charley Pride, Sonny James and Dr. Hook member, Dennis Locorriere, all agree that the association made a good choice. Joe Walker, executive director of the CMA, commented, "it's significant when a disk jockey from a metropolitan center such as New York is elected CMA disk jockey of the year by his peers." The WHN deejay is the first radio personality north of the Mason-Dixon Line to ever win the award.

Rod Hart and Little Richie Johnson winged in

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/27/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, (Label & Number (Distributing Label))
1	1	7	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
★	7	5	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
3	4	11	DAVE & SUGAR, RCA APL1 1818
4	5	7	YOU AND ME—Tammy Wynette, Epic KE 34289
5	2	9	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
★	11	20	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1816
★	9	6	IF YOU'RE EVER IN TEXAS—Freddy Fender, ABC/Dot D05D 2061
8	3	12	ALL I CAN DO—Dolly Parton, RCA APL1 1665
9	10	7	ALONE AGAIN—George Jones, Epic KE 34290
10	6	13	EL PASO CITY—Marty Robbins, Columbia KC 34303
11	13	6	REFLECTING—Johnny Rodriguez, Mercury SRM 1-1110 (Phonogram)
12	15	5	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
13	14	6	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM 1-1111 (Phonogram)
★	21	3	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1 2023
15	8	13	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
16	16	7	SOLITARY MAN—T.G. Shepard, Hitville HS-40451 (Motown)
17	17	7	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
18	18	6	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM 1-1109 (Phonogram)
★	25	5	LOVE REVIVAL—Mel Tillis, MCA 2204
★	39	2	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
21	20	12	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
★	29	5	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1 1786
23	24	12	SPIRIT—John Denver, RCA APL1 1694
24	19	13	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
25	12	9	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
★	37	2	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
27	31	5	DOIN' WHAT I FEEL—Marvel Felts, ABC/Dot D05D 2065
28	22	26	20-20 VISION—Ronnie Milsap, RCA APL1 1666
29	23	17	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
30	32	4	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
31	27	22	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
★	NEW ENTRY		GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
33	38	4	I DON'T WANT TO TALK IT OVER ANYMORE—Connie Smith, Columbia KC 34270
34	35	13	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
★	NEW ENTRY		CRASH—Billy Crash Craddock, ABC/Dot D05D 2063
36	36	8	HOMEMADE LOVE—Tom Bresh, Farr FL 1000
37	30	7	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34309
38	28	19	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
★	NEW ENTRY		KENNY ROGERS, United Artists UA LA689-G
40	26	6	KEEPING IN TOUCH—Anne Murray, Capitol ST 11559
41	41	4	GREATEST HITS, Vol. II—Lynn Anderson, Columbia KC 34308
42	43	2	HANK N' ME—Ray Price, ABC/Dot D05D 2062
43	44	2	11 MONTHS AND 29 DAYS—Johnny Paycheck, Epic KE 33943
44	45	4	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats, Capitol ST 11568
45	47	3	THE BEST OF RAY PRICE, Columbia KC 34160
46	34	44	ELITE HOTEL—Emmylou Harris, Reprose 2236 (Warner Bros.)
47	49	3	HER WAY—Sammi Smith, Zodiac 5004
48	46	52	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA LA 543-G
49	33	5	LOVIN' SOMEBODY—La Costa, Capitol ST 11589
50	40	43	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321

from the Southwest as Hart cut an LP at Shelby Singleton's studio. The Plantation Records artist is beginning to gain substantial airplay and comment on his record, "C.B. Savage."

Congratulations to Roger Sovine on his promotion to assistant vice president at BMI—a deserving move.

While in Ft. Lauderdale, Fla., appearing at the Cabaret Supper Club, Barbara Mandrell visited

Joe Conway at WGMA in Hollywood, Fla., and became "deejay for a day." Contrary to prior printing, John Denver's premiere performance at the Grand Ole Opry House is slated for Sunday (21). Should be a unique show in a unique facility.

Peggy Hopper is in Nashville cutting her debut single for Edge Records being produced by Thomas Williams. The single is scheduled for release the first of January.

MERLE HAGGARD

And The Strangers



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Capitol

Jukebox

MOA Changes Its Name At Chicago Expo

CHICAGO—The Music Operators Of America became the Amusement & Music Operators Of America, Saturday (13), during the 1976 MOA International Expo in the Conrad Hilton Hotel here.

The necessity for such a new signature, one giving representation to the industry's mushrooming involvement with game machines, was dramatically underscored at the weekend-long expo: of 107 exhibitors, 100 had nothing intrinsically to do with music.

Members of the 28-year-old trade association, to combat jukebox royalties, adopted the new title by a three to one margin over Music & Amusement Operators Of America, an alternate in the balloting. A third choice offered members, Assn. of Coin Operated Industries, garnered only a handful of votes.

While the association moved strongly in the direction of games this year, it promised that the jukebox would not be neglected. "We are not overlooking the backbone of the business, the jukebox," states Fred Granger, executive director of the association, who, in his address to the membership, stressed "balance."

Ted Nichols, outgoing president of MOA, told members the AMOA would be "working on the development of new services for jukeboxes in the coming year."

Little Music At Intl Expo

By ALAN PENCHANSKY

CHICAGO—One label, Country International Records, promoted one single, "Jimmy's In The Whitehouse," at this year's MOA International Expo. The annual trade show, Nov. 12-14 at the Conrad Hilton hotel here, was no feast for jukebox programmers.

Penned on election eve, "Jimmy's In The Whitehouse" drew strong response from operators, Sherman Ford, Jr., head of Country International, reported the final day of the show. Ford says this year's expo was better than last, because he "met more operators."

With Country International, six other exhibitors comprised the show's entire music contingent that was located in a row along one wall of the exhibit hall. These were the jukebox manufacturers: Seeburg, Rowe, Rock-Ola, Loewen-Automaten (NSM) and Deutsche Wurlitzer, all showing their latest boxes, and Sensations International, displaying "The Electric Floor," a modular underlit dance floor for use with jukeboxes.

"We were seeking distributors and it looks like we've tied up the whole country," Harold Franke, designer of the "Electric Floor" enthused. "The disco scene has been coming on so strong that operators are interested," Franke offered about response to the disco-related platform.

AMOA Officers

CHICAGO—New officers of the Amusement & Music Operators of America (AMOA) are: Garland B. Garrett, Sr., president (N. Carolina), Don Van Brackel, first vice president (Ohio), Wayne E. Hesch, secretary (Ill.) Robert E. Nims, treasurer (La.)



SRO FOR MELANIE—Shown backstage at The Bottom Line on opening night of the recent sellout Melanie stand, back row from left, are manager Artie Ripp; Earl McGrath, Atlantic artists development director; label chairman Ahmet Ertegun, and Melanie; front row, Tunc Erim, FM/special projects coordinator, left, and producer Peter Scherkerkyk.

Concert Program Serves As An Act's Poster Also

NEW YORK—A marketing/promotion executive here has launched the first in a series of special music concert programs that serve simultaneously as posters of performing artists.

The full-color, four-page program/poster, published by Jay Coleman who is also president of Campus Promotions, a marketing and promotion firm, is called Rockbill. It is not a concert program in the traditional sense.

Each edition features a specific group and can be used by several concert promoters for free distribution at each stop on a group's concert tour.

Thus, instead of a musical program that can vary from city to city, the publication carries a full photo of the group on the front and the group's history with more photos in the center spread.

Each edition is sponsored by an individual national advertiser whose product is tied in with the group on the poster revealed when the publication is unfolded.

The first edition features the

group Pure Prairie League and is sponsored by Jose Cuervo Tequila. The second features the Outlaws with Sedgefield Jeans sponsoring.

Jay Coleman, president of Campus Promotions, says that no other groups have been lined up for Rockbill at this time but he is compiling a list of potentially interested groups in order to match them with sponsoring advertisers who would also like to participate.

Coleman believes Rockbill can be a powerful promotional vehicle for groups with medium range popularity which could benefit from the added exposure.

He says he is looking for groups which are currently releasing product, playing 75 to 125 concerts per year and appealing to an audience in the 16 to 24 age group.

The advertiser pays from \$21,000 for 100,000 copies, to \$34,000 for 300,000 copies of the publication.

Coleman adds that in exceptional cases where a big name performer may be interested, endorsement fees could be negotiated with advertisers.

AA Label In \$2.95 Kiddie Book/Cassette Offer

NEW YORK—AA Records, owner of Wonderland Records, and until recently distributor of Golden Records product, is introducing book and cassette packages of Christmas carols for the holiday season.

The packages, retailing at \$2.95 and geared to the children's market, are a show-and-tell presentation with the words in the book repeated on the cassette.

Titles in the series are "The Night Before Christmas," "Rudolph The Red-Nosed Reindeer," "Frostie The Snowman," "Jingle Bells," "The 12 Days Of Christmas," and "How Lovely Is Christmas."

The cassette series is similar to the seven-inch book and record series which uses a 45 EP record, contains the same titles, and retails at \$1.29 each.

After 25 years, Golden Records is now distributed by Disney, but AA Records has a two-year sell-off period for its Golden stock and it is reissuing the following Christmas LPs at \$2.49 retail, on the Golden and Wonderland labels: "How Lovely Is Christmas," by Bing Crosby; and "Merry Christmas," "Captain Kangaroo's Christmas," "Rudolph The Red Nosed Rein-

deer," "Christmas Songs That Touch Your Funny Bone" and "Exciting Stories From The Bible" by various artists.

On 59-cent EPs, AA Records is releasing the following titles: "Rudolph The Red Nosed Reindeer," "Frostie The Snowman," "Silent Night," "Santa Claus Is Coming To Town," "Twelve Days Of Christmas," and "Best Loved Christmas Carols."

AA has special discounts for distributors and racks for their Christmas product, guaranteed returns, and floor and counter displays.

In addition to merchandising through record distributors, AA also has arrangements with supermarket and toy department distributors.

Polish Scholarship

LOS ANGELES—Bobby Vinton has been bequeathed \$7,650 by a Polish woman to help further the theatrical talents of Polish-American children. Vinton will use the entire sum to set up a continuing scholarship fund aiding Polish-American children to pursue a higher education.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 11/27/76

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.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
2	7	7	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shiloh, BMI)
3	3	13	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
4	5	12	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
5	4	8	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI), (Print St., ASCAP)
6	9	7	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
7	14	5	EVERY FACE TELLS A STORY Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
8	18	3	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40545 (Big Pig, ASCAP)
9	10	9	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
10	19	4	TORN BETWEEN TWO LOVERS Mary MacGregor, Arista America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
11	8	12	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
12	6	8	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
13	13	6	BREEZIN' George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
14	15	8	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casseroles/Unichappell, BMI)
15	11	11	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
16	12	11	DON'T THINK... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
17	16	9	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
18	35	3	GLADIOLA Helen Reddy, Capitol 4350 (Koppelman-Bandier, BMI)
19	2	11	THIS ONE'S FOR YOU Barry Manilow, Arista 0205 (NamiKazi, BMI)
20	21	3	MAKE IT UP TO ME IN LOVE Odia Coates & Paul Anka, Epic 8-50298 (Spanka, BMI)
21	29	4	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
22	22	7	SING YOUR OWN SONG Mark Lindsay, Greedy 105 (Anheuser, ASCAP)
23	24	6	GROOVY PEOPLE Lou Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
24	26	7	I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
25	34	2	FLIGHT '76 Walter Murphy Band, Private Stock 45123 (RFT/Don Kirshner, BMI)
26	27	5	WHENEVER I'M AWAY FROM YOU John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
27	20	14	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
28	17	92	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
29	23	8	CALIFORNIA DAY Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
30	30	10	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa Vette/January, BMI)
31	32	14	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
32	NEW ENTRY		WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
33	28	15	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
34	25	9	DO ME WRONG Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
35	NEW ENTRY		TOGETHER O.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
36	36	9	I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)
37	NEW ENTRY		LIKE A SAD SONG Frank Sinatra, Reprise 1377 (Cherry Lane, ASCAP)
38	40	2	STEAL HER AWAY John Davidson, 20th Century 2313 (Featherbed/Unichappell, BMI)
39	NEW ENTRY		JEANS ON David Dundas, Chrysalis 2094 (Moth And James, BMI)
40	42	3	NEVER IN MY LIFE Babyface, ASI 1009 (Tektra, BMI)
41	41	4	ARIA Acker Bilk, Pye 71078 (Easy Listening, ASCAP)
42	49	2	YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8283 (Braitree/Lanna Manner, BMI/Chrysalis, ASCAP)
43	43	3	DISCONCERTO Symphonic 2000, Mercury 73854 (Phonogram) (MRC, BMI)
44	31	16	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
45	48	3	LONELY PEOPLE Joe Miller, Polydor 14350 (Arthur Aaron & Assoc./Joe Miller, ASCAP)
46	NEW ENTRY		BABY, I'LL GIVE IT TO YOU Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
47	38	12	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
48	50	2	LONG, LONG TIME Larry Santos, Casablanca 869 (MCA, ASCAP)
49	44	5	TONIGHT'S THE NIGHT (Gonna Be Alright) Rod Stewart, Warner Bros. 8262
50	47	7	EVERY NOW AND THEN Mac Davis, Columbia 3-10418 (Screen Gems-Columbia/Song Painter, BMI)

Classical

JAPANESE JUMBO

Nippon Phonogram Offers Complete Mozart On Disk

By ALEX ABRAMOFF

TOKYO—More than \$1.5 million in advance orders for a series of records offering the complete works of Mozart are claimed by Nippon Phonogram.

The first volume, consisting of 17 LPs is now in stores here and reported selling well at a list of \$117. Additional packages, each to hold 16 or 17 disks, are to be released at three-month intervals until the projected set of 10 volumes is completed.

The Mozart edition, thought to establish a new record for size and scope, has been assembled largely from extant recordings in the Phonogram catalog or from tapes available to it under license. However, some supplementary recordings were made by the label itself to fill in repertoire holes.

Tadaatsu Atarashi, deputy general manager of the international repertoire department at Nippon Phonogram, says material for the set has been licensed from such labels as Polydor (Germany), Vox (U.S.A.), Charlin (France) and Angelicum (Italy) "to acquire those works on which we did not have rights."

Atarashi, who also heads the

firm's classical department, adds that about 15 new recordings were made specifically for the series.

Retail list for the complete series is \$1050, and Atarashi credits a heavy advertising campaign, together with a dual merchandising concept that embraces book stores as well as record shops, for the large advance order.

"We worked on this project with the Chuo Koron Publishing Co., one of the five largest publishing houses in Japan," he says. Chuo Koron also helped prepare textual material which appears in each volume.

The publishing company advertised the set in five of its own periodicals several months ahead of the release of the first Mozart volume. This, together with ads placed by Nippon Phonogram, is said to have built up the early demand.

Unique element of the package, in addition to its scope, is that all the works appear on disk in the order they were written.

Assisting as editors in putting together the project were Bin Ebisawa, professor at Kunitachoi Music College; Erik Smith, Phonogram producer; and Ernst van der Vossen, vice president of Phonogram International.

\$1.5 Mil Budget Places Orchs. In 'Regional' Class

NEW YORK—The American Symphony Orchestra League has added a new classification to identify its members more accurately by function and budget.

"Regional" orchestras, according to the league's new designation, are ensembles with operating budgets ranging from \$500,000 to \$1.5 million which perform extensively in broad geographical territories surrounding their home cities.

Included among the 18 orchestras in the group are such as the Nashville, Oregon, Oklahoma, Louisville and Hartford symphonies. President of the Regional Orchestra Managers Assn. is David Hyslop of the Oregon Symphony.

Major orchestras are now identified by the league as those with budgets exceeding \$1.5 million. The "metropolitan" designation is for those with budgets of \$100,000 to \$500,000. "Urban" orchestras must spend at least \$50,000, and all those budgeted at less are tagged "community" orchestras.

Dixon Dies In 'Exile'

NEW YORK—Dean Dixon, the American conductor who built an imposing reputation leading European orchestras over the past 20 years, died in Zurich Nov. 3 at the age of 61.

Dixon, a Harlem-born black, was able to secure only occasional conducting opportunities in the U.S. He left this country as voluntary exile.



ALL SMILES—Massenet's "Esclarmonde" was the big opera news in New York last week with a first performance at the Metropolitan Friday (19) preceded by an album autographing session at Korvettes' Fifth Ave. store with star Joan Sutherland and conductor Richard Bonyngue wielding the pens. Gleeful backup supporters are, from left, John Harper and Dick Bungay, London Records; Nick Campanella, Alpha Distributing; Terry McEwen, London; and Ben Bernstein and Bernie Oshin, Korvettes.

Laser Film Replaces 'Hippies'

NEW YORK—Pianist Hilde Somer is about ready to go out on tour again, and once more she will travel with a laser film that has become a standard fixture of many of her recitals.

The pianist, who has gained a solid reputation as a performer of the works of Scriabin, one of the earliest composers who explored concepts of mixed media, has found that young people particularly are attracted to the illuminated concerts.

But the use of a film has freed her from the tribulations that often upset schedules some years back when

she traveled with a light show team.

"I took along three hippies and 1,200 pounds of equipment," she recalls ruefully. "They were very talented, but they were also undisciplined. I no longer have to wake someone up and get them to the concert on time."

A typical Somer concert programs about 20 minutes of music with accompanied laser film. The rest of the program is more conventional. On records, she has recently been featured in compositions by Ginastera. Her label is Orion.

Classical Notes

Antal Dorati has been named music director of the Detroit Symphony, confirming speculation over the past several months that he would undertake the new assignment. Pact is for three years beginning next season. Dorati retains his posts as chief conductor of the Royal Philharmonic, and as principal guest conductor of the National Symphony. ... William Smith, assistant to Eugene Ormandy at the Philadelphia Orchestra, promoted to associate conductor. ... Next season will see Michael Palmer as the new music director of the Wichita Symphony.

Angel Records has won 10 "Esthers," the largest group for any label and its affiliates among the 25 awarded by critic Henry Roth, syndicated columnist. ... George Shearing joins Clara Siegel in a performance with the Buffalo Philharmonic of Mozart's E Flat Concerto

for Two Pianos in the orchestra's home city Nov. 26. Shearing and his quintet will also play several selections with the orchestra.

Herbert von Karajan will participate in a three-day program for student conductors at the Juilliard School in New York Nov. 17-19. ... The Israel Philharmonic is now heard in regular weekly broadcasts over WCLV in Cleveland. ... Long-deleted early electronic works by Usachevsky, Gaburo, Davidovsky and Arel have been reissued by Composers Recordings Inc. in an album called "Electronic Pioneers." Some date back almost 20 years. The pieces have been re-mixed.

Robert A. Mayer named to run the New York State Council on the Arts as executive director. ... Rosina Lhevinne, widow of the pianist Josef Lhevinne, and a teacher at Juilliard since 1924, died Nov. 9 at the age of 96. Among the many noted pianists she helped train are Van Cliburn and John Browning. ... Saxophonist Zoot Sims a soloist with the Indianapolis Symphony Dec. 17. Conductor is Sarah Caldwell, and the piece Alec Wilder's "Holiday Concerto" for tenor sax and chamber orchestra.

Tashi, the chamber group headed by pianist Peter Serkin, to be soloists at a pair of concerts with the Montreal Symphony Nov. 23-24. ... Vera Zorins, the former ballerina, named general director and artistic administrator of the Norwegian Opera in Oslo. She's the wife of Goddard Lieberston.

Youths Compete For BMI Writer Prizes

NEW YORK—Young composers are eligible to share in \$15,000 to be distributed in BMI's 25th annual student awards competition, which closes next Feb. 15. Prizes range from \$300 from to \$2,500.

Permanent chairman of the judging panel is composer William Schuman.

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PLEDGES PROGRAM FM AIRER

CINCINNATI—Listeners to WVXU-FM in this area have programmed much of the music broadcast over a three-day period beginning Friday (19).

Among the inducements offered by the station in a marathon fundraiser for the support of the Cincinnati Symphony are options to select past recorded performances of the orchestra in return for pledges.

Hundreds of performances are listed in a catalog issued in connection with the campaign, and most of them were recorded for archival or prior broadcast purposes. In some cases, readings that appeared on commercial disk are also eligible for dollar votes.

Marathon goal is \$75,000 to help offset a projected orchestra deficit of more than \$400,000.

U.K. MECH. HEARINGS

Cost Of Talent Raids Held Factor In Mfr. Opposition To Rate Boost

By TERRI ANDERSON

LONDON—An attack on record companies for "dissipating profits by buying other companies' artists was made here by DJM Records chairman Dick James at the Dept. of Trade public inquiry into mechanical royalty rates.

The hearings are being held to study bids to raise the U.K. rate to the European standard of 8% from the present statutory level of 6¼% (Billboard, Nov. 13 & 20).

"There is a game going on in this industry," James said. "The rule is that if you can deprive your competitor of his superstar you will be top dog, whatever the cost. It is a game which will destroy the industry, as it indeed destroyed the film industry in Hollywood, and it is a game which is greatly to the detriment of composers."

Songwriters suffer directly, and publishers indirectly, from what James sees as the "self-indulgent" spending of record companies which whittles down profit to a point where they claim that they cannot afford to pay more for the songs they use.

When referred by Michael Kempster, counsel for the Record Royalty Revision Association, to figures in the current British Phonographic Industry yearbook, where a cost breakdown for records and tape

shows profits of only 2 or 3% (that is 15 cents on a \$4.95 album) on all types of product, James said: "If my company showed a profit as low as that I would close down that division as being unviable."

He added that it was possible to achieve such low profits "if you try hard enough," by allowing artists, and promotion, marketing and a&r departments, to be self-indulgent, regardless of commercial profitability.

James pointed to an earlier issue at the public hearing when Paul McCartney had been reported as having negotiated a contract with EMI which granted Wings a \$3.3 million advance on royalties set at 24% of the full price of the records, rather than the more usual percentage on 90% of sales.

He also referred to the move by Elton John (signed by DJM as a composer and then built into a recording artist) to EMI after he had been offered advances of \$495,000 per record and a U.K. royalty of 22%, an offer DJM had not been able to match in the matter of royalties.

Such percentages were, in James' opinion, "sheer madness." He then gave, in British sterling terms, his own breakdown of costs. The three-

man tribunal heard that on a 70 pence single, there was included 5p on Value Added Tax; dealer profit of 22p; mechanical royalties at a rounded off 4p; artist royalty at what James called a "realistic rate of 10% of 90%"; distribution of 5p; sleeves and label at 10p. This left the record company a profit of 18p on a single.

According to James' next set of figures, the profit on a full-price album selling at \$5.36 would be \$1.65. These figures were roughly 10 times higher than the profit lines in the BPI breakdown.

(Continued on page 71)

Union Firm On TV Recordings

LONDON — The Musicians' Union here has "declared war" on those record companies not abiding by guidelines laid down earlier this year on tv film recordings.

The agreement was established by the Union with the British Phonographic Industry. Union assistant Secretary Stan Hibbert now says the Union will refuse to deal with films which fail to conform to the basic pact, which requires disk firms to

(Continued on page 70)

SOUND CENTENARY

Anniversary Fetes Set By Industry For 1977

• Continued from page 3

Complementary documentaries are being made by Scandinavian countries in association with the Latin American group membership, FLAPE.

A plan for two double albums, covering outstanding entertainers from the pop and classical fields, and for worldwide release, has been dropped and replaced with an agreement that multi-national and national record companies should make their own arrangements according to repertoire sources. All releases will carry unifying centenary log, however.

The U.S. reactivation by RIAA of the selection committee to choose a library of 2,000 disks from all types of repertoire is noted here, as is the idea of staging a television series featuring surviving artists who recorded for the original Edison companies.

At the European level, schools are being looked after. In Holland, for instance, all secondary schools will be presented with a package of records covering the development of Western music over the past 500 years. In the U.K., Yorkshire TV is planning to screen six programs, probably in January, on all aspects of the record business. Another tv special, "All You Need Is Love," a 13-part series by Tony Palmer, is to cover the history of pop music and

has been jointly produced by EMI and Phonogram.

Then, Deutsche Grammophon archive material, never much publicly shown, will be on display at European venues. And EMI is staging an exhibition of historic equipment in Edinburgh during the summer and in the late fall at the Kensington Science Museum in London.

Possibly the long-delayed British Phonographic Industry awards will be introduced in October, with promoter Tito Burns offering to put on a gala evening. A further London concert event is likely to pay homage to the recording orchestras at the Albert Hall.

Comper is working with violinist Yehudi Menuhin and Musician Union secretary John Morton on this project. The basic plan is to put musicians from the world-famed orchestras, to use arrangers as conductors and allow big names to play music with which they are not normally associated.

Inevitably, there is still European agreement as to whether credit for inventing recorded sound should go to Thomas Edison or the Frenchman Charles Cros, but both home countries are making appropriate gestures.

France will join the U.S. and India in issuing commemorative stamps and, in January, a bust

(Continued on page 65)

CBS INTERNATIONAL: New Marketing Network Launched With Key Exec Moves

By PETER JONES

PARIS—In the sense of considering continental Europe one multi-lingual community of 250 million people, CBS International has initiated perhaps the most in-depth and significant move to coordinate record marketing in this area.

A new network or "federation" is now created, with key appointments in its European operations section headquartered here.

The two main moves involve Pat Hurley, who becomes director of operations and planning, a new position, and Alain Levy, appointed director of marketing. A third shift brings in Jeremy Carter, replacing Hurley as European controller, a post he held for five years.

The changes were announced by Peter de Rougemont, vice president in charge of European operations, and architect of treating the continent as one marketing entity.

"They will further deepen the thrust of our European network," he states. "With the addition of companies in Finland and Greece this year, it now comprises a chain of 16 CBS companies acting as one unit and serving a market of many countries which have few frontiers, except in a political sense."

The network has created strong teams in each company, with three area directors and de Rougemont reporting to Dick Asher, president of CRI in New York.

French-born Levy, who worked as administration assistant at CBS in New York, including a spell as special projects assistant to group president Walter Yetnikoff, notes his main function now is to determine the marketing needs of each country and to set up a uniform image for acts and product. This could, in certain cases, mean securing simultaneous release of product, and also include coordination of artist tours

and promotional visits.

"We're now a source of energy for the rest of Europe, maximizing resources. Chicago is an example of how, after some years, we built a group right through the network. It's a matter of correct merchandising and promotion, a matter of a record company selling records round a tour—and I'm surprised how new that is to the European market.

"But we're not in a U.S.-type situation. Each area has its own problem, with areas of argument and we have to respect each other's local conditions. One important aspect is the crossing over of European acts from one country to another. The artist Dave, for instance, is a major French act and obviously open to wide promotion." Through the network there is agreement he is a major artist and will be given a special push.

Where name acts in the past have been reluctant to tour and promote in smaller European territories, the situation has changed, Levy believes.

"British acts are always on the continent. It's even changing for the U.S., because Europe has become such a huge area of action and American artist managers are becoming educated over its promotional value. Television shows here are most important in promotional terms, more so than in the U.S., and airplay comes close behind.

"It's easy to be up-front if you have tv or radio back-up. Then you can use modern marketing practice. If you haven't, the territory is likely to be a backwater. Until a year ago, France was pretty much a backwater. Now, though, we're seeing discounting at last. It's becoming a dynamic, aggressive industry—going through a revolution.

"Germany is easier than most,



The new CBS International management team in Paris, from left, includes Pat Hurley, director, operations and planning; Alain Levy, marketing director; Peter de Rougemont, vice president in charge of European operations, and Jeremy Carter, European controller.

where you have tv and radio and newspapers. But Sweden is hard, with virtually no radio, but a sophisticated retail system."

CRI now has a fortnightly release schedule, showing which contemporary product is being released where. Says Levy: "It was an obvious step to make in information terms. If a company is not releasing something, I can call and ask why not. We're not a control unit. I have to give and take; I don't want to run companies or their managing directors from Paris. At the same time, the record business on the Continent has not been a business in the past, but more a hit-making machine."

Levy believes that, if necessary, marketing people can be switched country to country to eliminate weaknesses, but that promotion should be left to local people "because of their local knowledge and understanding of local mentality. Promotion is a matter of trust. A&r should be handled locally, too.

Hurley's new responsibility is in control of the areas of manufacturing, warehousing and distribution, inventory levels, capital investment and long-range planning. Peter Bouwens, managing director of CBS International's manufacturing and service center in Haarlem, Holland, reports to him.

Hurley speaks of "incredible CBS growth of some 30% annually over recent years, a 196% increase of 400% from 1970 to 1976.

"Within the new setup we have what are called Council of Europe meetings planned every two or three months, with managing directors attending. Decision-making is not top to bottom, but maybe bottom up, or across the board. Of course it is not easy to create a philosophy that covers all different cultures."

He points to the antitrust laws governing a U.S. parent company being sometimes at variance with some European areas where for economic reasons some governments

prefer near monopoly.

CBS manufacturing has two main European centers—the U.K. and Holland. A factory has been set up in Spain, pressing for CBS and other companies and there is another now in Israel, with a singles-only plant in Germany. "Britain more and more serves its own insatiable needs and exports less. But Holland exports to live—some 80% of its production.

"In Holland this year we've squeezed out more product than ever before. We've hit 500,000 albums in one week, well over the planned capacity for the plant. Maybe it will be necessary to set up another center in France or Germany."

In the international warehouse the whole 2,000 album references are available, plus 600 cassette references and 300 singles. Notes Hurley: "We built up as we ran into the summer, agreeing on a program of titles to build as stocks. By using the quieter period of the year, we had more than 3 million albums in stock by August, before the new sales pitch started, so freeing the factory for new product."

A unique feature, he says, has been the one common European number system, so that each territory receives identical numbering and information on record product. "The main benefit is that we can switch production from one country to another."

One big question-mark for future planning for the CRI network is over records vs. tape prospects. Says Hurley: "In Spain, tape outsells disk. In central European countries, tape is up to 25% to 33%. In certain pop product it can be up to half, equal to records. I wouldn't be surprised at CBS increasing tape facilities. But cartridges have gone off. It looks to us as if the TC-8 is finished."



Billboard photo by Doug McKenzie

WILLIAMS MEMORIAL—A highlight of the CMA (U.K.) awards ceremony in London was the presentation of the Bill Williams Memorial Awards honoring the late Billboard country music editor. The 1976 award went to Bob Powel, editor of *Country Music People* magazine and presenter of "London Country" on Radio London. Shown is the presentation of a "special" award to Mervyn Conn, right, promoter of the Country Music Fests at Wembley for nine years, by Mort Nasatir, Billboard vice president, international operations. In foreground are Tony Byworth, CMA (U.K.) chairman, named "country music journalist of the year, and Stacy Wyld, country singer.

SOUTH AFRICA FUSS

Hypes & Apartheid Muddy Pop Chart, Critics Charge

By WYNTER MURDOCH

JOHANNESBURG—New attacks are being levied against South Africa's national hit parade. Disks which should not reach the Top 20 are being frequently hyped into the list, it is said, while others, which should be included, are often disregarded.

Determining factors given are the country's apartheid policy and an eagerness among record companies to sell more disks than their rivals in a fiercely competitive market.

So say sources in the retail industry here who claim that dealers juggle sales figures on which the South African Broadcasting Corp. bases its Springbok Radio chart; sales of records to the country's black population are not reflected in the compilation of the chart; the annual Sare Award, premier local record award promoted by Springbok Radio, is closed to blacks; and black artists are given only limited airplay on white stations.

The sources involved have requested that their names be withheld for fear of being blacklisted by the SABC, a State-run organization which controls all of South Africa's radio stations.

One record company representative who worked in the U.K. before coming here says it is "an open secret in the local industry that everyone is expected to hype to a certain degree."

He adds: "I once kept a single in the Springbok Radio chart for seven weeks. By rights it should have been nowhere near the ratings. Bribery was not involved, it was more a question of me doing the dealers a favor."

Another source says the survey shops used by Springbok are supposed to be a top secret but that most record company promotions teams have the list. "Once a relationship has been established between dealer and record company it is easy to get favorable returns submitted. In one case I had a single with less than 600 sales entering the chart at number 18. I made sure it stayed there until a couple of thousand copies had been sold."

"Often I have sat next to a dealer while he submits his returns, just to make sure he wasn't going to

doublecross me and give the SABC a lower figure than he promised."

Jack Siebert, head of Springbok, admits there are always attempts by record companies to manipulate the Top 20. "We go to amazing lengths to conceal our survey bars. At the same time, record companies go to amazing lengths to find out where we are getting our information. It is a perpetual game, brought about by hard business dealing.

"To safeguard us we may not use some of the returns submitted if we are at all suspicious that the dealer has been influenced. In the past we have even taken dealers off the list completely. I'm not saying this is a perfect system, but it is the closest we can get to being perfect without calling for audited figures."

Program compiler Lance James says returns from record retail outlets are accepted in good faith but the chart can only be accurate if the returns are accurate.

And presenter David Gresham says the chart is "probably as fair as any in the world, but not pinpoint."

While record companies hype the charts, the SABC seems intent on jamming the white hit parade and the radio chances of black artists. Records by local and international artists are, in the main, channeled to African stations.

One record company executive said: "The attitude is that if a record has been made by a black artist then the target audience must be black. We find it hard convincing the SABC that this may not be the case."

Radio Bantu, which broadcasts in seven languages, has its own hit parade and because of this sales of records to the country's blacks are not reflected in returns to Springbok Radio. Unless a single is selling in white areas, it doesn't make the national chart.

The executive added: "There are numerous examples of records which have sold well to white and earned gold in the black market. One would expect these to make the Springbok chart. Big names like Jimmy Cliff, Leon Haywood and the Meters have sold incredibly well. Their product is popular among all

(Continued on page 71)

French Reject Recorder Tax; Mull Tape Levy

PARIS—The French National Assembly has rejected a government proposal to put a special levy on tape-recorders. The tax, had it been voted in, would have been 4%, raising total taxation on recorders, including Value Added Tax, to almost 38%.

The new tax would have been used to compensate music copyright owners for private tape recording of their works. This principle has been enshrined in German law for some years.

Not only did manufacturers and importers of tape recorders object to the levy proposal but the record companies also expressed opposition. Faced with the serious challenge to record sales through the escalation of private recordings, the record companies are pressing for a tax on blank tape.

Defeat of the government's project by the National Assembly has cheered the French record industry which is now urging the government to vote a 5% levy on tape.

From the debate it seems fairly probable that this should not be too difficult, but it may take time. French audio equipment manufacturers are opposed to a tax either on hardware or blank tape and point to the fact that they are already having a difficult enough time competing with imported equipment. Of 1,438,000 units sold in 1975, only 76,000 were of French manufacture.

They also point out that penetration of tape recorders in France is lower than in most other West European countries and an extra tax on tape or recorders would widen the gap.

MCA In a Major Promo On 'Evita'

LONDON—First major project for MCA since the company became independent in the U.K. centers round the marketing and promotion of the new *Tim Rice and Andrew Lloyd-Webber* rock opera "Evita," based on the life of Eva Peron.

The two-album set, released last week, had its world premiere at the New London Theater with similar audio-visual launches in New York, Los Angeles, Canada and Holland.

"Evita" is the first full-scale collaboration between Rice and Lloyd-Webber since "Jesus Christ Superstar" and has taken two years of work. Album artist lineup includes Julie Covington in the title role; Paul Jones, Mike d'Abo (both former lead singers with Manfred Mann); Barbara Dickson; Tony Christie; and Colm Wilkinson. Rock musicians involved include Hank B. Marvin, Ann Odell, Ray Russell and Simon Phillips.

The promotion campaign, also built round a Covington single "Don't Cry For Me Argentina," includes national and trade advertising, full-color posters, display sleeves, radio interviews. Radio Clyde has already broadcast the work in entirety.

Says Stuart Watson, MCA marketing manager: "Our chief aim is getting an explanation of the story of Eva Peron over to the public. The songs already stand out, but if dealers and public know the story then they will mean that much more."

The U.S. launch is in New York in January, followed by Los Angeles and Canada.

EMI Reports Intl Growth

Continued from page 8
down is not shown, but the company confirms that the bulk of the revenue is derived from the group's music business interests, including publishing.

As previously reported (Billboard, Oct. 23), music accounted for 51% (\$568.76 million) of sales worth \$1,107.81 million and 42% (\$45.04 million) of total pre-tax profits of \$107.25 million.

With Capitol-EMI producing profits almost double the previous year and delivering the best results for six years in North America; with Germany, Denmark and Sweden achieving greatly improved results

Dealers Irked By EMI Token Plan

LONDON—U.K. record dealers are angered over an attempt by EMI Records to encourage news agents to stock and sell record tokens.

A typical reaction, following a complaint to Leslie Hill, EMI managing director, comes from Joyce Bailey, a Midlands dealer. "At a Music Trades Association meeting, two of our dealers produced a colorful leaflet which EMI had given to a local news agent. Our members were fuming. It is simply a stab in the back, coming on top of everything else we have to contend with."

The leaflet contains the words: "Selling record tokens is as easy as selling postage stamps. The difference is that tokens yield a profit and with record sales rising every year, that can be a very considerable profit."

"It works simply. There is no need for you to stock records so the whole process is no more involved than selling greeting cards. As a retailer you can't lose. You make more money, you provide your customers with an extra service which is convenient to them, your storage requirements are negligible and there's not one penny of investment risk to worry about."

Bailey, and other dealers, resent virtually every point in the leaflet. She says: "It is so one-sided. EMI is to get its tokens out and then fall back on the record dealer as usual. This is especially a stab in the back during the Christmas trade."

Feature Mann In Dutch Drive

HILVERSUM—WEA Holland has launched a promotion campaign aimed at extending Herbie Mann's reach beyond the jazz audience.

Called "Herbie Mania," the drive spotlights the Mann album of the same name. The disk consists of a compilation of past material felt to have MOR appeal.

The promotion includes in-store displays, posters and LP sleeves, says Ben Bunders, managing director of WEA Holland. Personal appearances by Mann, as well as tv dates, are elements of the campaign.

Record Anny

Continued from page 68

Cros will be unveiled at the Academie du Disque, Paris. His birthday will be marked on Oct. 1 with a Cros/Edison retrospective in collaboration with the Smithsonian Institution, by SACEM in Paris.

Other Paris-planned events, all for April, include an inaugural UNESCO reception (18), an EFPI council meeting (20-21), and a concert for young performers sponsored by IFPI and the International Music Council with French radio (21).

in a European market showing "some stagnancy"; and with Toshiba-EMI succeeding in almost doubling profits, the international side is described as having made generally good progress, except in South Africa, where there was a substantial loss.

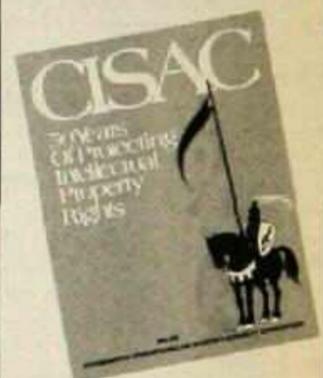
But U.K. business was affected by "a progressive decline in consumer expenditure." EMI Records remained a winner, but the HMV shops lost ground in terms of profit, as did the World Records mail-order business. The Music For Pleasure budget company also had a disappointing year.

Brought clearly into focus is the level of EMI investment in manufacturing and recording facilities—the Canadian factory near Toronto \$1.98 million, and the \$3.3 million record-tape operation in Sweden.

A new factory has been constructed for EMI-Electrola in Cologne, West Germany; a new factory, distribution center and offices were occupied in Dublin, Eire; and in Nigeria, an associated company Record Manufacturers of Nigeria started record production at a new factory. Modernization or new studio projects are underway in France, Sweden, Brazil, New Zealand and Mexico.

The company is beefing up its retailing activities with new shops in the U.K., Denmark, Norway, Belgium, Italy, Malaysia and New Zealand, bringing the worldwide total to about 240 outlets.

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NOVEMBER 27, 1976, BILLBOARD

Latin

Latin Scene

LOS ANGELES

Word has reached here that arrangements have been completed for the second U.S. tour of Spanish poet/singer **Joan Manuel Serrat** whose impressive debut performance here earlier this year is still remembered. The new tour is planned for two months beginning April 1977.

Julio Iglesias' manager **Alfredo Fraile** was here looking for a potential local promoter to bring the Spanish superstar to L.A. Apparently Fraile couldn't find anyone cut out for the job. Iglesias has yet to appear here, some believe due to his high asking price. But **Tony Estevez**, Alhambra's chief here, says the figure quoted to him by Fraile was "reasonable."

Meanwhile, Iglesias has put together a five-hour year-end tv special filmed in Paris, Rome,

Madrid, New York and Florida's Disney World, featuring guest stars **Frank Sinatra**, **Dean Martin**, **Lola Falana**, **Ann-Margret**, **Diana Ross**, **Charles Aznavour**, **Angelica Maria**, **Xavier Cugat** and **Charo**. The program, produced by **Valerio Lazarof** in Spain, will be carried in key U.S. cities.

Estevez adds that all talk about Iglesias going to CBS is dead. Overtures were made, apparently, but the home label in Madrid refused any deal. . . . **David Stockley**, assistant to the managing director of EMI/Brazil, **Hans Beugger**, scheduled a visit here last week.

Discos Anahuac president **Jaime de Aguinaga** reports that his label is now being distributed in Mexico by **Raff Records**. He says it is strictly a distribution, not a licensing deal, his product

appearing in Mexico under Anahuac label. He reports encountering much resistance in Mexico to this approach. The Anahuac publishing arm, **Pelko Music**, is being carried in Mexico by **Editora Musi-Nova** and vice versa.

KHI-TV here debuted a new Latin disco music series here on Saturday (13). The show, "The Mean Salsa Machine," was greeted with disappointment. Specific criticism was aimed at host **David Ochoa** for a somewhat stiff and unimaginative presentation, and at music programming primarily for the misleading use of "salsa" in the title when no salsa was heard on the air. On the bright side, the show was considered professionally produced (**Art Brambila**) with attractive young Latin couples selected for an audience.

Carmen Moreno is back in her home town after presenting her composition at OTI in Acapulco. She's now working on the **Cesar Chavez** farmworker LP produced by "Salsa Machine's" **Brambila**. Her contributions to the LP will be "Sangre Antigua," her OTI-winning song, and "Corrido De Dolores Huerts #39." Moreno will also do an LP for Capitol which picked up her contract option. She had formerly done a couple of Capitol singles in Nashville but was unsatisfied with the **Freddy Fender** imitation she felt was forced on her.

New releases this month include LPs from **Rosenda Bernal**, **Los Diablos** and **Mario Echeverria** of Latin International and from **Chava Ledesma**, **Tina Rossi** and **Las Hermanitas Nunez** of Orfeon. **Melody Records'** **Roberto Alvarez** is enthusiastic about the new contract signed with **Los Aristocratas** of Chicago.

Ruben Blades and **Willie Colon**, two of salsa's exceptional talents, have planned a promo tour here soon to back **Blades'** new solo LP for **Fania** which **Colon** produced. Both artists are expressing uncharacteristic personal enthusiasm over the work, their first collaboration, which required exceptionally long production time.

AGUSTIN GURZA

NEW YORK

A reported first in Latin music history was created with Sunday's (21) Madison Square Garden performance, "Show Monumental," featuring **Julio Iglesias**, **Roberto Carlos**, **Claudia de Colombia**, the group **Mocedades** and Dominican vocalist **Yasmyn Obijo** which was televised for all Latin America, Spain and various parts of the U.S. over satellite.

Spanish vocalist **Raphael** in a recent effort for **Caytronics Records** has cut an LP, "Raphael Canta," of new and standard tunes. Included are compositions written by some of Latin music's greatest composers including "Amor No Me Quieras Tanto" by the late **Raphael Hernandez**; "Piel Canela" and "Cabaretura" by **Bobby Capo** and "Alma, Corazon Y Vida," by **A. Flores**. . . . New single on **Caytronics** by **Jose Luis Perales** titled "Eso Me Pregunto Yo." . . . Romantic vocalist **Manolo Galvan's** latest single release is "Mi Luna." LP is in production. . . . Vocalist **Olga Guillot's** latest release on **Caytronics** is "Se Me Olvido Otra Ves." . . . And pop Mexican vocalist **Alberto Cortez's** new release on **Pronto Label** is "Soy Un Charlatan De Feris." . . . **Roberto Torres**, ex-vocalist for **Orquesta Broadway**, is working on a new LP for **Caytronics**, "Roberto Torres Y Sus Caminantes" which is comprised of standard and modern tunes.

Fania Records has released a single of Latin/rock group **Benitez and Nebula**. Side A is entitled "Love's Way" while side B is titled "Night Life" from the LP of the same name. The album is scheduled for release shortly. **Benitez and Nebula**, first Latin group scheduled to headline **CBGB's** Thanksgiving weekend located at 315 Bowery at **Bleeker St.** Thursday (25) through Saturday (27). . . . **WHCN-FM**, leading progressive rock station in **Hartford**, is giving plenty of airplay to **Nebula's** release in addition to radio station **WLIR-FM** in **N.Y.** **AURORA FLORES**

International

International Turntable

Roy Eldridge and **Chris Stone** have been appointed directors of **Chrysalis Records** in London in various senior management moves just announced. Former head of a&r **Eldridge** becomes director of a&r and artist development, and **Stone**, head of promotion, now is director of press and promotion. Both have appointed new staff to their departments. **Chris Briggs**, formerly press officer, reports to **Eldridge** as artist development manager, a new position. Joining **Stone's** team as field promotion coordinator is **Chris Griffin**, formerly **Midlands** promotion man, with **Steve Jenkins** moving to **Chrysalis** from **Nems** to cover the north-east of England. **Jeff Spencer** covers the south; **Rob Murphy** Scotland and the north-west; **Geoff Goy**, assistant head of promotion, covering London.

Newest addition to **Chrysalis** is **Joe O'Neil**, in from **EMI**, to work with **Sue Foster** in the press office. **Ronnie Beck** has been appointed executive chairman of **Intersong Music** in London, effective Dec. 1. He takes up the post after some 18 months with **State Records**, which he joined from **Feldmans**. **Adrian Rudge** continues as **Intersong** managing director.

Pran Gohil has become general manager of the **Chappell** music publishing division. Formerly general manager of the company's special projects section, he joined **Chappell** from **Phonogram International** in **Baarn** where he was responsible for operations in the **Middle and Far East**. He takes over from **Michael**

Packard, who leaves to form his own publishing enterprise. **David Hockman** becomes manager (departmental) of business affairs and international repertoire at **Chappell International**. A barrister, he was previously a legal adviser to **Polygram Leisure**. His successor is lawyer **Stephen Neary**, who reports to **David Gideon Thomas**, the group's senior legal adviser.

Arthur Sheriff has joined **Rocket Records** in London as promotion manager, having previously been with **CBS** as artist development manager prior to taking over as custom labels promotion chief, responsible for introducing **Australian** chart group **Sherbet** to the **CBS U.K.** operation.

Marilyn Ford and **John Williams** have joined **Island Records** to handle London area promotions. They move from **Transatlantic** and **Polydor** respectively and fill the gap left by **Clive Banks**, now with **Red Shadow Music**.

Susan Gilmore has joined **Pickwick International**, the budget record company, as press and promotions officer, taking over from **Mary O'Brien**, who recently left.

Joan Meredith has joined **Wilde Rock Promotions** from **Chrysalis** where she was international merchandising coordinator. She will be responsible for booking time on audio tapes and, as a result of her appointment, **June Bolan** now becomes in charge of video tapes. **Wilde Rock** has now moved to 109-111 **Fulham Palace Road**, London, W.6.

Billboard SPECIAL SURVEY For Week Ending 11/27/76

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

POP LPs		SALSA LPs	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	1	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya V552
2	LOS TERRICOLAS En Mexico, Discolando 8240	2	HECTOR LAVOE De Ti Dependes, Fania 492
3	RONDALLA LAS FLORES DE LA LAGUNA GAS 4137	3	LARRY HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
4	LEO DAN Caytronics 1442	4	PETE CONDE Este Negro Si Es Sabroso, Fania 489
5	ALBERTO VAZQUEZ Rancheras Romanticas, GAS 4129	5	MONGO SANTAMARIA Sofrito, Vaya V5 53
6	EYDIE GORME La Gorme, Gala 2001	6	LA SONORA PONCENA Conquista Musical, Inca 1052
7	LOS HUMILDES Numero 4, Fama 541	7	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
8	JULIO IGLESIAS A Mexico, Alhambra ALS 21	8	JOHNNY PACHECO El Maestro, Fania 485
9	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 536	9	CHEO FELICIANO The Singer, Vaya V5 48
10	MARIO QUINTERO Nomás Contigo, Orfeon 12 973	10	EL GRAN COMBO Mejor Que Nunca, EGC 013

IN NEW YORK

POP LPs		SALSA LPs	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	JOSE ORTIZ Trullando En Puerto Rico, Tzoz 1024	1	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52
2	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	2	HECTOR LAVOE De Ti Dependes, Fania 492
3	JULIO IGLESIAS El Amor, Alhambra 23	3	MONGO SANTAMARIA Sofrito, Vaya 53
4	SOPHY Que Vas A Hacer Sin Mi, Velvet 1506	4	EL GRAN COMBO Mejor Que Nunca, EGC 013
5	ALDO MONGES El Trovador Romantico De Cordova, Microfon 76004	5	PUERTO RICO ALL STARS PRAS 001
6	ROBERTO YANES La Voz Romantica, International 904	6	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 480
7	YOLANDA MONGE Floreciendo, Coco 123	7	PETE CONDE Este Negro Si Es Sabroso, Fania 489
8	CAMILO SESTO Amor Libre, Pronto 1013	8	LARRY HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
9	LILY Y EL GRAN TRIO 10 Aniversario, Montilla 702	9	ROBERTO ROENA Lucky 7, International 907
10	JULIO IGLESIAS America, Alhambra 27	10	CHARANGA 76 TR 119

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Atlantic Sponsors A Barretto Party

NEW YORK—Atlantic Records held a press party in honor of **Ray Barretto's** debut release on the label, "Tomorrow: Barretto Live," Nov. 11.

The double album set, which was recorded live at the **Beacon Theatre** May 16, is a forerunner to a studio LP which will follow. If these two albums are successful, it will mean that **Barretto** will be a permanent Atlantic recording artist.

From The Music Capitals Of The World

LONDON

Big fan interest in promotion visit of **David Soul**, of "Starsky And Hutch," recently here, emphasized by **Larry Uttal** inviting local writer/producer **Tony Macaulay** to Los Angeles to record the telly-tec for **Private Stock**. . . . After five years, **Bell/Arista** promotion chief **David Bridger** leaving to work in the U.S.

Mervyn Conn contracted **Dennis Weaver**, alias tv's "McCloud," to show at his next **Country Music Festival** here at **Wembley Empire Pool**. . . . Rumored that **London Weekend TV** has plans for moving into the record industry. . . . **Gourmet** and big eater **Demis Roussos** on tour of local radio stations, allegedly lured in for interviews with promises of cream cakes or sandwiches.

Island Records boss **David Betteridge** has taken over control of international affairs following the appointment of **Paul Johnson** as **Chris Blackwell's** U.S. number two, though U.K. chairman **Betteridge** retains his financial affairs control. . . . **Shawbury Music**, publishing arm of **Status Quo** members, to be represented worldwide by **Eaton Music**, company set up by **Terry Oates**. . . . **Gary Shearston**, hit-maker for **Charisma** with "I Get A Kick Out Of You" revival two years ago, now with **Transatlantic** worldwide.

Rural pop-comedy team the **Wurzels** (**EMI**) now out with "Morning Glory," not to be confused with **James and Bobby Purify's** recent same-name hit. . . . **Private Stock's** first U.K. won gold disk is the "Four Seasons' Story" double LP.

RCA here signed U.K. licensing deal for U.S. Salsoul label headed by president **Joe Cayre**. . . . **England** cricket captain **Tony Greig** featured on new **Virgin** single "We Are The Greatest," by **Ezeke Gray**. . . . Prediction by **RCA** that a January tour here will establish **Daryl Hall** and **John Oates** as "the biggest rock and roll act of the decade." . . . **Boz Scaggs** in London for radio and press interviews.

Gilbert O'Sullivan's first under his new **EMI** deal is "Matrimony," taken from his very first album "Nothing Rhymed." . . . **Johnny Guitar Watson's** "Ain't That A Bitch" voted by the **French Academy du Jazz** for the 1976 **Otis Redding Award** as best soul album of the year, the artist learned on arrival here. . . . Rush-release four-track single from **RSO** for **Paul Nicholas** as

follow up to his big "Dancing With The Captain" hit. . . . **Steve Winwood** in the middle of sessions at **Chipping Norton Studios** here for a solo album—and the offshoot **Chipping Norton Records** has exclusively signed the **Olympic Runners**.

New pop magazine, **Star Monthly**, being launched here (Nov. 26). . . . **Genesis** to re-open the **Rainbow Theater** here on **New Year's Day**, staying for three nights before moving off on U.K. and world tour. . . . Film documentary on chart comedian **Billy Connolly**, "Big Banana Feet," shown as part of the **London Film Festival**. . . . Special gold disk award to **Phonogram** tv promotion man **Don Percival**, for his part in getting the "Demis Roussos Phenomenon" on **BBC 2** television and triggering off the **Greek** artist's big breakthrough here. . . . **Welsh** group **Man** to disband at the end of its current U.K. tour.

Rick Wakeman's racehorse **Tropical Saint** placed third at 20-1 at recent **Worcester** race meet. . . . Excellent reviews here for "Evita." (Continued on page 71)

Musicians Union

Continued from page 68

furnish the details of recording information before the work is undertaken.

"One reason we need to know is because if the films are not made by recognized union houses, there is the possibility that the filmworkers' union, the **Association of Cinematograph, Television and Allied Technicians** might pull the plugs out on any program featuring them," says **Hibbert**.

Since the guidelines were fashioned, **Hibbert** says, much of his time has been taken up by the clearance of films, many of which were regarded as "improper" under the deal.

"We are not prepared to talk to any record companies which won't conform, and we've called for a meeting with the **BFI** to discuss the problem."

From The Music Capitals Of The World

Continued from page 70

new rock opera by Tim Rice and Andrew Lloyd Webber, previewed at an audio-visual presentation. New two-girl one-boy team Hooker said to be named after "Dutch sailing ships."

Shirley Bassey in line form at the Royal Variety Performance at the London Palladium, a charity performance with the Queen Mother in the audience. Daily Mirror pop awards, voted by readers, had David Essex as top music personality and top singer, Wings top rock band, Kiki Dee top girl singer—and Eric Faulkner, of the Bay City Rollers, top instrumentalist over Paul McCartney and Mike Oldfield.

PETER JONES

VIENNA

Harry Belafonte (RCA) performed here in the 2,000-seater Konzerthaus. Bellaphon Records organized a day of concerts with pop groups One Family and Monika and the Band in the newly-built Shopping City South here. CBS released single "Cafe Royal" by Tamara Stadnikow.

Folk duo Klaus and Fredi (Polydor) boosted their award total to seven gold disks and cassettes through recent sales. Austrian Christian Kolonovits, signed to CBS in Germany, made an album "Life Is Just A Carnival." 30,000 people visited the 6th international exhibition of hi fi equipment in Vienna. Austrian singer Peter Horton has started his first German tour.

Bellaphon group One Family has recorded its first single after a two-year gap. Dolores Schmidinger signed a recording deal with Decca in Austria and the first single is "A Eccha Weana Gehst Net Unter." John Denver in for a concert in the spring of 1977. Wishbone Ash to tour Austria in December. U.K. pop group Sutherland Brothers and Quiver (CBS) to tour Austria with concerts including Linz and Innsbruck.

WM-Produktion to release records by Toni Maier, Toni Krutisch, Toni Stricker and Harry Pepl, together with the ORF big band. Alain Barriere (Ariola), David Dundas (Chrysalis), Bo-

ney M (Hansa) and Jerry Rix (Jupiter) here for recordings for tv show "Spotlight."

German music publishing company UFA Musikverlag opened its own office in Vienna: Wiener Boheme Verlag, A-1030 Vienna, Erdbergstrasse 27. Julius Rudel to conduct at the Vienna Opera the New Year's performance of the operatta "The Bat" by Johann Strauss. And a museum for Johann Strauss has been opened in the city of Vienna.

MANFRED SCHREIBER

BARCELONA

Following the release here of the double album "Rock And Roll Music" by the Beatles, offered at a specially reduced price, EMI announces the imminent release in Spain of 20 original Beatles singles in a special box and again at a special price.

Instrumental rock album "Coses Nostras" is the second by the group Iceberg (CFE-Zafiro) and is produced by Alain Milhaud. Dyango, winner of the last Benidorm Song Contest with the Ray Girado song "Si Yo Fuera El," has ended his EMI contract. Following the success of "La Ramona," comedian Fernando Esteso (Discophon) has cut a new single "El Zurriagazo."

"Els Segadors," an anthem of the Catalanian country, is the biggest seller in Catalonia, with several big-selling versions from companies including Hispavox, Movieplay and Edigsa. Popular all round Spain is the Elton John/Kiki Dee single "Don't Go Breaking My Heart" (EMI).

Eduardo Rodrigo's wife Teresa Rabal has switched from RCA to Belter. Complete sell-out for Patti Smith (EMI) concert at Badalona, at which supporting act was Zafiro act Iceberg.

Teddy Bautista produced new Camilo Sesto (Ariola) album, recorded in London and called "Memories," the track pulled off as a single release. Jesse Green (EMI) in Spain to record a television program and promote his new single "Nice And Slow." Manolo Escobar (Belter), one of Spain's biggest-selling artists has a new album, with a translated title "Anthology Of Spanish Songs." FERNANDO SALAVERRI

U.K. Mech. Hearings

Continued from page 68

James agreed that his profit figures were before deductions for office premises, executive salaries, copyright administration, which, he said, would amount to a very small figure per record.

The bone of contention, in his view, is how much is spent on promotion. "If one is needlessly extravagant, you can cut the profit down to a minus figure." But the working figure at DJM, which he regards sensible, was 10% of the dealer price, or 4.3p per single.

At this point, James was giving evidence as a record company executive. But he had been introduced to the tribunal as "one able to wear four different hats": recording artist, his fee for his first double-sided hit single being around \$12, with no royalties; as music publisher, formerly handling the Beatles' songs; songwriter, not notably successful with a Max Bygraves hit to his credit; and record manufacturer. He is also a member of BPI.

Earlier he had said that an artist would, generally speaking, not have a hit unless the song is good. Outstanding artists missed out because of a not-so-good song. It followed that the song was a major factor in record-selling.

Asked what he judged had been the relative importance of songs and performance to the Beatles, James said firmly that "without Lennon and McCartney songs, the Beatles would have been just another band."

DJM would be able to pay more than the statutory 6% mechanical royalty if other companies agreed to do the same. "Companies have made a profit as artist royalties have gone up from 5 to 7 to 12 and 16 or even 24%. But there is always the ex-

cuse that there is nothing more for the man who was the architect of the record's success in the first place—the writer.

The hearing is continuing.

S. African Fuss

Continued from page 69

races but they have not yet made the chart."

Siebert denies that Springbok avoids playing black artists' music, provided that music is right for the listenership. "But we're not aimed at the black population, though we do have a minority black listenership, which we consider a bonus audience. We address ourselves to whites, coloreds and Asiatics and try to cater to the tastes of these groups. If black music is selling in the shops we use for returns then the artist will get on the chart."

Yet record men here believe that local black musicians are falling foul of an even tougher discriminatory policy. Focal point is the annual Sarie Award, regarded as the country's premier record award and for which blacks are not allowed to enter.

One producer working closely with black artists says, "The SABC cannot allow local blacks to become popular among whites. If one were nominated for the Sarie Awards because of consistent chart success it would make a mockery of apartheid policy."

Says Siebert: "Local black pop artists can reach the top of the chart as consistently as their record sales allow, but they cannot enter the Sarie Awards. They have their own competition organized by Radio Bantu to which whites are not allowed to enter. That is our policy and it won't be changed."

Attic Records Will Distribute Greedy Artists

TORONTO—Attic Records has acquired exclusive Canadian distribution rights to artists on the Hollywood-based Greedy Records label.

The first release under the deal is a single, "Greedy For Your Love," by Donny Gerrard, the former lead singer of Skylark, the Vancouver band that hit internationally with the song "Wildflower."

Gerrard's debut album is being released to coincide with planned promotional appearances on Canadian radio and television shows in Vancouver and Toronto.

Other Greedy artists include Mark Lindsay, Kathy Collier and Juice.

Concurrent with the record deal, a sub-publishing agreement between the Attic Publishing Group, and Greedy Music and Joyfully Sad Music was completed.

College Station Is Given Permit For FM Outlet

TORONTO—Radio Fanshawe, a station that has been broadcasting from the campus of Fanshawe College for the past five years, has been granted a license for its FM station by the Canadian Radio-Television and Telecommunications Commission. The station will be owned by Radio Fanshawe Inc.

According to Fanshawe College president Dr. James Colvin, all programming will be community oriented and will utilize the talents of over 90 students.

Programming will include news programs and documentaries, adult contemporary music, classical and progressive rock music, as well as drama and college credit courses. One hour a day will also be devoted to programming by a community-oriented group of broadcasters from the University of Western Ontario.

The station will continue to provide the only professional on-air training facilities for students wishing to enter the field of broadcasting.

The station will broadcast from six a.m. to midnight, seven days a week from September to April.

Spirit Formed By Doug Smith

TORONTO—A new label, Spirit Records, has been formed by Doug Smith, vice president and general manager of Thunder Sound Studios in Toronto.

The first artist signed to the label, which will be distributed by London Records in Canada, is Sara Hamilton and David. Their first release is a single entitled "Help Yourself" backed by "Queen Of the Three Ring Circus."

For eight years Smith has been comptroller of Saturday Night Magazine and during the latter four years he became television and stage actor. He has been a regular on the CBC series "This Is the Law" and the Wayne and Shuster Specials and has appeared in over 40 commercials.

Parapluie Is Pleased

MONTREAL—Les Productions Parapluie headed up by Steve Grossman and Yves Ladouceur has struck it rich with two Quebec-based acts, Boule Noire and Toulouse.

Boule Noire surpassed the 50,000 album mark on Sept. 1 and the company's newest act, Toulouse, sold over 10,000 copies of their album three weeks after release.



PRIDEFUL EVENT—Charley Pride receives a platinum record from Tee Vee Records for his television compilation album that sold almost 450,000 copies in Canada. Presentation was on the Tommy Hunter tv show. From left are Ed Preston, head of RCA Canada; Pride; Hunter, and Ed LaBuick, president of Tee Vee.

Quebec Poll Results Leave Industry Calm

By MARTIN MELHUISS

MONTREAL—With the election of the Parti Quebecois, a political party committed to the fight for the recognition of the province of Quebec as a separate country by democratic means, the record industry in Canada is taking a "wait and see" attitude in assessing the impact of this party's policies on the business year.

Though other areas of the industry are bracing for a disrupted financial market and a short-term period of investment uncertainty, the record industry seems to be making a claim assessment of the whole situation, before considering changes in operations, if in fact any changes are really needed.

Arnold Gosewich, the president of Capitol Records/EMI of Canada Ltd. indicates that in terms of the company's attitude with regard to its retail operations, its Quebec branch and its French artists, there has been no change at all.

"If a good retail opportunity came up we would certainly take it," says Gosewich. "Business will need to go on as usual during this uncertain period, simply because the party platform based on separation from Canada will depend on the will of the people. If the reason to separate is based on economics I could understand that. If, on the other hand, it is to make a separate cultural identity, I don't see it, because they seem to already have that."

Alice Koury, vice president of London Records of Canada, based in Montreal, reiterates that it is a wait-and-see situation. "Rene Levesque, the new premier, is a very intelligent man, but he has a lot to straighten out before he can consider the vote on independence. For us, business goes on the same way. As far as our company goes we have always been strong with French product and I don't see any changes in that in the near future."

Terry Flood, the president of the Montreal-based independent label, Aquarius Records, that records primarily English acts, feels that there will be very little effect on business. "I'm in the record business, not politics, and we are a record company that sells records in any country that buys records," says Flood. "Aquarius has never been a major producer of French product and I can't see this policy changing."

On the other hand there seems to be much rejoicing on the part of French-Canadian artists, as Ben

Kaye, the manager of Michel Pagliaro, Patsy Gallant and others, indicates.

"This win is really going to help the French-Canadian music industry," says Kaye. "Levesque is going to want to get the French-Canadian culture known around the world. Culture is definitely going to be a first and foremost priority. I think he will try to export the culture. He has a lot of support from the artists in Quebec, and I think that he will open up a lot of funds for recording French-Canadian acts. There will probably be big grants for the performing arts."

Promoter Donald Tarlton, head of Donald K. Donald Productions, based in Montreal, sums up the general feeling.

"I don't feel that there will be one iota of change in the way that I do business in this province," states Tarlton. "I love Quebec enough to adjust to any change that might occur. Show business is an international language that transcends politics. The only thing that I'd like to get now is the rights to tour Rene Levesque in the province of Quebec."

Jane Expansion

MONTREAL—R. Dean Taylor has announced the expansion of his Jane Record company into the U.S. and Europe.

In the U.S., distribution has been set up with offices at 6515 Sunset Boulevard in Hollywood. Ron DuVernet has been named national promotion director.

Taylor's first release is his own song "Bonnie" which will coincide with the Canadian release on Jane Records distributed by Polydor.

Kiki Dee & Richard Grab Platinum, Gold

TORONTO—Rocket recording artists Kiki Dee and Cliff Richard, both distributed in Canada by MCA, have received platinum and gold singles respectively.

Kiki Dee's "Don't Go Breaking My Heart" was certified platinum for sales in excess of 150,000, and Richard received his first Canadian gold record for "Devil Woman" for sales in excess of 75,000.

It is the first platinum record presented to Kiki Dee and the first gold record for Richard in Canada.

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NOVEMBER 27, 1976, BILLBOARD

General News

A&M's Holiday Game Giveaway

Continued from page 3
 computations, A&M could realize as much as 80% in incremental sales, based on similar contests Blair has conducted within other industries. Should 50%-60% of the winning cards be turned in, A&M will profit by \$3.5 million in sales. If 30% turn

in cards at 50 cents off, A&M will increase album sales by \$1,350,000. If only 15% turn in cards, A&M will break even in printing costs. According to Tom Conlon, president of Blair, the entire campaign was assembled in six weeks, "by far the quickest contest ever assembled.

It normally takes at least five to seven months," says Conlon. "The reason we were able to do it so quickly was the ability of A&M to understand the concept and make the necessary decisions quickly. We also worked effectively with Bob Reitman, creative director, who was in New York to supervise every process without delay," adds Conlon.

A&M held a special meeting in Chicago the week of Nov. 1 with all regional sales managers and Blair to explain every facet of the contest. To help implement distributors, A&M's 23-person college department will be working full-time throughout December, collating cards and making sure retailers are adequately supplied.

"The reception from our field personnel has been good," says Grieff, "once they overcame the preliminary problems. We knew that if we received cooperation and applied the concept quickly, we could have it going in time for Christmas."

In addition to beefed-up sales, A&M will have a breakdown of demographics. Each contestant is required to fill out the back of the card with name, age, sex, city and state.

The 16 albums being offered are: "Frampton Comes Alive"; "Song Of Joy," Captain & Tennille; "End Of The Beginning," Richie Havens; "Gulf Winds," Joan Baez; "Look Out For #1," Brothers Johnson; "Main Squeeze," Chuck Mangione; "Billy Preston"; "Love To The World," L.T.D.; "Gist Of The Gemini," Gino Vannelli; "A Kind Of Hush," Carpenters; "Men From Earth," Ozark Mountain Daredevils; "Cat Stevens' Greatest Hits"; "I Heard That," Quincy Jones; "Crystal Ball," Styx; "Caliente," Gato Barbieri; and "Nadia's Theme."

All 50 cents off credits to retailers will be awarded as cash credits against accounts with distributors. Free album credits will be replaced at no charge on an item for item basis.

The contest is void in Missouri, Wisconsin, Maryland and Ohio.

According to Gene Silverman, president of Music Trend Inc., A&M's Detroit distributor, "The Holiday Giveaway" is the most innovative sales promotion in the record business. The game cards will expose albums to people who are unaware of them."

Ohio Players Sue & Seek \$200,000 Of Springboard

LOS ANGELES—The Ohio Players are suing Springboard International Inc., charging that the label reissued several albums which carry pictures of the present personnel of the group, misleading the consumer into thinking they are buying current product.

The Federal District Court suit, filed in Chicago by Eliot Kalcheim of Wallace, Shelton, Kleinman and Kalcheim, seeks an accounting and \$200,000 in cumulative damages.

The six present members of the Ohio Players charge Springboard International with false designation and representation, unauthorized infringement and unfair competition because the label re-released album material on the Trip label obtained from John Brantley, doing business as Vidalia Productions,

performed by a group of five players in 1967.

They allege that the Upfront album, "The Ohio Players," carries their current personnel's picture, yet only four of those players perform on the album. The picture, it's charged, is copied from a Phonogram/Mercury album, "Skin Tight," for which artwork the releasing label, Phonogram/Mercury has exclusive contracted rights.

On the Trip album, "The Ohio Players," the current six members of the group are pictured on the backliner, while it's alleged only three of the present group perform on the album.

The suit asks a permanent injunction enjoining the defendant label from manufacturing and marketing the albums and asks that all finished records be destroyed.

\$1 Mil N.Y. Laser Disco

Continued from page 1
 of laser lights supplied by Laser Physics of N.Y., and approved for public use by the State Laser Commission, an organization recently established to set standards for public use of lasers.

David Infante, president of Laser Physics, a recognized authority on the use of lasers in entertainment and other public enterprises (his company has supplied lasers to Blue Oyster Cult and Todd Rundgren), stresses that the lasers to be used in Studio 54 are all well below the 10 microwatt power limit stipulated by the State Laser Commission and meet with all other safety requirements mandated by SLC.

According to Infante, the lasers which will be used in conjunction with conventional disco lighting, are being designed to create an "environmental fantasy" that reaches beyond conventional disco concepts into the realm of creative theatre.

Underlining the artistic principle of the design is the fact that Marlborough Art Studios of N.Y. is one of the major financiers. The rest of the money comes from a consortium of European investors.

Conventional lighting and sound for Studio 54 is being supplied by Bob Casey and Virgo Sound, N.Y., the same company that outfitted such popular Manhattan discos as Infinity and Le Jardin.

Studio 54 is headed by German-born entrepreneur, Uva Harden, with Israeli Yoram Polany as consultant. The club's interior retains all the props of the old CBS studio, to convey the atmosphere of a theatre's backstage setting. A mix of recorded music and live bands will be used, with Bobby D.J., tapped to spin the platters.

According to Harden, it is the first time that a disco deejay has been signed to a long-term (12 months) contract.

Studio 54 is working closely with the Howard Stein organization for

its supply of live acts, which will be selected from among top disco chart riders, and will alternate onstage with the spinning of their records.

In addition to the main disco room there will also be game rooms and lounges, one of which will be decorated entirely with posters, billboards and other memorabilia of famous shows that were taped at the studio.

The club will open as a general admission room charging \$6 admission on weekdays and \$8 on weekends. However, plans are for switching to a private membership club after about three or four months of operation.

Studio 54 can accommodate 1,500 patrons and will operate six days a week, with Mondays off. A series of concerts, Broadway shows and fashion expositions is being planned for slow business days.

Other laser clubs planned by Harden include a fully-computerized room scheduled for a mid-1977 opening in London and another in Montreal. Other locations being considered at this time include Paris and Tokyo.

AGAC Moves Fast

Continued from page 18
 lapped by the 1978 date when the law says two-year notice must be given for recapture.

Lew Bachman, AGAC executive director, claims that "thousands" of copyrights by AGAC members fall into this category.

He says AGAC will issue a call this week to members asking for input for board deliberations over proper forms and procedural strategy. Members will also be asked to contact writers not affiliated with the organization to combine with AGAC in a "united front" to clarify the Copyright Office rules.

AGAC leadership predicts that many songwriters will seek to reclaim copyrights in their extension periods. They see this as a natural outgrowth of the "trend" to secure ownership of 26-year renewals under the old law when writers felt that publishers no longer exerted proper exploitative clout.

New Vinton Lyrics

LOS ANGELES—Bobby Vinton has penned English lyrics to a well-known traditional Polish song originally titled "Jak Szybko Mijaja Chwile." The Vinton version, released on his new ABC single, is titled "Love Is The Reason" and is included on the upcoming "Bobby Vinton Polka Party" album.

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PVC Rise?

Continued from page 1

Carbide see a 10% increase in OPEC prices as having only a minimal effect on PVC prices.

The estimates vary because the actual amount of Arab oil found in an LP disk, that weighs from three to four ounces, varies. The disk is manufactured out of either vinyl resin that sells for about 30 cents a pound and has to be expanded in the factory, or from vinyl pellets that sell at an average of about 40 cents per pound and can be used almost directly in the presses.

The pellets and the resins of PVC are manufactured by the chemical companies from vinyl monomer produced by the oil companies and selling at about 19 cents per pound.

Monomer is manufactured from ethylene, and here is where the price hike hits. According to Frank Ritter, business director of the PVC division of Tenneco, for every dollar a barrel of petroleum goes up the price of ethylene goes up by a penny. And for every penny increase in ethylene, the price of the vinyl chloride monomer goes up by half a cent.

(Continued on page 90)

Ted Changer

Continued from page 54

He estimates a "1.5 price factor" for the changer/player versus the current single play changer, which was also demonstrated in an NTSC version. This would be about 2,000 to 2,250 DM (\$800 to \$900), equivalent to a 26-inch color television set with remote control in Germany today, versus the current 1,250 to 1,500 DM (\$500 to \$600) of the singleplay unit, now aimed at the institutional market in Europe.

STEPHEN TRAIMAN

Top Single Picks

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K C & THE SUNSHINE BAND—I Like To Do It (2:57); producers: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn, Harrick, BMI, T.K. 1020. The goodtime soul-funk disco style of this top crossover group never seems to miss. The punching horns, throbbing beat and cheery vocal chants are all working together in best form for the Sunshiners again.

BARBRA STREISAND—Love Theme From "A Star Is Born" (Evergreen) (3:03); producers: Barbra Streisand, Phil Ramone; writers: B. Streisand, P. Williams; publishers: First Artists/Emanuel/20th Century, ASCAP, Columbia 10450. Barbra sings, co-wrote with Paul Williams and co-produced this contemporary-MOR love ballad with all the mass emotional appeal of her phenomenal hit, "The Way We Were." If the rest of the "Star Is Born" score and movie are this good, Barbra and Jon Peters will be able to buy the state of California.

NEIL DIAMOND—Beautiful Noise (3:05); producer: Robbie Robertson; writer: N. Diamond; publisher: Stonebridge, ASCAP, Columbia 10452. The joys of urban street sounds as inspiration for a budding Brill Building songwriter is the theme for Diamond's third single from his current LP. The big arrangement, with its dramatic volume peaks, would seem to make this the best bet to emerge as the major single from the platinum album of the same title.

LOGGINS & MESSINA—Angry Eyes (2:24); producer: Jim Messina; writers: Loggins, Messina; publishers: Jaspennia/American Broadcasting, ASCAP, Columbia 10444. The distinctive Loggins & Messina vocal interplay and tricky melodic lines are expressed here behind a strong lyric describing a bitter phase of romance. The lifting production keeps the verbal attack from dragging.

LINDA RONSTADT—Someone To Lay Down Beside Me (3:58); producer: Peter Asher; writer: Karla Bonoff; publisher: Sky Harbor, BMI, Asylum 45361. An unusual choice for a Ronstadt single, considering her string of rock-oldees-remake hits. This is a moody, dark-hued ballad with deeply evocative lyrics about the pressures on a new girl in the city from lonely men. Powerful use of background chorus and a brisk beat move along Linda's flawlessly tender vocal.

DONNY & MARIE—Ain't Nothing Like The Real Thing (2:20); producers: Mike Curb, Michael Lloyd; writers: N. Ashford, V. Simpson; publisher: Jobete, ASCAP, Polydor 14363. A smooth, clean-cut and very catchy cover of a high-quality Ashford-Simpson soul song. Mike Curb's production brings out the energy of the material with the sweet, cheery voices of the Osmond duo riding high in the forefront.

BAY CITY ROLLERS—Yesterday's Hero (3:44); producer: Jimmy Jenner; writers: Barry Vanda, George Young; publisher: E.B. Marks, BMI, Arista 0216. A heavy rocking, deliberately rough-edged evocation of the pressures of showbiz success on hometown English boys. The disk would not be unworthy of any top U.K. rock group.

recommended

RINGO STARR—Hey Baby (3:10); producer: Aril Mardin; writers: Margaret Cobb, Bruce Channel; publishers: Unart/Le Belle, BMI, Atlantic 3361.

SILVER CONVENTION—Dancing In The Aisles (Take Me Higher) (3:18); producers: Michael Kunze, Silvester Levay; writers: Silvester Levay, Michael Kunze; publisher: Midson, ASCAP, Midland International 10849 (RCA).

FOGHAT—Drivin' Wheel (4:30); producer: Dan Hartman; writers: Price, Peverett; publisher: Knee Trembler, ASCAP, Bearsville 0313 (Warner Bros.).

ELVIN BISHOP—Spend Some Time (3:18); producer: Allan Blazek; writer: Elvin Bishop; publisher: Crabshaw, ASCAP, Capricorn 0266 (Warner Bros.).

PAUL ANKA—Happier (3:14); producer: Denny Diante; writer: Paul Anka; publisher: Paulanne, BMI, United Artists XW911.

AZTEC TWO-STEP—So We Danced (3:01); producer: Mark Abramson; writer: Rex Fowler; publishers: Mannequin/Harry's Tune, ASCAP, RCA 10850.

THIN LIZZY—Rocky (2:59); producer: John Alcock; writers: P. Lyntott, S. Gorham, B. Downey; publishers: RSO, Chappell, ASCAP, Mercury 73867.

DAVID LAFLAMME—White Bird (3:33); producer: David Laflamme; writers: David & Linda Laflamme; publisher: Hal-will, ASCAP, Amherst 717.



BILL ANDERSON—Liars One, Believers Zero (2:39); producer: Buddy Killen; writer: Glenn Martin; publisher: Tree, BMI, MCA 40661. Anderson takes off on a witty Glenn Martin composition with a powerful turnaround in the last verse.

Smooth and mellow production in the traditional Anderson style.

RAY GRIFF—You Put The Bounce Back Into My Step (2:40); producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP, Capitol P-4368. Coming off a No. 24 single, "That's What I Get (For Doin' My Own Thinkin')," Griff has an upbeat offering that will provide a lively change of pace for programmers. Tough, tight production brightened by some vibrant piano work adds to the commerciality.

recommended

BOBBY BORCHERS—Whispers (2:37); producer: Eddie Kilroy; writers: Rory Bourke, Johnny Wilson, Gene Dobbins; publisher: Chappell, ASCAP, Playboy P6092A.

BILLY THUNDERKLOUD—It's Alright (2:51); producer: Farah Productions; writers: Jerry Foster, Bill Rice; publisher: Jack & Bill, ASCAP, Polydor PD14362.

PAT BOONE—Lovelight Comes A Shining (2:14); producer: Ray Ruff; writer: O. Solomon; publisher: ABC/Dunhill, BMI, Hitville H6047F.

C.W. McCALL—'Round The World With The Rubber Duck (3:59); producers: Don Scars, Chip Davis; writers: C.W. McCall, Bill Fries, Chip Davis; publisher: American Gramophone, SESAC, Polydor PD14365.



GWEN McCRAE—Damn Right It's Good (3:45); producers: Steve Alaimo, Clarence Reid; writer: Clarence Reid; publisher: Sherlyn, BMI, Cat 2005 (T.K.).

JOE SIMON—Easy To Love (3:35); producers: Joe Simon, John Richbourg; writers: Donnie Fritts, Tony Joe White; publisher: Combine, BMI, Spring 169 (Polydor).

SISTER SLEDGE—Cream Of The Crop (3:35); producer: Bobby Eli; writers: Bobby Eli, Len Barry; publishers: Oceans Blue/Friday's Child/Mured, BMI, Cotillion 44208 (Atlantic).

SNEAKERS & LACE—Skateboardin' USA, PIP PIP6821. This adaptation of primal Beach Boys harmony and surfer music to the current skateboarding craze is rather elementary in concept but goodnatured and energetic. This teenage quartet has a good chance to sell respectably to the vast market of young skateboarders. **Best cuts:** "Skateboardin'," "Skate Talk," "Skateboardin' USA," "Billy Wheels."

pop

SOUNDS OF SUNSHINE—Nadia's Theme, PIP PIP6823C. The theme from America's most watched soap opera "The Young and the Restless" which enhanced a television appearance by petite Romanian gymnast Nadia Comaneci serves as the springboard for this entertaining offering by the Wilder Brothers. Mostly appealing MOR fare with lots of pleasing vocal arrangements. **Best cuts:** "Nadia's Theme," "I'd Really Like To See You Again," "Kiss And Say Goodbye," "Misty Blue," "You'll Never Find Another Love Like Mine."

STEVE REID—Nova—featuring The Legendary Master Brotherhood, Mustevic Sound MS 2001. Jazz drummer Reid leads a mighty unit that touches on some very interesting sounds—from progressive to contemporary. His drumming is very rhythmic and he gets fine solo support from each member of the group. **Best cuts:** "Nova," "Lions Of Juda," "Long Time Black."

soul

KOOL AND THE GANG—Open Sesame, De-Lite DEP2023. The group has selected material with across the board appeal. R&B and Latin rhythms are offered with jazz overtones and mellow melody lines. Vocals are clean and clear and blend well with strong orchestral arrangement. **Best cuts:** "Open Sesame," "Little Children," "Whisper Softly," "Sunshine."

INSTANT FUNK—Get Down With The Philly Jump, TSOP PZ34358 (CBS). This singing threesome are proteges of Philadelphia writer-producer Bunny Sigler, who surrounds the punching vocals with dynamic tunes and studio production. The Sigma Sound session stars are out in full force, pumping out unstoppable beats and irresistible riffs. **Best cuts:** "Philly Jump," "The Mack Is Back," "Funky Africa."

VARIOUS ARTISTS—Disco Express, RCA APL11402. Volume two of this series features an assortment of disco hits and each has been remixed for this purpose. Among those featured are Zulema, Choice Four, Tymes, Faith, Hope & Charity and Charles Drain. In order to make it easier for the dancer, producer Carl Maults-Bly has included a continuous spirals with no pause between songs. **Best cuts:** Check out the different songs and see which ones are to your liking, or better yet program an entire side.

SILVER, PLATINUM & GOLD, Farr FL1001. This female soul trio that writes much of its own material has a pleasingly energetic roots sound that works especially well on fast, sassy numbers. The girls can be compared to a somewhat funkier Labelle. **Best cuts:** "Never Seen A Guy Like You," "Comin' Up From The Roots," "Love In His Eyes."

BEBE K'ROCHE, Oliva LF906. This female self-contained group offers a different sound in blending Latin, blues and jazz elements. A compilation of well produced and well arranged material, although the lyrics tend to encompass what

AQUARIAN DREAM—Guitar Talk (3:18); producer: Norman Connors; writers: P. Barte, G. Jones, J. Burick; publishers: Kama Sutra, Norman Connors, Valde, BMI, Buddha 546.

GAVIN CHRISTOPHER—Good Stuff (3:37); producers: Eric Malamud, Gavin Christopher; writers: Gavin Christopher, Suzi England; publishers: Ackee/Mocrip, ASCAP, Island 077.



BING CROSBY—That's What Life Is All About (3:25); producer: Ken Barnes; writers: K. Barnes, B. Crosby, P. Dacre, L. Reed; publisher: Glenwood, ASCAP, United Artists XW700. A "My Way" type of retrospective memory song. Bing delivers the lyric in his uniquely relaxed and mellow baritone, backed by a straightforward lush string arrangement.

recommended

BEVERLY BREMERS—Flight 309 To Tennessee (3:30); producer: James Bowen; writer: R. Scott; publisher: Peso, BMI, Columbia 310451.



MICHAEL HENDERSON—Be My Girl (3:31); producer: Michael Henderson; writer: Michael Henderson; publisher: Electro Cord, ASCAP, Buddha 552. Mellow, low-key ballad debut from the man who wrote and sang on much of Norman Connors' "You Are My Starship" LP. This has the same universal appeal that crossed the Connors hit from the jazz chart

Billboard's Recommended LPs

might be construed as love affairs between members of the same sex. It is difficult to select best cuts.

jazz

BILL EVANS, EDDIE GOMEZ—Montreux III, Fantasy F9510. The delicate piano artistry of Evans is captured in this onlocation date of two years ago when he played with bassist Gomez before an austere crowd. The interplay between the two is intense, controlled and interlocking; Gomez's bass firm and assertive; Evans' acoustic piano displaying the flowing, imaginative quality for which he is noted. **Best cuts:** "Venetian Rhythm Dance," "Django," "The Summer Knows."

STEVE REID—Nova—featuring The Legendary Master Brotherhood, Mustevic Sound MS 2001. Jazz drummer Reid leads a mighty unit that touches on some very interesting sounds—from progressive to contemporary. His drumming is very rhythmic and he gets fine solo support from each member of the group. **Best cuts:** "Nova," "Lions Of Juda," "Long Time Black."

BARBARA CARROLL—Blue Note LA 645-G. Still inventive, even daring, in her subtle improvisations at the keyboard of a nine-foot Yamaha concert grand, Carroll serves up nine cuts backed by Colin Bailey, Vic Feldman, Chuck Domanico and Dennis Budimir and it all jells well. **Best cuts:** "It Never Entered My Mind," "Prelude To A Kiss," "At Seventeen."

MOSE ALLISON—Your Mind Is On Vacation, Atlantic SD 1691. Pianist-singer moseys along in his uniquely amiable, down-home manner through 12 tracks, 10 of which he clefted himself. Taped last April in New York, Mose gets forte assists from drummer Jerry Granelli and Jack Hannah, bass, with occasional solo bits by guests Al Cohn, Joe Farrell, David Sanborn and Al Porcino. **Best cuts:** "Foolin' Myself," "I Feel So Good" and title tune.

JOE ZAWINUL—Concerto Retitled, Atlantic SD 1694. Producer Raymond Silva has ingeniously collated eight tracks from previous Zawinul packages, including a top drawer piano solo by the leader, "My One And Only Love." The others spot Joe with effective orchestral accompaniment—at least a dozen of today's big names join in. **Best cuts:** "My One And Only Love," "Riverbed," "In A Silent Way."

BOBBY HUTCHERSON—Waiting, Blue Note BN-LA615-G (United Artists). Hutcherson is a vibraharp virtuoso who remains faithful to his own vision of mainstream jazz. Production and studio presence is on a hot pop level here, providing an exciting closeup experience of Hutcherson's amazing mellet work backed by his tight rhythm section in six longish numbers of various tempos. **Best cuts:** "Waiting," "Prime Thought," "Don't Be Afraid."

EDDIE HENDERSON—Heritage, Blue Note BN-LA636-G (United Artists). With his haunted echo ballad style, Henderson's flugelhorn and trumpet work can't help but conjure up memories of Miles Davis before he went free-form. This is a

to top five soul and top 30 pop. Quietly intense number has a longer 5:07 version on the flip.

ELLIOT LURIE—Rich Girl (3:15); producer: Rick Chertoff; writers: Daryl Hall, John Oates; publisher: Chappel, ASCAP, Arista 0219. Cover of the tune from Hall & Oates' current top 20 "Bigger Than Both Of Us" LP is the solo debut of the former lead singer of Looking Glass, best remembered for its 1972 No. 1 "Brandy." Lurie's sassy vocal is perfectly tailored to the stinging "Bad Blood" lyric about a spoiled princess.

RAY CRUMLEY—Uncanny (3:15); producers: G. Clinton, J. Strickland, D. Zimmerman; writers: Daryl Hall, John Oates; publisher: Unichappel, BMI, Alarm 115 (T.K.). Another Hall & Oates song gets the cover treatment here with co-producer George Clinton recalling the same bold, uptempo horn attack that has made his Parliament a smash. Reggae-tinged in spots.

ROBERT KNIGHT—I've Got News For You (3:34) producer: Buzz Cason; writer: T. Saussy; publisher: Milene Music, ASCAP, Private Stock 45118. Spirited romantic affirmation that "our love is going to last forever" has much of the same pop, soul and disco appeal of an "Everlasting Love." Full of catchy hooks, this sprightly number should have an easy cross from soul to Top 40 pop outlets.

NATURE ZONE—Nobody Can Love Me (Like You Do) (3:15); producers: Steve Feldman, Stu Kuby; writers: S. Feldman, T. Jaffe; publisher: Music Development, BMI, London SN246. The obvious comparison here is to Boz Scaggs' "London," with both records having a male voice topping a rather sophisticated disco instrumental. Lots of female backup here, and on the longer 4:15 version on the flip.

LOCUST—Hold On To America (2:46); producer: Keith Brown; writer: Keith Brown; publisher: Chicken House, ASCAP/Annuit, ASCAP, Annuit Coepris 203. Not really the commercial for America the title suggests, this is a upbeat mid-to-hard rock record that should appeal to the late teen crowd.

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.

jazz album that uses crossover studio techniques such as "Shaft" synthesizer whooshes and layered percussion for added coloration. **Best cuts:** "Inside You," "Time And Space," "Dr. Mganga."

ROY AYERS—Daddy Bug & Friends, Atlantic SD 1692. Ayers lays down some extraordinary vibes in this mostly repackaged LP. The new tunes are "Slow Motion" and "Native Dancer." The reed section has been edited out of the 1969 "Daddy Bug." Herbie Hancock's familiar piano spices up many of the dates, the majority of which were produced by Herbie Mann. **Best cuts:** "Daddy Bug," "I Love You Michelle," "Slow Motion," "Native Dancer," "In The Limelight," (a sassy seven minutes), "Virgo Vibes (Outside Blues)."

GENE HARRIS—In A Special Way, Blue Note BN-LA634G. Fine piano dominated collection by Harris with some good disco-tinged vocals. Interspersed are laidback piano solos as well as some funky r&b. Harris demonstrates extraordinary versatility in this pleasing package. **Best cuts:** "Theme For Relana," "Zulu," "Always In My Mind," "Love For Sale," "Soft Cycles," "Five/Four."

NEW YORK NEOPHONIC ORCH.—Jazz In Concert, Sandcastle SCR 1033. Another adventurous outing of Joel Kaye and his large musical ensemble. This time around it picked some fine material to sink their teeth into. Group is composed of a big-band format with rock rhythm section, tuba and french horn. The outcome is very interesting. **Best cuts:** "Fala Morgana," "Goodbye Sweet Janis," "Royal Flush," "Time Zone."

country

LARRY GATLIN—High Time, Monument MC6644. Gatlin possesses one of the most powerful voices on earth—and he uses it to full advantage in his latest LP. Though his chart success has been country, Gatlin is a crossover threat each time out. "Mercy River" and other selections are strengthened by Bill Justis' excellent string arrangements. Includes Gatlin's latest hot single, "Statues Without Hearts." **Best cuts:** "Statues Without Hearts," "Jacob And Marcie," "By The Way," "Take Back It's Over," "Mercy River."

MEL TILLIS—Welcome To Mel Tillis Country, MGM MG15022. Tillis' former label hits the racks with perfect timing following his recent CMA entertainer of the year triumph with a package of old and new material. Spiced with a few uptempo numbers, along with his traditional ballad ease, Tillis comes through best on "Come On Home," slightly upbeat with quality harmonies. Steel and fiddle instrumentation is well handled, and there's tasty banjo work on "Ruby, Don't Take Your Love To Town" along with gospel piano on "Sunday String Band." **Best cuts:** "Come On Home," "Heart Over Mind," "Ruby, Don't Take Your Love To Town," "Silver Wings."

SIDE ONE

(I'M A) SOUTHERN MAN 2:54
(Tony Joe White)
Tennessee Swamp Fox Music Co. (ASCAP)

NO CHAIN AT ALL 2:25
(Bob Morrison)
Music City Music, Inc. (ASCAP)

OLD LOVE SONG 3:14
(Bob Morrison-Alice Keister)
Music City Music, Inc. (ASCAP)
Youngin' Pub. Co. (BMI)

CANT WAIT 2:08
(Alan Rush-Dennis Linde)
Combine Music Corp. (BMI)

BORN TO LOVE ME 3:48
(Bob Morrison)
Music City Music, Inc. (ASCAP)

SIDE TWO

BLUES IN MY MIND 2:35
(Fred Rose)
M-Line Music, Inc. (ASCAP)

SOMETHING THEY CAN'T TAKE AWAY 3:12
(Kris Kristofferson)
Combine Music Corp. (BMI)

UNDER SUSPICION 2:57
(Alan Rush-Dennis Linde)
Combine Music Corp. (BMI)

I DON'T REALLY WANT YOU 2:57
(Dennis Linde)
Combine Music Corp. (BMI)

BELINDA 2:32
(Dennis Linde)
Combine Music Corp. (BMI)

PRODUCER: FRED FOSTER

Recorded at Creative Workshop,
Nashville, Tennessee
Engineer—Brent Maher
Album Cover Design—David Wright, Nova
Group/Art Direction—Ken Kim

SPECIAL THANKS:
WESLEY ROSE
PETER PHILLIPS
BOB BECKHAM
RICHARD FRANK
JOHN DORRIS

THE GOLDEN YEARS

I remember a telephone call from Wesley Rose in early 1959, asking if I would be interested in signing Roy Orbison. I remember saying yes. I remember our first meeting in Nashville, 20 minutes into the first session because Roy missed his plane connections in Dallas. Shy, laid back, but quietly determined,

he recorded three sides in 2½ hours. I remember the brainstorming sessions that followed, where every ounce of creative energy we could each muster, was not only expended, but welcomed by the other. Then the second recording session, and a chart record entitled 'UP-TOWN', and the third session which spawned 'ONLY THE LONELY' and world-

wide acclaim for Roy. How well I remember all the other sessions which would produce 18 consecutive top ten singles, and 5 top ten albums. And sales that would exceed 19 million copies! The Golden Years.

Cults developed, box office records fell around the world, and journalists dubbed him the 'Big O' and the 'High Priest of Popular Music.' The only American artist to dethrone the Beatles in Great Britain, which he did in 1964.

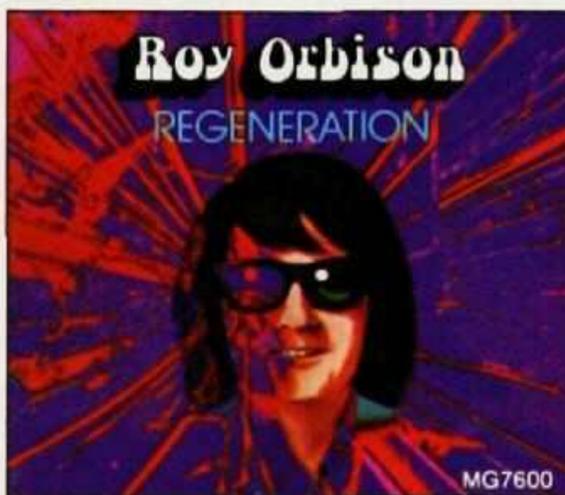
As the Orbison legend grew, so did our relationship. From Producer/Artist, to Friendship, to Brotherhood. The Golden Years? You better believe it!

Then in 1965 word got out that Roy's Monument contract would soon expire. Wesley Rose found himself on the business end of the most intense bidding war ever waged by record com-

panies for the services of one Star, or even one Phenomenon! It was a war I chose not to enter, because seven figure checks, movie contracts and television shows were not mine to offer. Roy and Wesley did what good business principles dictated. They took the highest bid.

The Golden Years were suspended. Our daily talks, contagious enthusiasm, our love of old cars and new clothes, our total communication, our very Brotherhood had ended. I missed him. He left a void, a place unfilled, until this year when the only one who could fill it did—Roy returned! This is his first album since our reunion. We call it—REGENERATION, a rebirth of the magic and the music we thank God for. Personally and professionally our relationship is rekindled and renewed. Now the Golden Years are all ahead.

FRED FOSTER



MUSICIANS:

GUITARS:
John Christopher
Reggie Young
Steve Gibson
Grady Martin
KEYBOARDS:
Bobby Wood
Bobby Emmons
Shane Keister
DRUMS:
Gene Chrisman
Jerry Carrigan
BASS:
Tommy Cogbill
PERCUSSION:
Farrell Morris
HORNS:
The Muscle Shoals Horns*
Harvey Thompson
Charlie Lloyd Rose
Ronald Eades
Harrison Calloway
*The Muscle Shoals Horns appear through the courtesy of Bang Records
HORNS:
(“Belinda”)
Billy Puitt
Dennis Good
George Tidwell
STRINGS:
Sheldon Kurland
Brenton Banks
George Binkley, III
Lennie Haight
Marvin D. Chantry
Gary Vanosdale
Donald Christian Teal, Jr.
Byron T. Bach
Carl Gorodetzky
Roy Christensen
Stephanie Woolf
Martha McCrory
Virginia Christensen
Martin Katahn
Steven Maxwell Smith
Pamela Siffin
BACKGROUND VOICES:
Bergen White
Janie Fricke
LaVerna Moore
Ginger Holladay
James Cason
Dennis Linde
Tom Brannon
Tom Smith
and the CHERRY SISTERS
Sheri Kramer
Diane Tidwell
Lisa Silver

STRING ARRANGEMENTS:
Bill Justis
Side one—Bands 3 and 5
Side two—Bands 2 and 4
Bergen White
Side one—Band 4
Side two—Bands 1 and 5

BORN TO LOVE ME
& (I'M A) SOUTHERN MAN
45 200



MONUMENT



JONI MITCHELL
HER NEW ALBUM ON ASYLUM



ALL HEJIRA
M RECORDS AND TAPES

NOVEMBER
AND
DECEMBER
TO
REMEMBER
1981

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/27/76

Number of LPs reviewed this week 67 Last week 59

Pop

JAMES TAYLOR—Greatest Hits, Warner Bros. BS2979. The instantly recognizable, soft, smooth, yet emotion-packed tenor of a founding master of laidback writer-singer rock is displayed here in his best-remembered recordings. Taylor's quiet angst music, edging gradually into muted optimism, is an inescapable part of our recent musical history. Taylor's sound influenced a great deal of what is considered acceptable hitmaking today.

Best cuts: "Fire and Rain," "Carolina in My Mind," "You've Got a Friend," "How Sweet It Is."

Dealers: This is a major Warner holiday push release. The plain white cover will immediately stand out among current product.

ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas, Capricorn 2CX0177 (Warner Bros.). This is a two-disk live set, recorded at five different locations between New Year's Eve 1972 and Oct. 1975. Hall sizes range from a nightclub to Oakland Stadium and the Watkins Glen Summer Jam. Through it all, the remarkable fluency and fluidity which became the hallmark of the Allmans and the Southern rock style they spawned shines through. Final live versions of many of the Allmans' best-known album cuts are collected here. This is of great collectors' value for historical reasons, as these four sides may well be among the last previously unreleased Allman Band tapes ever to be put out. However, these classic cuts capture the Allmans at the height of being the premiere U.S. road band.

Best cuts: "Ramblin' Man," "Wasted Words," "Jessica," "In Memory Of Elizabeth Reed."

Dealers: Lynyrd Skynyrd had a smash live LP this season so the Allman Brothers Band would seem due next.

ESTHER PHILLIPS—Capricorn Princess, Kudu 31 (CTI). After having a major success with her "What A Difference A Day Makes" LP, Phillips released a disappointing followup album, which didn't do much to further her expansion into the pop market. With this new record, she should become a major performer in pop, r&b, disco and jazz. Creed Taylor's production is extraordinary as are the arrangements of Dave Matthews and Pee Wee Ellis. The material runs the gamut from fast disco tunes to slow blues ballads and not once does this

vocalist falter. In fact, the instrumental support (from people like the Breckers, Eric Gale, John Blair and John Tropea) and vocal performance combine for one of this year's more widely appealing efforts.

Best cuts: "Magic's In The Air," "Boy, I Really Tied One On," "Candy," "Higher & Higher," "Dream."

Dealers: Expect a super push from CTI on this LP.

NAZARETH—Play 'N' The Game, A&M SP4610. Those heavy metal Scotchmen, whose consistently rocking albums and dedicated U.S. touring have won a solid following, riff and boogie in their intense, energetic style again. Dan McCafferty's hoarse, raspy vocals and the siren guitar of Manny Charlton remain close to the roots of what rock is all about. This group has also had its chart singles at times and may do so again here.

Best cuts: "Wild Honey," "Somebody To Roll," "Flying," "I Want To."

Dealers: This is the group's first LP in some time and it has been building sales levels on each album.

WISHBONE ASH—New England, Atlantic SD18200. This will probably start FM, if only because of the strong progressive base built by the act beginning five years ago on Decca and continuing in 1973-74 with three of its MCA albums making the top 100. But only one of these cuts is the overt hard rock usually associated with the group. A couple are mid-rock, and there are even a few mellow, breezy pop songs in addition to the album's only instrumental, a tasty, hard-driving but melodic work reminiscent of the Allman Bros.

Best cuts: "Outward Bound," "(In All Of My Dreams) You Rescue Me," "When You Know Love," "Lonely Island."

Dealers: Label debut for the veteran group.

Soul

STYLISTICS—Once Upon A Juke Box, H&L HL69015698. The soul and pop veteran group has one of its best albums since its 1971 breakout with this nostalgic mix of upbeat, jazzy Duke Ellington songs, evergreens like "My Funny Valentine," and romantic ballad classics circa 1955 like "Unchained Melody" and the Platters' "The Great Pretender," and "Only You." The concept is an inspiration, because Russell Thompkins, Jr.'s piercing, falsetto soul lead vocals adapt

perfectly to the early rock 'n' roll make-out ballad standards. The group's efforts on the Ellington swingers give them a rousing but smoothly harmonized edge worthy of Sir Duke. Total class.

Best cuts: Above titles plus "I Got It Bad and That Ain't Good," "Don't Get Around Much Anymore," "Satin Doll," "Send For Me."

Dealers: Group made the top 100 on the pop chart with its first eight albums, so crossover is to be expected.

Country

RONNIE MILSAP—Live, RCA APL12043. Recorded at Nashville's new Grand Ole Opry House, this gives an accurate interpretation of Ronnie on the road. Excellent fidelity for a live LP, thanks to the Opry House's impressive audio facilities and the accurate ears of producers Tom Collins and Milsap. Contains a wide range of Milsap material from past hits such as "That Girl Who Waits On Tables" to recent hits like "(I'm A) Stand By My Woman Man" and his new single released last week, "Let My Love Be Your Pillow." His impeccable vocal control enhances this collection of first-rate tunes. Milsap's crafty introduction of his band members via the "Country Cookin'" instrumental is but one of the highlights.

Best cuts: Medley: "(I'm A) Stand By My Woman Man," "What Goes On When The Sun Goes Down," "Daydreams About Night Things," "Busy Makin' Plans," "Country Cookin'," "(I'd Be) A Legend In My Time."

Dealers: A live and lively LP from one of country music's hottest stars. Stock it deep.

Jazz

NAT ADDERLEY—Hummin', Little David LD1012. (Atlantic). Nat's debut LP for this label with his new sextet is a grand opus de funk with expansions on this theme. The leader's cornet has an undercushion of three voices which ooh in the background while the catchy melodies and flashy tempo jell together. Members of this band are new names to

recording but they really cook. John Stubblefield on soprano and alto sax and flutes is the adjoining melody voice and he's far afield from the late Cannonball to allow this group to gain its own identity. Six of the seven works are by members of the band, "Theme From M.A.S.H." with its familiar melody is by Johnny Mandel and Mike Altman. Adderley plays in the high register a lot and does some flashy fingering as a bonus to the high-powered but controlled drumming by Ira Williams.

Best cuts: "Hummin'," "Midnight Over Memphis," "Amar Sonador."

Dealers: This is a tight, modern jazz group which should move out based on the Adderley name and because of its own musicianship.

First Time Around

PENNY MARSHALL & CINDY WILLIAMS—Laverne & Shirley Sing, Atlantic SD 18203. John Travolta of "Welcome Back Kotter," and Mary Kay Place of "Mary Hartman," have made the charts in 1976, so here come the two fine comedy actresses who play the title roles in "Laverne & Shirley." If you don't pick up these straight-from-the-heart '50s rock oldies, not only will Laverne punch you out—she'll get the Fonzie after you. The ladies have a mercifully accurate sense of pitch for duo singing. Their voices are on the thin side, so they sound best when singing in unison rather than in the arrangements that have one voice answering another. But the millions of avid fans of this comedy television smash will find the disk both charming and an accurate reflection of the show's essence.

Best cuts: "I Know," "Chapel Of Love," "All I Have To Do Is Dream," "I'm Walkin'."

Dealers: The cover photo gives instant identification of what this LP is selling. Great for display arrangements.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegler, Gerry Wood, Jim Fisher, Is Horowitz, Ed Harrison, Jean Williams.

Billboard's Recommended LPs

pop

ROD STEWART—A Shot Of Rhythm & Blues, Private Stock PS2021. A bit muddy sounding but of remarkable historic value to Rod Stewart students, these decade-old cuts show the emerging Stewart style being developed on esoteric r&b classics. The cuts collected here are either unreleased or long unavailable. **Best cuts:** "Shake," "Bright Lights, Big City," "Ain't That Lovin' You Baby?"

ORIGINAL CAST—Three Penny Opera, Columbia PS 34326. Twenty-two banded tracks comprise this New York Shakespeare Festival production by Joseph Papp of the Brecht-Weill classic. And it's a superb achievement under the musical direction of Stanley Silverman. Sung in English, the libretto is inserted into each LP along with copious notes and illustrations. Featured singers include C. K. Alexander, Blair Brown, Ellen Greene, Raul Julia, Carolina Kava, David Sabin and Elizabeth Wilson. Kudos, too, to Larry Morton's LP production. **Best cuts:** "Ballad Of Immoral Earnings," "Mac The Knife," "Jealousy Duet," "Solomon Song," "Ballad Of Sexual Obsession."

VAN MCCOY—The Hustle And The Best Of ... H&L HL 69016. Less than two months after the release of McCoy's last studio album, we have this retrospective, which features the sprightly pop, soul and MOR smash instrumental title track which remains probably the most universally popular disco hit ever. Just as good is an eight-minute version of McCoy's 1974 easy listening hit instrumental "Love Is The Answer." There's also some funky "get on down and party" vocal cuts and a "Soul Cha Cha" from the last LP. **Best cuts:** "Theme From 'Star Trek,'" "Change With The Times," "Disco Baby," "The Disco Kid."

SOUNDTRACK—The Slipper & The Rose (The Story Of Cinderella), MCA MCA2097. This offbeat version of the Cinderella fairytale in an upcoming Universal film has Richard Chamberlain as the Prince and a cast of non-boxoffice English character actors filling the rest of the roles. Naturally, this production gives the Prince most of the songs by the Sherman Brothers, indefatigable scorers of children's films for Disney and elsewhere. Aside from standard wistful ballads sung by Cinderella, Chamberlain's record debut has him biting gustily into material that reflects the cute cynicism of a Professor Higgins in "My Fair Lady." **Best cuts:** "Why Can't I Be Two People?" "Position And Positioning," "What A Comforting Thing To Know."

LANI HALL—Sweet Bird, A&M SP4617. Lani's return to singing after motherhood produces a work record for the label. The material is uneven and she is reaching out for new vocal boundaries, sounding strident and tough on a too pushy "Send In The Clowns" and cascading like a roller coaster on "Early Morning Strangers." A post-orchestral setting lends some strength to his then, bitter-sweet voice. **Best cuts:** "Too Many Mornings," "Sweet Bird," "That When Miracles Occur."

GABRIEL—Sweet Release, ABC ABCD972. Good humored, energetic country-rock from a Seattle quintet. The group is at its best when combining country guitar slides and a solid rock beat with full-throated vocal harmonies. Yes, it can be compared to the Eagles. **Best cuts:** "Love Disguise," "Evening Of My Years," "Don't Tell Me No."

DION & THE BELMONTs—Everything You Always Wanted To Hear By ... Laurie LES 4002. This limited edition 20 song retrospective includes both Belmonts' classics like "A Teenager In Love" and "Where Or When" and solo DiMucci giants like "Runaround Sue," "The Wanderer" and "Lovers Who Wander." In fact every top 30 hit Dion had on the label in or out of the group is here except his 1958 ballad "Abraham, Martin And John," which wouldn't really fit the fun-sounding '58-to-'63 rock'n'roll format. **Best cuts:** Here, take your pick.

FIFTY GUITARS—The Return Of ... Musicor Mus2500. It's been nearly 15 years since Tommy (Snuff) Garrett introduced this instrumental act on Liberty, and nearly five years since its last album. The same soft, Spanish-flavored serenade quality that resulted in six chart albums in the '60s is here on this set, which mixes a couple of originals with covers of material from "Killing Me Softly" to "There's A Kind Of Hush." **Best cuts:** "Please Come To Boston," "Mandy."

MURRAY McLAUCHLAN—Boulevard, Island ILTN9423. The writer-singer-actor is a high-quality creative talent whose hallmark is poetically communicative lyric set in accessible music. His backup band, the Silver Tractors, provides tidy support in this Canadian-recorded LP. Imaginative FM programmers should look into this one. **Best cuts:** "Harder To Get Along," "On The Boulevard," "Slingback Shoes."

YESTERDAY AND TODAY, London PS677. Loud, simple-riffing rock loursome should appeal to lovers of volume boogie. The lead vocals are mixed surprisingly clearly over the thundering instrumentals. **Best cuts:** "25 Hours A Day," "Earthshaker."

LES SINNERS—?, Chelsea CH1511. Unlike most French imports these days, this doesn't have a disco cut on it. There is, though, a little bit of everything else; an airy ballad, a song with Beach Boys harmonies and even a boogie hard rock number. Mostly this is synthesized European rock that is competent and varied if not overwhelmingly distinguished. **Best cuts:** "Please Don't Go," "You're Fine, You're Fine," "Stripper," "Spring Bed Boogie."

HOODOO RHYTHM DEVILS—Safe In Their Homes, World WOR 9201. Group that had an album on Capitol and two on Blue Thumb emerges on this small, Northern California label with a set of raunchy rock along the lines of the Doobie Bros., with an earthy, urgent vocal sound reminiscent of David Clayton-Thomas. One of the few outside tunes is Dylan's "Tangled Up In Blue," while the backup musicians include Steve Miller, the Pointer Sisters and Ronnie Montrose. **Best cuts:** "Gypsy Fly," "Little Bit Of Love," "Safe Cracker," "Tangled Up In Blue," "Big Time Band."

PATRICK MORAZ—Mainhorse, Import Imp1001. When Rick Wakeman left Yes he was replaced by an unknown Swiss keyboard artist, Patrick Moraz. This album, recorded in 1971, is one of the reasons why. Moraz wrote all the songs, and is also featured on vocals. **Best cuts:** "Introduction," "Pale Sky," "More Tea Vicar."

ACQUA FRAGILE—Mass Media Stars, Import Imp1005. Long before Genesis broke in the U.S. it was very popular in Italy where it influenced a number of local bands, including Acqua Fragile. The LP, recorded in 1974, contains lyrics in English, sung better than should be expected. The music is complex European jazz-rock. **Best cuts:** "Cosmic Mind Affair," "Bar Gazing," "The Professor."

MELANIE—Photograph, Atlantic SD18190. This is Melanie's first album in two years and first for Atlantic. Her distinctive crackling voice still contains the overpowering conviction and sincerity which brought her fame some years back. Lyrically her songs are more personalized as she has found inspiration in her motherhood. "Cyclone," the album's opening cut, is the most powerful vocally and lyrically and one of the best songs she's ever recorded. **Best cuts:** "Cyclone," "I'm So Blue," "Save Me," "Photograph," "Friends & Co."

KINKY FRIEDMAN—Lasso From El Paso, Epic PE34304. With this LP, the outrageous former leader of the Texas Jewboys reveals himself to be a sensitive and effective progressive country balladeer in alternation with his raunchier material. Very much like today's Dr. Hook, Kinky and his posse of big name guest stars (Ringo, Clapton, etc.) are equally as convincing in love songs or social commentary as in off-color jokes. **Best cuts:** "Twinkle," "Lady Yesterday," "Ballad Of Ira Hayes," "Sold American."

BOB CREWE GENERATION—Street Talk, Elektra 7E1083. The "street talk" idea here may refer to exuberant, lyrically uninhibited songs like "Cherry Boy," "Menage A Trois" and "Ah Men!" which highlight this contemporary disco suite. Produced, arranged and written by Crewe, this also features him as vocalist on three numbers. Mixers include such disco heavyweights as Tom Moulton and Tony Bongiovi. **Best cuts:** "Street Talk," "Welcome To My Life," "Time For You And Me."

FIRESIGN THEATRE—Forward Into The Past, Columbia PG34391. This is a two-disk anthology culled from the comedy quartet's nine albums dating from 1968 to 1975. Firesign was a true figure of literate psychedelia; the record media's version of James Joyce freeform symbolic social commentary. It says a lot for commercial recording that a group as far out as the Firesign Theatre could flourish on the world's biggest label for close to a decade. **Best cuts:** "Ralph Spoilsport Motors," "Further Adventures of Nick Danger," "Forward, Into The Past."

TURLEY RICHARDS—West Virginia Superstar, Epic PE 34306. This is the first LP released in more than six years by this soulful singer. Richards is quite a talented songwriter and performer. While the album was recorded in Nashville, there is a broad-base of music—all the way from Richards' musical poems to hard rocking disco-soul. **Best cuts:** "I Will," "Happy," "New Ray Of Sunshine," "Going Home," "From Dust To Blood," "Play Me."

TOM PACHECO—The Outsider, RCA APL11887. Storyteller Pacheco's second LP for RCA is another effort filled with bits of Americana. Like Woody Guthrie, Pacheco is filled with experiences that he shares in song in a mixture of amusement and sorrow. Joined by people like Doug Kershaw, Doug Dillard, part of the L.A. Express and members of Kristofferson's backup band, this LP ably demonstrates his poetic genius. **Best cuts:** "Jack's Friend," "Let It Rain," "Hello Grandpa," "Birdseye Heaven," "Mystery Hill," "The Sky Is Full Of Ships Tonight."

HUGH MASEKELA—Melody Maker, Casablanca NBLP7036. Trumpeter is still striving for that massive breakthrough cut; it's not here. The best tracks are the few instrumentals. There are some vocal efforts which fall short. But the coolish sound of Masekela's horn, riding over some delightfully modern drum works are the key assets to be found here. **Best cuts:** "Hi-Life," "Toejam."

DIAMOND REO—Dirty Diamonds, Kama Sutra KSBS2619. This is uncompromising high-power hard rock along the lines of a Led Zeppelin or Bad Company. All originals from the four-man group except for the Beatles' chilling "Helter Skelter." Little chance of AM airplay, but FMs that attract late teens and young adults may be interested. **Best cuts:** "It Ain't What You Say It's What You Do," "Scratch My Back," "It's A Jungle Out There."

EL COCO—Let's Get It Together, AVI AVL6006. An exotic disco album that urges feet to dance and bodies to groove, this album should score well in discos as well as the home living room floor. **Best cuts:** The old standard "Quiet Village," "Mr. Lucky."

LEO KOTKE—1971-1976, Capitol 11576. Word-of-mouth among acoustic guitar fans will build sales on this poorly titled "best of" package. Musicianship is superlative on a wide variety of guitars. Liner fails to note what guitar is used on each of 14 sides. Kottke's vocals, unbilled on liner, are surprisingly good in the deep-throated trucker vein. **Best cuts:** "Cripple Creek," "Pamela Brown" and "Grim To The Brim."

For more Album Picks see page 74

MELBA

*The
incredible
winning
combination of
superstar
Melba Moore and
producer/arranger/
hitmaker Van McCoy
have done it again
with a new LP,
simply titled "MELBA."*

BDS 5677

*Produced by Van McCoy and Charles Kipps
for McCoy/Kipps Productions*

DANNY O'DONOVAN In Association with **BIG DAVE MARBLE**
Present

An Evening With
MELBA MOORE
At **THE MET**
Sunday Evening, Dec. 12th, at 8PM





Ringo, You Owe Eleanor Tausch A Great Big Kiss.

Eleanor Tausch spends most of each working day gazing into a cathode ray tube. Eleanor's tube is part of the most efficient order-filling machine in the record industry.

Thanks to her, no one in the area serviced by Warner Bros./Elektra/Atlantic's Chicago branch had to wait more than a couple of hours to buy Ringo's *Rotogravure*.

Even where initial supplies dwindled dangerously.

Even when Ringo's album is rushing up the charts.

Warner/Elektra/Atlantic sells more records, and sells them faster, than any other sales company.

To do so, W/E/A employs a computerized network of high-speed communications, like the TV screen Ms. Tausch uses to write orders.

And whenever in the Chicago branch area there were retailers needing The Starr, Eleanor Tausch knew it faster, and got the album there sooner.

Thanks to Eleanor and more like her, the first three-quarters of 1976 were the best ever for the artists *and* the Warner Communications record/music division. Sales are much higher than ever this year, keeping the W/E/A sales company Number One—and Number One with a bullet.

So Ringo, do plan on awarding Eleanor Tausch a fond smooch when you're next in the Windy City.

But call first. Jimmy Page, Mick Fleetwood, George Benson and any of 196 other W/E/A chart sellers may already be in line.

And Ringo, it wouldn't be out-of-line to throw in a little hug, too.



A Warner Communications Company

W/E/A...The Company with the Big Button.

Monarch: Key 'Middleman'

• Continued from page 50

down the requests of schools desiring representation.

"We are looking for schools where the students care about the concert series and participate in its success," he states. "Also, we tell the schools that they must trust us in our dealings or it won't work."

"This usually occurs when a student thinker becomes over-zealous and calls an agent without first consulting us."

Hart says he tells the student about all his dealings with the agencies and keeps everything above board.

Attendance at every show he books is mandatory for Hart, and in all cases he offers the services of his technical director and stage manager if they are needed.

"Because we attempt to professionally work on college shows, we let the major agencies know that things will be right and expect it to be reciprocal," he says.

At all times, Hart buys talent for the schools with the students in mind. In fact, he has advised certain schools to pass on acts which will not benefit the college financially or

which is known for undependability or has problems.

One of the schools with which Hart is most impressed is Keene College in Elizabeth, N.J.

"This school has a huge budget of \$80,000 for concerts and it presents the biggest names in the business in its 900-seat facility," he says. "We have booked such superstars like Peter Frampton, Bruce Springsteen and the Beach Boys, and the students are very pleased that we can get these acts at such reduced prices."

Monarch can do this easily, Hart states, because it routes groups through areas it books.

During the past four years, Hart has booked more than 200 collegiate concert dates.

"It's heartbreaking to see students lose money on a show when they need it to keep going. So we attempt to advise the schools properly," he says. "On the other hand, it's heartbreaking to us when we want to act quickly on signing a top act and we hit the red tape of some schools and thereby lose that group."

Hart says all of the schools he handles have one student and one faculty member designated to make decisions, thereby avoiding this problem.

At Cornell Univ. in Ithaca, N.Y., Monarch promotes concert dates in the school's facilities. According to Hart, this is the only case in which Monarch books and promotes, but he is quick to point out that student workers are used on this date just as they are at the other schools.

Closeup

OSCAR PETERSON & JOE PASS—Porgy & Bess, Pablo 2310779 (RCA).

This jazz version of Gershwin's opera hit the stalls several weeks before RCA's pop version with Ray Charles and Cleo Laine.

This LP is infinitely better, but you'd never know that it existed by the amount of dollars and promotion exerted by RCA on its behalf. All the efforts have gone to the Charles-Laine package, which appears in 18th place on Billboard's jazz chart this week.

And in 31 position is the Pablo release, indicating that jazz buffs are cognizant of its existence in spite of the lack of massive exploitation.

No matter, for jazz musicians are accustomed to being treated like second class citizens by labels which always put their efforts behind that product with the greatest dollar potential.

Yet amidst all the Pablo releases which Norman Granz has been issuing—77 to date—this pairing by two of the most inventive, delicate artisans is a truly standout effort.

Peterson, acknowledged as a giant among technicians and improvisors on acoustic piano, performs all 10 tunes on a clavichord, an instrument popular in Europe during the period of 1400 to 1800. Pass, on the other hand, sticks with his well-worn and stylized acoustic guitar.

The utilization of the clavichord with its harsh, tinny, metallic sound, is in high contrast to the warm, often mellow sound one associates with

Peterson's fiery runs on regular piano.

But the contrast in the clavichord's sound often reminding this listener of a harp—with the broad sounding tones of the acoustic guitar, are an ideal clashing situation.

The two unamplified instruments produce an intimacy which overrides the clavichord's offbeat sound. One has to listen harder to Peterson's contribution in order to really appreciate what he's improvising, for the tendency is to zero in on the clavichord's sound to the detriment of the wizardry which Peterson displays.

Having no other instruments on the date creates an openness which Peterson and Pass easily fill. Peterson and Pass are the lead player—two men performing the same role in a fused manner.

The format of the music is for a tight, interweaving of the two instruments, and it happens so quickly and effectively that one is left with the sudden realization that Oscar has made his statement and now that's Joe picking up the line and carrying it further along.

This is beautiful modern jazz, uncluttered and without any wasted notes or passages. Everything fits. The launching track, "Summertime," has Oscar introducing the melody under Joe's chordal play. The sound is so clear and distinct that one can be reminded of true stereo demonstration LPs of the early '60s.

The guitar often fills the void

which a bass would richly swallow up. The tunes are either played slowly or in a medium 4/4 tempo. On "My Man's Gone Now" one hears many fret sounds, indicating the closeness of the mike to Pass' hands.

ELIOT TIEGEL

Savoy Series

• Continued from page 55

voice was in its prime and with the musicians pushing him forward, he produced miracles.

This was not the Eckstine group in which "Bird" Parker doubled alto and tenor. Sadly, that edition was not allowed to record because of the 1942-43 AFM strike imposed by James C. Petrillo.

Like the first batch of releases, this one includes an LP of various artists. While New York was featured on "The Changing Face Of Harlem," the Los Angeles jazz scene of the late 1940s and early 1950s is presented on "Black California."

Artists include Sonny Criss, Slim Gaillard, Art Pepper, Hampton Hawes, Harold Land, Dexter Gordon, Helen Humes, Wardell Gray, Barney Kessel and the Roy Porter Big Band (Art Farmer, Eric Dolphy, Jimmy Knepper, Clifford Solomon).

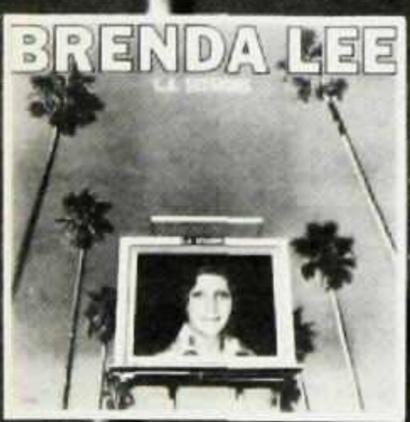
None of the cuts have been on LP and many of the performances are excellent, giving the West Coast jazz scene its well-deserved reputation.

JIM FISHEL

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Billboard **HOT 100** Chart Bound

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I LIKE TO DO IT—K.C. & The Sunshine Band (TK 1020)
 LOVE THEME FROM "A Star Is Born"—(Evergreen)—
 Barbara Streisand (Columbia 3-10450)
 BEAUTIFUL NOISE—Neil Diamond (Columbia 3-10452)
 ANGRY EYES—Loggins & Messina (Columbia 3-10444)
 SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt
 (Asylum 45361)
 SEE TOP SINGLE PICKS REVIEWS, page 74

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	9	★	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262	35	30	11	NICE 'N' NAASTY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics) CPP	69	79	2	OB-LA-DI, OB-LA-DA—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4347 WBM
2	2	★	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.)	36	34	27	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	70	74	4	HELP WANTED—Hudson Brothers (Dennis Lambert, Brian Potter), C. Bond, Arista 0208 CPP
3	11	★	LOVE SO RIGHT—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor)	37	35	14	YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddha 542 ALM	71	NEW ENTRY	★	AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Osmond (Mike Curb, Mitchell Lloyd), N. Ashford, V. Simpson, Kolib 14363 (Polydor)
4	10	★	MUSKRAT LOVE—Captain & Tennille (Captain & Tami Tennille), W.A. Ramsey, A&M 1870	38	42	8	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094 WBM	72	85	2	WHAT CAN I SAY—Boyz Scaggz (Joe Wissert), B. Scaggz, D. Paich, Columbia 3-10440 WBM
6	12	★	THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355	39	37	19	SHE'S GONE—Hall & Oates (Arl Martin), D. Hall, I. Oates, Atlantic 3332	73	75	5	CATFISH—Four Tops (Lawrence Payton), L. Payton, F. Bridges, M. Farrow, ABC 12214 CPP
6	5	★	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor)	40	48	5	WHENEVER I'M AWAY FROM YOU—John Travolta (Bob Reno, John Davis), G. Benson, P. Mindel, Midland International 10780 (RCA)	74	84	2	BABY, I'LL GIVE IT TO YOU—Seals & Crofts (Louie Shelton), L. Bogan, J. Seals, Warner Bros. 8277 WBM
7	8	★	JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402	41	43	15	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, N. Petty, Asylum 45340 HAN	75	NEW ENTRY	★	DRIVIN' WHEEL—Foghat (Dan Hartman), Price, Peeverett, Bearsville 0313 (Warner Bros.) WBM
9	13	★	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Cruz, S. Penning, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863	42	52	7	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) WBM	76	87	2	TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Yarrow, Barry Beckett), P. Yarrow, P. Jarell, Ariola America 7638 (Capitol)
12	11	★	MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50266	43	39	10	GIVE IT UP (Turn It Loose)—Tyne Davis (Leo Graham), L. Graham, Columbia 3-10388	77	NEW ENTRY	★	DO IT TO MY MIND—Johnny Bristol (Johnny Bristol), J. Bristol, Atlantic 3360
11	14	★	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	44	41	22	LOWDOWN—Boyz Scaggz (Joe Wissert), B. Scaggz, D. Paich, Columbia 3-10367 WBM	78	NEW ENTRY	★	WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 0212 B-3
11	7	★	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323	45	NEW ENTRY	★	SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362	79	NEW ENTRY	★	HEART ON MY SLEEVE—Callaghan & Lyle (David Kerzhenbaum), B. Callaghan, G. Lyle, A&M 1850 ALM
14	15	★	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335	46	57	5	DON'T TAKE AWAY THE MUSIC—Tavares (Freddie Perren), K. St. Lewis, F. Perren Yaron, Capitol 4348 ALM	80	80	22	DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA) CHA
15	8	★	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), P. McGee, Big Tree 16079 (Atlantic)	47	NEW ENTRY	★	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365	81	83	5	DON'T FIGHT THE HANDS (That Need You)—Hamilton, Joe Frank &邓南森 (John D'Andrea), J. George, R. Caldwell, Playboy 6058
18	12	★	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (Don Davis), I. Dean, I. Glover, ABC 12208	49	54	5	I KINDA MISS YOU—Manhattans (Manhattan Prod., Bobby Martin), W. Lovett, Columbia 3-10430 B-3	82	NEW ENTRY	★	BABY, BABY I LOVE YOU—Terry Cashman (Terry Cashman, Tommy West), T. Cashman, T. West, Lifesong 45015
15	10	★	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867	50	53	5	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (Christopher Bond), D. Hall, J. Oates, RCA 10808	83	95	2	BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Mann & The Earth Band), B. Springsteen, Warner Bros. 8252
22	6	★	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283	51	51	14	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079 CPP	84	86	6	PETER GUNN—Deodato (Emir Deodato), H. Mancini, MCA 40631
19	14	★	THE BEST DISCO IN TOWN (Medley)—Ritchie Family (Jacques Morali, Ritchie Family), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3305 (TK)	52	65	6	CAR WASH—Rose Royce (Norman Whitfield), R. Royce, N. Whitfield, MCA 40615	85	NEW ENTRY	★	IF NOT YOU—Dr. Hook (Ron Hatkine), D. Locorniere, Capitol 4364
20	10	★	I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner Bros. 8228	53	60	4	I DON'T WANNA LOSE YOUR LOVE—Emotions (Maurice White, Charles Stepney), W. Hutchingson, I. Hayes, Columbia 3-10347	86	88	3	SHERRY—Keane Brothers (David Foster), D. Ford, 20th Century 2302
28	3	★	SORRY SEEMS TO BE THE HARDEST WORD—Eliot John (Gus Dudgeon), E. John, B. Taupin, MCA/Rocket 40645	54	66	3	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289 B-3	87	93	2	9,999,999 TEARS—Dickey Lee (Roy Dea, Dickey Lee), R. Bailey, RCA 10764
25	8	★	STAND TALL—Burlon Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001	55	67	4	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calleo), K. Nolan, 20th Century 2287	88	91	4	SLOW DANCING—Funky Kings (Paul A. Rothchild), J. Tempchin, Arista 0209 WBM
23	9	★	LOVE ME—Yvonne Elliman (F. Perren), B. Gibb, R. Gibb, RSO 858 (Polydor)	56	62	4	EVERY FACE TELLS A STORY—Olivia Newton-John (John Farrar), M. Allison, P. Silb, D. Black, MCA 40542	89	89	4	OPEN SESAME (Part 1)—Kool & The Gang (K.G. Prod., Mr. Vee Prod.), R. Bell, Kool & The Gang, De-Lite 1586 (PIP) CPP
29	6	★	AFTER THE LOVIN'—Engelbert Humperdinck (Uel Diamond, Charlie Calello), H. Bernstein, R. Adams, Epic 8-50270	57	61	6	DOWN TO LOVE TOWN—The Originals (Frank Wilson, Michael Sutton, K. Wakefield), D. Daniels, M.B. Sutton, Soul 35119 (Motown)	90	NEW ENTRY	★	SIXTEEN REASONS—Laverne & Shirley (Penny Marshall & Cindy Williams) (Sidney Sharp, Jimmie Haskell), B. Post, D. Post, Atlantic 3367 B-3
23	13	★	FERNANDO—Abba (Benny Andersson, Bjorn Ulvåus), B. Andersson, B. Ulvåus, S. Anderson, Atlantic 3346	58	58	11	LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels, Motown 1401	91	NEW ENTRY	★	DOG EAT DOG—Ted Nugent (Tom Werman, Cliff Davies, Lew Futterman), T. Nugent, Epic 8-50301
26	9	★	LOVE BALLAD—L.T.D. (L. Mizell/F. Mizell/C. Davis), S. Scarborough, A&M 1847	59	69	3	MADMOISELLE—Styx (Styx), D. DeYoung, T. Shaw, A&M 1877	92	92	4	MAKES YOU BLIND—Glitter Band (Mike Leander), M. Leander, P. Hippo, G. Shepard, Arista 0207 MCA
25	16	★	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Cetera, Columbia 3-10350	60	76	4	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberg, Coburn, Rose, S. Browder Jr., A. Darnell, RCA 10827	93	38	9	A DOSE OF ROCK AND ROLL—Bingo Starr (Arl Martin), C. Grossman, Atlantic 45-3361
26	17	★	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roesser, Columbia 3-10384	61	71	6	KEEP ME CRYIN'—Al Green (Willie Mitchell), W. Mitchell, A. Green, Hi 2319 (London)	94	94	24	A LITTLE BIT MORE—Dr. Hook (Ron Hatkine), B. Gosh, Capitol 4280
31	8	★	HOT LINE—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336	62	73	3	FLIGHT '76—Walter Murphy Band (Thomas J. Valentino), W. Murphy, Private Stock 45123	95	44	21	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019 CPP
32	6	★	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888	63	82	2	THIS SONG—George Harrison (George Harrison), G. Harrison, Dark Horse 8294 (Warner Bros.) WBM	96	49	8	SO SAD THE SONG—Gladys Knight & The Pips (Michael Masser), M. Masser, G. Goffin, Buddha 544
33	7	★	HELLO OLD FRIEND—Eric Clapton (Rob Fraboni), E. Clapton, RSO 861 (Polydor)	64	68	5	BABY BOY—Mary Kay Place (As Loretta Hagers) (Brian Ahern), M.K. Place, Columbia 3-10422	97	64	18	STILL THE ONE—Orleans (Chuck Plotkin), J. Hall, J. Hall, Asylum 45336
40	6	★	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Wansom, R. Hargis, E. Irons, Bang 727	65	90	2	WALK THIS WAY—Aerosmith (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449	98	59	12	MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238 CHA
31	21	★	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011	66	70	6	LET'S GET IT TOGETHER—El Coco (Lauren Render, Michael Lewis), M. Ross, AVI 115	99	NEW ENTRY	★	LAI'D BACK LOVE—Major Harris (Bobby Eli), B. Eli, L. Barry, WMOT 4002 (Atlantic)
36	11	★	IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Goble, Harvest 4318 (Capitol)	67	77	3	IT KEEPS YOU RUNNIN'—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8282	100	47	9	I CAN'T LIVE A DREAM—Diamonds (Mike Curb, M. Lloyd), A. Capitanielli, Polydor 14348
33	24	★	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, I. Raymond, Arista 0205	68	72	7	YOU OUGHT TO BE HAVIN' FUN—Tower Of Power (Emilio Castillo), H. Tubbs, E. Castillo, S. Kupka, Columbia 3-10409 WBM				
34	27	★	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parson), R. Parson, Epic/Sweet City 8-50225								

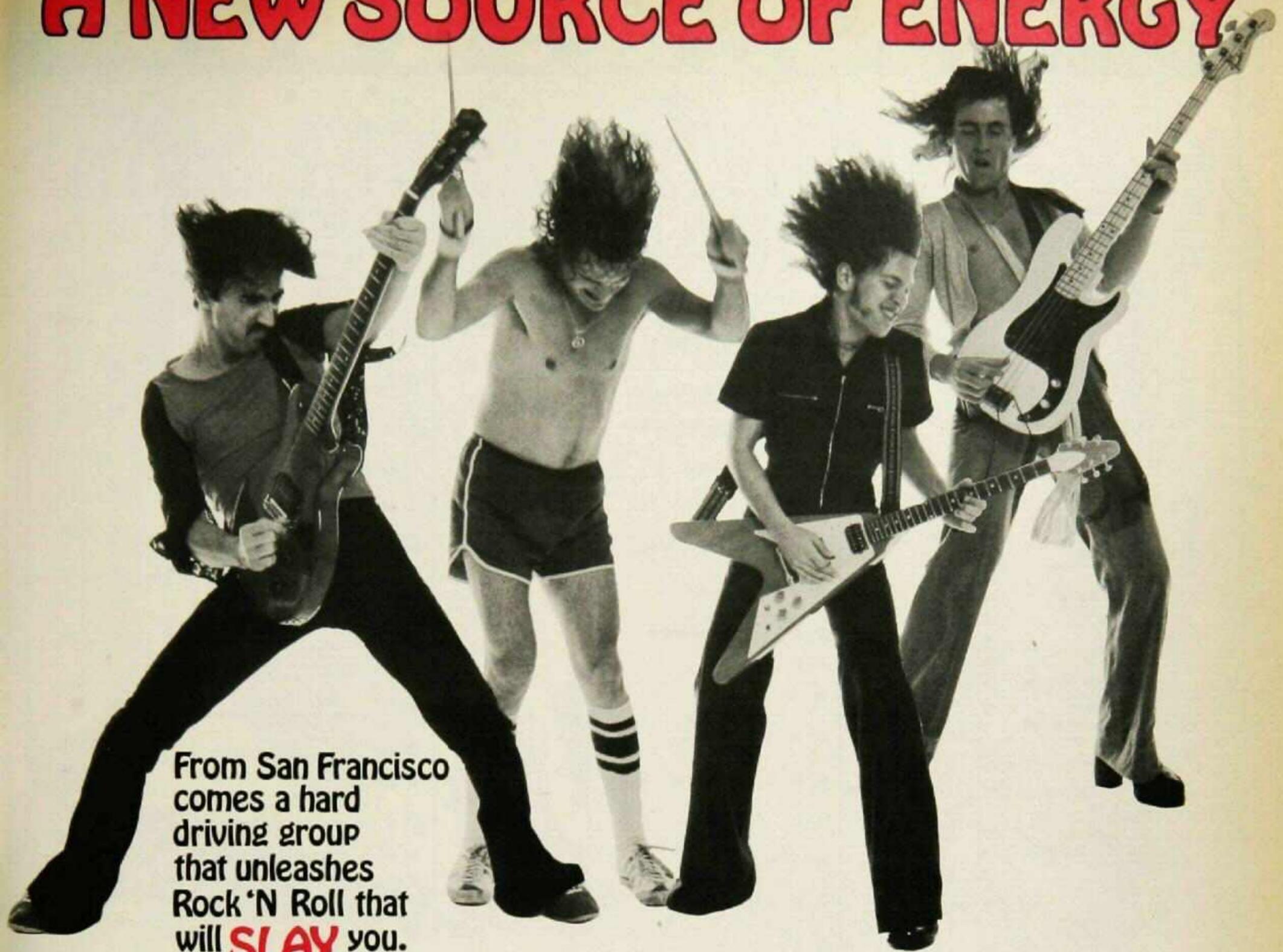
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

A Dose Of Rock And Roll (Maverick/Blomstedt, BM)	93	Devi Woman (Chappel, ASCAP)	30	Fernando (Arista, ASCAP)	62	Flights 76 (RFT/Don Kirshner, BM)	62	Give It Up (New York Times, BM)	51	Gonfer/Little Bear's (BM)	43	Heaven On My Sleeve (Irving, BM)	79	Help Out Friend (Shogood, BM)	29	Help Wanted (Fox Fanfare/Doubt Diamond, BM)	20	Hot Line (Duff Pen/Parson Vibes, BM)	15	I Can't Live A Dream (Silver Blue/Armed Jay, ASCAP)	27	I Don't Wanna Lose Your Love (Pamphlet, BM)	100	Let's Be Young Tonight (Lidibe, ASCAP)	77	Let's Get It Together (Epic, BM)	58	Nice 'N' Naasty (Lucky Threer/Anatom, BM)	26	Nights Are Forever Without You (Downtown, BM)	49	Low Thing (United Jet, BM)	55	Love Me (Stigwood/Unchappell, BM)	33	Love Me (Stigwood/Unchappell, BM)	33	Lowdown (Boyz Scaggz/Hudner, ASCAP)	25	Mademoiselle (Ultra-Stygan, ASCAP)	67	Magic Man (Anders, ASCAP)	30	Makes You Blind (MCA, ASCAP)	92	More Than A Feeling (Pure, BM)	92	Mr. Melody (Jay's Endorsement/Chappell, ASCAP)	7	Muskrat Love (Wishbone, ASCAP)	4	Nada's Theme (The Young & The Restless) (Screen Gems/Columbia, BM)	4	Nice 'N' Naasty (Lucky Threer/Anatom, BM)	26	Open Sesame (Part 1) (Delightful/Gang, BM)	24	Open Sesame (Part 1) (Delightful/Gang, BM)	24	So Sad The Song (Screen Gems/Columbia, BM/Print St, ASCAP)	96	Stand Tall (Shogood, BM)	20	That's Be The Day (MLP/Commodores, BM)	41	Whenever I'm Away From You (Whisper, ASCAP)	70	You Are My Starship (Electrocord, ASCAP)	60	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BM)	37	You Make Me Feel Like Dancing (Graham/Free/Lana Marner, BM)	14	You Ought To Be Havin' Fun (Kupka/ASCAP)	16	You Ought To Be Havin' Fun (Kupka/ASCAP)	16	9,999,999 Tears (Lowery, BM)	68	9,999,999 Tears (Lowery, BM)	68
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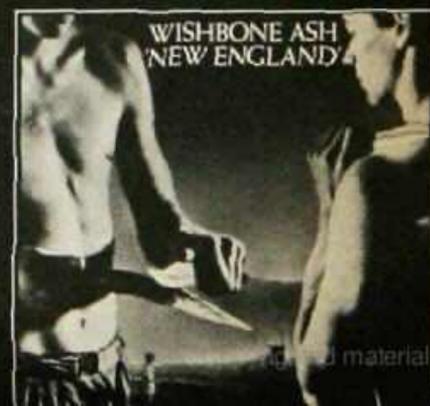
NEW ALBUM "NEW ENGLAND"

SD 18200

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Barbara Charone—Sounds

On Atlantic 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)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	86	19	NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.55	
107	109	12	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34302	6.98	7.98	7.98	7.98	7.98	
118	5	5	DENIECE WILLIAMS This Is Niecy Columbia PC 34242	6.98		7.98		7.98	
152	3	3	BRICK Good High Bang BLP 408 (Web IV)	6.98		7.98		7.98	
110	110	23	JEFF BECK Wired Epic PE 33849	6.98	7.98	7.98		7.98	
111	111	16	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD-1 6070	6.98		7.98		7.98	
126	9	9	GATO BARBIERI Caliente A&M SP 4597	6.98		7.98		7.98	
113	103	12	THE TEMPTATIONS DO THE TEMPTATIONS Gordy GB-97551 (Motown)	6.98		7.98		7.98	
114	114	22	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97	8.95
115	115	16	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98		7.98		7.98	
116	116	14	ORLEANS Waking & Dreaming Asylum JE 1070	6.98		7.97		7.97	
117	117	35	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2839	6.98		7.97		7.97	8.95
118	122	8	WALTER JACKSON Feeling Good Chi Sound CH LM55-G (United Artists)	6.98		7.98		7.98	
119	128	54	AMERICA History—America's Greatest Hits Warner Bros. BS 2854	6.98		7.97		7.97	9.95
120	124	34	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1 1256	6.98		7.95		7.95	
121	121	20	WAYLON JENNINGS Are You Ready For The Country RCA APL1 1816	6.98		7.95		7.95	
NEW ENTRY			ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	6.98		7.98		7.98	
123	125	5	LOVE UNLIMITED ORCHESTRA My Sweet Summer Suite 20th Century T 517	6.98		7.98		7.98	
124	127	5	DRAMATICS Joy Ride ABC ABCD 955	6.98		7.95		7.95	
135	3	3	BAR-KAYS Too Hot To Stop Mercury SRM 1 1899 (Phonogram)	6.98		7.95		7.95	
126	130	72	JEFFERSON STARSHIP Red Octopus Gunt BFL1 0999 (RCA)	6.98	7.98	7.95	7.95	7.95	8.95
127	129	56	STEVIE WONDER Fulfillingness' First Finale Tamla TG 33251 (Motown)	6.98		7.98		7.98	
128	108	9	OZARK MOUNTAIN DAREDEVILS Men From Earth A&M SP 4601	6.98		7.98		7.98	
NEW ENTRY			THE BEST OF GLEN CAMPBELL Capitol ST 11577	6.98		7.98		7.98	
130	138	60	DARYL HALL & JOHN OATES RCA APL1 1144	6.98		7.95		7.95	
NEW ENTRY			DAVE MASON Certified Live Columbia PG 34174	7.98		8.98		8.98	
142	6	6	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98		7.95		7.95	
146	2	2	PURE PRAIRIE LEAGUE Dance RCA APL1 1924	6.98		7.95		7.95	
134	140	22	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630-G	6.98		7.98		7.98	
135	139	25	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98	
136	136	29	KISS Destroyer Casablanca NBLP 7925	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
160	2	2	HOT TUNA Hoppkory Gunt BFL1 1920 (RCA)	6.98		7.95		7.95	
155	2	2	GRAND FUNK HITS Capitol ST 11579	6.98		7.98		7.98	
139	144	4	HUBERT LAWS Romeo & Juliet Columbia PC 34330	6.98		7.98		7.98	
140	120	20	BEACH BOYS 15 Big Ones Brother Reprise MS 2251 (Warner Bros.)	6.98		7.97		7.97	
151	2	2	MICHAEL MURPHY Flowing Free Forever Epic PE 34220	6.98		7.98		7.98	
142	143	5	CRACK THE SKY Animal Notes Lifesong LS 5005	6.98		7.98		7.98	
153	3	3	FOUR TOPS Coffish ABC ABCD 968	6.98		7.95		7.95	
144	148	5	STRAWBS Deep Cuts Oyster OY 1-1603 (Polydor)	6.98		7.98		7.98	
145	145	6	THE OSMONDS Brainstorm Kolib PD 1-6077 (Polydor)	6.98		7.98		7.98	
157	2	2	SYLVERS Something Special Capitol ST 11580	6.98		7.98		7.98	
NEW ENTRY			LEO SAYER Endless Flight Warner Bros. BS 2962	6.98		7.97		7.97	
NEW ENTRY			FUNKADELIC Hardcore Jollies Warner Bros. BS 2973	6.98		7.97		7.97	
NEW ENTRY			BARRY WHITE Is This Whatcha Wont 20th Century T 516	6.98		7.98		7.98	
150	150	10	LABELLE Chameleon Epic PE 34789	6.98		7.98		7.98	
151	154	12	HERBIE HANCOCK Secrets Columbia PC 34280	6.98	7.98	7.98	7.98	7.98	
NEW ENTRY			STANLEY TURRENTINE The Man With The Sad Face Fantasy F 9519	6.98		7.95		7.95	
NEW ENTRY			AL GREEN Have A Good Time Hi HSL 32103 (London)	6.98		7.98		7.98	
164	2	2	CHUCK MANGIONE Main Squeeze A&M SP 4612	6.98		7.98		7.98	
168	2	2	KOOL & THE GANG Open Sesame De-Lite DEP 2023 (PIP)	6.98		7.98		7.98	
156	156	24	DAVID BOWIE Changesonbowie RCA APL1 1732	6.98		7.95		7.95	
157	137	11	AMBROSIA Somewhere I've Never Travelled 20th Century T 510	6.98		7.98		7.98	
158	158	34	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98	
176	17	17	AL STEWART Modern Times Janus JKS 7012	6.94		7.95		7.95	
NEW ENTRY			BLACKBYRDS Unfinished Business Fantasy F 9518	6.98		7.95		7.95	
NEW ENTRY			PATTI SMITH Radio Ethiopia Arista AL 4097	6.98		7.98		7.98	
172	4	4	BARRY DEVORZON Nadia's Theme Arista AL 4104	6.98		7.98		7.98	
NEW ENTRY			DEEP PURPLE Made In Europe Warner Bros. PR 2995	6.98		7.97		7.97	
164	83	54	TED NUGENT Epic PE 33892	6.98		7.98		7.98	
165	167	10	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	6.98		7.97		7.97	
166	166	79	STEVIE WONDER Innervisions Tamla T-3261 (Motown)	6.98		7.98		7.98	
167	71	19	RITCHIE FAMILY Arabian Nights Merlin 2701 (TK)	6.98		7.98		7.98	
168	175	3	GIL SCOTT-HERON & BRIAN JACKSON It's Your World Arista AL 5001	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	171	8	FUNKADELIC Tales Of Kidd Funkadelic Westbound W 227 (20th Century)	6.98		7.98		7.98	
NEW ENTRY			STUFF Warner Bros. BS 2968	6.98		7.97		7.97	
NEW ENTRY			GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Buddah BDS 6576 ST	6.98		7.98		7.98	
172	66	7	WILLIE NELSON The Troublemaker Lone Star KC 34117 (Columbia)	5.98		6.98		6.98	
NEW ENTRY			LEO KOTKE 1971-1976 DID YOU HEAR ME? Capitol ST 11576	6.98		7.98		7.98	
174	174	52	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98	
175	87	5	HARRY CHAPIN On The Road To Kingdom Come Elektra 7E-1082	6.98		7.97		7.97	
176	82	27	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98	
177	90	67	GARY WRIGHT The Dream Weaver Warner Bros. BS 2968	6.98		7.97		7.97	8.95
178	99	6	THE BILLY COBHAM/GEORGE DUKE BAND "Live" On Tour In Europe Atlantic SD 18194	6.98		7.97		7.97	
179	119	9	TYRONE DAVIS Love And Touch Columbia PC 34268	6.98		7.98		7.98	
180	179	93	THE BEATLES (White Album) Capitol SWB0 101	12.98		13.98		13.98	
181	185	31	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SWB0 11523	7.98		8.98		8.98	
182	182	10	JERMAINE JACKSON My Name Is Jermaine Motown ME-842 51	6.98		7.98		7.98	
183	163	10	RALPH MacDONALD Sound Of The Drum Merlin 2202 (TK)	6.98		7.98		7.98	
184	186	6	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kolib PD 6068 (Polydor)	6.98		7.98		7.98	
185	165	28	ZZ TOP Fandango London PS 656	6.98		7.98		7.98	
186	187	103	THE BEATLES 1967-1970 Capitol SKB0 3404	10.98		12.98		12.98	
187	189	12	STARZ Capitol ST 11539	6.98		7.98		7.98	
NEW ENTRY			FRANK ZAPPA Zoot Allures Warner Bros. 2970	6.98		7.97		7.97	
189	169	4	BILL WITHERS Naked & Warm Columbia PC 34327	6.98		7.98		7.98	
NEW ENTRY			DONNY & MARIE OSMOND New Season Kolib PD 1-6083 (Polydor)	6.98		7.98		7.98	
191	191	3	BRAND X Unorthodox Behaviour Passport BPSD 98019 (ABC)	6.98		7.95		7.95	
192	192	8	SHIRLEY BASSEY Love, Life & Feelings United Artists UA 1 A605-G	6.98		7.98		7.98	
193	131	24	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97	
194	190	27	STEVE MILLER BAND Anthology Capitol ST 11114	6.98		7.98		7.98	
195	195	23	THE BEATLES Rock 'N' Roll Music Capitol SKB0 11537	10.98		12.98		12.98	
196	197	60	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98	
197	198	103	THE BEATLES 1962-1966 Capitol SKB0 3403	10.98		12.98		12.98	
198	199	102	PAUL McCARTNEY & WINGS Band On The Run Capitol SO 3415 (Capitol)	6.98		7.98	7.98	7.98	
199	134	13	THE BEST OF THE BAND Capitol ST 11553	6.98		7.98		7.98	
200	200	295	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	48
Aerosmith	95
Ambrosia	157
America	119
Paul Anka	99
AWB	69
Roy Ayers	111
Jean Baez	68
Shirley Bassey	192
Gato Barbieri	112
Bay City Rollers	64
Band	199
Bar-Kays	125
Beatles	186, 195, 197
Beach Boys	140
Be Bop Deluxe	88
Jeff Beck	110
Bee Gees	8, 70
George Benson	50, 100
Elvin Bishop	96
Blackbyrds	160
Black Sabbath	51
Blue Oyster Cult	61
Boston	4
Brass Construction	85

Brand X	191
Jackson Browne	39
David Bowie	156
Brick	109
David Bromberg	104
Captain & Tennille	44, 102
J.J. Cale	84
Glen Campbell	129
Harry Chapin	175
Chicago	17, 73
Climax Blues Band	132
Eric Clapton	15
Cobham/Duke	178
Natalie Cole	176
Judy Collins	101
Commodores	22
Norman Connors	106
Alice Cooper	33
Crack The Sky	142
Burton Cummings	57
Tyrone Davis	179
Deep Purple	163
John Denver	4

CLIMAX IS COMING

The Climax Blues Band is back with the most eagerly received album of their career. They'll also have a new single soon that's already Top 10 in England. And they're currently on a major American tour.

Nov. 19 Owens Mill, Maryland — Painter's Mill
Nov. 20 Binghamton, N.Y. — Broome County Aud.
Nov. 21 Hampton, Va. — Hampton-Rhodes Coliseum
Nov. 24 Houston, Tx. — Sam Houston Coliseum
Nov. 25 Fort Worth, Tx. — Tarrant County Conv. Center
Nov. 26 Memphis, Tenn. — Mid South Coliseum
Nov. 27 Raleigh, N.C. — Dorton Arena
Nov. 28 Greenville, S.C. — Greenville Municipal Aud.
Nov. 30 Kalamazoo, Mich. — Wings Stadium

More dates to be announced.

Dec. 1 LaCrosse, Wisc. — Mary Sawyer Auditorium
Dec. 2 St. Paul, Minn. — St. Paul Metro Auditorium
Dec. 3 St. Louis, Mo. — Keil Auditorium
Dec. 5 Milwaukee, Wisc. — Municipal Auditorium
Dec. 6 Toledo, Ohio — Toledo Sports Arena
Dec. 9 Atlanta, Ga. — Fox Theatre
Dec. 10 Miami, Fla. — Gussman Hall
Dec. 11 Tampa, Fla. — Jai Alai Fronton
Dec. 12 Ft. Lauderdale, Fla. — Yankee Stadium
Dec. 14 Seattle, Wash. — Paramount Theater
Dec. 15 Portland, Ore. — Paramount Theater



Gold Plated (SASD 7523)
Climax Blues Band

Produced by
Mike Vernon

Agency: Terry Rhodes
Paragon Agency
9255 Sunset Blvd.
Suite 509
Los Angeles 90069
(213) 278 4376

IT'S TIME FOR ANOTHER CLIMAX



SIRE
MARKETED BY
ABC RECORDS INC.

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Catholic Royalties

• *Continued from page 1*
stimulated by the recent attempt by F.E.L. Music to legally set a precedent to halt infringement of its copyright by Catholic churches which were handmaking hymnals and songbooks containing its compositions.

The Los Angeles publisher, who claims more than 1,000 copyrights primarily in music for the new English language liturgy of the Roman Catholic Church in the U.S., sued the Archdiocese of Chicago in Federal District Court in a test case (Billboard, Oct. 2-16).

Dennis Fitzpatrick, F.E.L. founder/president, charges five Chicago archdiocesan churches with copyright infringement and unfair competition, in that without authorization, they included copyrighted compositions in their homemade hymnals.

It's understood that a ukase has gone out from the Liturgical Commission advising diocesan hierarchy to instruct individual parishes to comply with "the law." One diocese contacted said it will soon send pastors a lengthy instruction on how to comply with the copyright provisions, and will include the names and addresses of all known liturgical music publishers whose songs might be used in the approximately 19,000 Catholic churches in the U.S.

Because individual parishes seek to avoid dealing with individual publishers because they are understaffed administratively, the Catholic Bishops group seeks to setup the more automated annual licensing fee.

At the present time, F.E.L. is circularizing a mailing list to more than 90,000 Catholic institutions, including churches and schools, Tom Cook, general manager, says, advising them of an annual \$100 copying licensing fee, making it possible for them to copy F.E.L. compositions.

In the same brochure, Fitzpatrick states: "It is our current policy to offer a release for \$500 (\$400 is the amount that legal users of our license have paid us since we began our licensing program in November 1972 and \$100 is the penalty assessment) if the church comes to us voluntarily."

"If it is a discovered violation, and not voluntary, we might offer a release for \$100 per copyright (minimum charge \$600) or \$1 per copy per copyright (minimum charge \$600) or simply file suit."

The brochure offers a \$10 reward for anyone turning in a pirated copy

on an "institution not already licensed by F.E.L."

Dan Onley, co-founder and vice president of North American Liturgy Resources, Phoenix, offers one cent per copy fee for the life of the copy or a \$50 license which allows 15,000 copies of any number of songs.

Dave Iceland, general manager of World Library Publications, Chicago, a division of Paluch, largest publisher of missalettes and hymnals used in U.S. Catholic churches, says his copyright fees are prorated in the cost of his publications.

The Chicago archdiocese ordered a boycott of F.E.L. compositions in its more than 400 churches in October and also instructed parishes to return all printed material used by the parishes which contained F.E.L. compositions, as was agreed upon in a court hearing before Federal Judge Alfred Y. Kirkland.

Instead of getting back an estimated 39,000 "pirated" hymnals, Charles Laff of Laff, Whitesel and Rockman, F.E.L. legal counsel, got back 541 boxes containing more than 330,000 homemade and authorized hymnals from the Chicago Catholic parishes.

Laff argued before the court Oct. 20 that this massive return represented a harassment of his client, Don H. Ruben, church counsel, countered that the parishes were not knowledgeable and were merely following orders to rid their churches of all material containing F.E.L. copyrights.

He said it cost \$30,000 to implement the court-ordered return. The return included even record albums sold by F.E.L. All three of the enumerated publishers of Catholic liturgical songs do sell albums and tapes at about \$5.98 and \$6.98, respectively.

F.E.L. Music and North American Liturgy are licensed by ASCAP, while World Library has both an ASCAP and a SESAC publishing affiliate.

The possible annual blanket license paid by the approximate 19,000 Catholic churches looms as a strong fiscal shot-in-the-arm for this ecclesiastical music segment of music publishing.

Until the Vatican Council II in the early seventies switched Catholic liturgy from Latin to the language native to the country, churches rarely paid any fees to music publishers. The royalty payments were built-in to periodicals sold to parishes by missalette and hymnal publishers.

PVC Price May Be Hiked

• *Continued from page 73*

According to other industry sources, this formula applied to a 10% increase in crude oil prices would hike the price of PVC resins and pellets by about 3/4 cents per pound, which is hardly a corresponding 10% increase.

One source says that since about 6 billion pounds of PVC is produced per year, there is an over supply and it has become almost a commodity item, as likely to go down as up according to market pressures.

Another factor that may keep prices down is the fact that ethylene is not necessarily manufactured from the high priced foreign oil, but also from domestic oil and natural gas, both relatively cheaper.

Comments one large supplier: "So don't let the record companies hike album prices by 50 cents and then blame it on the chemical companies because of higher plastic costs. Plastics prices are too low as

they are right now, and they are not going up that much."

However, those manufacturers who see an equal increase in PVC prices after an OPEC price hike point to other factors that will raise their costs. They note that all the steps necessary to convert raw petroleum to the record requires an input of energy.

And that energy in all its forms will cost more. Also chlorine, the C in PVC, requires a great deal of energy in its manufacturing process. Higher energy costs should mean higher chlorine costs.

The only bright item in all this is a recent press report that the OPEC nations may be reconsidering plans for raising their prices. This hoped-for largess would come not because of pressure from PVC makers or record consumers, but from Third World nations, on the brink of starvation because of high fertilizer prices. They may keep the prices down.

InsideTrack

Three biggies, CBS and RCA Records and WEA, deny rumors that they will soon institute well-defined pricing categories for various classifications from independent dealer to big user ala MCA Records' pricing formula of a year ago. A CBS spokesman says: "At this time we do not have any plans to change our customer pricing policies. We are constantly reviewing the subject of pricing and this area has been discussed frequently at meetings such as NARM. Our pricing policies are an ongoing matter for consideration. We emphasize again that there are no changes presently being contemplated." An RCA spokesman says no such pricing policy is in the works. **WEA President Joel M. Friedman** registered a cryptic "Zero," when queried.

Coincidentally, the date for Friedman's being honored with the annual Human Relations Award of the Anti-Defamation League's Music and Performing Arts division is Feb. 16, with the site to be selected in New York. ... **Jac Holzman** rumored readying his return to the mainland from Hawaii to penetrate the videodisk's launching. His business alliance is unknown.

The Pop Pick record review on "Unfinished Business" by the Blackbyrds should have been credited to Fantasy Records F 9518 (Billboard Nov. 20).

Is Wes Farrell, head of the Wes Farrell organization planning to unload Chelsea Records and stay in music publishing and commercials?

Reports that Ariola is phasing out its American based company are denied by president Jay Lasker. ... **Irwin Garr, long-time rackjobbing executive last with Handleman handling national accounts out of Los Angeles, has**

moved to Palm Springs and is managing **Kerry Chater**, songwriter/singer, who is making his first album for Warner Bros. Records for January release. ... **Sam Billie**, boss of City One-Stop, Los Angeles, troubled with a couple of busted ribs. **Joe Chait**, principal in Interstate Trading, Miami one-stop, convalescing from open-heart surgery at his home.

Insiders say **Carole King** is negotiating a move to Capitol Records as her Ode deal nears its end. And Capitol is hinted losing **Merle Haggard**, who ankles the Tower affiliation, after 12 1/2 years, for an MCA berth. 'Tis said he'll have his own label there. ... **The Quicks** headlines the Whisky's Thanksgiving weekend Los Angeles punk rock gala. ... **The Don Kirshner television "Rock Concert"** accoladed the **three Chapin brothers, Harry, Tom and Stephen** Nov. 20. Their father, **Harry**, is a jazz drummer. ... **Lalo Schifrin** has been signed to write the musical score for the flick, "**Day Of The Animals**." ... **Dick Lemke**, Elektra/Asylum Midwest promotion director, at home in Chicago following a week in a Pittsburgh hospital due to recurring back trouble. ... **Peaches** is opening a Milwaukee outlet soon at 82nd and Silver Spring Rd. ... **Pacific Record and Tape**, the **Mike Paikos-Bob Sarenpa** distributorship, is moving from Oakland to 7,000 square-foot warehousing in Emeryville.

Dennis Wilson of the Beach boys inked with Caribou Records. ... Will Capitol sign **Domenic Triano?** A daughter, **Courtney**, for the **Brian Potters**. He's a partner in Haven Records.

Sexual Graphics Gaining Acceptance

• *Continued from page 1*

from any recent covers although he adds that "Large chains have a family image to maintain. We passed on the Jimi Hendrix and Blind Faith albums, in the sixties" he says. "A nude on the cover won't get front exposure on the racks and possibly won't get racked at all." Marmaduke is both a rack and a retailer.

Joe Bressi, chief buyer for the 57-store Camelot chain, also gets few complaints. "The public can go into any grocery store and find skin magazines that are more revealing than album covers," says Bressi. "The public is used to seeing it all."

Warren Schustad, of Sears, feels that some discretion must be exercised in the racking of albums. In recent years he has not barred any album from the racks, an indication of more liberal attitudes, though there were instances in the sixties when taboo covers were prohibited.

Al Geigel, head of Montgomery Ward's 500 record and tape outlets, says he has noticed lower restraints towards covers in Montgomery Wards during the last five years.

Lou Fogelman, of Music Plus, says he utilizes covers as a sales tool. "A good looking jacket could make an album a hit if it's racked next to a same caliber act with a stiffer looking jacket. Jackets are getting better and stimulating sales."

Among some of the controversial albums returned for redesign were the Beatles' "Yesterday, Today And Tomorrow" in 1966 which showed a conglomeration of butchered and decapitated dolls in a puddle of blood, John Lennon's "Two Virgins" on Tetragrammaton in 1969 which displayed John and Yoko naked, later rewrapped in plain brown paper, the original "Blind Faith" Atlantic LP in 1969 with a bare-breasted young girl and Jimi Hendrix's "Electric Ladyland," in 1968 on Reprise whose original European cover of 20 nude women was changed in the U.S.

Designers today agree that retailers must be taken into consideration when preparing an album. "It's absolutely a no no to do anything that would cause problems with retailers," says Norman Seeff, who has done photography for more than 80 albums this year including Joni Mitchell, Cher, Tina Turner, Art Garfunkle, Carly Simon, Melissa Manchester and James Taylor.

"Covers have never been a major issue," says Seeff. "Musicians rarely want to do themselves in with an untasteful cover. The top artists are involved in their music, not the cover."

Seeff, who did the cover on the controversial Carly Simon "Playing Possum" Elektra/Asylum LP in 1975, says "there was no intentional eroticism intended. Carly was in the process of a yoga exercise while I spontaneously photographed her," explains Seeff. The cover shows Simon in a filmy black nightgown and black boots, with an excess of cleavage exhibited.

While major artists and their managers have assumed more active roles in a cover's art direction, Seeff feels that a catchy jacket can enhance a new act, but adds that "major acts are maintaining sophisticated musical and visible images."

Roland Young, director of A&M's art department, says that graphics have nothing to do with the actual product.

"A good cover enhances the product after it's been sold. In some cases the cover is better than the product," says Young. "Covers are becoming suggestive but they're nothing like a Hustler magazine. It's all a matter of your definition of explicit."

Young has supervised the art direction of Peter Frampton's live album, Richie Havens, Chuck Mangione, Styx, Brothers Johnson, Joan Baez, Captain & Tennille and most other A&M artists.

"The album cover is meant to whet the appetite of the audience," says Bob Cato, who is responsible for the creation of nearly 10,000 jackets since the late fifties. "If an album is musically lousy, the jacket won't help."

Cato, whose recent credits include George Harrison's forthcoming "33 1/3" album, plus works for Neil Diamond, Melanie, American Flyer, Ronnie Laws, the Band and Bob Dylan, feels that "erotic covers are a very base way of selling a product. It is a ploy used by magazines," he says. "There is enough wit and invention to create a package that doesn't depend on erotic art."

John Van Hamersveld, a designer and photographer who has worked on Leo Kottke's albums, among others, says that a cover "reflects culturally where a group is at."

"The group makes most of the decisions," says Hamersveld. Yet covers are designed to appeal to rack-jobbers and everything is geared for Sears, Hamersveld feels. "It's depressing."

George Osaki, creative services director at MCA, says that despite some untasteful covers, record companies are exercising more control over content fearing retail chains like Sears won't rack something controversial.

Among some of the recent covers resorting to flesh exhibitions are Boney M's "Take The Heat Off Me" on Atco which displays three black women in undergarments lying on top of each other, Spiders Webb's "I Don't Know What's On Your Mind," on Fantasy revealing a naked black woman with a spider creeping up her thigh, Nino's on Epic "We Made Love," with a girl in a see-through T-shirt and Robert Palmer's "Sneakin' Sally Through The Alley," on Island showing Palmer pulling a half clad woman.

Among other recent covers that can be interpreted as suggestive, depending on one's frame of mind are Linda Ronstadt's "Hasten Down The Wind," on Elektra/Asylum, displaying Ronstadt in a see through peasant dress; the Ohio Player albums, on Mercury, all bearing a black female nude logo; Dirty Tricks' "Night Man," on Polydor, displaying a female removing her blouse; Joachim Kuhn's "Springfever," on Atlantic, portraying a nude woman crawling; Isacc Hayes' "Juicy Fruit," on ABC, showing Hayes surrounded by semi nude women with fruit on their heads in the water; Salsoul Orchestra's "Nice 'N' Naasty," whose cover reveals a good portion of a woman's derriere; the suggestiveness of Robert Palmer's "Some People Can Do What They Like" on Island, showing Palmer and a female in the midst of a strip poker game; and Ry Cooder's "Chicken Skin Music," on Warner Bros., which features an animated nude entangled with a male skeleton in a seductive pose.

Despite the sexual permissiveness of the seventies, designers agree that erotic covers are not the wave of the future. Notes Norman Seeff: "I have never encountered an artist who purposely sought a sexual direction for the cover."

NOVEMBER 27, 1976, BILLBOARD

The Pretender. From Jackson Browne.

Produced by Jon Landau • On Asylum Records and Tapes

A
NOVEMBER
AND
DECEMBER
TO
REMEMBER
1976

IT'S GOLD!

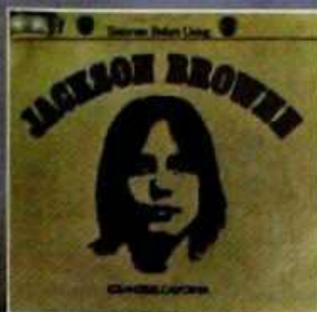
JACKSON BROWNE

—THE PRETENDER—



TE-1079

SD-5051



GOLD!

SD-5067



GOLD!

7E-1017



GOLD!

Do You Believe In Funk After Death?

Funk upon a time...

... in the days of the Funkapus, the concept of specially designed afronauts — capable of funkating galaxies — was first laid on man child, but later re-possessed and placed among the secrets of the pyramids until a more positive attitude could be obtained. There in these terrestrial projects, it, along with its co-inhabitants of Kings and Pharaohs, would wait like sleeping beauties for the kiss that would awaken them to multiply in the image of the chosen one...

DR. FUNKENSTEIN!!
a new experience...

"THE CLONES OF DR. FUNKENSTEIN"



from the outrageous

PARLIAMENT

believe... and funk is its own reward...!!

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