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IFPI Focus On Piracy At WEA Swiss Confab

Musexpo Draws Overseas Firms To New Orleans

By JOHN SIPPEL

NEW ORLEANS—With a strong assist from the British Board of Trade which subsidized approximately 15 to 20 U.K. exhibitors, Musexpo '76 appeared far more successful in the first two days of its four-day run at the Fairmont Hotel here than in its first effort last year in Las Vegas.

Roddy Shashoua, founder-president, was better organized and seemingly learned well from his first industry exposition last year. Though participation by major U.S. labels was lacking, it appears that Shashoua is building the American answer to MIDEM.

Emphasis this year is on music publishing, with independent record production a strong auxiliary.

There was strong undercurrent
(Continued on page 16)

By IS HOROWITZ

MONTREUX—The rise of record piracy over the past decade has done the industry a "service" by alerting manufacturers to the need for a more vigorous defense of their rights.

This paradoxical statement was made by Stephen Stewart, director general of the International Federation of the Phonographic Industry (IFPI), at the opening session of the WEA International convention here Thursday (9).

But in his keynote address, Stewart cautioned the delegates from 28
(Continued on page 59)

Peso Float Is Crippling Disk Trade

By AGUSTIN GURZA

LOS ANGELES—The flotation of the Mexican peso has had a devastating effect on the record trade along the U.S.-Mexico border, crippling formerly thriving retail outlets on the American side and abruptly eliminating demand from Mexico for U.S. product, either Latin or American.

At the same time, record retailers in Ciudad Juarez and Tijuana reported booming sales over the Labor Day weekend as a result of vacationing Americans taking advantage
(Continued on page 58)

SEEK YOUTH MARKET

TV's Teen Hook: Pop Act Specials

By JIM FISHEL

NEW YORK—The quest for higher ratings from the youth market has prompted the three television networks and one syndication service to enlist 14 superstar music acts for mostly one-hour specials to air this tv season.

According to a network spokesperson, the high ratings of shows like Don Kirshner's "Rock Concert" and Burt Sugarman's "Midnight Special" have proven the viability of giving more rock acts their own specials.

Leading the pack of superstar specials is NBC with six, followed closely by ABC with five, CBS trails with only one, while ITC Entertainment has two specials earmarked for syndication.

On Tuesday (14), NBC launches its second one-hour special showcasing Bob Dylan and his Rolling Thunder Revue. This will feature Dylan, Joan Baez and Roger
(Continued on page 74)

Warn Dealers On KDK Tape

By STEPHEN TRAIMAN

NEW YORK—Blank tape dealers and distributors are warned that they face both civil and criminal penalties in the sale of KDK-labeled cassettes being passed off as TDK product, with identical graphics and packaging (Billboard, Sept. 4).

Attorneys for TDK here already have served at least seven metro area retailers with civil legal papers. This action has led to at least two distributors, who also have been served, according to Pat Hatry of Davis & Gilbert. Several motions were returnable in court Thursday (9).

Through ITA, the federal government is also into action, via Virginia Knauer, President Ford's special assistant for consumer affairs.
(Continued on page 48)

TEAC Will Give Away \$20,000 Studio

By JIM McCULLAUGH

LOS ANGELES—In an unprecedented promotional move by any tape equipment manufacturer, TEAC Corp. of America will "give away" a full-blown 8-track recording studio valued in the neighborhood of \$20,000, according to Ken Sacks, national sales manager for the TEAC/Tascam series of profes-

sional and semi-professional recording equipment.

The contest is slated to begin in October via a series of ads in selected consumer and trade publications featuring coupons. Coupons will also be available through TEAC's approximately 160 Tascam dealers
(Continued on page 30)



AQUARIAN DREAM is a new eight member group discovered and produced by Norman Connors. . . Connors says that their music is a cross between Rufus and Earth, Wind and Fire. We say they are soulful and innovative and they'll take you soaring on the wings of the Phoenix with some of the best music you've heard in a long time. . . When Norman Connors talks everyone listens and Norman Connors is talking about AQUARIAN DREAM on Buddah Records & GRT TAPES.
(Advertisement)

Automation & Syndication To Be Showcased At NRBA

By CLAUDE HALL

LOS ANGELES—Automation in radio continues to boom—along with syndicated radio programming—and at least three major firms will be introducing new formats at the annual convention of the National Radio Broadcasters Assn. at the Hyatt Regency Embarcadero Hotel, San Francisco, Sept. 19-22.

A nationwide study shows that several syndication firms have experienced sharp growth in radio station clients in the past six months, including such firms as Schulke Radio Productions in S. Plainfield, N.J.; FM-100 Plan, Chicago; Radio Arts, Los Angeles; Peters Productions, San Diego; More Music Enterprises, Los Angeles; and Kalamazoo, Mich.

TM Programming, Dallas.
(Continued on page 18)

MOR Superstars Perk Labor Day In Vegas

By ELIOT TIEGEL

LAS VEGAS—Labor Day Weekend was a glorious tribute to this city's dependence on MOR artists.

The super names in MOR made the glittering Strip sparkle with the prestige of established names in show business as this city celebrated the official termination of summer.

Showrooms and casinos were generally crammed with visitors, many from foreign countries, indicative of Vegas' continual growth as a must see city for foreign visitors.

All hotels reported being overbooked for this most important three-day weekend which was but-
(Continued on page 27)



ANNE MURRAY's new album, KEEPING IN TOUCH, reaffirms her position as one of our most talented performers. Selections include her new single, Bobby Darin's "Things," Kenny Rogers' "Sweet Music Man," Larry Weiss' "Lay Me Down (Roll Me Out To Sea)," and Alan O'Day's beautiful soliloquy, "Caress Me Pretty Music." Produced by Tom Catalano for Capitol Records. (ST 11559).
(Advertisement)

Blue Öyster Cult.
 They gambled,
 and they won.



And the Blue Öyster Cult is reaping its reward.

They took the chance of being one of the world's weirdest rock and roll bands and now, with the smash single "(Don't Fear) The Reaper" and the album from which it comes, "Agents of Fortune," it's all paid off.

On Columbia Records.

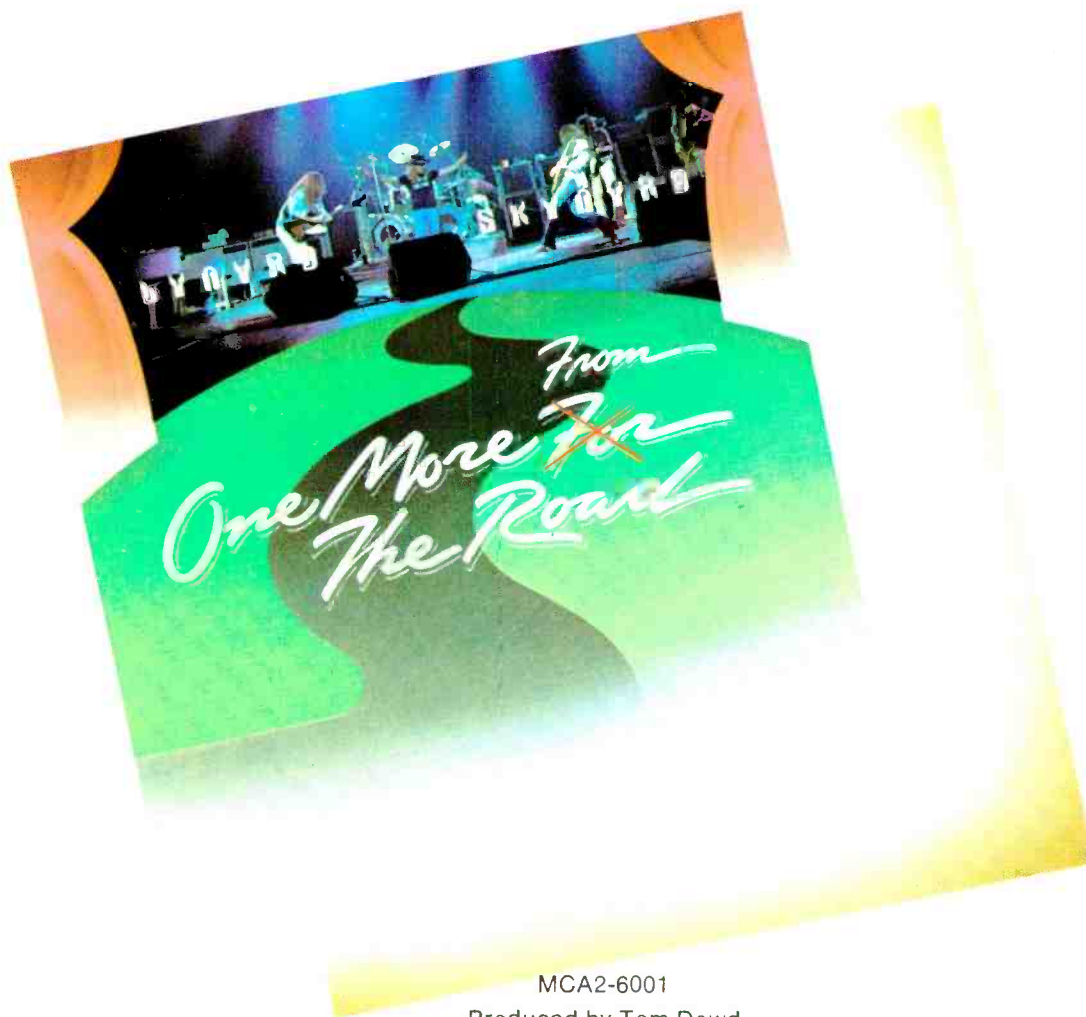
Produced by: Murray Krugman,
 Sandy Pearlman and David Lucas

Lynyrd Skynyrd

You've been hearing about it!

...you shoulda been there!

This exciting new Skynyrd album was recorded live at the fabulous Fox Theater in Atlanta over three consecutive "sold-out" nights. This 2 record set includes *Free Bird*, *Sweet Home Alabama*, *Gimme Three Steps*, *Saturday Night Special* and ten other Skynyrd hits. Be a part of the year's most exciting new release.



MCA2-6001

Produced by Tom Dowd

MCA RECORDS

House C'right Hearing Now Wednesday

WASHINGTON—The House Rules Committee has scheduled its hearing on the copyright revision bill for Wednesday (15), after cancelling the originally scheduled Thursday (9) hearing. House vote is expected to follow during the week of Sept. 20, according to committee sources.

Rules Committee chairman Ray Madden (D-Ind.) abruptly cancelled the Thursday hearing when only three out of the 15 members showed up to act on a collection of five bills, including the Kastenmeier subcommittee's revision of the Senate-passed revision bill S.22.

General belief is that the Rules Committee membership's virtual boycott of the Thursday hearing was directed not at the copyright bill, but at other controversial legislation on the agenda. The copyright bill is politically noncontroversial.

The powerful and unpredictable Rules Committee decides on whether or not a bill will go on to a House vote, and sets ground rules for floor debate.

Once past the Rules hearing, the copyright bill is expected to make it swiftly through the House vote, through a Committee of Conference to reconcile the House and Senate-passed versions, and a final vote before Congress leaves—probably around Oct. 9, rather than Oct. 2, the original target date for adjournment.

MCA Sales Plan Allows \$ Break On Top Sellers

LOS ANGELES—MCA Records is initiating a fall marketing campaign with special price incentives on its top 21 selling catalog titles.

The program, named "21 + 7 = \$," will be in effect Sept. 13-Oct. 15 and allows for a 7% cash discount to all accounts on orders of 100 or more of the same title. In addition, invoices will have a January billing period.

The 21 specially priced titles include three albums by Neil Diamond, "Hot August Night," "12 Greatest Hits" and "Neil Diamond Gold" plus "Jesus Christ Superstar," Elton John's "Goodbye Yellow Brick Road," "Here And There" and "Greatest Hits," plus "When The Tingle Becomes A Chill," by Loretta

(Continued on page 73)

Goal Of ABC: Be No. 1

Meetings Reflect Label's New Marketing Thrust

By JEAN WILLIAMS

LOS ANGELES—Leonard Goldenson, board chairman of ABC, Inc., vowed last week at ABC Records' first in a series of three regional branch meetings to financially and morally support the label until it becomes number one in the market.

His statement came on the heels of major internal problems experienced by the label over the past year.

Jerry Rubinstein, chairman of the board of ABC Records, noted at the launching here Wednesday (8) that the series of meetings themed "At ABC The Name Of The Game Is Music," marked the end of the label's reorganization.

Revitalized sales efforts were stressed in Los Angeles, Chicago on Thursday (9) and New York Friday (10).

Speakers emphasized the importance of the label's new sales tools in particular a new monthly record



Jerry Rubinstein: revitalizing the staff and roster.

catalog/newsletter and weekly information sheet.

Don England, vice president of sales and distribution, urged the body of approximately 150 sales, promotion, a&r, marketing and artist relations representatives at

the local meet to initiate new catalog campaigns. He pointed out that catalog product is a healthy chunk of the label's overall business.

ABC's total entry into the custom label business via Shelter and Sire/Passport was stressed by Rubinstein.

In addition to visual and oral product presentations, the meeting also served as a platform to officially introduce Shelter and its product to the staff. There will be 12 re-released packages from Shelter.

Rubinstein further advised that in addition to personnel restructuring, the artist roster was also being revamped.

"We have dropped a lot of artists, we have signed a lot of artists and we have created a lot of artists," he said.

Among the new acts signed since Rubinstein's entry are Poco, Denise LaSalle, Crosby/Nash, Mark

(Continued on page 61)

4 Firms Dismissed In Retailer's Suit

By JOHN SIPPEL

NEW ORLEANS—CBS, Capitol and RCA Records and MCA Distributing Co. have been dismissed with prejudice at the plaintiffs' cost, leaving ABC Records, Warner/Elektra/Atlantic and Phonodisc as remaining defendants in a suit brought by retailer Irvin S. Smith in the Eastern District of Louisiana Federal Court here.

Smith who owns two record stores, one in nearby Metairie and the other here, amended his original complaint filed Dec. 3, 1975. On March 3, 1976, he deleted Together Distributing, the Motown-A&M Record Distributing branch as a defendant. They were included in his original complaint.

In the amended complaint Nathan Gisclari Jr., Smith's attorney, spelled out in greater detail his client's charge that the defendants were guilty of antitrust violations. They were charged with providing lower prices to unnamed competing retailers who were characterized as subdistributors in the amended filing.

In a later interrogatory filed with the court, defendants were asked to provide specific sales information in dealing with the following New Orleans area record/tape operations: Fat City Record Center, Bernard Record & Tape Sales, World of Music, Hel-Lo Record Co., Tape City USA, Ballard Distributing, All Of Metairie and Record Bar-New Orleans.

In his original filing Smith asked for \$2,150,000 in general damages and \$2 million punitive damages based on antitrust violations.

In his amendment complaint before Judge J. O. Rubin he asks the court to determine damages seeking three times that amount under the treble damages provision of the antitrust act.

It's understood that defendants who have been dismissed have worked out undisclosed financial agreements with the plaintiff.

(Continued on page 66)

Long Dark, N.Y. Academy Blossoming As Palladium

By JIM FISHEL

NEW YORK—Ron Delsener hopes to win back public and professional approval of the 3,400-seat Academy of Music through a series of well-planned moves.

Besides totally overhauling the theatre—closed for the past two years—which was formerly under the tutelage of Howard Stein, Delsener has renamed the theatre the Palladium and has devised a formal plan of action.

This includes the daily screening of youth-oriented films and the use of promotional trailers for upcoming shows at the Palladium, which will be supplied by record companies and shown at five United Artists first-run houses here, he says.

The theatre opens Saturday (18) with a two-night stint by the Band, with special guests the Chris Hillman Band. Delsener is fully aware that it will take almost a year to recoup the economic investment of refurbishing the theatre and re-establishing it as a "first-rate" concert facility.

"Because so many people were totally disillusioned about coming to the Academy and playing it, we decided to totally change its appearance and atmosphere," Delsener says.

Included in the renovation of the

Suppliers Agree: Caution Vital In Disco Laser Usage

By RADCLIFFE JOE

NEW YORK—Laser light technology is still very much in its experimental stages, and if used in discotheques should be of low wattage, should be carefully and securely "locked" into position, and should not be manipulated by uneducated hands.

This is the consensus of suppliers of laser lights to the discotheque industry. In a show of solidarity that augurs well for the future of the disco industry, laser light suppliers have endorsed opinions voiced by Brian Puckey of Lights Fantastic in

his warnings of the hazards of lasers in discos (Billboard, Sept. 11).

Tom Misiak of Illusion Lighting admits that Puckey's statements will damage the sales of his firm's laser lights, but adds, "I couldn't agree with him more."

Confessing that Illusion's "lasers" are really three dots of tight light, Misiak stresses that the road to the perfection of laser technology is a long and hazardous one, and no one can really become an overnight expert.

Arguing that there is too much ripping-off of customers going on in

the disco business, Misiak adds, "Lasers that can be considered relatively safe are expensive. They can run anywhere from \$50,000 to \$100,000, and the only companies I feel are more or less qualified to handle them are Laserium and Dancerium."

Jack Ransom, Capitol Lighting, admits that his company is selling lasers to discotheques, but stresses that they are rarely above a single milliwatt, and in those rare cases where they are beamed into faceted prisms, so that the end result is a diluted beam under one milliwatt.

Admitting that he agrees with Puckey's warnings, Ransom assures that Capitol's lasers are securely locked into position, are focused high over the heads of disco audiences, and are inaccessible to anyone but qualified technicians from his company.

Ransom continues, "Used judiciously and under carefully guarded conditions, laser lights can have a dynamic effect in discos, but everyone should be warned that they cannot be cataloged and mail-ordered."

(Continued on page 36)

Merchandising Music Studies Being Mulled

By ALAN PENCHANSKY

OAKBROOK, Ill.—More than 75 college educators and administrators gathered here, Wednesday through Friday (8-10) to lay groundwork for establishing college degree accreditation standards in the fields of music merchandising and arts administration.

The conference, sponsored jointly by the National Assn. of Schools of Music and the American Assembly of Collegiate Schools of Business, confirms the rapid expansion of college level curricula in administration and management of music related businesses and organizations.

In their quest to define standards for these newly developing programs, the educators were joined at the Drake Oakbrook Hotel here by professional arts administrators, but by few representatives of broadcasting, manufacturing or publishing.

"The focus so far is towards arts management almost exclusively," said David Baskerville, who heads a music merchandising program at the Univ. of Colorado.

Presentations from Robert Sour, consultant to the American Guild of Authors/Composers and former president of BMI, and Lucien Wulsin, chairman of the board of the Baldwin Piano and Organ Co., virtually exhausted representation from outside the non-profit sphere.

(Continued on page 73)

NARM & Others In Suit Alleging Musexpo 'Theft'

NEW YORK—A multimillion-dollar antitrust suit, also alleging breach of contract and misappropriation of rights in the staging of a "Musexpo" trade show, has been filed against NARM, Richard Gersh and the latter's p.r. firm, Richard Gersh Associates.

In the action filed in U.S. District Court, Southern District of New York, International RPM, Inc., a Philadelphia-based promotion firm, asserts that it conceived an idea back in 1974 for a multifaceted trade show for the record and music industry.

The complaint alleges that the Gersh firm was hired as public relations representative on Aug. 19, 1974, and that NARM was contacted at Gersh's suggestion, with meetings arranged "to implement and effectuate said trade show."

Crux of the suit is the further allegation that "NARM gave its support to the show ... in exchange for a share of the gross receipts." It was to be known as "The International Recorded Products Industry Trade Show" and set for Las Vegas in July 1976, according to the agreement for Gersh's services signed by RPM president Lee Hasin.

A breach of the agreement by NARM and Gersh is charged, with the allegation that they "formulated their own trade show entitled 'Mus-expo '75 in concert with a certain Roddy Shashoua.'"

The suit asks for damages in excess of \$2 million for past and future lost profits, together with interest, costs and attorneys' fees.

SEPTEMBER 18, 1976, BILLBOARD

Publishers At Musexpo Skeptical Of New C'right Law

Educational Seminars To Be Offered

By JOHN SIPPEL

NEW ORLEANS—Music publishers worry over the impending enactment of a new domestic copyright act will not end with President Gerald Ford signing the bill into law.

Sal Chiantia and Leonard Feist, chairman of the board and president, respectively, of the National Music Publishers Assn. and Al Berman, chief of the Harry Fox Agency issued this warning at an international music publishers meeting here in conjunction with Musexpo '76 last week.

Inherent in the early administration of provisions in the new act will be a myriad of problems. Feist said that NMPA plans seminars in New York, Los Angeles and Nashville late in 1977 at which time label and publisher administrative personnel will be educated in new essential procedures. Chiantia hinted at a symposium for international publishers. NMPA will publish at least two booklets on proper administration, Feist promises.

Feist hopes for U.S. participation in the Berne International Copyright Convention after the law is enacted. "We would get greater protection than we are now afforded. We must urge the State Dept. to go after this," he told the 60 persons attending the meeting.

Feist also envisions significant research which must go into proper allocation of the estimated \$4 million which will be annually collected from the approximate 500,000 jukeboxes, each of which would pay an \$8 annual license.

The \$4 million would be paid to a treasurer which would allocate the monies based upon a procedure set up by the new copyright commission.

(Continued on page 73)



BUDDAH BASH—Jimmy Jackson performs an energetic set for press, distributor and store people at a recent party hosted by Buddah at the Dance Your Ass Off Disco in New York to mark his first LP, "Rolling Dice," and soon to be released single, "Romeo And Juliet." Among Malverne Distributors personnel on hand, in background, are Irv Hirsch, Steve Toorans, Harvey Maybrown, Jerry Ross, Aaron Turner, Joe Canarutto, Joe Grippo and Jerry Winston.

Labels Wooded For Cleve. Audio Show

CLEVELAND—An active campaign is being mounted by Tokyo-Shapiro, the locally-based 15-store audio retail chain, to encourage major record labels to participate in OHIFIO '77, a mini consumer audio show to be held at the Cleveland Convention Center next summer. Exact dates are still to be worked out but it is expected that the show will be held in August.

Decision to seek record label participation in the show is based on the immense success of this year's OHIFIO, held two weeks ago at the same venue. Earwax, a local record retailing outlet, enjoyed unprecedented sales of its products which, according to Dan Schmitzer, Tokyo-Shapiro ad director, were sold at full list to visitors who paid a \$2 admission to the show.

This year's OHIFIO, on which next year's expanded exposition will

be based, attracted close to 25,000 people, and netted Tokyo Shapiro more than \$400,000 in sales over a weekend show period, says Schmitzer.

There were 40 booths at the show, manned by representatives of the major audio equipment firms in the country.

The show was run in conjunction with a concert showcase titled "Music You're My Mother," which was highlighted by a cable tv special.

"Music You're My Mother" was sponsored by Tokyo-Shapiro, produced by Don Costa, and promoted by Craciun III Productions. It also featured a "disco night out" attended by an estimated 1,200 persons, a concert recorded live for playback in QS 4-channel over WMMS-FM, and a "Party In The Park." All the shows featured the rock group Ralph.

Executive Turntable

Barry Grieff has been named vice president of advertising, merchandising and special projects at A&M Records, Los Angeles. In his new position he will coordinate all aspects of the label's advertising and merchandising campaigns. He will also supervise the label's college department.

Bob Frymire will now head A&M's college department in Los Angeles, reporting directly to Grieff. . . . At Casablanca Records, Los Angeles, promotions and additions include **Susan Munao** to vice president, press and artist relations, from director of publicity; **Al Di Noble** to director of singles sales from national promotion director; and **Eliot Sekuler** joins as director of creative services from Record World. . . . **Gil Bogos** named to the newly created post field marketing manager, custom labels, RCA. Bogos, a field sales rep for RCA for six years, remains headquartered in Los Angeles. . . . **Michael Dilbeck**



Grieff



Frymire



Munao



Dilbeck

upped to director of West Coast a&r, Columbia Records, from assistant to **Don Ellis**, national a&r vice president. Dilbeck, headquartered in Los Angeles, reports to Ellis. . . . At WEA, **Fred Salem** joins as special projects manager operating from its Burbank offices. Salem goes to WEA with 20 years of record experience in manufacturing, distribution, advertising and artist relations. . . . **Debi Fleischer** moves to UA's Nashville office as director of country publicity and artist relations, a newly created post. Fleischer joins the Nashville team following a four-year stint with UA in Los Angeles where she most recently held the position of national tour press and West Coast press coordinator. . . . At Arista, promotions in the home office staff in



Palmese



Cooper

New York have **Richard Palmese**, formerly Midwest regional promotion manager, named director, national promotion; **Perry Cooper** upped to associate director, album promotion; **Sam Karamanos** named associate director, singles promotion; and **Marty Goldrod** named associate director, West Coast promotion. Also, **Bill Scull** appointed Midwest regional promotion manager, Amelia, Ohio; **Gary Diamond**, named Midwest regional promotion manager, Minneapolis; **June Colbert** named Southern regional promotion manager, Memphis; and **Julie Stritmatter** joins as Detroit promotion manager. . . . **Linda Jasmin Moran** appointed executive assistant, Atlantic Records, New York. She will be working with **Sheldon Vogel**, executive vice president, and **Ted Jaffe**, Atlantic and WCI consultant. . . . **Bob Smith** joins RSO in Los Angeles as West Coast promotion manager. Prior to joining RSO, he was based in Seattle where he did promotion for Columbia Records and Capitol Records. . . . **Richard Landis** has been named director, East Coast talent acquisition at Capitol, New York. Landis spent the last year as executive manager of the Beacon Theater in New York. . . . **Gene Settler** joins Request Records in Hollywood, Fla., as chairman of the board and president and **John Pudwell** goes aboard as executive vice president. Settler formerly served as president of Rimird Corp., an import-export record operation and Pudwell spent 20 years with RCA Records in the



Scull

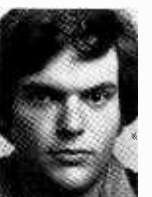


Colbert

areas of quality control, production, manufacturing, new product development, inventory management and distribution. . . . **Robert Walker** appointed vice president of operations at Marsel Records in Los Angeles. . . . **Frank Ruhl**, for the past year recording studio manager at QCA Records in Cincinnati, has been named vice president and general manager of the overall QCA operation, effective immediately.



Walker



Ruhl

Albender Donelson has been promoted to national promotion manager of Commercial Distributing Corp., Nashville. . . . Recent additions to International Record Distributing Associates staff in Nashville include **David Olson** joining as national promotion director, **Ben Patterson** heading the pop promotion department and **Glenn Crook** joining as Patterson's assistant. . . . **Bill Hayes**, former general manager of Loretta Lynn's Coal Miners Music, named president of Southern Creative Designs in Knoxville.

Arthur Silver named vice president, sales and marketing, Ampro Corp., Feasterville, Pa. . . . At Koss Corp., Milwaukee, **Kenneth Vaughan** promoted to sales administrator and **Mark Rebholz** named inside sales coordinator. . . . **John Randolph Jr.** promoted to Southern regional sales manager, consumer products, Capitol Magnetics, Dallas. . . . **John Olney** appointed senior management account supervisor, Audiovox Corp., Hauppauge, N.Y. . . . **R.W. Redecker** joins RCA Oct. 4 as executive vice president, RCA Sales Corp. He relocates from St. Louis to New York. . . . At JVC America, **Al Block**, previously MusicCraft retail salesman, now assistant regional manager, Chicago office. And, in Los Angeles, **Keith Peterson** formerly with Tom Peterson Hi Fi, Seattle, joins as assistant regional manager. . . . **Yoichi Nakase** joins Kenwood Electronics in Gardena, Calif., as senior vice president and **Bill Kasuga** takes the same position in the firm's New York office.

IN LOS ANGELES

U.S. Jury Indicts 4 Alleged Bilkers

LOS ANGELES—Jack Fineberg, 54, a principal in Audio Marketing Service, a local firm which bilked record/tape distributors and branches of thousands of dollars, has been indicted along with three others in a second similar scam by a federal grand jury here.

Fineberg, who pleaded guilty in Federal District Court here early in August, will be sentenced here next week on the first charge. The new indictment names Fineberg, along with Joseph A. Arieno, also known as Joe Black, 50, Northridge, Calif., Sheldon D. Miller, 43, North Hollywood, Calif., and James Joseph Canavari, 40, presently in federal custody, with 20 counts of conspiracy and mail fraud, involving distribution.

Defendants Arieno, Fineberg and Canavari, out on \$10,000 bond each, are accused of doing business as Consolidated Industries from March 1972 to March 1973. This business followed the Audio Marketing scam. It allegedly bought recorded product on credit and sold the merchandise below cost, failing to ever pay for it. It obtained credit by falsifying references, financial

statements, bribes and past-dated checks, it's alleged.

Firms defrauded, according to the indictment, are United Distributing Company, Phonogram, MCA, Music West, Warner/Elektra/Atlantic, RCA Records, all of Los Angeles; Roberts Records, St. Louis; Alta Distributing, Phoenix; and Zenith Distributing Co., which then operated the now defunct H.F. Basford Distributors, San Francisco.

The investigation leading to the indictment was conducted by the local offices of the Postal Inspection Service and the Dept. of Justice. Defendants are to be arraigned before a U.S. magistrate early next week.

Douglas In Split

LOS ANGELES — Casablanca Records has terminated its distribution pact with Douglas Records. The split was due to differences in marketing concepts. Upon completion of contractual obligations, all Douglas Records product currently in Casablanca's catalog will revert to Douglas proprietorship.

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It's gonna be a "Hard Rain" Fall.

It starts this week.

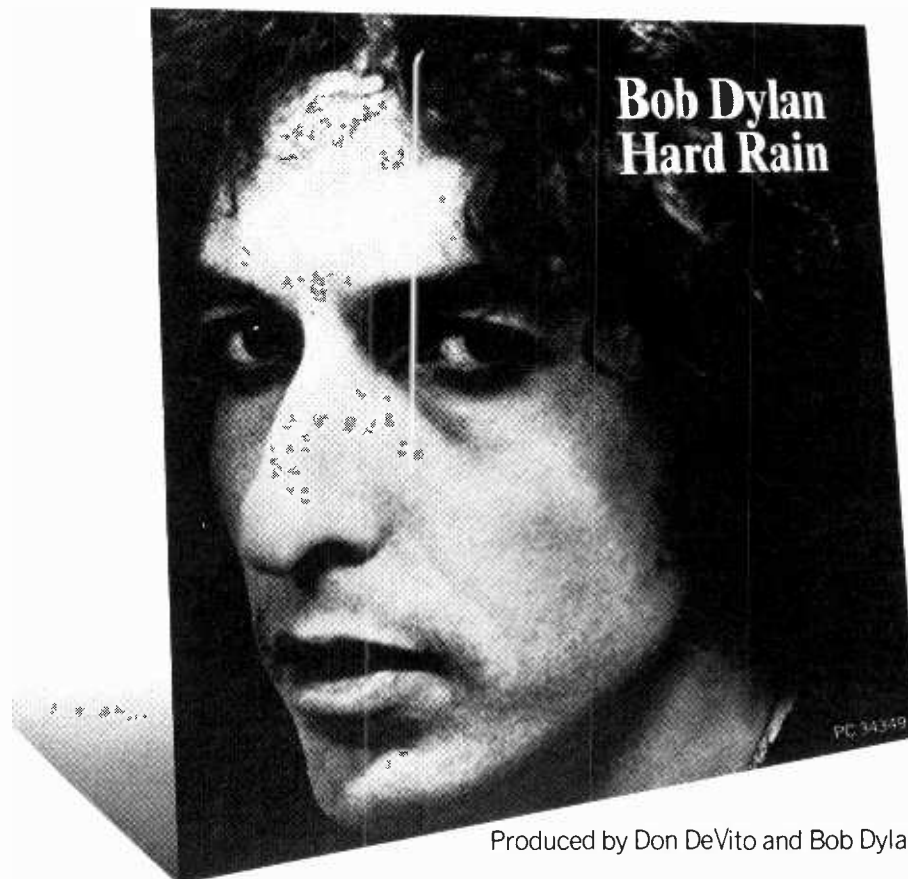
Tuesday night on NBC, Bob Dylan will be getting national network TV exposure.

And the "Hard Rain" album captures all the excitement of the "Hard Rain" TV special...

All the excitement of the headline-making Rolling Thunder Revue.

As for the timing... "Hard Rain" follows the platinum-plus "Desire," an album that was number one for a month.

The definitive sound of Bob Dylan, live. On Columbia Records and Tapes.



Produced by Don DeVito and Bob Dylan.

Get a preview of what your Fall will be like. Watch "Hard Rain" this Tuesday night on NBC-TV.

Founded 1894

The International Music-Record-Tape Newsweekly



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Vol. 88 No. 38

EDITORIAL

A Deep Bow To CBS

The vigorous industry campaign against tape piracy in the courts and on the legislative front has reduced losses substantially from the \$200 million once estimated as the combined take of illegitimate operators. But inroads by those who lift and divert the creative efforts of others to their own profit remain to be blocked. Too often it has seemed as if the industry wrote off these losses as the inevitable cost of doing business.

It is in this context that recent moves by CBS Records to confront retailers selling bootleg and promotional records is of special import. Dealers are the marketing lifeblood of the industry, but the small number who traffic in these questionable items do a disservice to all. Obviously the record company suffers by losing sales it might otherwise realize. But publishers and songwriters also lose, so do artists, producers, sidemen and group singers—all with an equity in the exploitation of a product created by their talent and commercial expertise.

CBS is to be commended for initiating action long overdue. Not the least to benefit will be the overwhelming majority of dealers who, by refusing to handle such dubious product, suffer a competitive disadvantage from those few with lesser scruples.

4 A&M Distributor Powwows This Month

LOS ANGELES—A&M Records will hold regional distributor meetings throughout September commencing in Chicago (11-12), and then New Orleans (13-14), New York (16-17) and Los Angeles (27-28).

This year A&M is veering away from traditional new product presentations to an open discussion and problem-solving forum with independent distributors.

The meetings will be held in three parts, beginning with A&M field staff meetings, followed by individual and collective distributor meetings with national and local representatives.

Product presentations will take

place at a dinner with the fall promotion "A&M Will Show You The Way" as the theme for the playing and announcing of upcoming product.

A&M will be represented at every meeting by Bob Fead, sales vice president; Arnie Orleans, national sales director; Bob Elliott, tape sales director; Marv Dorfman, national key accounts manager; Ernie Campagna, national singles manager; Gil Friesen, senior vice president; Harold Childs, promotion vice president; Barry Grieff, marketing and advertising vice president; Marv Margolis of the financial department, and Al Moinet, national promotion director.

Bus Strike Cuts L.A. Latin Disk Business

LOS ANGELES—Latin record retailers, especially those in the downtown area, are reporting enormous losses due to depressed business activity resulting from a bus strike which began here Aug. 23.

Armando Araujo, record manager of American Music Store, says that sales have plummeted 50% since the strike began. And Irv Eskenazi, co-owner of Doran's Music, reports his record sales are off about 40%.

Both stores are located on Broadway and are the major record outlets in the downtown area. Both deal in Latin as well as American product and depend on Latin customers for at least half their business.

"It took us about a year to recover from the last strike," complains Araujo, "and now that we're getting our regular customers back on a

regular basis, they hit us again."

Eskenazi reports that the year following the previous bus strike in 1974 was the worst 12-month period for his business since he opened in 1965. "The impact on downtown has been terrible," says Eskenazi, "and the longer it goes, the worse it gets because we lose customers for good who find other sources."

The downtown area is often flooded with Spanish-speaking shoppers who depend on the bus lines for their transportation. Many also take the bus to work downtown. The strike thus has a multiple impact in depressing business.

A Rapid Transit District report issued in May 1976 evaluating bus service in East Los Angeles shows that 50% of the households in the predominantly Chicano area do not have a car. The report also shows that more than half the workers living in the area travel to their jobs by bus, bicycle or on foot.

But record retailers near Chicano neighborhoods also report a drop in business as a result of the strike. John O'Valle, owner of the Record Inn on Whittier Blvd., estimates his business is off 25%. "We've been partly saved by the bus line that

Edelman In Odd Deal; On 2 Labels

LOS ANGELES—Though Randy Edelman has signed with Arista Records for the U.S. and Canada, he'll stay with 20th Century Records for the rest of the world in an unusual split-artist deal. Usually, U.S. artists sign with a label for the world. However, Edelman says that after all of the hard work performed by 20th Century's licensees he wanted to stay with them.

"They did particularly well in the Benelux countries, France, Germany, Japan and the Scandinavian countries. And I was in England a couple of times and found a tremendous rapport with those licensees."

Edelman had also built up a strong rapport with Peter Pasternak, 20th Century international chief.

At the moment, Edelman hasn't had a U.S. hit ("Concrete And Clay" did well overseas), but his songs are receiving strong activity. He has tunes on the latest Carpenters album, the latest Barry Manilow album, an album by Shirley Bassey and others. He will, of course, be writing much of the material for his new Arista album, due out in a couple of months. In addition, he scored the movie "Executive Action" and wrote the music for three or four ABC-TV movies, though he has stopped movie and tv work to concentrate on his new album project for Arista.

comes in from Montebello," says O'Valle. "But we used to get customers coming in from places like Maywood and El Monte who just can't come any more."

AGUSTIN GURZA

Boost Staff At N.Y. Co.

NEW YORK—The Cutting Room recording studio here is doubling its staff and now will be available on a 24-hour basis because of increased demands for services.

Among the newly added personnel is master cutter Tony Bridge, who worked at EMI and Apple Studios in London at its peak period.

Bridge's credits include the Beatles, the Rolling Stones, Jimi Hendrix, the Who, Jethro Tull, Paul McCartney, George Harrison, John Lennon and Elton John.

Bridge comes over to the Cutting Room from the Master Room in London. He will be joining Joe Brescio, master engineer who came to the Cutting Room last year after an 11-year stint with Bell Sound.

Ode's Lou Adler Snatched; Pair Of Suspects Quizzed

LOS ANGELES—Lou Adler, president of Ode Records, kidnapped Sept. 1 and released unharmed eight hours later after a \$25,000 ransom was paid, is believed to be the first U.S. record company executive kidnapped.

Los Angeles sheriff's investigators kept the event secret for nearly a week while trying to capture a third suspect. Two others were arrested the day after the kidnapping.

According to details provided to police by the apprehended suspects, Adler and Ode employe Neil Silver were abducted from Adler's Malibu house and held captive at another Adler-owned residence until the ransom was paid.

As of yet, no details of how the money was exchanged or how and where the suspects were arrested have been revealed. It is known that the kidnapers used handguns and handcuffs to restrain Adler and Silver.

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Those reputations, you know, stem from not only the legendary Small Faces (with Rod Stewart), but also Ronnie Lane's Slim Chance band and Ron Wood's new career as a Rolling Stone.

Here's a baker's dozen songs (that's right, *songs*) that underpin every scene in the film and still stand on their own as rock 'n roll *extraordinaire* — none of those one minute-long snips of orchestral fluff here, no sir.

In fact, if we hadn't told you it was a soundtrack — you'd never have guessed, eh?

**"MAHONEY'S LAST STAND"
ON ATCO RECORDS & TAPES**



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costarring **Sam Waterston Maud Adams Diana Leblanc**

Written by Terence Heffernan and Alexis Kanner Directed by Harvey Hart

Produced by Alexis Kanner

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Opening throughout Canada this month (U.S. release to be announced shortly)

U.K. Decca's Year: Sales Mostly Down

LONDON—An increase in profits from sales of records and tapes is reported in Decca's preliminary statement on business for the year ending March 31.

Actual details of performance on the recorded music side are not specified in the share of profits attributed to consumer goods. Pre-tax and interest, this amounted to \$10.44 million, compared with \$12.06 million in 1975, but the company statement points out that due to depressed conditions in the home market, contribution from television sales to consumer goods profits was "minimal."

This is borne out in turnover figures for the consumer side in the U.K. which reveal a drop from \$91.08 million in 1975 to \$68.22 mil-

lion. Overseas business, including direct exports, climbed from 1975's \$57.96 million to \$79.02 million.

Main source of income for Decca's total pre-tax profits of \$24.48 million (\$23.94 million) on a turnover of \$306 million (\$277.74 million) was due to the improved performance on capital goods, particularly on navigator and radar, which accounted for 64% of the pre-interest profit.

While the group result is regarded as an improvement on earlier expectations, the statement points out that sales of consumer products in the current financial year are lower than last year, but that contracts recently obtained and in prospect on capital goods should provide a good solid base for future growth.

Pickwick's Net Drops In Quarter

NEW YORK—Integration of the 49-store CBS Discount Records chain into existing operations, and the opening of 137 new rack outlets, 57 more than the prior year's period, were the main factors in Pickwick International's net income decline for the first quarter of fiscal 1977 ended July 31.

In announcing increased sales and only the second decline in comparative quarterly results in the company's history, at the annual stockholders' meeting here last week, president Amos Heilicher emphasized that it also was "a period of aggressive and intensive growth."

Sales increased 11.5% for the April-July quarter to \$60.5 million from \$54.25 million a year ago, but net income declined 19.3% to \$1.002 million from \$1.242 million for the same period. Earnings per share dipped 17.9% to 23 cents from 28 cents.

Heilicher noted that the CBS chain acquisition was in March, a month before the quarter began, with heaviest integration costs in that period. The rack business of one major chain was added, and in addition to the 137 total rack outlets opened in the three months, preparations were made to add another 174 in the second quarter ending in October, with 64 in August alone. Both short and long-range benefits are anticipated.

On the plus side, Heilicher noted the continued growth of the proprietary division, which extended its agreement with Capitol Records; a profit-from-loss turnaround by the Keel manufacturing division, and sales and profit gains in domestic figures for the U.K. company, although "modest currency translation losses" were noted, due to the continued disadvantage of the British pound versus the dollar, which he sees as stabilizing.

"The exciting opportunities offered to us in the first quarter should bear fruit during the balance of this fiscal year," Heilicher concluded. "We expect growth from all divisions and will concentrate administratively on inventory and related debt reduction as well as increased productivity per employee, key elements in corporate profitability."

Off the Ticker

ABKCO Industries reports a loss of \$221,777 on sales of \$1,534,928 for the third quarter ended June 30, compared to earnings of \$96,994, or 7 cents a share, on sales of \$2,690,932 for the same period a year ago. For nine months, ABKCO posted a loss of \$454,395 compared to earnings of \$209,437 for the same period a year ago.

* * *

Bolstered by strong demand for its CB accessory products, **Recoton Corp.** reported record earnings for the second straight quarter, boosting first half income higher than the net achieved for any full year in the firm's 40 years. For the three months ended June 30, net income was \$99,000 versus a \$27,000 loss a year ago, as sales more than doubled to \$2.3 million from \$1.076 million in 1975. Record six months net of \$179,000 on sales of \$4.117 million, compares with a \$32,000 loss on sales of \$2.353 million for January-June 1975.

Market Quotations

As of closing, Thursday, September 9, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	23	193	35%	34%	34%	- 1/4
9%	4%	Ampex	13	126	7 1/4	7 1/4	7 1/4	- 1/4
9%	2%	Automatic Radio	3	17	5%	5%	5%	+ 1/4
20%	10%	Avnet	7	159	18%	18%	18%	- 1/2
25 1/2	15	Bell & Howell	16	159	20%	20%	20%	0
61	46 1/2	CBS	12	83	58%	57%	57%	0
7 1/2	4 1/2	Columbia Pictures	3	87	5 1/2	5	5 1/2	0
16%	8 1/2	Craig Corporation	4	64	12 1/2	12 1/2	12 1/2	- 1/4
63	47 1/2	Disney, Walt	21	180	51 1/2	49%	49%	- 1 1/2
5%	3 1/2	EMI	8	87	3%	3 1/2	3%	0
20%	17 1/2	Gulf + Western	4	879	17 1/2	17 1/2	17 1/2	- 1/2
7%	5	Handleman	11	25	5%	5%	5%	0
27	14%	Harman Industries	6	287	22 1/2	21%	22 1/2	+ 1/4
8%	3%	KTLT	4	—	—	—	5%	0
11 1/2	7	Lafayette Radio	6	18	8	7%	8	+ 1/4
25 1/2	19%	Matsushita Electronics	13	19	22	21%	21%	- 1/4
36 1/2	25%	MCA	5	72	28 1/2	27%	28%	0
15%	12%	MGM	7	25	13 1/2	13%	13%	0
65 1/2	52 1/2	3M	24	300	63%	63%	63%	- 1/4
4%	1%	Morse Electro Products	—	—	—	—	2%	—
59	41 1/2	Motorola Inc.	24	233	53 1/2	52	52	- 1 1/2
33%	19%	North American Philips	8	30	30%	30%	30%	- 1/2
23%	14%	Pickwick International	7	1330	18 1/4	15	15%	- 2%
5	2%	Playboy	24	17	3%	3%	3%	+ 1/4
30%	18%	RCA	14	415	28%	27%	28%	- 1/4
10%	8%	Sony	27	155	9	8%	9	+ 1/4
40%	16	Superscope	8	194	23%	22%	23%	- 1/4
47%	26 1/2	Tandy	9	316	33%	32%	33%	- 1/2
10%	5%	Telecor	7	11	8	7%	7%	0
4%	1%	Telex	11	33	3	3	3	0
7%	2%	Tenna	8	12	3%	3 1/2	3 1/2	- 1/4
13 1/2	8%	Transamerica	9	445	13%	13%	13%	0
15	8%	20th Century	12	65	10%	9%	10%	+ 1/4
25%	17%	Warner Communications	23	300	19%	19%	19%	- 1/4
40%	23%	Zenith	16	161	33%	32%	33	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	—	—	2	2 1/2	Schwartz Bros.	10	0	1 1/4	2 1/4
Gates Learjet	3	32	8%	9%	Wallich's	—	—	1/4	1/2
GRT	5	6	5%	5%	Music City	—	—	7	10
Goody Sam	3	10	1%	2%	Kustom Electronics	—	—	3	3
Integrity Ent.	3	0	1/2	1/2	Orrox Corp.	0	0	3/4	1
Koss Corp.	7	10	4%	5%	Memorex	7	266	19%	20
M. Josephson	4	2	7%	8%	Recoton	27	2	5	5 1/2

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

N.Y. NARAS Fills 2 Board Vacancies

NEW YORK—The board of governors of the local chapter of NARAS has elected Bob Rolontz of Warner Communications to its board and Tom Shepard of RCA as assistant treasurer.

Rolontz replaces Marilyn Jackson, who has moved to the West Coast, while Shepard fills the office left vacant when Al Steckler was elevated to chapter president.

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Seek New Intl Licensees For Chelsea

LOS ANGELES—Chelsea Records is setting up new foreign licensees throughout the world. Label in the past has been handled by RCA and Polydor.

"We intend to extend our operation dramatically. We will go through a major expansion, which

will take place before the end of the year," says Wes Farrell, label president.

He will spend most of this month in England working on structuring his new expansion plans. Farrell is currently negotiating with licensees in territories where Chelsea received success while being distributed by Polydor. Its agreement with Polydor expires Oct. 1.

The label is also in the process of expanding its European base. Farrell already has an office in London, and Europe will get a lot more out of us because we are going to support all of our product with artist tours," he says.

Up until this point, the label has released 12 LPs and 24 singles annually abroad. It will now double its output.

Grammy Form Mailed To Record Firms

LOS ANGELES—Record companies receive official entry forms this week for the 19th annual Grammy Awards on which outstanding artistic product released during the second half of the eligibility period, April 16-Sept. 30 must be listed.

This year the cut-off date is two weeks earlier than the usual Oct. 15 deadline which gives the 35 craft nominating committees additional time to judge submitted product. In the future, Grammy eligibility will be from Oct. 1-Sept. 30.

The following week the entire NARAS membership will receive similar forms on which they will enter their Grammy choices. Company forms must be received in the NARAS Burbank office by Oct. 1; those from members by Oct. 8.

Later this year the Academy's voting members will receive the first-round ballots and prenomination lists comprised of the year's entire entries which will have been screened for eligibility. Voting members' choices will determine the finalists.

Peiffer Is Dead

PHILADELPHIA—French jazz pianist and composer Bernard Peiffer, 53, died here Tuesday (7) of kidney failure.

IN-STORE COMMERCIALS

8-Track Tapes a New Promo Device

By JEAN WILLIAMS

LOS ANGELES—Pyramid Productions here hopes to promote records to retailers, one-stops and racks through 8-track promo tapes.

The firm, owned by Dewitt Brown and Doug Moor, which deals primarily with retailers, has created an in-store commercial in the form of a mini radio program.

Involved also is an in-store network which programs the music, commercial messages and narrations, to establish a buying mood for the public.

According to Moor, this taped customer service assistance technique is durable and time saving as an aid for current promotions.

He notes that the key objective for programming 8-track in-store commercials enables locations carrying certain products to promote sales more effectively with current information concerning the acts. It also influences all levels of purchasing from distributors to record shop owners, he claims.

"This program creates a selling aid which acts as an insurance policy, making sales success more probable," he adds.

The owners, who are both former radio announcers, will take an LP into the studio, extracting certain cuts to be included on the promo tape. With this, the pair then inserts general information about the artist.

The group is negotiating to place its tape project in 60 record locations in the Los Angeles area.

Pyramid is involved in a co-op sit-

uation with a local 8-track tape manufacturer to supply outlets with tape decks at no charge to the outlet.

The owners assert that the manufacturer is willing to give the tape players free to the retailer and Pyramid because the manufacturer is receiving promotion of his product. Inserted on the promo tape is a blurb notifying the listener that the tape is being played on certain equipment.

Pyramid advises the labels as to how many locations are available for their products. The demo tapes run from 36 minutes to 45 minutes depending on the length of the LP and/or how much of the LP's material is to be used for the commercial.

The tapes offer promos from one to four LPs per tape. When structuring four LPs on one tape, one track is given to each album.

The service ranges from \$2,500 to \$4,500 to labels for approximately 60 days of product exposure.

An additional service included in the package is placing point-of-purchase material and displays of the acts being promoted. Moor contends that this package is especially good for hard to sell acts, new acts, and acts which the label is in a hurry to break.

Moor and Brown are currently cutting all tapes themselves but are in the process of hiring other radio announcers to assist.

The firm is looking for professional announcers because, Moor explains, the effect must be that of a regular radio program, with professionals at work.

NO ROCK FOR BENEFIT

\$ Keep Acts Off Lewis' Telethon

By HANFORD SEARL

LAS VEGAS—Jerry Lewis' Labor Day Weekend Telethon was devoid of major rock groups because they wanted the Muscular Dystrophy organization to pay for flying their entire entourages here, reveals Marcy Forrest, talent coordinator.

"Many groups were also on tour elsewhere with it being the last big weekend before school starts, but the real problem rested with transporting entire companies, a financial restriction on us," says Forrest.

So in their place, entertainers outside the hard rock field appeared and lent their talents to the telethon which raised a record \$21 million.

In her first talent booking effort, Forrest says formal plans began two months ahead checking an index file on artists, managers and their whereabouts.

The decision of taste and variety, more evident in this year's telethon, rested with Forrest, who credits much of the backstage harmony to her 12-woman staff which led to cooperation and cool heads.

"In the past there have been some bad scenes because of pressure. This year we made sure the talent, even when cut from the program, were correctly taken care of," she says.

Music names who appeared with Lewis on the program included Tony Bennett, Joey Heatherton, Engelbert Humperdinck, Lola Falana, Tammy Wynette, Dionne

Warwick, Perry Como, Vikki Carr, Marilyn McCoo and Billy Davis, Fabian, Lainie Kazan and Dick Haymes, while many videotape segments with such stars as Donny and Marie Osmond never were aired because of limited time and backlogged acts.

Among contemporary acts, Vicki Sue Robinson appeared with 12 "Soul Train" dancers as she sang the disco-hit, "Turn The Beat Around" while Lewis cavorted in the wings.

According to Lou Brown, Lewis' musical director and arranger, the 24-piece orchestra, composed of 80% local musicians, began rehearsals two weeks in advance for the 2½ hour event carried by 200 tv stations coast-to-coast.

Backing Lewis for the fifth year, Brown says he penned about 12 songs and parodies for the marathon event, which raised 12% more than in 1975.

"Many stars bring their own conductors and rhythm sections, but Jack Eglash and the Sahara orchestra and Johnny Haig relief orchestra are our mainstay."

Talent coordinator Forrest, wife of producer-director Arthur Forrest, reveals musicians received \$35 each, a special rate paid since they remained in the background, unlike the stars who get wide exposure in front of the cameras.

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New Sales Pattern For Ohio One-Stop

LOS ANGELES—Retail and jukebox accounts of E&L one-stop in Columbus, Ohio, have changed their buying habits. The outlet which once stocked 50% each of r&b and gospel product has shifted to 30% each of r&b, pop and jazz, with 10% going to miscellaneous merchandise.

Lloyd "Happy" Moore, owner of the outlet, says he no longer stocks gospel because there is no radio outlet in the Columbus area for gospel exposure.

Moore, a former retail operator, who opened his one-stop operation four years ago, notes that during the past year his jukebox accounts have increased, now making up approximately 50% of his overall business.

Due to the increase of jukebox accounts, the operation consisting predominately of black accounts have shifted to 50% white. He says the jukebox operators are also responsible for the pop music sales.

E&L services accounts throughout Ohio and portions of Indiana, West Virginia and Kentucky. According to Moore, he has been able to pull in jukebox operators, who comprise the bulk of his out of state trade because of his price scale.

"I charge 70 cents for a record. Most one-stops in this area are charging from 75 cents to 82 cents per record," he says.

While he has had an increase in accounts, he notes that his retailers are buying less product, decreasing his overall business by 50%.

"Business is bad for retailers here because of the retail chain operations popping up. The chain operations are coming in and they have a literal monopoly on purchasing records.

"For example," he continues, "when a new Earth, Wind & Fire album is released, the chain operations will buy maybe 250,000 copies of it.

"They can buy this record almost at their price. Where we have to pay \$3.30 for an LP, they can buy it for about \$2.05 because they are buying in such large bulk. The chains can afford to ship the record to their retail stores who can sell it at a ridiculously low price, and we cannot afford to sell at those low prices. This is

(Continued on page 16)

Cream Issues Rare Guthrie Songs LP

LOS ANGELES—Cream Records will release an LP of previously unreleased Woodie Guthrie material with narrations by Jesse Pearson and featuring songs performed by guests Peter Yarrow, Rodney and Doug Dillard, among others.

The LP, "We Ain't Down Yet," also provides a single of the same name by Pearson with a musical background from the tune "America" featuring an orchestra and chorus.

Paul Parrish wrote the music with Jimmie Haskell arranging and con-

ducting the orchestra on this cut. The Guthrie project was brought to Cream by Don Gallese and Rodney Dillard, partners in TGM Productions, a local firm.

Don Graham, Cream official, says the title tune explains Guthrie's optimistic philosophy. The two producers worked out an exclusive arrangement with the Guthrie estate for access for international release of all unreleased material, Graham adds.

"This is a commercially appealing album of Woody's philosophy," says Graham.

Power Chart II Records launched

New Companies

by Peter Nichols at 118 Mount Hermon Rd., Santa Cruz, Calif. First release is by local artist Johnny Mello and the Golden State Gamblers. Label may be contacted at (408) 438-1104.

Hawkeye International Management formed in Los Angeles by John Rebel with offices at 9270 Wilshire Blvd. The firm encompasses theatrical management as well as recordings and music and book publishing. Included in the new setup are Hawkeye Records, Hybrid Music and Hydro Music Publishing. Initial clients are Hermione Baddeley and singer Robert Kaye.

Talent Projects formed in Los Angeles by Tom Reynolds to provide stage setting and design for groups preparing for live performances. Firm is located at 1420 N. Beachwood, L.A., Calif. (213) 466-1321.

T.A.M. Records launched in Dayton by Charles R. McNamee, president of Continental Coal Corp. The label will be distributed by IRDA. First artist is singer Jimmy Payne whose single "Don't Say Love," is slated for immediate release.

Salsa Picante Records, a division of K-Jo Music Co., formed in Los Angeles by Tom Walls and Jimmy Nunya. The label will specialize in soul and rock and is distributed by In-Tune. First release is "Joy, Joy" by artist/composer Nunya. Label is

located at 914 W. Knoll Dr., Hollywood, Calif. (213) 931-9400.

Renaissance Records, a new jazz label, launched in Los Angeles by radio personality Dennis Smith. First album is by the Al Williams Quintet due for immediate release. Location of label is 13422 Oxnard St., Van Nuys, Calif. (213) 785-2064.

MDM Productions, a complete record production service, formed in Washington, D.C., by Dicky Williams. Firm's objective is to supply professional expertise to artists, managers, arrangers and songwriters. MDM is located at 1420 K St. N.W., Washington, D.C. (202) 638-7399.

Southern Creative Designs, Inc. formed in Knoxville, Tenn., by Bill Haynes. Firm will employ country music artists for radio and television jingles. All agency work will be done in Nashville where an office will open soon.

Tape From Trunks

NEW YORK—In one short week, the sale of illegally duplicated tapes in the Times Square area (Billboard, Aug. 7) has escalated, with a new sales crew selling current product out of huge steamer trunks.

This group has joined the suitcase tape pirates and it could be the beginning of a price war if competition becomes too keen.

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MCA RECORDS

British Aid Musexpo Success

• Continued from page 1

that the National Music Publishers Assn. might align itself with Musexpo '77 which would provide Shashoua with a firmer working base.

The British Trade Board boosted U.K. participation when it authorized a subsidy program, almost identical to that accorded British firms that wish to exhibit at MIDEM.

Under the Trade Board's authorization, a U.K. exhibitor is provided 50% of airfare for two persons plus a set per diem and 90% of the cost of an exhibit room or booth.

The Board, in encouraging MIDEM and Musexpo participation, hopes to increase U.K. exports. Most U.K. exhibitors who averaged out to three persons per exhibit will remain in the U.S. for from one to three weeks. Most will visit Nashville and then proceed to either Los Angeles or New York before returning home.

The U.K. exhibitors had a common complaint. "Where are the American record labels? We must have

them listen to our product," they almost unanimously said.

They were well satisfied with publisher representation which included executives like Wesley Rose, Norman Weiser, Mike Stewart, Sam Trust, Bill Lowery, Kelly Green, Jay Morgenstern, Joe Carlton, Herb Eiseman, Sal Chiantia and representatives of BMI, ASCAP and SESAC. George Moyerstein, head of the global Polygram Music, made a surprise visit.

Approximately 50 U.S. firms exhibited. They included music firms like ASCAP, BMI, SESAC, ABC Music, Chappell, ATV, PKS and Sunbury/Danbury; labels like Seeco, Gusto/Starday, Country International, De-Lite, Nugget; cutout distributors like Sutton, Country Wide, Scorpio, and surplus record and tape distributors; recording studios like Sea-Raven, New Orleans and Studio In The Country, Bogaloussa; Seal-O-Matic, a maker of packaging equipment and suppliers; Custom Concepts International, a T-shirt maker; K-Tel, the

global tv marketer; Fidelatone, a Los Angeles pressing facility, Hanson Publications, the folio house and the Country Music Assn.

The latter supplied an outstanding musical show Wednesday (8) before an audience of about 400. The two-hour show, produced by Gene Nash, featured Mickey Gilley, Ronnie Milsap, Tammy Wynette and the Jordanares.

The U.K. contingent included exhibitors like Belsize Music, Summit Music, Eden Studios, Wilson Additions, Amphonic Music, Panache Music, Gull Music and Records, Duart Music, Charly Music, Heath Levy Music, Homemade Music, United Artist Music, Nevis Records, Margaret Brace, London Copyright Bureau and Emerald-Mint Records, the only non-British firm which is located in Belfast, Northern Ireland.

Bird dogging the U.K. contingent was Gerald S. W. Gush of the British Consul in Houston. Gush appeared optimistic over early U.K. participation.

Other representation included Continental firms like European United publishers and Jupiter Records/Sigel Music of Munich; and Far Eastern firms like Watanabe Publishing and Yamaha Music of Tokyo and Associated Music/Wizard Records of Australia. Trova Industries Musicalis of Buenos Aires was Musexpo's first South American exhibitor.

More than half of the approximately 130 exhibitors were represented for the second consecutive year at Musexpo.

The large majority of exhibitors interviewed indicated that chances are good they will return if Musexpo is held in 1977.

It was generally agreed that Musexpo '76 was far better coordinated. Exhibitors and approximately 1,000-plus visitors to the exposition were much better satisfied with the hotel booths exhibit floor and two adjacent floors for exhibitor rooms.

As of Thursday (9) approximately 12 booths and/or rooms had not been opened. There was no way to definitely enumerate Musexpo attendance because no complete list of the hotel location of attendees was made available.

New Sales Plan

• Continued from page 14

killing the small mom and pop retail shops."

E&L has increased its LP sales by 20%. Moore asserts that because station WVKO, an r&b outlet in Columbus has switched its format from 45s to playing more than 90% LPs, his album sales are up 20%.

Jazz, which he says was not previously stocked in his outlet, has leaped from zero sales to make up 30% of his business. He notes that another Columbus station, WCOL, has added jazz to its format, and it is responsible for his jazz sales.

On the other hand, Moore contends that Columbus has always been a city where gospel music was a prime seller. "But," he says, "I don't understand why gospel is at such a low point here when people want to hear gospel."

"When we carried a full line of gospel music, sales were always up, but at that time we had a radio outlet that catered to all forms of gospel music."

"Now we have gospel programs but the records aired are old and practically impossible to obtain. This has killed the gospel music business here." **JEAN WILLIAMS**

SHASHOUA CONSIDERING

Nashville As '77 Site Of Musexpo?

By GERRY WOOD

NEW ORLEANS — Roddy Shashoua, Musexpo head, plans to continue pushing for a one-site situation for future gatherings and is seriously considering Nashville for a location when the Opryland Hotel complex is completed sometime next year.

The lure of country music helped registrants from 26 countries enjoy a CMA-sponsored bash Wednesday (8).

A jazz show slated for Thursday (9) was canceled but Pete Fountain and Al Hirt opened their Bourbon Street clubs for Musexpo participants in a rousing night of jazz as clarinet and trumpet reigned supreme.

Though attendance was down from more than 2,000 to about 1,500 registrants, the convention came off with a better reception than last year's event which suffered an identity crisis one could expect with 2,000 music leaders in a live-wire town like Las Vegas.

Not to say that the Musexpo participants stayed in their rooms at night or failed to take advantage of New Orleans' famed nightlife. After hours, they roamed the French Quarter and hit the night spots, merging the soul of the city with the

seriousness of an international music expo.

The town that's the birthplace of one of America's most unique musical forms—dixieland jazz—welcomed the men and women of music. Many took advantage of the musical preserve named Preservation Hall to taste some old and original dixieland.

Perhaps New York publisher Stanley Mills summed it up best, cruising down Bourbon Street post-midnight after the Musexpo CMA show: "Just think. Tammy Wynette and Preservation Hall both on the same night."

Top 40 Is KRUX Aim In Phoenix

PHOENIX—The record industry picks up another valuable exposure medium as KRUX drops its all-news format Sept. 27 to go Top 40 under new program director Richard Riuz. However, the record news is not all good: Riuz believes that the station will feature a tight playlist.

Last week he was still researching the market, trying to build a music library quickly, and trying to assemble a disk jockey staff. Riuz pre-dates the all-news format on the station and had been served as temporary program director before the switch.

One of the great rock radio battles in radio used to be between KRUX and KRIZ.

The news of the return to rock by KRUX is also interesting in light of a new owner at KBUZ, now an MOR station, and subsequent rumors that KBUZ will also be switching to rock. Currently, KRIZ and KUPD feature rock formats and several other stations feature music that is close to rock. KDKB-AM-FM, in addition, is progressive.

2nd Chicago Pool Organized

CHICAGO—Merle Wilson, co-owner of and spinner at the Transfer disco here, has announced formation of the Chicago Record Pool, to work as a liaison between record companies and disco deejays.

Citing "irregularities" in the operations of Disco-Tech, the city's existing pool, Wilson says a second source of recordings for deejays is necessary.

"At last count we were 25 deejays strong," Wilson says. He indicates that the organization will service a maximum of 50 spinners.

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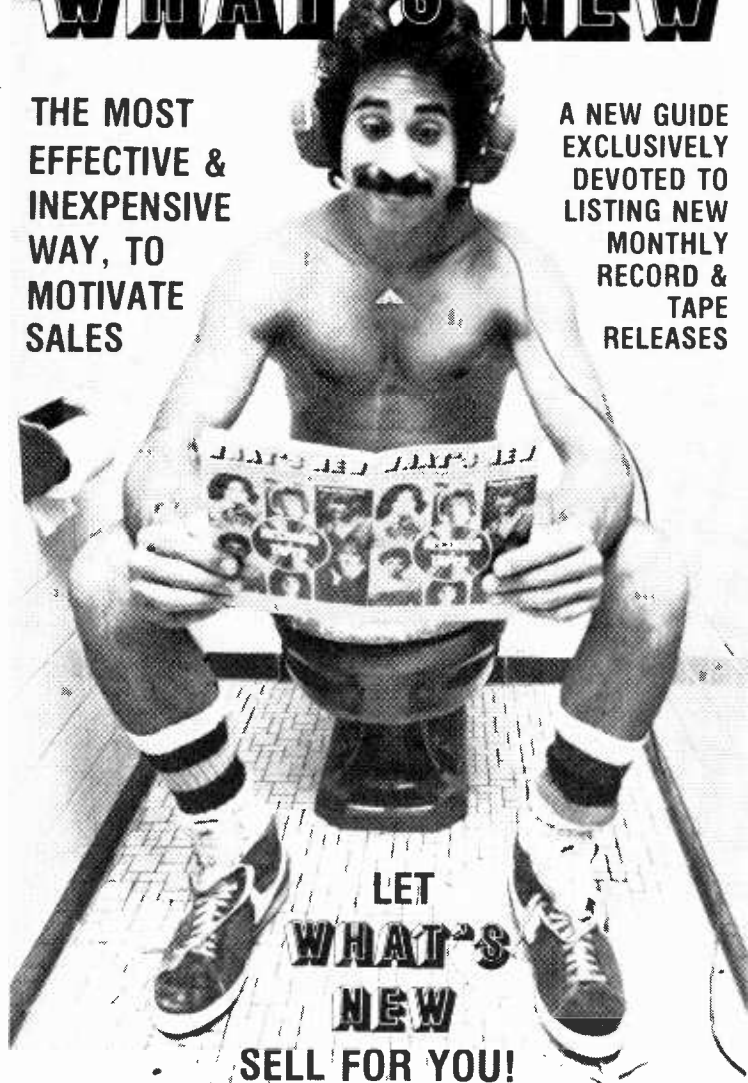
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NRBA Confab To Offer Automation, Syndication Plans

• Continued from page 1

headed by Jim Long, will be adding a new "Beautiful Rock" programming service that will be ready for airing Oct. 15. Like the vastly successful "Stereo Rock" programming service, the new service will be directed by George Burns, president of Burns Media Consultants, Los Angeles.

This new service has undergone extensive audience testing via a psychological consulting clinic in Dallas; 200 persons have participated in a series of research studies on albums and album cuts.

The result is that TM will have around 3,000 carefully selected album cuts, all programmed with the aid of computer. Long says that he has demonstrated the new format to four or five broadcasters to enthusiastic response, "and we already have a major market station set to go."

Burns originally experimented in 1969 with a soft rock format, programmed much as beautiful music stations are programmed today, on WQXI-FM in Atlanta when he was national program director for Pacific and Southern Broadcasting. He later also did the same thing on KKDJ, but eventually shelved the idea.

There simply weren't enough good album rock cuts at the time available to keep the sound fresh. Also, Burns feels that the so-called war baby generation wasn't old enough at the time to appreciate softer rock; today, that same generation is more mature.

Bonneville Broadcast Consultants, Teaneck, N.J., also is launching a similar format, to be called "Soft Rock" and has hired Dick Drury of Susquehanna Broadcasting, York, Pa., to become manager of special

projects and focus on the new programming service.

The consulting services of Bob Henabery have also been acquired. Marlin Taylor, president of the firm, says Bonneville is launching the new format because of "industry demand. Broadcasters have been calling and wanting either a rock or country music service. We decided that our best direction at this time was toward rock." The Bonneville format will hinge on hits, oldies, and album cuts; the reels of hits will be updated weekly for clients. There will be some seguing of music.

The growing interest in syndi-

(Continued on page 25)

Milwaukee Jazz Stanza Booming

By MARTIN HINTZ

MILWAUKEE—"Jazz is the hottest music going in Milwaukee right now," asserts air personality Ron Cuzner of WFMR. "The city is becoming more conscious of jazz and the musicians around here feel that it's Milwaukee's turn to make it big on the scene."

Cuzner, celebrating his sixth year on the station as an early morning, jazz critic-programmer-producer-fan, knows what he's talking about. His "Dark Side Of The Day" show, broadcast six days a week, has been a staple on the Milwaukee music scene for the past nine years, three of them on the old WTOS prior to that station being sold and Cuzner's move to his current home.

The show airs from midnight to 6 a.m. Tuesdays through Fridays and from midnight to 7 a.m. Saturdays and Sundays. It has been a consistent moneymaker for WFMR, which features classics during the day, with



SIGNED, SEALED, AND . . . Robert W. Morgan, right, host of the "Robert W. Morgan Special Of The Week" syndicated by Watermark Inc. in Los Angeles, chats with Jim Seals of the Seals & Crofts duo. Seals & Crofts are the focus of one of the hour specials now slated to begin airing the weekend of Oct. 2 on radio stations coast-to-coast.

Cuzner handling up to 20 commercials in the first hour and a half on an average show. The remainder of the air time also has steady sponsorship.

Cuzner credits the boom in jazz enthusiasm to the recent success of the month-long Alewives Jazz Festival in the downtown Performing Arts Center, which drew about 30,000 persons; the pull of the annual Riverboat Jazz Festival; the lineup at the Miller Jazz Oasis at Summerfest; the flood of national talent to Milwaukee over the past months; and the fact that local jazz musicians have had heavy workloads in area clubs.

"The major musicians know about Milwaukee, everybody has jobs, the concerts are doing well—there's just a feeling here that something's going to break," he says.

Cuzner adlibs his show, preferring to work from his own head rather than from a playlist drawn up in advance. "I've got the freedom to do that here probably because nobody else knows that much about jazz and I work from my own library. I must

have between 8,000 to 12,000 albums in my collection; just haven't counted them.

"I play music that I want to hear; the key is to please myself first. That might sound rather heavy but the very fact that I open the mike means that I most likely know a bit more about the music," he explains. "I'm already a critic by picking one album over another."

"I listen to everything that comes through here and will probably play it at least once sometime. Then the audience itself can judge whether to go after it," Cuzner said. He looks for an elemental "electrifying tone" in a musician, that moves the performer past being just talented but into that "spark" of showmanship.

Because he uses his own material, Cuzner doesn't have to contend with a program or musical director. "Many other stations program jazz to sell products. I know I'm in a lucky spot here. And beyond all the philosophy, it's the bottom line that still counts. And we're doing all right," he says.

(Continued on page 26)

An Award To Bing Crosby

LOS ANGELES—Bing Crosby will receive the Special Achievement Award of the Armstrong Memorial Research Foundation this year in recognition of his pioneering work in radio and his 50 years as one of the world's most famous entertainers.

The award will be presented at the FM Pioneers Dinner, Sunday (19) at the Hyatt Regency Embarcadero Hotel, San Francisco, at the annual convention of the National Radio Broadcasters Assn. The presentation will be made by Ken Carpenter, veteran radio announcer.

Crosby's career is the subject of one of the Armstrong award-winners this year, a program called "The Crosby Years" written, directed and produced by Gord Atkinson, CFMO, Ottawa, Canada.

The winner in the music division, commercial stations, this year is WFMT, Chicago. The non-commercial winner is WBAI, New York.

The awards pay tribute to the late Edwin H. Armstrong, inventor of FM broadcasting.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Robin Mitchell has been named program director of WIFE, Indianapolis; he'd been program director of WSAI, Cincinnati, the past three years. . . . Okay, now I have the official lineup at KHEY, long-time abode of



Mitchell an ex-rock jock named Charlie Russell (Russell was one of the first program directors to publish a tabloid like Radio and Records as a radio station promotion when he programmed KELP in El Paso; Dick Starr, then programming WFUN in Miami, also did one for a while). The KHEY country music lineup features Charlie Rus-

(Continued on page 25)

NRBA S.F. Meet To Scrutinize Formats With Top Broadcasters

SAN FRANCISCO—Album rock programming, country music programming and even Top 40 programming will come under hard study at the annual National Radio Broadcasters Conference & Exposition Sept. 19-22 at the Hyatt Regency Embarcadero here, reports NRBA president Jim Gabbert, owner of KIOI in the market.

Among broadcasters appearing on a panel devoted to "Programming Top 40 That's Tops" will be Gary Stevens, general manager of KDWB in Minneapolis; Todd Wallace, president and general manager of the research firm of Radio Index, Phoenix; Michael Spears, operations director, KFRC, San Francisco; Gerry Peterson, program director, KCBQ, San Diego; and George Johns, national program director, Fairbanks, Indianapolis.

Promotion, sales, engineering (including quad and AM stereo) will also come under discussion in other panel sessions, as the NRBA moves further toward being an all-radio association in direct competition against the NAB. Among the leading radio rep people on hand will be, for instance, Frank Boyle Jr., president of Eastman Radio, New York; Robert J. Duffy, president, the Christal Co., New York; Alan Torbet, president, Torbet-Lasker, New York.

On a programming panel devoted to album rock will be William Compton, program director of KDKB in Phoenix; Jack Crawford, program director of WKDA in Nashville; John Gorman, program director of WMMS

in Cleveland; Mike Harrison of Radio & Records Magazine; Jeff Pollack, music coordinator, KBPI, Denver; Ed Romig, program director, San Jose, Calif.; Norm Winer, program director WBCN, Boston.

On a country music programming panel will be Jay Albright, program director, KUZZ, Bakersfield, Calif.; Cliff Haynes, operations manager, KNEW, San Francisco; Craig Scott, operation manager for Plough Broadcasting, WJJD, Chicago, and Hal Smith, general manager, KNEW, San Francisco.

MOR radio programming will be represented by Bob Henley, general manager of WGN, Chicago; Cullie M. Tarleton, general manager of WBT in Charlotte, N.C., and Gary Edens, general manager of KOY in Phoenix, among others.

On a beautiful music panel will be people such as Bob Chandler, operations manager of WGAY in Washington; James Schulke, president, Schulke Radio Productions, South Plainfield, N.J.; Marlin Taylor, president, Bonneville Broadcast Consultants, Tenafly, N.J., and Kenneth Mellgren, manager of operations for WJIB in Boston.

Noted engineers such as Harold Kassens of A.D. Ring in Washington; Norman Parker of Motorola in Chicago; Bruce Earl of El Paso; Emil Torick, director of audio technology at CBS Technology Center, Stamford, Conn.; Lou Dorren, Quadracast Systems, San Mateo, Calif.; Jerry LeBow, Sansui Electronics, New York; Ed Butterbaugh, director of engineering, CKLW, Detroit.

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Billboard Singles Radio Action

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

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

TOP ADD ONS - NATIONAL

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- LINDA RONSTADT—That'll Be The Day (Asylum)

PRIME MOVERS - NATIONAL

- CHICAGO—If You Leave Me Now (Columbia)
- RICK DEES—Disco Duck (RSO)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)

BREAKOUTS - NATIONAL

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ERIC CARMEN—Sunrise (Arista)
- BEACH BOYS—It's O.K. (Brother/Reprise)

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

- STEVE MILLER BAND—Rock'n Me (Capitol)
- SILVER—Wham Bam (Arista)
- D★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 24-15
- ★ CHICAGO—If You Leave Me Now (Columbia) 11-6

KBBC—Phoenix

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 24-16
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 4-1

KTKT—Tucson

- ABBA—Fernando (Atlantic)
- BARRY MANILOW—This One's For You (Arista)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) EX-24
- ★ CLIFF RICHARD—Devil Woman (Rocket) 18-16

KQEO—Albuquerque

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- PAUL DAVIS—Superstar (Bang)
- HALL & OATES—She's Gone (Atlantic) 27-19
- RICK DEES—Disco Duck (RSO) 28-20

KENO—Las Vegas

- HEART—Magic Man (Mushroom)
- STEVE MILLER BAND—Rock'n Me (Capitol) 34-25
- ★ CLIFF RICHARD—Devil Woman (Rocket) 13-9

Pacific Northwest Region

TOP ADD ONS:

- HEART—Magic Man (Mushroom)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- PETER FRAMPTON—Do You Feel (A&M)

PRIME MOVERS:

- RICK DEES—Disco Duck (RSO)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)

BREAKOUTS:

- BEACH BOYS—It's O.K. (Brother/Reprise)
- ERIC CARMEN—Sunrise (Arista)
- KISS—Beth (Casablanca)

KFRC—San Francisco

- JOHN VALENTI—Anything You Want (Ariola America)
- HEART—Magic Man (Mushroom)
- LINDA RONSTADT—That'll Be The Day (Asylum) 22-17
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 26-21

KYA—San Francisco

- PETER FRAMPTON—Do You Feel (A&M)
- RICK DEES—Disco Duck (RSO) HB-12
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 20-15

KLIV—San Jose

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- FIREFALL—You Are The Woman (Atlantic)
- RICK DEES—Disco Duck (RSO) 19-4
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 12-3

KNDE—Sacramento

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- LINDA RONSTADT—That'll Be The Day (Asylum) 22-14
- HEART—Magic Man (Mushroom) 28-21

KROY—Sacramento

- CLIFF RICHARD—Devil Woman (Rocket)
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 30-16
- HALL & OATES—She's Gone (Atlantic) 23-18

KYNO—Fresno

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ SILVER—Wham Bam (Arista) 15-10
- ★ ORLEANS—Still The One (Asylum) 19-14

KJOY—Stockton, Calif.

- ERIC CARMEN—Sunrise (Arista)
- TOWER OF POWER—You Ought To Be Havin' Fun (Columbia)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 30-16
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) HB-19

KGW—Portland

- BEACH BOYS—It's O.K. (Brother/Reprise)
- ERIC CARMEN—Sunrise (Arista)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 27-10
- ★ HEART—Magic Man (Mushroom) 10-4

KING—Seattle

- PETER FRAMPTON—Do You Feel (A&M)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- RICK DEES—Disco Duck (RSO) 25-7
- D★ BOZ SCAGGS—Lowdown (Columbia) 18-10

KJRB—Spokane

- KISS—Beth (Casablanca)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- HEART—Magic Man (Mushroom) 17-8
- RICK DEES—Disco Duck (RSO) 15-9

KTAC—Tacoma

- EARTH, WIND & FIRE—Getaway (Columbia)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- RICK DEES—Disco Duck (RSO) 28-14
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 26-22

KCPX—Salt Lake City

- ABBA—Fernando (Atlantic)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 25-10
- D★ BOZ SCAGGS—Lowdown (Columbia) 23-16

KRSP—Salt Lake City

- KISS—Beth (Casablanca)
- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- HEART—Magic Man (Mushroom) 17-11
- PETER FRAMPTON—Do You Feel (A&M) HB-27

KTLK—Denver

- HEART—Magic Man (Mushroom)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 40-20
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 34-24

North Central Region

TOP ADD ONS:

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- KISS—Beth (Casablanca)
- ORLEANS—Still The One (Asylum)

PRIME MOVERS:

- CHICAGO—If You Leave Me Now (Columbia)
- RICK DEES—Disco Duck (RSO)
- CLIFF RICHARD—Devil Woman (Rocket)

BREAKOUTS:

- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ERIC CARMEN—Sunrise (Arista)
- FIREFALL—You Are The Woman (Atlantic)

CKLW—Detroit

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- RICK DEES—Disco Duck (RSO) 30-18
- DR. HOOK—A Little Bit More (Capitol) 25-17

WTAC—Flint, Mich.

- ZZ TOP—It's Only Love (London)
- JOHN DENVER—Like A Sad Song (RCA)
- ★ RICK DEES—Disco Duck (RSO) 17-7
- ★ CLIFF RICHARD—Devil Woman (Rocket) 16-8

WGRD—Grand Rapids

- ORLEANS—Still The One (Asylum)
- CLIFF RICHARD—Devil Woman (Rocket) 10-5
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 5-1

Z-96 (WZZM-FM)—Grand Rapids

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ERIC CARMEN—Sunrise (Arista)
- PAUL DAVIS—Superstar (Bang)
- D★ BOZ SCAGGS—Lowdown (Columbia) 18-12
- ★ DR. HOOK—A Little Bit More (Capitol) 25-20

WAKY—Louisville

- LINDA RONSTADT—That'll Be The Day (Asylum)
- NORMAN CONNORS—You Are My Starship (Buddah)
- SUN—Wanna Make Love (Capitol) 16-10
- FIREFALL—You Are The Woman (Atlantic) 30-25

WBGW—Bowling Green

- ABBA—Fernando (Atlantic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CHICAGO—If You Leave Me Now (Columbia) 19-10
- ★ ORLEANS—Still The One (Asylum) 14-9

WIXY—Cleveland

- NEIL DIAMOND—Don't Think, Feel (Columbia)
- CARPENTERS—Goofus (A&M)
- ★ CHICAGO—If You Leave Me Now (Columbia) 17-7
- SILVER—Wham Bam (Arista) 30-22

WSAI—Cincinnati

- DOBBIE GRAY—Find 'Em, Fool 'Em, Forget 'Em (Capricorn)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 29-21
- LINDA RONSTADT—That'll Be The Day (Asylum) 22-17

Q-102 (WKRQ-FM)—Cincinnati

- KISS—Beth (Casablanca)
- ERIC CARMEN—Sunrise (Arista)
- D★ BOZ SCAGGS—Lowdown (Columbia) 26-17
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 25-20

WCOL—Columbus

- PETER FRAMPTON—Do You Feel (A&M)
- FIREFALL—You Are The Woman (Atlantic)
- ★ PAUL DAVIS—Superstar (Bang) 27-13
- ★ HEART—Magic Man (Mushroom) 14-6

WCUE—Akron, Ohio

- KISS—Beth (Casablanca)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- SWEENEY TODD—Roxy Roller (London) 24-10
- ★ CHICAGO—If You Leave Me Now (Columbia) 8-1

13-Q (WKTQ)—Pittsburgh

- HEART—Magic Man (Mushroom)
- ORLEANS—Still The One (Asylum)
- D★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 7-2
- ★ CLIFF RICHARD—Devil Woman (Rocket) 15-10

WPEZ—Pittsburgh

- KISS—Beth (Casablanca)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- HALL & OATES—She's Gone (Atlantic) 16-9
- ★ ORLEANS—Still The One (Asylum) 27-22

WRIE—Erie, Pa.

- ERIC CARMEN—Sunrise (Arista)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ★ NONE

WJET—Erie, Pa.

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CAPTAIN & TENNILLE—Muskrat Ramble (A&M)
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 29-23
- ★ HEART—Magic Man (Mushroom) 20-15

Southwest Region

TOP ADD ONS:

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- LINDA RONSTADT—That'll Be The Day (Asylum)

PRIME MOVERS:

- HEART—Magic Man (Mushroom)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- CHICAGO—If You Leave Me Now (Columbia)

BREAKOUTS:

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- SILVER—Wham Bam (Arista)

KILT—Houston

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- BARRY MANILOW—This One's For You (Arista)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 28-19
- ★ ORLEANS—Still The One (Asylum) 17-12

KRBE—Houston

- BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M)
- BEE GEES—Love So Right (RSO)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 30-19
- ★ HEART—Magic Man (Mushroom) 24-14

KLIF—Dallas

- RICK DEES—Disco Duck (RSO)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ★ FIREFALL—You Are The Woman (Atlantic) 23-16
- ★ ABBA—Fernando (Atlantic) HB-18

KNUS-FM—Dallas

- STEVE MILLER BAND—Rock'n Me (Capitol)
- SILVER—Wham Bam (Arista)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 7-2
- D★ LINDA RONSTADT—That'll Be The Day (Asylum) 12-8

KINT—El Paso

- ★ NONE
- ★ HEART—Magic Man (Mushroom) 16-12
- ★ ORLEANS—Still The One (Asylum) 18-15

WKY—Oklahoma City

- HEART—Magic Man (Mushroom)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- D★ BOZ SCAGGS—Lowdown (Columbia) 16-9
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 17-11

KOMA—Oklahoma City

- BARRY DEVORZON & PERRY BOTKIN JR.—Nadia's Theme (A&M)
- SILVER—Wham Bam (Arista)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 23-15
- ★ CHICAGO—If You Leave Me Now (Columbia) 16-10

KAKC—Tulsa

- STEVE MILLER BAND—Rock'n Me (Capitol)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ HEART—Magic Man (Mushroom) 22-12
- D★ BOZ SCAGGS—Lowdown (Columbia) 21-13

KELI—Tulsa

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- RICK DEES—Disco Duck (RSO) HB-20
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 15-7

WTIX—New Orleans

- STEVE MILLER BAND—Rock'n Me (Capitol)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CHICAGO—If You Leave Me Now (Columbia) 24-12
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 23-13

KEEL—Shreveport

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 25-20
- D★ BOZ SCAGGS—Lowdown (Columbia) 12-8

Midwest Region

TOP ADD ONS:

- LINDA RONSTADT—That'll Be The Day (Asylum)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- STEVE MILLER BAND—Rock'n Me (Capitol)

PRIME MOVERS:

- CHICAGO—If You Leave Me Now (Columbia)
- HEART—Magic Man (Mushroom)
- (D) WILD CHERRY—Play That Funky Music (Sweet City)

BREAKOUTS:

- (D) EARTH, WIND & FIRE—Getaway (Columbia)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ORLEANS—Still The One (Asylum)

WLS—Chicago

- HALL & OATES—She's Gone (Atlantic)
- ORLEANS—Still The One (Asylum)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 37-18
- ★ CLIFF RICHARD—Devil Woman (Rocket) 16-10

WDHF—Chicago

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- D★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 8-3
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 10-6

WVON—Chicago

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ESQUIRES—Get Up '76 (Ju-Par)
- ★ COMMODORES—Just To Be Close To You (Motown) 40-28
- D★ O'JAYS—Message In Our Music (Phila. Int'l.) 27-24

WNDE—Indianapolis

- STEVE MILLER BAND—Rock'n Me (Capitol)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ RICK DEES—Disco Duck (RSO) 9-1
- ★ HALL & OATES—She's Gone (Atlantic) 20-15

(Continued on page 22)

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LITTLE RIVER BAND

From One Of The Year's Most Talked-About Debut Albums, Comes One Of The Year's Most Talked-About Singles. (Picked by Billboard, Cash Box, Record World and Bill Gavin.)



"(IT'S A) LONG WAY THERE"
(Harvest 4318)

A SMASH HIT! NOW BREAKING NATIONALLY!
DEBUTS BILLBOARD HOT 100 — 89*



Available from Capitol Records

Billboard Singles Radio Action

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

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 20

WOKY—Milwaukee

- LINDA RONSTADT—That'll Be The Day (Asylum)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 21-15
- ★ ORLEANS—Still The One (Asylum) 22-17

WZUU—Milwaukee

- LINDA RONSTADT—That'll Be The Day (Asylum)
-
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 12-7
- ★ JEFFERSON STARSHIP—With Your Love (Grun) 18-14

WIRL—Peoria, Ill.

- D• EARTH, WIND & FIRE—Getaway (Columbia)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ HEART—Magic Man (Mushroom) 31-21
- ★ CHICAGO—If You Leave Me Now (Columbia) 20-13

KSLQ—St. Louis

- RICK DEES—Disco Duck (RSO)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ HALL & OATES—She's Gone (Atlantic) 40-26
- ★ CLIFF RICHARD—Devil Woman (Rocket) 22-1

KXOK—St. Louis

- D• EARTH, WIND & FIRE—Getaway (Columbia)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ CHICAGO—If You Leave Me Now (Columbia) 14-9

KIOA—Des Moines

- RICK DEES—Disco Duck (RSO)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ HEART—Magic Man (Mushroom) 25-11
- ★ CHICAGO—If You Leave Me Now (Columbia) 14-9

KDWB—Minneapolis

- ORLEANS—Still The One (Asylum)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 20-9
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 29-20

WDGY—Minneapolis

- NONE
-
- D★ K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK) 5-1
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 6-3

KSTP—Minneapolis

- PETER FRAMPTON—Do You Feel (A&M)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ HEART—Magic Man (Mushroom) 18-13
- ★ KISS—Beth (Casablanca) 27-23

WHB—Kansas City

- D• EARTH, WIND & FIRE—Getaway (Columbia)
- OHIO PLAYERS—Who'd She Coo (Mercury)
- ★ CHICAGO—If You Leave Me Now (Columbia) 18-11
- D★ K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK) 5-1

KKLS—Rapid City, S.D.

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 7-2
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 10-5

KQWB—Fargo, N.D.

- KISS—Beth (Casablanca)
- ABBA—Fernando (Atlantic)
- ★ CHICAGO—If You Leave Me Now (Columbia) 11-5
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 13-8

Northeast Region

TOP ADD ONS:

HALL & OATES—She's Gone (Atlantic)
BARRY MANILOW—This One's For You (Arista)
STEVE MILLER BAND—Rock'n Me (Capitol)

PRIME MOVERS:

CHICAGO—If You Leave Me Now (Columbia)
BAY CITY ROLLERS—I Only Want To Be With You (Arista)
KISS—Beth (Casablanca)

BREAKOUTS:

FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
(D) RITCHIE FAMILY—Best Disco In Town (Marlin)
NORMAN CONNORS—You Are My Starship (Buddah)

WABC—New York

- CHICAGO—If You Leave Me Now (Columbia)
- D• RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 24-14
- ★ WAR—Summer (U.A.) 16-13

WPIX—New York

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- HALL & OATES—She's Gone (Atlantic)
- ★ BARRY MANILOW—This One's For You (Arista) 20-11
- D★ RICK DEES—Disco Duck (RSO) 26-20

WWRL—New York

- JERMAINE JACKSON—Let's Be Young Tonight (Motown)
- D• FAITH, HOPE & CHARITY—You're My Peace Of Mind (RCA)
- ★ BROTHERS JOHNSON—Get The Funk Out Ma Face (A&M) 21-13
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 13-7

WPTV—Albany

- BEACH BOYS—It's O.K. (Brother/Reprise)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ★ RICK DEES—Disco Duck (RSO) 33-22
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 23-14

WTRY—Albany

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ERIC CARMEN—Sunrise (Arista)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 6-3
- ★ CLIFF RICHARD—Devil Woman (Rocket) 11-9

WKWB—Buffalo

- RICK DEES—Disco Duck (RSO)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 16-7
- D★ K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK) 8-4

WYSL—Buffalo

- RICK DEES—Disco Duck (RSO)
- D• EARTH, WIND & FIRE—Getaway (Columbia)
- ★ JEFFERSON STARSHIP—With Your Love (Grun) 21-11
- ★ HEART—Magic Man (Mushroom) 30-23

WBFB—Rochester, N.Y.

- D• EARTH, WIND & FIRE—Getaway (Columbia)
- JEFFERSON STARSHIP—With Your Love (Grun)
- ★ CHICAGO—If You Leave Me (Columbia) 24-2
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 25-20

WRKO—Boston

- HALL & OATES—She's Gone (Atlantic)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ BOSTON—More Than A Feeling (Epic) 30-17
- ★ KISS—Beth (Casablanca) 24-12

WBZ-FM—Boston

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ KISS—Beth (Casablanca) 28-18
- ★ CHICAGO—If You Leave Me Now (Columbia) 16-7

WBVF—Boston

- STEVE MILLER BAND—Rock'n Me (Capitol)
-
- ★ CHICAGO—If You Leave Me Now (Columbia) 20-2
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) EX-22

WORC—Worcester, Mass.

- NEIL DIAMOND—Don't Think, Feel (Columbia)
- BARRY MANILOW—This One's For You (Arista)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 27-4
- ★ CHICAGO—If You Leave Me Now (Columbia) 28-13

WDRS—Hartford

- KISS—Beth (Casablanca)
- BARRY MANILOW—This One's For You (Arista)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 18-8
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 16-10

WPRO—Providence

- DIANA ROSS—One Love In My Lifetime (Motown)
- SILVER—Wham Bam (Arista)
- D★ BOZ SCAGGS—Lowdown (Columbia) 14-6
- ★ JOHN DENVER—Like A Sad Song (RCA) HB-24

Mid-Atlantic Region

TOP ADD ONS:

COMMODORES—Just To Be Close To You (Motown)
NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
RICK SPRINGFIELD—Take A Hand (Chelsea)

PRIME MOVERS:

RICK DEES—Disco Duck (RSO)
DR. HOOK—A Little Bit More (Capitol)
CHICAGO—If You Leave Me Now (Columbia)

BREAKOUTS:

BAY CITY ROLLERS—I Only Want To Be With You (Arista)
(D) SPINNERS—Rubberband Man (Atlantic)
HALL & OATES—She's Gone (Atlantic)

WFIL—Philadelphia

- NONE
-
- D★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 10-4
- ★ RICK DEES—Disco Duck (RSO) 14-9

WIBG—Philadelphia

- HALL & OATES—She's Gone (Atlantic)
-
- ★ NONE
- ★

WIFI—Philadelphia

- KISS—Beth (Casablanca)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 27-20
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 30-23

WPGC—Washington

- COMMODORES—Just To Be Close To You (Motown)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ★ RICK DEES—Disco Duck (RSO) 10-2
- ★ HEART—Magic Man (Mushroom) 19-11

WGH—Washington

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ DR. HOOK—A Little Bit More (Capitol) 18-8
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 3-1

WCAO—Baltimore

- D• SPINNERS—Rubberband Man (Atlantic)
- RICK SPRINGFIELD—Take A Hand (Chelsea)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 17-10
- D★ BOZ SCAGGS—Lowdown (Columbia) 10-6

WYRE—Baltimore

- RICK SPRINGFIELD—Take A Hand (Chelsea)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ BEACH BOYS—It's O.K. (Brother/Reprise) 28-22
- ★ JAMES TAYLOR—Shower The People (W.B.) 29-23

WLEE—Richmond, Va.

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- ★ CHICAGO—If You Leave Me Now (Columbia) 21-11
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 27-23

Southeast Region

TOP ADD ONS:

BAY CITY ROLLERS—I Only Want To Be With You (Arista)
KISS—Beth (Casablanca)
BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M)

PRIME MOVERS:

RICK DEES—Disco Duck (RSO)
(D) EARTH, WIND & FIRE—Getaway (Columbia)
CHICAGO—If You Leave Me Now (Columbia)

BREAKOUTS:

STEVE MILLER BAND—Rock'n Me (Capitol)
ABBA—Fernando (Atlantic)
GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

WQXI—Atlanta

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- HALL & OATES—She's Gone (Atlantic)
- ★ DR. HOOK—A Little Bit More (Capitol) 11-7
- D★ BOZ SCAGGS—Lowdown (Columbia) 14-10

Z-93 (WZGC-FM)—Atlanta

- BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M)
-
- ★ RICK DEES—Disco Duck (RSO) 10-3
- ★ CLIFF RICHARD—Devil Woman (Rocket) 16-9

WBBQ—Atlanta

- KISS—Beth (Casablanca)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- D★ BOZ SCAGGS—Lowdown (Columbia) 16-6
- ★ CHICAGO—If You Leave Me Now (Columbia) 15-7

WFOV—Atlanta

- PETER FRAMPTON—Do You Feel (A&M)
-
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 14-8
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 16-10

WPGA—Savannah, Ga.

- ABBA—Fernando (Atlantic)
- FIREFALL—You Are The Woman (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 21-14
- ★ HEART—Magic Man (Mushroom) 23-19

WQAM—Miami

- NONE
-
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 27-19
- D★ BOZ SCAGGS—Lowdown (Columbia) 11-6

Y-100 (WHYI-FM)—Miami

- ORLEANS—Still The One (Asylum)
-
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 20-13
- ★ JEFFERSON STARSHIP—With Your Love (Grun) 23-16

BJ 105 (WBJW-FM)—Orlando

- NONE
-
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 38-28
- D★ K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK) 2-1

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) HB-18
- ★ KISS—Beth (Casablanca) HB-19

WQPD—Lakeland, Fla.

- JOHN DENVER—Like A Sad Song (RCA)
- NATALIE COLE—Mr. Melody (Capitol)
- ★ BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M) 19-7
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 20-11

WMFJ—Daytona Beach

- NEIL DIAMOND—Don't Think, Feel (Columbia)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ RICK DEES—Disco Duck (RSO) 18-1
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 20-10

WAPE—Jacksonville

- KISS—Beth (Casablanca)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 30-20
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 23-17

WAYS—Charlotte

- NONE
-
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 19-11
- D★ BOZ SCAGGS—Lowdown (Columbia) 15-8

WGIW—Charlotte

- BLUE MAGIC—Teach Me (Atco)
- LUTHER—Funky Music Is A Part Of Me (Cotillion)
- ★ B.T. EXPRESS—Energy To Burn (Columbia) 21-8
- ★ O'JAYS—Message In Our Music (Phila. Int'l.) 20-6

WKIX—Raleigh, N.C.

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ JOHN DENVER—Like A Sad Song (RCA) HB-23
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 23-19

WTOB—Winston/Salem

- ABBA—Fernando (Atlantic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 25-18
- ★ ORLEANS—Still The One (Asylum) 19-14

WTMA—Charleston, S.C.

- STEVE MILLER BAND—Rock'n Me (Capitol)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 15-7
- ★ TYRONE DAVIS—Give It Up (Columbia) 23-17

WORD—Spartanburg, S.C.

- ABBA—Fernando (Atlantic)
- YVONNE ELLIMAN—Love Me (RSO)
- ★ RICK DEES—Disco Duck (RSO) 21-2
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 15-7

WLAC—Nashville

- KISS—Beth (Casablanca)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ RICK DEES—Disco Duck (RSO) 26-18
- D★ EARTH, WIND & FIRE—Getaway (Columbia) HB-28

WMAK—Nashville

- STEVE MILLER BAND—Rock'n Me (Capitol)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CHICAGO—If You Leave Me Now (Columbia) 11-6
- ★ CLIFF RICHARD—Devil Woman (Rocket) 11-6

WHBQ—Memphis

- HEART—Magic Man (Mushroom)
-
- ★ HALL & OATES—She's Gone (Atlantic) 18-11
- D★ EARTH, WIND & FIRE—Getaway (Columbia)

WMPS—Memphis

- BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ★ RICK DEES—Disco Duck (RSO) 14-4
- ★ CHICAGO—If You Leave Me Now (Columbia) 13-9

WGOW—Chattanooga

- D• EARTH, WIND & FIRE—Getaway (Columbia)
- SUN—Wanna Make Love (Capitol)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 22-13
- ★ ORLEANS—Still The One (Asylum) 8-4

WERC—Birmingham

- COMMODORES—Just To Be Close To You (Motown)
- D• BEE GEES—You Should Be Dancing (RSO)
- D★ BOZ SCAGGS—Lowdown (Columbia) 14-7
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 29-22

WSGN—Birmingham

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CHICAGO—If You Leave Me Now (Columbia) 13-1
- ★ FIREFALL—You Are The Woman (Atlantic) 25-13

WHYY—Montgomery

- NORMAN CONNORS—You Are My Starship (Buddah)
- BEE GEES—Love So Right (RSO)
- ★ BARRY DEVORZON & PERRY BOTKIN JR.—Nadia's Theme (A&M) 21-11
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 20-13

KAAY—Little Rock

- WAR—Summer (U.A.)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 15-2
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 16-3

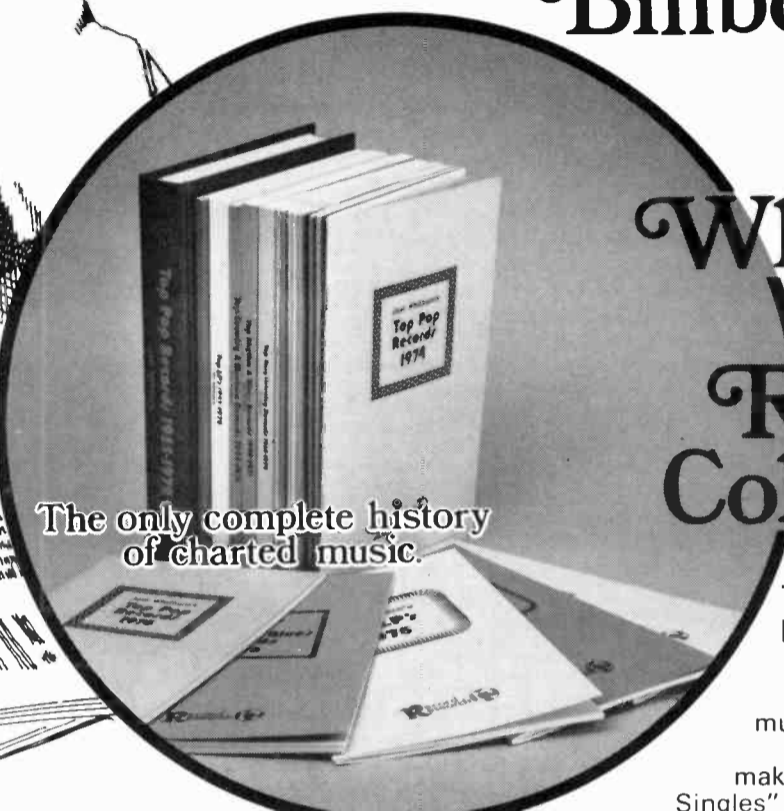
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Billboard Album Radio Action

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

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

Top Add Ons-National

J.J. CALE—Troubadour (Shelter)
AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
RICHIE HAVENS—The End Of The Beginning (A&M)
BEE GEES—Children Of The World (RSO)

Top Requests/Airplay-National

BOSTON—(Epic)
MOTHER'S FINEST—(Epic)
HALL & OATES—Bigger Than Both Of Us (RCA)
LINDA RONSTADT—Hasten Down The Wind (Asylum)

National Breakouts

J.J. CALE—Troubadour (Shelter)
MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
RICHIE HAVENS—The End Of The Beginning (A&M)
JOHN KLEMMER—Barefoot Ballet (ABC)

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.

KZEL-FM—Eugene

- MANHATTAN TRANSFER—Coming On Out (Atlantic)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- DILLINGER—CB 200 (Mango)
- FUNKY KINGS—(Arista)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
-
- ★ HOT CHOCOLATE—Man To Man (Big Tree)
- ★ JOHN KLEMMER—Barefoot Ballet (ABC)
- ★ BOSTON—(Epic)
- ★ MICHAEL FRANKS—The Art Of Tea (Warner Bros.)

KBPI-FM—Denver

- TOMMY BOLIN—Private Eyes (Columbia)
- J.J. CALE—Troubadour (Shelter)
- BOSTON—(Epic)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- HERB PEDERSEN—Southwest (Epic)
- TED NUGENT—Free For All (Epic)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ FLEETWOOD MAC—(Reprise)

WRNO-FM—New Orleans

- PARIS—Big Towne 2061 (Capitol)
- JON ANDERSON—Ollias Of Sunhillow (Atlantic)
- LITTLE RIVER BAND—(Harvest)
- AMERICAN FLYER—(United Artists)
- ORLEANS—Waking & Dreaming (Asylum)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ★ NONE
- ★
- ★
- ★

WEBN-FM—Cincinnati

- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- BEE GEES—Children Of The World (RSO)
- BOSTON—(Epic)
- J.J. CALE—Troubadour (Shelter)
- JUDY COLLINS—Bread & Roses (Elektra)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ AMERICAN FLYER—(United Artists)

WYDD-FM—Pittsburgh

- BEE GEES—Children Of The World (RSO)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- NEW TONY WILLIAMS LIFETIME—Million Dollar Legs (Columbia)
- BRAND X—Unorthodox Behavior (Charisma)
- BOSTON—(Epic)
- DAVID BLUE—Cupid's Arrow (Asylum)
- ★ AUTOMATIC MAN—(Island)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ IAN MATTHEWS—Go For Broke (Columbia)
- ★ GINO VANNELLI—The Gist Of The Gemini (A&M)

WRAS-FM—Atlanta

- RON WOOD & RONNIE LAINE—Mahoney's Last Stand (Atco)
- SOFT MACHINE—Soft (Harvest Import)
- J.J. CALE—Troubadour (Shelter)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- CARAVAN—Blind Dog At St. Dunstons (Arista)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ★ JEFF BECK—Wired (Epic)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ MARK ALMOND—To The Heart (ABC)
- ★ BOBBY BLAND & B.B. KING—Together Again... Live (ABC)

WAVI-FM—Jacksonville

- RICHIE HAVENS—The End Of The Beginning (A&M)
- J.J. CALE—Troubadour (Shelter)
- C.B. VICTORIA—Dawning Day (Janus)
- BOSTON—(Epic)
- BEE GEES—Children Of The World (RSO)
- SHERBET—Howzat (MCA)
- ★ LITTLE RIVER BAND—(Harvest)
- ★ GINO VANNELLI—The Gist Of The Gemini (A&M)
- ★ WILD CHERRY—(Epic/Sweet City)
- ★ CLIFF RICHARD—I'm Nearly Famous (Rocket)

WGRQ-FM—Buffalo

- JUDY COLLINS—Bread & Roses (Elektra)
- MIKE GREENE—Midnight Mirage (Mercury)
- FUNKY KINGS—(Arista)
- BOSTON—(Epic)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
-
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ JEFF BECK—Wired (Epic)
- ★ STARZ—(Capitol)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

WMMR-FM—Philadelphia

- JOHN KLEMMER—Barefoot Ballet (ABC)
- AUTOMATIC MAN—(Island)
- BOSTON—(Epic)
- CARAVAN—Blind Dog At St. Dunstons (Arista)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- STANLEY CLARKE—School Days (Nemperor)
- ★ YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- ★ CROSBY/NASH—Whistling Down The Wire (ABC)
- ★ GRAHAM PARKER—Howling Wind (Mercury)
- ★ HALL & OATES—Bigger Than Both Of Us (RCA)

WHCN-FM—Hartford

- BEE GEES—Children Of The World (RSO)
- J.J. CALE—Troubadour (Shelter)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- ★ TOWER OF POWER—Ain't Nothin' Stoppin' Us Now (Columbia)
- ★ ORLEANS—Waking & Dreaming (Asylum)
- ★ AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ★ HALL & OATES—Bigger Than Both Of Us (RCA)

WPLR-FM—New Haven

- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- FUNKY KINGS—(Arista)
- SILVER—(Arista)
- J.J. CALE—Troubadour (Shelter)
- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ GEORGE BENSON—Breezin' (Warner Bros.)
- ★ DWIGHT TWILLEY BAND—Sincerely (Shelter)
- ★ TOWER OF POWER—Ain't Nothin' Stoppin' Us Now (Columbia)

WBRU-FM—Providence

- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- APRIL WINE—The Whole World's Going Crazy (London)
- BEE GEES—Children Of The World (RSO)
- TOMMY BOLIN—Private Eye (Columbia)
- TATA VEGA—(Motown)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ BOSTON—(Epic)
- ★ ORLEANS—Waking & Dreaming (Asylum)
- ★ DENICIE WILLIAMS—This Is Niecy (Columbia)
- ★ DUKE & THE DRIVERS—Rollin' On (ABC)

Western Region

TOP ADD ONS

J.J. CALE—Troubadour (Shelter)
AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
FUNKY KINGS—(Arista)
MONTROSE—Jump On It (Warner Bros.)

TOP REQUEST/AIRPLAY

LINDA RONSTADT—Hasten Down The Wind (Asylum)
JEFFERSON STARSHIP—Spitfire (Grunt)
ROD STEWART—A Night On The Town (Warner Bros.)
YAMASHITA, WINWOOD, SHRIEVE—Go (Island)

BREAKOUTS

J.J. CALE—Troubadour (Shelter)
BOSTON—(Epic)
MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
JOHN KLEMMER—Barefoot Ballet (ABC)

KLOS-FM—Los Angeles

- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- APRIL WINE—The Whole World's Going Crazy (London)
- J.J. CALE—Troubadour (Shelter)
- THE SANFORD-TOWNSEND BAND—(Warner Bros.)
- MONTROSE—Jump On It (Warner Bros.)
-
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ ROD STEWART—A Night On The Town (Warner Bros.)

KOME-FM—San Jose

- MONTROSE—Jump On It (Warner Bros.)
- BOSTON—(Epic)
- J.J. CALE—Troubadour (Shelter)
- PETE CARR—Not A Word On It (Big Tree)
- STANLEY CLARKE—School Days (Nemperor)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- ★ YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ ROD STEWART—A Night On The Town (Warner Bros.)

KOKB-FM—Phoenix

- BRYAN FERRY—Let's Stick Together (Atlantic)
- FUNKY KINGS—(Arista)
- JESSI WINCHESTER—Let The Rough Side Drag (Bearsville)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- DUCK BAKER—Something For Everyone In America (Kicking Mule)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ WAYLON JENNINGS—Are You Ready For The Country (RCA)
- ★ YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)

KPRI-FM—San Diego

- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- JUDY COLLINS—Bread & Roses (Elektra)
- FUNKY KINGS—(Arista)
-
-
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ GEORGE BENSON—Breezin' (Warner Bros.)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

Southwest Region

TOP ADD ONS

LYNYRD SKYNYRD—One More For The Road (MCA)
JOHN KLEMMER—Barefoot Ballet (ABC)
JON ANDERSON—Ollias Of Sunhillow (Atlantic)
AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

TOP REQUEST/AIRPLAY

BOSTON—(Epic)
MOTHER'S FINEST—(Epic)
MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
STARZ—(Capitol)

BREAKOUTS

TOMMY BOLIN—Private Eyes (Columbia)
MONTROSE—Jump On It (Warner Bros.)
TED NUGENT—Free For All (Epic)
J.J. CALE—Troubadour (Shelter)

KSHE-FM—St. Louis

- TED NUGENT—Free For All (Epic)
- MONTROSE—Jump On It (Warner Bros.)
- TOMMY BOLIN—Private Eyes (Columbia)
- LYNYRD SKYNYRD—One More For The Road (MCA)
-
-
- ★ MOTHER'S FINEST—(Epic)
- ★ MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- ★ STARZ—(Capitol)
- ★ BOSTON—(Epic)

KLDF-FM—Houston

- HERBIE HANCOCK—Secrets (Columbia)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- STANLEY CLARKE—School Days (Nemperor)
- J.J. CALE—Troubadour (Shelter)
- AUTOMATIC MAN—(Island)
- ★ JOHN KLEMMER—Barefoot Ballet (ABC)
- ★ JON ANDERSON—Ollias Of Sunhillow (Atlantic)
- ★ CROSBY/NASH—Whistling Down The Wire (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

KY-102-FM—Kansas City

- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- TOMMY BOLIN—Private Eyes (Columbia)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- JOAN ARMSTRADING—(A&M)
- MIKE GREENE—Midnight Mirage (Mercury)
- FLO & EDDIE—Moving Targets (Columbia)
- ★ BOSTON—(Epic)
- ★ LYNYRD SKYNYRD—One More For The Road (MCA)
- ★ AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ★ ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)

Midwest Region

TOP ADD ONS

AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
J.J. CALE—Troubadour (Shelter)
STANLEY CLARKE—School Days (Nemperor)
BRYAN FERRY—Let's Stick Together (Atlantic)

TOP REQUEST/AIRPLAY

BLUE OYSTER CULT—Agents Of Fortune (Columbia)
GINO VANNELLI—The Gist Of The Gemini (A&M)
STEVE MILLER—Fly Like An Eagle (Capitol)
PARIS—Big Towne 2061 (Capitol)

BREAKOUTS

TED NUGENT—Free For All (Epic)
JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
BEE GEES—Children Of The World (RSO)

WWW-FM—Detroit

- J.J. CALE—Troubadour (Shelter)
- STANLEY CLARKE—School Days (Nemperor)
- MONTROSE—Jump On It (Warner Bros.)
- TOWER OF POWER—Ain't Nothin' Stoppin' Us Now (Columbia)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ PARIS—Big Towne 2061 (Capitol)
- ★ TED NUGENT—Free For All (Epic)
- ★ GINO VANNELLI—The Gist Of The Gemini (A&M)

WMMS-FM—Cleveland

- STANLEY CLARKE—School Days (Nemperor)
- TED NUGENT—Free For All (Epic)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- TOMMY BOLIN—Private Eyes (Columbia)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- ★ DWIGHT TWILLEY BAND—Sincerely (Shelter)
- ★ ANDY PRATT—Resolution (Nemperor)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ STARZ—(Capitol)

WXRT-FM—Chicago

- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- J.J. CALE—Troubadour (Shelter)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- JESSI WINCHESTER—Let The Rough Side Drag (Bearsville)
- FUNKY KINGS—(Arista)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JEFF BECK—Wired (Epic)
- ★ YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- ★ CORKY SIEGEL—(Dharma)

Southeast Region

TOP ADD ONS

RICHIE HAVENS—The End Of The Beginning (A&M)
J.J. CALE—Troubadour (Shelter)
AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
BOSTON—(Epic)

TOP REQUEST/AIRPLAY

PETER FRAMPTON—Frampton Comes Alive (A&M)
MOTHER'S FINEST—(Epic)
STANLEY CLARKE—School Days (Nemperor)
LITTLE RIVER BAND—(Harvest)

BREAKOUTS

RICHIE HAVENS—The End Of The Beginning (A&M)
J.J. CALE—Troubadour (Shelter)
AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
BOSTON—(Epic)

WSHE-FM—Ft. Lauderdale

- BOSTON—(Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- DIRTY TRICKS—Night Man (Polydor)
-
-
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ FIREFALL—(Atlantic)
- ★ MOTHER'S FINEST—(Epic)
- ★ POINT BLANK—(Arista)

WHFS-FM—Washington

- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
- J.J. CALE—Troubadour (Shelter)
- JACK DeJOHNETTE—(ECM)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- ★ STANLEY CLARKE—School Days (Nemperor)
- ★ HALL & OATES—Bigger Than Both Of Us (RCA)
- ★ PATTY AUSTIN—End Of A Rainbow (CTI)
- ★ HERB PEDERSEN—Southwest (Epic)

Northeast Region

TOP ADD ONS

MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
BEE GEES—Children Of The World (RSO)
J.J. CALE—Troubadour (Shelter)
RICHIE HAVENS—The End Of The Beginning (A&M)

TOP REQUEST/AIRPLAY

AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
BOSTON—(Epic)
HALL & OATES—Bigger Than Both Of Us (RCA)
TOWER OF POWER—Ain't Nothin' Stoppin' Us Now (Columbia)

BREAKOUTS

RICHIE HAVENS—The End Of The Beginning (A&M)
ARLO GUTHRIE—Amigo (Warner/Reprise)
DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
JOHN KLEMMER—Barefoot Ballet (ABC)

WNEW-FM—New York

- J.J. CALE—Troubadour (Shelter)
- NEKTAR—A Tab In The Ocean (Passport)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- BEE GEES—Children Of The World (RSO)
- ★ ROD STEWART—A Night On The Town (Warner Bros.)
- ★ BOSTON—(Epic)
- ★ RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

WLIR-FM—New York

- RICHIE HAVENS—The End Of The Beginning (A&M)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
- J.J. CALE—Troubadour (Shelter)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- BEE GEES—Children Of The World (RSO)
- ★ JAMES TAYLOR—In The Pocket (Warner Bros.)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

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Rock Singles Best Sellers

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As Of 9/7/76

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

- | | |
|---|---|
| 1 DEVIL WOMAN —Cliff Richard—Rocket 40574 | 21 MAGIC MAN —Heart—Mushroom 7011 |
| 2 A FIFTH OF BEETHOVEN —Walter Murphy & The Big Apple Band—Private Stock 45073 | 22 SAY YOU LOVE ME —Fleetwood Mac—Reprise 1356 |
| 3 PLAY THAT FUNKY MUSIC —Wild Cherry—Epic 8-50225 | 23 DISCO DUCK —Rick Dees—RSO 857 |
| 4 I'D REALLY LOVE TO SEE YOU TONIGHT —England Dan & John Ford Coley—Big Tree 16069 | 24 HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares—Capitol 4270 |
| 5 (Shake, Shake Shake) SHAKE YOUR BOOTY —K.C. & The Sunshine Band—TK 1019 | 25 THE WRECK OF THE EDMUND FITZGERALD —Gordon Lightfoot—Reprise 3169 |
| 6 IF YOU LEAVE ME NOW —Chicago—Columbia 3-10390 | 26 SUNRISE —Eric Carmen—Arista 0200 |
| 7 WHAM BANG SHANG-A-LANG —Silver—Arista 0189 | 27 AFTERNOON DELIGHT —Starland Vocal Band—Windsong 10588 |
| 8 DON'T GO BREAKING MY HEART —Elton John & Kiki Dee—Rocket 40585 | 28 LET HER IN —John Travolta—Midland International 10623 |
| 9 YOU SHOULD BE DANCING —Bee Gees—RSO 853 | 29 ROCK 'N' ME —Steve Miller—Capitol 4323 |
| 10 A LITTLE BIT MORE —Dr. Hook—Capitol 4280 | 30 TEDDY BEAR —Red Sovine—Starday 642 |
| 11 LET 'EM IN —Wings—Capitol 4293 | 31 MORE, MORE, MORE (Part 1) —Andrea True Connection—Buddah 515 |
| 12 YOU'LL NEVER FIND ANOTHER LOVE —Lou Rawls—Philadelphia International 3592 | 32 SUMMER —War—United Artists 834 |
| 13 BABY I LOVE YOUR WAY —Peter Frampton—A&M 1832 | 33 DON'T STOP BELIEVIN' —Olivia Newton-John—MCA 40600 |
| 14 LOWDOWN —Boyz Scaggs—Columbia 3-10367 | 34 YOU'RE MY BEST FRIEND —Queen—Elektra 45318 |
| 15 STILL THE ONE —Orleans—Asylum 45336 | 35 THAT'LL BE THE DAY —Linda Ronstadt—Asylum 45340 |
| 16 SHE'S GONE —Hall & Oates—Atlantic 3332 | 36 THIS MASQUERADE —George Benson—Warner Bros. 8209 |
| 17 KISS AND SAY GOODBYE —Manhattans—Columbia 3-10310 | 37 I ONLY WANT TO BE WITH YOU —Bay City Rollers—Arista 0205 |
| 18 ROCK & ROLL MUSIC —Beach Boys—Warner/Reprise/Brother 1354 | 38 THE BOYS ARE BACK IN TOWN —Thin Lizzy—Mercury 73786 |
| 19 GET CLOSER —Seals & Crofts—Warner Bros. 8190 | 39 ONE LOVE IN MY LIFETIME —Diana Ross—Motown 1398 |
| 20 WITH YOUR LOVE —Jefferson Starship—Grunt 10746 | 40 I'M EASY —Keith Carradine—ABC 12117 |

Rock LP Best Sellers

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As Of 9/7/76

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

- | | |
|--|--|
| 1 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 21 DIANA ROSS' GREATEST HITS —Motown M6-969S1 |
| 2 FLEETWOOD MAC —Reprise MS2225 | 22 DREAMWEAVER —Gary Wright—Warner Bros. BS 2868 |
| 3 JOHN DENVER —Spirit—RCA APL1-1694 | 23 BEST OF B.T.O. (So Far) —Bachman-Turner Overdrive—Mercury SRM-1-1101 |
| 4 CHICAGO X —Columbia PC 34200 | 24 ALIVE! —Kiss—Casablanca NBLP 7020 |
| 5 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 25 ROCK 'N' ROLL MUSIC —The Beatles—Capitol SKBO 11537 |
| 6 WINGS AT THE SP. ED OF SOUND —Capitol SW 11525 | 26 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 |
| 7 BEAUTIFUL NOISE —Neil Diamond—Columbia PC 3965 | 27 SILK DEGREES —Boyz Scaggs—Columbia PC 33920 |
| 8 ROCKS —Aerosmith—Columbia PC 34165 | 28 GREATEST HITS —Elton John—MCA 2128 |
| 9 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 29 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 |
| 10 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 30 SUMMERTIME DREAM —Gordon Lightfoot—Reprise MS 2249 |
| 11 DREAMBOAT INNIE —Heart—Mushroom ARS 5005 | 31 OLE ELO —Electric Light Orchestra—United Artists UA-LA630-G |
| 12 SPITFIRE —Jefferson Starship—Grunt BFL1 1557 | 32 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW —Donny & Marie Osmond—Kolob PD 6068 |
| 13 FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 | 33 ALL THINGS IN TIME —Lou Rawls—Philadelphia International PZ 33957 |
| 14 ENDLESS SUMMER —Beach Boys—Capitol SVE 11307 | 34 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 15 15 BIG ONES —Beach Boys—Brother/Reprise MS 223 | 35 A KIND OF HUSH —Carpenters—A&M SP 4581 |
| 16 HASTEN DOWN THE WIND —Linda Ronstadt—Asylum 7E-1072 | 36 GREATEST HITS —Seals & Crofts—Warner Bros. BS 2886 |
| 17 WAR —Greatest Hits—United Artists UA-LA648-4 | 37 WILD CHERRY —Epic PE 34195 |
| 18 BREEZIN' —George Benson—Warner Bros. BS 2 19 | 38 SOUL SEARCHING —Average White Band—Atlantic SD 18179 |
| 19 HISTORY—AN ERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 39 HELEN REDDY —Music, Music—Capitol ST 11547 |
| 20 THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 40 KISS —Originals—Casablanca NBLP 7032 |

'Something To Do' Goes To Chappell

NEW YORK—Chappell Music is publishing an original musical by composer-conductor Morton Gould and lyricist Carolyn Leigh titled "Something To Do," which is the first musical ever commissioned by the Labor Dept. The show, which is also sponsored

by the National Endowment For The Arts, will be premiered Labor Day at the John F. Kennedy Center in Washington.

The show is a celebration of work and today's American worker combining music, dance and drama.

Radio-TV Programming

Vox Jox

• Continued from page 18

sell 5-9 a.m. along with Tee Casper, Jud Milton 9-noon, Doug Bowe noon-4 p.m., Ray Potter 4-7 p.m., Mike Hinrichs 7-midnight, and Tom Phifer midnight-5 a.m. Weekend wonder warriors of the airwaves include Tom Tyner, Dennis Schneider and Ernie Bear. Potter once programmed KERP, too, but has been flitting around the country for a while. Another interesting facet is that KPAS in El Paso should be welcoming the fantastic Bruce Earl as I write this.

John Hale has left KIKN in Cor-

Bubbling Under The HOT 100

- 101—**I NEED IT**, Johnny Guitar Watson, DJM 1013 (Amherst)
- 102—**I'LL PLAY THE FOOL**, Dr. Buzzard's Original Savannah Band, RCA 10762
- 103—**KILL THAT ROACH**, Miami, Drive 6251 (TK)
- 104—**COME GET TO THIS**, Joe Simon, Spring 166 (Polydor)
- 105—**WANNA MAKE LOVE**, Sun, Capitol 4254
- 106—**GIVE IT UP (Turn It Loose)**, Tyrone Davis, Columbia 3-10388
- 107—**CAR WASH**, Rose Royce, MCA 40615
- 108—**THE MORE I SEE YOU**, Peter Allen, A&M 1813
- 109—**DISCO FREAK**, Isaac Hayes, Hot Buttered Soul 12206 (ABC)
- 110—**IF YOU CAN'T BEAT 'EM**, Mark Radice, United Artists 840

Bubbling Under The Top LPs

- 201—**AUTOMATIC MAN**, Island ILPS 9397
- 202—**MAIN INGREDIENT**, Super Hits, APL 1858
- 203—**COUNTRY JOE McDONALD, Love Is A Fire**, Fantasy F 9511
- 204—**CURTIS MAYFIELD, Gic, Get, Take & Have**, Curtom CU 5007 (Warner Bros.)
- 205—**JOHN MAYALL, A Banquet In Blues**, ABC ABCD 958
- 206—**HUMMINGBIRD, We Can't Go On Like This**, A&M AP 4595
- 207—**BOBBY BARE, The Winner & Other Losers**, RCA APL1-1786
- 208—**BARBI BENTON, Something New**, Playboy PB-411
- 209—**JOHN MILES, Rebel**, London PS 669
- 210—**ARTFUL DODGERS, Honor Among Thieves**, Columbia PC 34273

Confab To Offer Plans

• Continued from page 18

cated programming is also one of the prime spurs to a new total radio firm in Omaha, Neb., called Consolidated Communications Corp. Tom DeVaney, who'd been executive vice president of the now dark Star Stations chain and president of Bridal Fair, is president of CCC and Sam Holman, a veteran programmer, is also involved.

Bill Meeks, president of the jingles firm of PAMS in Dallas, has sold CCC his programming services and CCC will be involved in syndication activities. Dennis Meeks, who'd been with PAMS, has moved to Omaha to join the CCC firm. Meeks will continue to produce jingles (he just sold a package to KCQB in San Diego), but will be mostly involved henceforth in the creative aspects rather than in sales.

In April, a Billboard study showed that about 1,140 stations were featuring automated programming (not counting some other automated stations such as KNX-FM in Los Angeles which has spurred the sudden interest in soft rock syndica-

pus Christi to become news director of KKIK in Waco, Tex. Mike Amos is program director of KKIK. Larry Byars is music director. Actually, Hale is a two-person team because his wife Margorie Hale also does news. Anyway, Hale called to tell me about his new job and then we got to talking about George Cooper. Cooper, an old friend, is now with an ad agency in Memphis. Cooper programmed and managed within the Storer chain some while.

Les Acree, music director of WMC in Memphis, is the new program director of WKDA-AM, Nashville. ... David W. Hammond has been appointed program director of WBEN, Buffalo; he'd been program director of WBNS-AM-FM, Columbus, Ohio. He once programmed WGR in the Buffalo market.

Mike Miller, air personality at WEJL in Scranton, Pa., writes to praise the book "Superjock" by Larry Lujack. "It would thrill me no end to be able to turn on my radio and hear Lujack really cooking; after reading the book I am almost inclined to believe that Lujack is the best there is. Or at least a very close second to Dan Ingram. I'd like to get hold of one of Lujack's WCFL airchecks." Then Miller promotes his station, saying that operations manager Joe Silva has done wonders with it. The lineup currently features Jack Griswold 6-10 a.m., Joe Silva 10-noon, Thom Welby noon-5 p.m., and Chris Norton and Mike Miller switching off nights 5-8 p.m. Weekend staffers include Bill Longworth, Walt Miller and Paul McNamara.

Phil Doersom, general manager of KKBC in Carson City, Nev., reports phenomenal success with the automated syndication programming from Dick Wagner's Concept Productions, Sacramento, Calif. ... Bob Wunderlich, 714-323-7458, is looking for a disk jockey job. He'd been at KCMJ in Palm Springs, Calif. ... Beginning Thursday (2), the Richard Gossett show on KSN in San Francisco is being seen, sort of, on CATV's Channel 8 in the area. For the last two months the progressive station has been broadcasting the Phil Buchanan show on cable Chan-

nel 23 to encouraging and enthusiastic response. What the simulcast provides is a tv screen readout of video graphics which respond to the audio of the show. The size, shape and colors of the digitally generated patterns all change to the music. A light concert, so to speak. Brad McMillan, president of Visionary Electronics, San Francisco, developed the synthesizer that does the trick.

The Billboard suite at the Sept. 19-22 annual convention of the National Radio Broadcasters Assn. will be room 317 of the Hyatt Regency Embarcadero Hotel in San Francisco. I'll be there definitely during the evening hours, perhaps with a bottle of Anchor Steam Beer or two on hand. Bruce Earl and a lot of other fascinating people (that is, they're fascinating if you like engineers and research people and radio) will be hanging out there.

Bob Kern, morning personality and news director of KTKN in Ketchikan, Alaska, has left to become the manager of non-commercial KRBD, an FM in town. Neil Gray, program director of KTKN, says that he has moved into the morning show. Will Selzer is doing mid-day and the news, Mario (Mike Ocean) Martinello is doing afternoon drive, Pat Conley, formerly with WRFB in Stowe, Vt., is doing evenings, and Dale Miller and Tawny Dahl are doing weekends. ... And, speaking of ice, operations manager Bill Jay of KBND in Bend, Ore., is searching for a Top 40 air personality with a first ticket and fishing pole to join the station. Jay, a former KOGO, San Diego, staffer until he headed for the mountain streams of Oregon about a year ago, called up to lament all of the turnover at his old station. Seems as if some of the people had been at KOGO some years.

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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	3	7	DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
2	4	6	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
3	5	6	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
4	1	11	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
5	2	10	SUMMER War, United Artists 834 (Far Out, ASCAP)
6	6	6	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
7	11	4	GOOFUS Carpenters, A&M 1859 (Leo Feist, ASCAP)
8	12	6	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
9	19	3	FERNANOO Abba, Atlantic 3346 (Artwork, ASCAP)
10	7	11	LET 'EM IN Wings, Capitol 4293 (MPL Communications/ATV, BMI)
11	13	8	LOWDOWN Boyz Scaggs, Columbia 3-10367 (Boz Scaggs, Columbia)
12	15	9	SAY YOU LOVE ME Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
13	26	4	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
14	33	3	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
15	18	4	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
16	16	8	THE FIRST HELLO, THE LAST GOODBYE Roger Whittaker, RCA 10732 (Tembo, CAPAC)
17	17	7	AMBER CASCADES America, Warner Bros. 8238 (Warner Bros., ASCAP)
18	22	8	HEAVEN MUST BE MISSING AN ANGEL (Part 1) Tavares, Capitol 4270 (Perren-Vibes, ASCAP)
19	14	11	THIS MASQUERADE George Benson, Warner Bros. 8209 (Skyhill, BMI)
20	8	13	SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
21	9	15	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
22	23	7	WHAM BAM Silver, Arista 0189 (Colgems, ASCAP)
23	27	5	THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
24	21	8	STARGAZER Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
25	35	3	HEART ON MY SLEEVE Gallagher & Lyle, A&M 1850 (Irving, BMI)
26	25	8	YOU SHOULD BE DANCING Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
27	40	2	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
28	30	5	BABY I LOVE YOUR WAY Peter Frampton, A&M 1832 (Almo/Fram-Dee, ASCAP)
29	43	2	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
30	24	9	TEACH THE CHILDREN Anthony Newley, United Artists 825 (Tarasheel, ASCAP)
31	34	3	WHAT I DID FOR LOVE Eydie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)
32	32	8	WE'RE ALL ALONE Frankie Valli, Private Stock 45098 (Boz Scaggs, ASCAP)
33	39	3	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
34	29	10	SEE YOU ON SUNDAY Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
35	36	4	SUNRISE Eric Carmen, Arista 0200 (C.A.M./U.S.A., BMI)
36	28	11	PEAS IN A POD Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
37	48	2	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
38	37	6	ONE LOVE IN MY LIFETIME Diana Ross, Motown 1398 (Jobete, ASCAP)
39	42	3	IT'S O.K. Beach Boys, Brother/Reprise 1368 (Warner Bros.) (Brother, BMI)
40	31	12	A LITTLE BIT MORE Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
41	49	3	SUPERSTAR Paul Davis, Bang 726 (Web IV) (Web IV, BMI)
42	NEW ENTRY		DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
43	NEW ENTRY		THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
44	47	2	SING MY LOVE SONG Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)
45	46	4	STILL THE ONE Orleans, Asylum 45336 (Siren, BMI)
46	45	4	POPSICLE TOES Michael Franks, Reprise 1360 (Warner Bros.) (Mississippi Mud, BMI)
47	50	2	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
48	41	5	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
49	NEW ENTRY		THIS ONE'S FOR YOU Barry Manilow, Arista 0206 (KamiKazi, BMI)
50	NEW ENTRY		YOU AND ME Tammy Wynette, Epic 8-50264 (Algee, BMI)

Radio-TV Programming

SAN BERNARDINO TOP 40

KFXM Theory: Entice Adults

By PAUL GREIN

LOS ANGELES—In his first month as program director of KFXM, a contemporary Top 40 station in outlying San Bernardino, Billy Martin has decided to counter FM competition from the likes of KOLA by de-emphasizing teen-appeal records and going instead for more of an adult audience.

Faced with declining singles sales, he has sought to come up with other ways of determining what the public wants to hear. And to ease the problem of conservative rackjobbers not stocking a record he might want to play, Martin is seeking to have better coordination between rackers and radio.

Martin notes that FM has only been able to cut into AM's audience because "they can play more music than we can because of our heavier spot load, and most AM stations don't know how to cope with this challenge and make it turn around for them. We want to be number one in our market despite FM penetration."

Part of Martin's strategy is to de-emphasize what he calls "bopperish" records, on the theory that they might alienate an adult listener, and "teens don't have anywhere else to go so they'll float along with your station anyway. So instead of programming for teens, we're going more for the 18-34 demographics."

Martin also points to a census report released last year that indicates the number of people in the 18-34 age group will rise dramatically over the next five years, while the number of teens will rise only slightly and other age groups will decline in numbers.

He also suggests that ad agencies for the most part aren't looking for teen audiences, except for advertisers like Pepsi. Martin cites a study he made of orders placed by key national agencies that shows that the overwhelming majority of their time buys are for adult audiences.

Martin, who as program director is involved "with everything except sales and engineering," feels that mainly what he's done has been to give the station a tighter, more consistent sound.

"If a record doesn't fit our format, if it doesn't have strong mass appeal, I don't care if it's number one, we're not going to play it."

"Of course what ultimately controls this business is a statistical book, and you have to program for

the ARB. But programming has to be more than a science; you have to have some emotion in there."

Martin notes the emotional factor—going with the record that sounds best—especially comes into play on new releases, where there are no sales figures yet. Because of the sound, and because it was a male appeal record when he needed one, Martin several weeks ago added ELO's re-release of "Showdown."

Since then a problem has developed, because local store reports haven't even shown that "Showdown" is in stock, and, though he wants to, Martin feels he can't continue to play the record unless rackjobbers stock it.

This brings up the whole issue of rackers, who many feel are conservative by nature and don't rack singles until they are proven hits. Martin suggests that "single sales are somewhat erratic, and rackers don't want to gamble on what may be a stiff. Also there's less money for them in singles than in LPs."

Because sales are necessary to justify airplay, and useful to ascertain what people want to hear, Martin is seeking to improve coordination between his station and area rackers.

The fact that singles sales are down poses another problem for Martin, in that even when he gets sales information, it doesn't necessarily reveal what the public at large wants to hear.

"There are very few accurate ways to do that," he observes. "You can't just rely on phone action, because most of the callers are 13-year-olds who tend to be rather flighty folks. Our top-requested song today (more than three months after its peak) was "Boogie Fever."

One of the record research methods Martin has come up with is to coordinate with the local record store owners and put cards on the back of the five or 10 best selling albums and the LPs containing the station's top 30 singles, with the hope that record buyers will leave their name and phone number and the name of the album they bought at the checkout stand.

The station will then collect these cards and call the buyers to find out what songs off the album they like best.

Another scheme Martin devised to find out what the people want to hear is to buy a couple of jukeboxes and place them in key locations

around town offering free plays. The station would benefit from a strict promotional standpoint, as well as finding out what's played most often.

Martin also believes strongly in watching stations in other markets to find out what's being played and why. "Records that are added at a station like Y-100 in Miami always seem to wind up making the top 10 across the country," he notes, citing the early adds the station made on current smash hits by Wild Cherry and Walter Murphy & the Big Apple Band.

"And in a minor market, I watch WNOR in Norfolk which is programmed by Mike Deeson.

"I also get into three-way conference calls with Jimi Fox of B-100 in San Diego and Rick Carroll of KEZY in Los Angeles to discuss programming.

"And even here decisions aren't made by just one person. I consult with Jeff Salgo, who coordinates music for us, and with Mike Matthews, who is our music director and handles store reports."

Air personalities at KFXM include Jim Zippo as the morning man, Martin and Matthews in the 10 a.m.-2 p.m. and 2-6 p.m. slots, Ted Brown from 6 to midnight and Marsh "the Gunner" Carter all night.

Martin began his career in radio as the music director of WQRK in Norfolk, then went to WAXY, the RKO outlet in Miami, before going to KILT-FM in Houston and WNOR-FM in Norfolk.

A stint with the Thoms radio chain followed, during which Martin simultaneously programmed WEAM, an AOR station in Washington, D.C.; WCOG, a Top 40 outlet in Greensboro; and WKLM, a country station in Wilmington, N.C. He also served as consultant for WDMT, a "downtempo MOR" station in Cleveland.

At present, Martin is also programming KDUO in San Bernardino, which features "the most beautiful music in the country," and is owned by the same company as KFXM.

He notes that the beautiful music format is the hardest to program "because there just isn't product available. You're lucky if you get two or three good beautiful music albums in a week."

Milwaukee Jazz Stanza Booming

• Continued from page 18

Cuzner used to have sort of a loose format, featuring a particular artist one night, new music another, women musicians another and so on. "But I had to drop that because the commercial load was so great. However, I'm experimenting in getting back to that and might try again," he says.

He spends his Mondays and Tuesdays checking the area record shops to see what albums are selling and what the buyers are looking for. "You have to keep up on that so you know what to order," he says. He says the hardest part of his job is convincing "guys in New York and Los Angeles that there is a jazz audience in Milwaukee. It's harder than hell to overcome the image of a hick town."

The lack of many local record distributors in Milwaukee is also a drawback, Cuzner says.

"These out of towners don't know me, the show, the audience or Milwaukee from nothin'." Cuzner says. One distributor recently told him he was waiting to fill a box with new releases so he could save on postage, although the albums had been on the racks for several weeks.

"But you can bet that if it was a new rock album, it would have been in the mail the same day by special delivery," Cuzner says.

Cuzner, 37, formerly had been advisor to the Univ. of Wisconsin, Milwaukee, radio station before being contacted by WTOS to do an all-night jazz show. "It was the first time anybody let me play the music that I wanted," he says of the 1 a.m. to 7 a.m. program. When the station was sold, he talked with WFMR management and sold them the idea of aligning jazz with classics.

"It didn't take too much convincing. They were licensed to broadcast

24 hours a day but didn't have anything in the early period. So I fit right in and have been there ever since," he says.

He averages 15 calls each week-night, with the number tripling on weekends. "I don't usually do requests because they often don't fit into the flow of the program but the people just want to talk. Those are the hours that turn people's heads. When the bars close at 3 a.m. on Saturdays, the calls come in asking for Glenn Miller and the thirties and forties stuff," he adds.

"You know, I still have my first jazz album, a Count Basie on Decca that I picked up when I was a kid," Cuzner says.

When Answering Ads . . .
Say You Saw It in Billboard

SINATRA, COMO, BENNETT, ANKA STAR

Las Vegas
Labor Day
Weekend
Spectacle

• Continued from page 1

tressed by the presence of Frank Sinatra at Caesars Palace, Tony Bennett at the Sahara, Perry Como at the Hilton, Paul Anka at the MGM Grand, Wayne Newton at the Sands and the Carpenters at the Riviera.

In addition, a touring big band cavalcade featuring Count Basie, Les Brown, Bob Crosby, Dick Haymes and Margaret Whiting was booked into the Aladdin's Theatre For The Performing Arts for four performances, followed quickly by the touring Quincy Jones-Brothers Johnson show Monday (6).

The landmark shifted its pure country emphasis on the weekend to present Randy Sparks and the Back Porch Majority, a folksie group which has not been in the public eye for quite some time.

And the Thunderbird had Redd Foxx doing special early morning shows while 12-year-old Carrie McDowell entertained the home folk during regulation hours in the main showroom.

Jazz buffs had the Tender Trap to head toward where local Carl Fontana led a group backing singer Diane Elliot, followed by Eddie

"Lockjaw" Davis opening Monday night (6) for three days with Harold Land-Blue Mitchell from Thursday through Saturday. Land, incidentally, had some nifty solos while guesting with the Jack Eglash Sahara orchestra backing Tony Bennett.

The appearances here at the same time of Sinatra, Como, Anka, Newton and Bennett emphasized the ability of Vegas to pay for and support major vocal stylists concurrently.

And with the annual Jerry Lewis Muscular Dystrophy telethon broadcasting from the Sahara, additional star glitter was in town for that event which saw Sinatra spring Dean Martin from the wings and bring about a brief reunion between Lewis and Martin after 20 years apart.

Attending dinner or cocktail shows in the main showrooms is an expensive proposition. Sinatra at Caesars was \$25 per person plus tax for the 9 p.m. cocktail show, for example. Other hotels' food menu ranged from \$16 to \$19 for an entree item. So the public is paying heavily to make the rounds of the shows as is the custom.

Two of the shows—Como and Sinatra—

presented three acts, something which this town hasn't seen in some time. Preceding Sinatra was Sam Butera and his young Witnesses (with Butera doing one solo for Sinatra later in the program), plus comic Pat Henry.

Preceding Como was the eight-member Establishment pickup singing/dancing group plus singer/comic Ronnie Prophet.

In both instances these two opening acts were extraneous weight on the schedule.

Sinatra, who had just come West after an Eastern swing, was the act most people talked about over the weekend. And when he came onstage flash bulbs exploded from all corners of the showroom—a sight not normally seen in a Vegas showroom where cameras and tape recorders are usually left at the door. The flashing white lights reminded this listener of the initial action seen at a rock concert when the fan's idol makes his appearance.

Wham, bam.

For this reviewer, Sinatra's voice was the best I've heard since he returned from his retirement more than two years ago. All the rough, raw edges were gone and he was able to

(Continued on page 61)



Sinatra: in his best form.



Anka: nonstop energy.



Como: easy all the way.



Bennett: recalling the oldies.

A 'Super Scout' To
Function For RCA

NEW YORK—In one of the more unusual arrangements in the industry, Tommy Mottola has been signed as a "super talent scout" by RCA Records.

Under the agreement with Mottola and his recently organized Champion Entertainment organization, the artist turned publisher turned manager will deliver a minimum of two to three acts per year to RCA for recording purposes, whether he's involved with them or not.

Commenting on the agreement, label president Ken Glancy notes that "his association with Daryl Hall and John Oates, and Dr. Buzzard's Original Savannah Band have already brought us dividends. We look forward to a long and fruitful relationship."

"It's providing a service to RCA that no one ever has before," Mottola explains. "sort of an outside artist-management consultant type of thing."

He emphasizes the new deal will not conflict with the day to day operations of his new management firm, which includes the two RCA artists noted by Glancy, Stephen Dees, bassist in the Hall & Oates band for whom Hall just produced a debut LP for RCA, and Wiggy Bits, a new Polydor group.

Over the next couple of months, Mottola has his eye on several acts to be presented to RCA to fulfill the initial agreement—basically a one-year deal with options, he says. One

has a manager, the other does not, which has no bearing on his arrangement with the label.

Mottola believes his varied background was a key factor in the deal, which was acknowledged by Glancy's comment that his "wealth of expertise in the music industry and his knowledge of songs and artists make him an ideal person to be in business with."

Now 28, Mottola was on Epic as a solo artist eight years ago "where I got the feel of sensitivity for the needs of the artist." He subsequently joined Chappell Music where he became director of its contemporary music division prior to setting up his own firm in June. "The Chappell experience allowed me to build up a strong base of industry knowledge," he says, "learning how to take and develop talent from both sides of the desk."

Beach Boys Tie
With Hanna-Barbera

LOS ANGELES—The Beach Boys have set world merchandising license rights with Hanna-Barbera Enterprises here. It is a division of Hanna-Barbera Productions, the tv animated film company that produced such shows as "Flintstones" and spun off lucrative merchandising product tie-ins for the characters.

Dick Clark is another music personality whose merchandising rights are handled by Hanna-Barbera.

Label Pushes
Starz With
Free Concerts

By NAT FREEDLAND

LOS ANGELES—Capitol Records has set free concerts under optimum conditions as one of its techniques to break Starz, a new high-energy rock act managed by Kiss's Bill Aucoin.

In Cleveland at the Allen Theatre in a promotion with WMMS, Starz filled the house, won solid airplay on the station and sold 8,000 albums in the area within 10 days.

In Buffalo on Aug. 29 Starz was a last-minute replacement, opening a free outdoor concert before 18,000 with Roger McGuinn headlining. Despite the absence of any promotional campaign because of the last-minute booking, Starz went over well and seems to have gotten a foothold in this market.

In Los Angeles Sept. 8, Starz was set for a free concert at the Santa Monica Civic Auditorium, produced by Wolf & Rissmiller and co-sponsored by Capitol with FM station KWST. Tickets were given away during Labor Day Weekend at selected record stores, KWST announced.

Capitol put on the L.A. free show even though Starz was due to play Sunday (12) on a huge Anaheim Stadium bill headlined by Aerosmith with Derringer, Lynyrd Skynyrd and Jeff Beck. More free concerts for Starz will be coming up this fall, a Capitol spokesman says.

Oregon Fair Hexed
By No-Show Talent

By KEN FITZGERALD

PORTLAND — No-shows by headliners have plagued the Oregon State Fair here this summer, as the event's six concert nights were given exclusively to outside professional promoters for the first time.

The failure of rock disk jockey and tv personality Wolfman Jack to appear at a scheduled Aug. 29 show at the Oregon Fair has both fair officials and the agency that booked him clamoring for Wolfman's scalp.

Wolfman appeared at the prestigious Pacific International Exposition in Vancouver, B.C., instead of a conflicting billing at the Oregon State Fair.

In the hot seat is Ed Dougherty of EJD Productions, Salem, Oregon, who has been booking big names at the Oregon Fair for the past 15 years and felt that he had a firm commitment with Wolfman Jack through the Advent Agency of Phoenix.

Dougherty claims he received notification that the entertainer was cancelling six days before the scheduled appearance. He says he shot back a reply that the cancellation on such short notice was unacceptable but received no further communication from Wolfman.

Public announcement of Wolfman Jack's non-appearance was made only 40 minutes before the show opened and disgruntled fans walked out en masse. Pat Patee, all-night disk jockey at KISN filled in, but only 750 people remained to hear The Coasters, Sam the Sham,

and the Drifters for the first show, which opened late. Only 515 attended the second show, with \$17,000 refunded at the gate.

The fair commission maintains that it should have been notified earlier by Dougherty that there was a possibility the star wouldn't show. Dougherty, however, contends that if he had cancelled the show after receiving belated notice, there is a possibility that Wolfman Jack could have shown up and demanded to be paid.

Compounding the ire of Oregon State Fair officials are other abrupt cancellations.

Rose Maddox, who had been booked by agent John Ullman of Portland through negotiations with Dougherty, didn't show either. Ullman admits he had no firm contract with Maddox but he did have a ver-

(Continued on page 29)

Heller Folds Firm,
Goes Over To ICM

LOS ANGELES—Rob Heller has dissolved his management and concert production firm, Rob Heller Enterprises, which put on hundreds of shows since 1970. Heller has now joined ICM here as assistant to concert chief Tom Ross.

Heller spent seven years heading the William Morris Agency college concert operations before starting his company six years ago.

Signings

Jackie Lomax to Capitol. . . . Opus 7, self-contained group from Winston-Salem, N.C., to Sidney Seidenberg's SAS productions. The group's original manager, Henry Hairston, will be retained as part of the Opus 7 organization. . . . Music Express to Alshire International's Grit label. . . . Jeff Kutash's *Dancin' Machine* to United Artists with a debut single produced by Don Costa. . . . Sandler & Young to Creative Entertainment Associates of Las Vegas.

Mickey Thomas to MCA. He sang lead on the Elvin Bishop hit single "Fooled Around And Fell In Love." . . . Summer, Hawaiian act, to Abattoir Records of L.A.

Tommy Bolin, former Nipper artist and Deep Purple lead guitarist, to Columbia with "Private Eyes" rush-releasing this month.

Tex Williams to Denim Records. . . . The

Charlie Daniels Band to Paragon Agency. . . . Craig Dillingham to Pot O'Gold Productions for management. . . . Jimmy Payne to T.A.M. Records. . . . Patrick Chamberlain to H. Lee Hetherington, Jackson, Miss. attorney, for personal management. . . . Mercury artist Mike Greene, to Paragon Agency.

Joey Heatherton to Regency Artists for concerts and personal appearances. . . . Pam Sawyer and Marilyn McLeod, Motown staff writers who penned Diana Ross' "Love Hangover" hit, are now also exclusive producers for the label.

Maury Tristao and his group, *Brazilian Boots* to John Carter Music Directions for management. Tristao has been featured on several important jazz LPs in the past few years. . . . Susan Collins, writer-artist, to Chappell Music for publishing. She served as a backup singer and vocal arranger for groups like the *Electric Light Orchestra* and *The New Riders of the Purple Sage*.

New on The Charts



JAKKI

"Sun, Sun, Sun, Pt. 1"—97

Already in the top 20 on Billboard's national disco action chart, this cheery disco number is described by Johnnymelfi, the group's writer-producer-manager, as "Broadway with r&b." The soaring high voices of this nine-man, one-woman outfit couple with heavy bass to give it a strong, joyous sound not unlike "Walking In Rhythm."

Formed and based in Flint, Mich., the group was named after its lead singer, whose name is Jacqueline. This single was recorded last Christmas and was sold to Pyramid this past Easter, but Jakki's biggest break will be later this month when it makes its New York debut at one of the talent showcases at Billboard's Second International Disco Forum in New York.

Johnnymelfi, (212) PL5-1135, who manages the group, explains its composition of five white and five black members by saying, "we decided to go right down the middle." Agency representation is by Troy Entertainment of Long Island, (516) 422-0111, which also handles the Tramps and the Andrea True Connection.

N.J. Latin Casino Readies 32nd Year

PHILADELPHIA—The Latin Casino, mammoth theatre-restaurant in suburban Cherry Hill, N.J., will again feature the top musical and TV names when it starts its 32nd season. Owners Charles and Dallas Gerson have booked Lou Rawls, Sept. 20-26, Natalie Cole, Oct. 11-17.

Mel Tillis and the Statesiders, Dec. 13-19, will mark the first performance here for the country music star. For a one-night special performance Oct. 3, the Spinners come in for a benefit for rock singer Jackie Wilson, who is recovering from a stroke that hospitalized him here early last year.

Talent In Action

K.C. AND THE SUNSHINE BAND BRASS CONSTRUCTION Westchester Premier Theater Tarrytown, N.Y.

Florida's hottest soul band came to this land of country clubs and second cars to cause a small-scale riot among the local adolescent females. Group leader Harry Casey drove the affluent teenyboppers so wild that at one point the show had to be stopped so the aisles could be cleared. The Aug. 30 show should be a preview of things to come as this band is still on the way up.

The short 45-minute set moved quickly without letup as the band did all of its familiar material including its current smash single "Shake Your Booty."

The Sunshine Band is a tight well-rehearsed unit that augments its funky music with some entertaining choreography. Casey is an attractive young man with an overpowering stage presence who gives 150% in every performance. By the time the band went into its final number, "Get Down Tonight," the crowd was completely out of control and calls for an encore went unheeded.

Brooklyn-based Brass Construction did not fare nearly as well with the suburban audience. Poor acoustics and a largely unimpressed crowd contributed to a talky, flat set that was not up to the group's past track record. **ROBERT FORD JR.**

OLIVIA NEWTON-JOHN ENGLAND DAN & JOHN FORD COLEY Greek Theatre, Los Angeles

If Newton-John's concert last spring at the Anaheim Convention Center contained few surprises, her four-night engagement here beginning Aug. 26 was loaded with them. The 17 songs she offered in a set that lasted just over an hour included eight that weren't in the show last time, and aren't even to be found on any of the lady's five MCA albums.

The dramatic opening had the curtain part to reveal an unannounced Newton-John standing stage center, her voice gently caressing the words of Lesley Duncan's "Love Song." A bit later after noting comically that her horoscope that morning had said "don't go out tonight or mix with strange people," Livvy launched into "The Feeling Too Good Today Blues," a campy

'20-sound flapper number which demonstrated the lady's loosened-up stage presence and increased showmanship.

A dreamy medley of old standards "Nevertheless" and "As Time Goes By" was followed by a robust, gutsy version of the rock hit "Love Is Alive," not one bit watered-down from the Gary Wright original. Done with that strenuous number, Olivia sat on the floor to offer a tender "New Born Babe."

Also included was a great new hit "Don't Stop Believin'," which showcased the lady's fine female backup trio, and is the new audience participation number. This continues to be the only spot in the show where Olivia, perhaps due to a basic shyness, seems a bit reluctant and uncomfortable.

Because of the new additions to the show, there is perhaps less emphasis on country material than before, with "Blue Eyes Crying In The Rain" and even her recent single "Come On Over" gone from the act. Still included, though, are her patented rockabilly hits "Let It Shine," "Let Me Be There" and "If You Love Me Let Me Know" (on which she used her mike cord as a lariat) as well as "Please Mr. Please" and "Jolene."

Classy MOR material that has been retained included "The Air That I Breathe," "Pony Ride," "Have You Never Been Mellow" and, to close the show, 1974's Grammy record of the year "I Honestly Love You." These songs especially were aided by the addition of the Greek Theatre Orchestra to Newton-John's backup band, and by the elegant gardenlike atmosphere created by the abundance of greenery on the stage and hanging from above.

Olivia has always had one of the loveliest voices in pop, but now her voice is showing more range, her repertoire is more ambitious and varied and she is more of a performer than just a singer. And whenever every lady in the audience gets a single long-stemmed rose upon arrival, courtesy of the star, you know it's going to be one of those evenings.

Second-billed England Oan & John Ford Coley came across best on pop ballads like "I'd Really Love To See You Tonight," which may well be the most engaging hit single of the year. But their 35-minute, 10-song set also included twanging country numbers like "Nights Are Forever," the title track to their new Big Tree LP,

(Continued on page 29)

L.A. CONCERT REVIEW

Belafonte Show Masterful For Sickle Cell Audience

By JEAN WILLIAMS

LOS ANGELES—In a totally non-ethnic show, Harry Belafonte tried to give the persons who paid from \$25 to \$100 to see his review at the Greek Theater recently their money's worth. The show was a benefit for the Los Angeles branch of the Sickle Cell Disease Foundation.

The capacity audience consisting predominately of professional business and entertainment people chatted with each other, apparently not overly excited about the singer's appearance. The overall feeling seemed to be, "we've heard it all before," that is, until Belafonte took the stage.

At that point, the audience seemed to forget that maybe it had heard it all before, and sat in awe of the youthful looking, vibrant vocalist.

Belafonte's almost three-hour, 20-song review offered as he promised early in the show, something for everyone.

As usual, he has secured personalities from several parts of the globe. And his five background singers, who produced a mini dance routine, were in every sense of the word perfect.

The background singers opened the set, as Belafonte walked slowly onstage in what has become his standard stage attire, shirt open nearly to the waist and skin-tight slacks.

Although the audience was obviously expecting this entrance, Belafonte's magnetism brought on a rousing round of applause.

He moved through four tunes, "Gone With The Wind," "Shopping Bag Lady," "Trouble" and "We Had It All" before speaking to the crowd.

The Belafonte review which is generously sprinkled with both ballads and uptempo tunes, is on a tour that began in March and concludes in December 1976.

Rheta Hughes, formerly with the musical "Don't Bother Me, I Can't Cope," is a featured vocalist as is Falumi Prince, an African vocalist who doubles as percussionist and was with Belafonte last year.

Hughes, in a strong clear voice with near perfect pitch, took the stage to sing "I Wanna Sing You A Love Song," "It's In Every One Of Us" and "So Little Time," which was one of the best tunes of the show.

Belafonte thrilled the gathering with "Try To Remember," "Mary" and a calypso tune, "Taxi Cab." When a calypso beat was not evident, a gospel rhythm took over.

Prince, a personable, well equipped vocalist, assisted Belafonte with "Bucket's Got A Hole In It," the best novel tune of the evening.

Hughes, with another offering belted "Land Of Make Believe" and "If You Could See Me Now."

Prince joined Hughes and the background singers with an African tune, followed by a calypso number as Belafonte joined the troupe.

An encore was expected, and the obviously exhausted Belafonte sang "Matilda."

5-Hour Publisher Event Nashville Talent Parade

By GERRY WOOD

NASHVILLE—Most publishing companies showcasing writer performers would be hard pressed to keep a high level of entertainment going for an hour, but Combine Publishing's recent benefit show at the Exit/In ran five hours and still didn't feature its greatest talent, Kris Kristofferson.

With styles swerving from folk and rock to country and soul, the Combine crew paraded a galaxy of talent that reaffirms the firm's lock on Nashville's best young creative talent. Remarkably, out of the 18 artists who star-treked across the stage, 16 of them are presently on labels and the remaining two are negotiating.

Besides exposing the proven talents of Larry Gatlin, Arthur Alexander, Chris Gantry and Billy Swan, the Aug. 31 show unveiled strong new performers such as Thomas Cain, Patty Leatherwood and musician-producer Chip Young who, performing for the first time on stage, displayed the breezy freshness of the Swan hit he produced, "I Can Help."

Judging from the difficulty in obtaining tickets and the amount of potential customers turned away, the Combine show proved itself one of the top attractions in the Exit/In's history. With tickets as scarce as openings for new writers at Combine, the event crammed more than 200 persons into the club. Proceeds went toward the hospital expenses of a hepatitis-stricken musician.

Emceed by Tony Lyons of WSM-AM, the station that aired an edited three-hour version of the show, the showcase started with Monument

artist Larry Jon Wilson. New artist Thomas Cain followed with a powerful soul song, "You Only Get Out Of Life What You Put In." Chris Gantry, an ex-Combine writer, provided one of his rare public performances of his song, "Dreams Of The Everyday Housewife."

The Galbraith-Bacon-Potter combination performed as a group and individually. Don Potter isn't a Combine writer, but he teams perfectly with the strong individual artists Michael Bacon and Rob Galbraith. "Wrong Rainbow" is Bacon at his best.

Bob Morrison, who drifted to Nashville via New York and L.A., displayed a winning voice with his ballads and the uptempo "The River's Too Wide." The high talent level continued with John Scott Sherrill, Terry Dearmore and new Capitol artist Mel McDaniel.

Patty Leatherwood—unknown, but unlikely to remain that way—gained the first encore of the night with from-the-gut versions of three Combine classics: "Loving Him Was Easier" by Kristofferson, "Dream Baby" by Cindy Walker, and Dennis Linde's "Burning Love," once a hit for Elvis Presley.

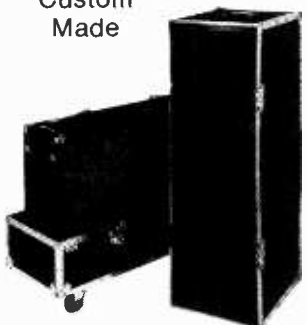
(Continued on page 42)

Crusaders Booked

LOS ANGELES—The Crusaders perform in concert at the Santa Monica Civic Auditorium Sept. 25. Saxophonist John Handy will open the show. At its Roxy engagement last spring, the group was joined onstage by Elton John, Stevie Wonder, Eric Clapton and members of Chicago and Average White Band.

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Austin 'Break' Draws 100,000

By PAUL ZAKARAS

AUSTIN—Possibly the largest crowd to attend a musical performance in Texas gathered at the Steiner Ranch near here to hear Fleetwood Mac, Chicago, the Band and several other national acts. Dubbed "Sunday Break II," the all-day rock concert drew an estimated 100,000 to 125,000 fans according to a representative of Mayday Productions which promoted the event.

Lines of cars nearly eight miles long on the road leading to the ranch and one death from a reported drug overdose emphasized once again that outdoor concert organizers must deal with traffic flow and medical

emergencies as well as traditional concerns like talent and financing.

The huge throng responded well to the performers, demonstrating the greatest enthusiasm for Fleetwood Mac's set, but many fans complained about lack of shade and shortages of water in the scorching heat. Medical volunteers said 2,000 persons asked to be treated for sunburn while 300 more suffered from heat exhaustion.

Two emergency helicopters provided by Mayday made several trips to an Austin hospital, bearing drug overdose victims and two pregnant

women who had developed labor pains.

Mayday, which will hold future concerts at the ranch, is reportedly planning to improve traffic conditions by widening the main access road and paving an additional road into the area.

The next Mayday promotion at the site is a scheduled Sept. 26 concert featuring Jefferson Starship and a second band not yet announced. A progressive country show, the Bicentennial Outlaw Concert, promoted by Music Concerts Inc., will be held at the same location Sept. 19.

Talent In Action

• Continued from page 28

and rock 'n' roll outings like "Everything's Gonna Be All Right."

The Texas born-and-reared duo, which utilized a five-man backup band, needs to inject more personality into its act to create more of a rapport with the audience. Dan, whose excellent, warm vocals are the act's most striking strength, is the brother of Jim Seals, which may explain why this duo occasionally borrowed the rough harmonies of Seals & Crofts and even included a song about the Bahai religion.

PAUL GREIN

MARILYN McCOO & BILLY DAVIS JR.

Riviera, Las Vegas

Making their nightclub debut Aug. 5, McCoo and Davis, now a duo after their days with the Fifth Dimension, presented a fast-paced, 30-minute set armed with seven songs. The two vocalists opened with a rocker, "Show Me," a clear-worded song which set the conciseness of the show.

Moving into the Carly Simon-James Taylor "Mockingbird," McCoo and Davis delivered a soul rendition of the song with good material in between. Joe Cocker's "You Are So Beautiful" was spellbinding with Davis starting out the soft ballad. Their give-and-take interpretation of Cocker's song highlighted their harmonic impressions.

"Junk Food Junkie" provided light comedy relief about the perils of fast food consumption with the two vocalists hamming it up. But perhaps the best musical effort was contained in selections from "Seesaw," namely "It's Not Where You Start" and the title song. Effective choreography lighted the set, followed by "I Hope We Get To Love In Time," title song from their first solo album, a commercially pleasing sound.

The final song, "Gone At Last," reminiscent of gospel overtones, allowed McCoo and Davis to

wrap up their well-produced program. The entire segment, staged by Phil Moore, was slick, professional and believable in bringing responsive reaction from the packed room before the headliner, comedian Don Rickles, took over.

HANFORD SEARL

JERRY LEE LEWIS

Palomino, Los Angeles

The legendary singer, not showing any fatigue after 20 years as one of the premiere rock 'n' rollers, was in top form Aug. 16, mixing country and rock with craftsmanlike precision.

Appearing loose and congenial before a packed house of worshipping fans, he frolicked onstage kissing the hands of the pretty ladies surrounding him, sporadically whipping out his comb to slick back his hair and even accommodated a photographer with a pose in the midst of a song.

He opened the show with "Maybeline" which got the adrenalin flowing early. Adhering to the Lewis trademark, he used every conceivable part of his body to hit the piano keys: arms, legs, behind, neck and elbows. Occasionally he removed the towel used to wipe away perspiration and wiped the piano keys.

With the crowd screaming, he went into "What'd I Say," as he kicked back his piano bench and played standing up and dancing with lightning speed and intensity.

Stopping periodically to speak to the crowd, he lightheartedly joked and made faces, telling the fans how beautiful they were and how much he needed them.

As the perspiration poured, Lewis really got rolling, performing many of the hits the fans demanded. Among the memorable were "Sweet Little Sixteen," "Chantilly Lace," "Boogie Woogie," "Gee," "Great Balls of Fire," "Whole Lot of Shakin' Going On" and the Elvis hit "Hound-dog."

Lewis remains inimitable, capable of beating a note out of a piano in ways no others can. Despite a few wrinkles in his complexion, Jerry Lee Lewis remains a true showman dictated to the principles of rock 'n' roll.

ED HARRISON

FRANK SINATRA

Garden State Arts Center, Holmdel, N.J.

Marriage obviously agrees with Sinatra since he hasn't looked or sounded as good in a long time, as he did for two SRO shows here Aug. 25-26.

Handling 14 numbers in his inimitable style in just over an hour onstage, Sinatra had his own apropos comments to introduce such new material as Neil Diamond's "Star Gazer" ("That's a fun song"); Eric Carmen's "Never Gonna Fall In Love Again" ("he's a talented kid; keeps coming up with album after album"); and Jimmy Van Heusen's and Johnny Mercer's "Empty Tables" ("the last lyrics John wrote for us").

He was equally effective in such identifiable Sinatra standards as "Rainy Day Feeling" ("the daddy of all saloon songs"), Paul Anka's "My Way" ("I do this under protest"), Barry Manilow's "I Sing The Songs" ("A great Don Costa arrangement"), Cole Porter's "Night & Day" which opened the show and "I've Got You Under My Skin" near the end, Van Heusen and Sammy Kahn's bouncy "Chicago," and Jimmy Webb's "This Time" ("one of the best songs I've ever done").

Obviously appreciative of the enthusiastic crowd, "I drink a toast to you," Sinatra said. "I wish you everything you wish yourself a million times more."

They would have kept him onstage another hour, and it's apparent that the artist has entered another, more mature and equally impressive phase of his career.

STEPHEN TRAIMAN

AL JARREAU JOHN HANDY

Bottom Line, New York

Jarreau is a truly unique vocalist whose frequent area appearances have built him an ever-increasing cadre of loyal followers. His Aug. 29 show was a captivating display of vocal magic. Like many other performers Jarreau is blessed with a great voice and incredible range, but he is also blessed with an inventive mind that leads him to use his talent in an extraordinary creative way.

The one-hour set featured material from both of Jarreau's Warner Bros. albums as well as some classic jazz standards such as Dave Brubeck's "Take Five." Jarreau seemed to be truly moved by the audience's response during this, his first New York area headline engagement.

Sharing the bill with Jarreau was John Handy, a veteran alto sax man who has returned from a long exile with a hit album, hit single and a smoking young band. Unfortunately Handy indulges himself in overly-long solos, excess talk and a mediocre singing voice. Handy is a truly outstanding musician and his recent success is no fluke. If Handy can iron out the wrinkles in his live performances he can remain successful for as long as he wants.

ROBERT FORD JR.

EARTH, WIND & FIRE

Forum, Los Angeles

Ninety minutes of hard-sell r&b-rock is what Earth, Wind & Fire drove home to an ecstatic, capacity Forum house in the first night of its two-gig stand Sept. 3.

In a dazzling display of showmanship, EWF exploded onto a smoke-flooded stage through huge pyramid-shaped props, milking the cheering, stomping, clapping crowd for all it was worth via the prolonged dramatic wait before launching the dynamic nine-man musical assault with a torrid instrumental opener.

Biggest crowd-pleasers were the familiar hits: "That's The Way Of The World," "Reasons," "Sing a Song" and "Shining Star."

Vocal chores were handled mainly by the group's leader-founder Maurice "Reese" White and percussionist Philip Bailey, who sang adequately together and separately. However, save for one or two exceptions, vocal performances were an insignificant part of the show.

The big feature, as was to be expected from this group, was its impeccable rhythm. With accent on percussion, White loaded the rhythm section with two drums and a conga, not to mention White's own use of the thumb piano, also known as the kalimba.

Superb instrumental solo work was also performed by lead guitarist Johnny Graham and bassist Verdine White, who added a touch of hoodoo-vooodoo magic on more than one solo occasion.

EWF's astutely synced dance gyrations were an ongoing attraction throughout and added much to the show's overall galvanizing quality.

Only thing that can be said negatively about the evening is (1) the near-absence of ballads on the group's part and (2) the disappointingly lackluster performance of the Ramsey Lewis group, which opened. Latter's mistake was obvious; in a vain attempt at modern-day commerciality, he abandoned the genre which made him famous as a pianist—jazz.

JOE X. PRICE

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	AEROSMITH/JEFF BECK/DERRINGER—John Bauer Concerts, Kingdome, Seattle, Wash., Sept. 3	51,091	\$8-\$10	\$422,698
Arenas (6,000 To 20,000)				
1	EARTH, WIND & FIRE/RAMSEY LEWIS (9/3)/EMOTIONS (9/4)—Pacific Presentations, Forum, Inglewood, Calif., Sept. 3 & 4 (2)	35,000	\$6.50-\$8.50	\$370,000*
2	CHICAGO—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 31	15,769	\$4.50-\$6.50	\$76,835
3	KISS/ARTFUL DODGER/BOB SEGER & THE SILVER BULLET BAND—DiCesare-Engler/Dick Clark Prod., Civic Arena, Pittsburgh, Pa., Sept. 4	12,000	\$5.50-\$6.50	\$73,436
4	PETER D'AMICO/TARGET—Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Sept. 2	12,500	\$6-\$6.50	\$72,800*
5	CHICAGO—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 30	14,839	\$4.50-\$6.50	\$72,748
6	AMERICA/JOHN SEBASTIAN/SILVER—Electric Factory Concerts, Robin Hood Del-West, Philadelphia, Pa., Aug. 30	10,574	\$5-\$8	\$72,344
7	AEROSMITH/DERRINGER—John Bauer Concerts, Neil Blaisdell Center, Honolulu, Hawaii, Aug. 30	8,300	\$5.50-\$7.50	\$55,551
8	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Bill Graham, Pavilion, Concord, Calif., Sept. 3	7,259	\$6.50-\$7.50	\$49,416*
9	KISS/BOB SEGER—Sunshine Promotions, Notre Dame Center, South Bend, Ind., Sept. 1	7,677	\$6-\$7	\$47,911
10	R E O/WET WILLIE/POINT BLANK—Sunshine Promotions, Convention Center, Indianapolis, Ind., Sept. 5	8,300	\$5.50-\$6.50	\$47,036*
11	QUINCY JONES/BROS. JOHNSON—Feyline Inc., Red Rocks Amphitheater, Denver, Colo., Sept. 3	6,477	\$6.50-\$7.50	\$44,100
12	JEFF BECK/EARTH QUAKE/AUTOMATIC MAN—Bill Graham, Pavilion, Concord, Calif., Sept. 4	6,261	\$5.50-\$6.50	\$36,531
13	HELEN REDDY/DAVID STEINBERG—Wolf & Rissmiller, Convention Center, Anaheim, Calif., Sept. 3	4,899	\$5.50-\$7.50	\$36,090
14	BLUE OYSTER CULT/RUSH/STYX—Sunshine Promotions, Hara Arena, Dayton, Ohio, Sept. 3	6,132	\$5.50-\$6.50	\$35,840
15	ROBIN TROWER/MOTHER'S FINEST/ANGEL—Entam Ltd., Coliseum, Greensboro, N.C., Sept. 3	5,095	\$6-\$7	\$33,306
16	AMERICA/JOHN SEBASTIAN/SILVER—Ruffino & Vaughn/John Scher, War Memorial, Syracuse, N.Y., Sept. 1	4,900	\$5-\$7	\$30,800
17	SHA NA NA/FREDDIE PRINZ—Concord Pavilion, Concord Pavilion, Concord, Calif., Sept. 1	3,510	\$4.50-\$6.50	\$18,822
18	BOBBY VINTON—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 1	3,119	\$3.50-\$5.50	\$15,473
19	BLUE OYSTER CULT/WET WILLIE—Sunshine Promotions, Mesker Music Theater, Evansville, Ohio, Sept. 4	1,726	\$6-\$7	\$10,985
Auditoriums (Under 6,000)				
1	FRANKIE VALLI & THE FOUR SEASONS—DiCesare-Engler/Dick Clark Prod., Syria Mosque, Pittsburgh, Pa., Sept. 3 (2)	3,900	\$5.50-\$7.50	\$30,000
2	HOT TUNA—Monarch Enterprises, Casino Arena, Asbury Park, N.J., Sept. 4	3,800	\$6-\$6.50	\$22,842*
3	JUDY COLLINS—Northwest Releasing, Auditorium, Portland, Ore., Aug. 30	3,004	\$5-\$7	\$19,245*
4	BAY CITY ROLLERS—Buffalo Festival, Kleinhans Music Hall, Buffalo, N.Y., Aug. 30	2,607	\$6.50	\$16,946
5	BAY CITY ROLLERS—Electric Factory, Tower Theater, Philadelphia, Pa., Aug. 31	2,300	\$4.50-\$6.50	\$12,999

SEPTEMBER 18, 1976, BILLBOARD

Skynyrd's Guitarist In Hospital

LOS ANGELES—Lynyrd Skynyrd cancelled three stadium dates this past weekend (10-12), in Tempe, Ariz., San Diego and Anaheim when Gary Rossington, one of the group's three lead guitarists, suffered serious multiple injuries in an auto accident while vacationing at home in Jacksonville, Fla.

Skynyrd was to have been second-billed behind Aerosmith at all three dates and was not replaced by the promoters. However, the group will start its fall tour next Tuesday (21), although Rossington will be unable to join for some time to come.

The full extent of Rossington's injuries are not yet known, as Jacksonville physicians were unable to make full internal examinations until he got over severe shock conditions. The rest of the group was spending the week in Jacksonville to be close to Rossington while his diagnosis was being made.

No-Show Talent Hexes Fair

• Continued from page 27

bal understanding and correspondence indicating that she would appear. "Apparently something else came up and Rose decided to cancel out," Ullman says. "Actually happenings of this kind are customary and the Maddox non-appearance wouldn't have been blown up to such proportions if it hadn't been for the Wolfman Jack incident." Ullman had billed a bluegrass festival which went off as scheduled without the headliner.

Another no-show at the fair was Neil Young, who was to have played Labor Day, but bowed out due to a throat problem. "This is par for the course and must be expected," Dougherty says. Despite the cancellations the Oregon State Fair presented several big names at this year's event. These included Roy Rogers and Rick Nelson.

Entertainment at the state fair was handled exclusively this year for the

first time by professional promoters, Concerts West and EJD Productions. Due to the foulups in bookings, however, the fair commission has decided to take another look at its entertainment policy immediately.

The policy this year had EJD and Concerts West handing a percentage of profit to the fair, but, if a loss incurs it was entirely the promoter's. Dougherty says he lost \$1,700 in refunds on the Wolfman Jack show.

McCartney, Wings Booked For Venice

VENICE, Italy—Paul McCartney & Wings will be the first contemporary rock group to perform in the legendary Piazza San Marco here at a UNESCO benefit Saturday (25) to help restore this ancient city. Wings is performing a European mini-tour this month with dates at Vienna, Munich and Zagreb, Bulgaria.

TEAC's Giveaway Is a \$20,000 Studio

• Continued from page 1

around the country for maximum retail involvement.

A tentative winner selection date has been set for the middle of November, adds Sacks.

"Originally we were thinking about having the drawing at AES in New York the latter part of October but that won't leave enough time for coupon returns," he stated.

The drawing is scheduled or somewhere in Southern California but not at TEAC Corp. of America marketing headquarters in nearby Montebello.

"It will be someplace interesting," he promises.

Second prize will be 12 flight cases for both musical and/or recording equipment.

The purpose of the unique promotion, indicates Sacks, is to "give the guy, the musician or producer, his dream, a fully rigged 8-track studio. Of course, we are also going to generate a lot of interest in Tascam, expose a lot of people to the equipment and create a great deal of traffic for the Tascam dealer."

Included in the package, with equipment made up mostly of Tascam product, is the model 10B mixer (24 in and 4 out); model 80-8 1/2-inch 8-track recorder/reproducer; model 25-2 high speed mastering deck with dbx; six microphones; an Accu-phase monitor amplifier; JBL monitors, ARP synthesizer; H.A.G. reverb; MXR digital delay unit; UREI graphic equalizer; dbx compressor limiters, as well as other studio accouterments.

The other equipment manufacturers are offering equipment for an opportunity to be a part of the promotion.

Dealers will also be provided with as much point-of-purchase material as possible such as posters and T-shirts to enhance their participation.

Another reason for the promotion, notes Sacks, is the phenomenal sales curve the market for semi-professional equipment—mixers, multi-track recorders/reproducers, etc.—is enjoying.

George DeRado, TEAC president, puts the market at about \$10 million and still skyrocketing with sales doubling each year since the Tascam series was first introduced.

TEAC is generally credited with opening up this whole area several years ago when it first introduced reasonably priced tape recorders and mixers, the Tascam Series.

The first generation of Tascam product included a 1/2-inch 8-channel machine for around \$3,000 and a 1-inch 16-channel machine for around \$13,000.

At the recently concluded CES, TEAC introduced second generation Tascam product including three new mixers, models 1, 3, and 10B, as well as the 25-2 1/4-inch, 7 1/2-15 i.p.s., two-channel recorder/reproducer.

"The whole direction or concept of Tascam," adds Sacks, "is aimed at the amateur or even pro musician, as well as producer, and to be able to offer them top-notch equipment at an affordable price."

Sacks also notes that many members of the musical community have come to recognize TEAC equipment and that a number of professional musicians/singers have home studios with Tascam product.

TEAC is looking towards a strong network of 200 Tascam dealers for next year.

MIAMI BUZZES 2 New Studios Bolstering Heavy Recording Activity

By SARA LANE

MIAMI—It looks as if Miami is well on its way to becoming another recording center—another Los Angeles, New York or Nashville if recording studio construction and updating existing facilities is any barometer of things to come.

In addition to Criteria with its three 24-track studios and Henry Stone's TK studios, two new studios have cropped up. Bill Szymczyk is opening the doors of his Pandora Production company's 24-track facility in November and K.C. (K.C. & the Sunshine Band) now has his own 16-track studio.

Lou Stewart, general manager of Pandora Productions, states that Szymczyk's facility will be for the use of Pandora's roster of talent which include the Eagles, Outlaws, J. Geils Band, Michael Stanley Band and Joe Walsh.

Already the studio is booked through the end of the year and there's a waiting line of groups for Szymczyk's services.

"Our schedule is so full we're finding it hard to accommodate new groups. Procol Harum was interested, but couldn't wait until the first of the year for our facilities," Stewart says.

The studio is now under construction by Rudy Brewer and his crew from Los Angeles. "This is about his 54th studio," Stewart says. "Bill's incorporating several of his own ideas on the board and has been consulting with Record Plant owners, Gary Kegan and Chris Stone."

The studio is housed in the same building that Pandora Productions occupies office space in Miami's picturesque Coconut Grove area. The front half of the first floor in the three story building contains Pandora's offices and almost the entire

second story houses the studio. "We've taken over two efficiencies for a rec room with a pool table, videotape machine and other entertainment features—a place where groups may relax between sessions."

Stewart says Pandora will continue to use Criteria Recording Studio facilities for mastering and 'some' mixing. And, hopefully, we'll be working hand in hand with Criteria," Stewart says.

Currently Alan Blazek, vice president of the production company, is in Sausalito, Calif., producing an LP by Mickey Thomas, lead singer for Elvin Bishop.

K.C.'s new Sunshine Studios has been built in the unincorporated area of Dade County, west of Hialeah and Henry Stone where K.C. got his start.

The 16-track studio can be converted to 24-track within a day's time if the need arises. Although somewhat smaller than Pandora's studio, Sunshine Studio must be one of the most unique in design as the studio itself (not the control room which is conventional in shape and design) is shaped like a pyramid.

"There's a whole little pyramid cult out there," smiles Sherry Smith who manages the new facility and who is K.C.'s righthand gal. "People are supposed to draw energy from pyramids and K.C.'s into that."

"Pyramids are also supposed to have a relaxing effect. So, K.C. designed the studio patterning it after the shape of the pyramid with the focal point—the peak—focused right over the microphones."

The studio is for the use of K.C. & the Sunshine Band and K.C.'s artists who will be signed to his newly formed label Sunshine Sound Rec-

ords which will be distributed by TK.

K.C. is currently putting the finishing touches on his new LP "Part 3" due to be released in mid-September.

The obvious reasons for construction of new recording facilities is the availability of time and space. Neither Szymczyk nor K.C. will have to wait for studios to become available for their own use.

They will be able to wander in and out at their discretion, recording night and day for 24-hours on end if need be.

"Sometimes it may take an hour and a half to set up and if someone didn't show up for the session, it would all have to be taken apart again," explains Smith. "This way, with his own studio, K.C. can record whenever he wants, leave the setup and even leave the master tape in the machine. It's much better for K.C. and the band and the two artists we've signed Jimmy Bowhorn and Fire."

Both studio owners stressed that the studios are for use of their own productions and not for outside clients. "We're very closed," Smith stresses, "and don't even give out our address unless we know the person well."

Mountain Is Studio Site

LOS ANGELES—A new mountain retreat recording studio, somewhat akin to Caribou Ranch in Colorado, is being built in the Santa Cruz Mountains, between San Francisco and San Jose. It will be called Redwood Mountain Studios.

The studio will be run by recording artist Joshua (T. Franklin West), who will reside there. Lee Keefer is engineering consultant, with help from engineer Bill Blue of San Diego. Fran Hughes is acting in an advisory capacity.

Sept. 1 has been set as the opening date for the studio in Soquell seven miles from the Santa Cruz beach. It is almost inaccessible except for a lone road. The San Jose airport will be used to bring in equipment and artists.

Joshua says the studio will maintain a full crew. It will be 32 in and 24 out, at a cost of almost \$500,000. Different components are being used, with 20 to 30 manufacturers represented, although some equipment is being hand built.

Redwood Mountain Studios is located atop a mountain on 28 acres, with a full view of the ocean. There is a log cabin for the musicians, and a separate structure for the studio itself is a completely rustic setting. There will be a pool, sauna and game room, plus a corral, stables and Appaloosa horses.

Meanwhile, Joshua has opened his Good People Productions at Sunset Stage here, as a concert production company. The firm is handling all details from touring acts, coordinating everything with promoters across the nation.

In addition, Joshua, as an artist, is completing his own album, which will be finished in August. He and Keefer are co-producing the record, and Joshua currently is negotiating a record company deal.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—At Filmways/Wally Heider Recording here recently, the **Hudson Brothers** were in for some mixing and overdubbing with **Lambert & Potter** producing and **Joe Sidore** at the board. The **Impressions** did some recording under the aegis of producer **McKinley Jackson** and engineer **Sye Mitchell**. Motown's **Dynamic Superiors** were in for some overdubs with **Jerry Stroud** at the controls. **Cher** and hubby/producer **Gregg Allman** overdubbed for her next Warner Bros. LP with **John Haeny** handling the board. **Cleo Laine** was in working on an LP at Heider's in San Francisco with classical guitarist **John Williams**. Her husband **John Dankworth** was the producer/arranger and **Steve Mantoani** was at the board. **Hot Tuna** has just finished its new LP with producer engineer **Harry Maslin**. **Allen Sudduth** seconded with coordination by **Pat Leraci**.

Olivia Newton-John followed her soldout stand at L.A.'s Greek Theatre with mixing sessions at **Cherokee Sound** under the production eye of **John Farrar**.

ABC Studios here have been busy. **Jim Wetherly** finished up an LP with **Larry Gordon** producing. **Steely Dan** recorded with **Gary Katz** producing while new ABC group the **Big Wha-Koo** worked on an LP with **Roy Halee** producing. Other ABC artists working on LPs include **Rufus** at **Kendun Recorders** producing them-

selves; **Ace**, working at Zuma Beach's **Shangri-La**; **Kirk Hamilton** at **Mama Jo's**, putting final touches on an LP with **Steve Goldman** producing; and **Gabriel** recording a second LP at **Kaye-Smith Recording Studio** in Seattle with **Dallas Smith** producing and **Bruce Ellison** engineering.

Bryant Sterling finishing up an LP at **Larrabee** with **F.W. Bear** producing.

* * *

In San Francisco, the **Columbia Recording Studios** have added a new mastering room equipped with state of the art gear, according to the studio's **Lyn Weiner**. More additions and remodeling are planned for the future.

Also in the Bay City, **Journey** completed its third LP for Columbia at **His Master's Wheels**, slated for October release. **Smiggy Smith** engineered. **Yesterday & Today**, newly signed to London, was also in at the same studio recording a debut LP, **Lou Bramy** producing and **Smith** at the console.

Recently overdubbing and mixing down a debut LP at **CBS Studios** was Capitol's reggae group the **Inner Circle**. Tracks were laid down at **E.T. Studios** in Jamaica, **Roger Lewis** and **Lou Bramy** producing.

* * *

New York's been a studio hotbed lately. In addition to all the excitement recently generated there by **Bob Dylan** at **Columbia Studios**,

Neal Ceppos has been added to the engineering staff of **Sound Ideas Studios**. He's already been busy in Studio A with the new **Martin Mull** LP for ABC, **Mike Cuscuna** producing, along with commercials for **Pinderlane Productions** and **Playboy Hotels**, with featured vocalist **Barbie Benton**. Chief engineer **Geoff Dak-ing** has begun the new **D.C. LaRue** LP for **Roulette**, produced by **Arom Schifrim** and **Dennis Ganim**, and finished sides for singer **Robin Clark**, produced by **Carlos Alomar**.

Freelance engineers have also been busy at Sound Ideas with **Bob Edwards** doing sweetening dates for **Al Kooper's** LP for U.A., produced by **John Simon**, and engineer **Ron Johnsen**, back with LPs for **Eleventh House** artists **Larry Coryell & Mike Mandell**, and the new **Joe Beck** album for **A. Stirling Gold**. Engineer **Jerry Solomon** is recording the **Charles Earland** LP for **Phonogram**, produced by **Robin McBride**. The **Manhattans** were also in for a taping of a **Cousin Bruce Morrow News-center 4** interview, while **Studio A** is being readied to accept 24-track, giving **Sound Ideas** two fully equipped 24-track, dbx and Dolby rooms.

Miroslav Vitous, former bass player with **Weather Report**, was in at **Secret Sound Studio** in N.Y. recording his new LP for **Arista**, producing himself with **Jack Malken** handling the board.

At New York's **Sound Exchange**, **Harvey Averde** has been busy recording Puerto Rico's number one

vocalist, **Danny Rivera** for **Graffiti Records**.

ABC Eyewitness News in N.Y. brought a camera crew into **Kingdom Sound**, **Syosset**, Long Island, to film a profile of **Fantasy's** **Tommy James** who's recording there.

The **Record Plant** opened **The Dome**, its new mixing room featuring a 32-track board with twin 24-track capability, on Sept. 1.

* * *

Members of **Lynyrd Skynyrd** gathered in **Muscle Shoals Sound Studios** in Alabama with producer **Jimmy Johnson** to listen to tapes originally recorded prior to **Skynyrd's** 1973 signing to **MCA**. After that, the group gathered in Miami with producer **Tom Dowd** to listen to the tapes that were recorded live at the **Fox Theatre** in Atlanta in the early part of July. **Dowd** and the band will be preparing the tapes for release as a two-record set by **MCA** in mid-September.

* * *

Vancouver artists **Foreman & Young** recorded and mixed their first album for **Casino Records** at **Sundown Recorders Ltd.** in **Edmonton, Alberta**.

* * *

Paulo DaCosta, formerly with **Sergio Mendes**, has been in **Kendun** in L.A. recording an album for **Pablo Records**. **Claudio Slon**, ex-drummer for **Sergio Mendes**, handled production with **Umberto Gatica** at the console.

New Stereo Delta-T

Give it your
thin vocals
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instrumentals
your dry
mono tracks



Now relax, playfully invite your muse, and transform these tracks, adding body, stereo perspective, flanging, and a host of other time-base effects. Since Lexicon introduced digital delay over six years ago, most studios have come to depend on it at least for doubling and slap. Now, the stereo 102-S with the new VCO module* produces many other effects, including more natural double tracking, flanging, vibrato, time delay panning, extreme pitch modulation, and signal transformation for special effects. Of course, you can also use the two channels for completely independent processing.

The Lexicon Delta-T has earned an enviable reputation for its 90 dB dynamic range, impeccable audio quality, high reliability, and functional modularity. All this is retained in the new 102-S, while two channel operation, finer delay steps (3 ms), and the VCO have been added. And the 102-S is economical. Its totally modular construction allows you to start with a bare bones mono system and expand later as needs and budget grow. We'll help you define the configuration you need to get started. Call or write Lexicon for further information.

Write on your letterhead for AN-3, *Studio Applications of Time Delay*. A 30-minute demo tape is also available for \$1 in cassette, or \$5 on 7 1/2 ips/2 track tape.

*The new VCO module also fits any 102-B or C mainframe to enhance its time-base signal processing capability.

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Campus

Ga. State Does It All Oncampus

ATLANTA—Although a long list of schools offer commercial music/recording programs, few are as comprehensive as the one offered at Georgia State Univ. here.

According to Geoffrey P. Hull, acting director of the 90-credit program, more than 17 students have graduated since the program began in the summer semester of 1974.

"As of the end of the past spring quarter, we've had more than 80 commercial music majors, more than 156 students (majors and non-majors) taking commercial music, and this past spring we taught 780 quarter hours of commercial music courses," he says.

Among the courses taught in this program are: survey of American pop music, which traces the development of contemporary pop music from 1800 to the present day with emphasis on current styles and artists; structure of the music industry, which covers the broad aspects of commercial music, including production, marketing and various music industry careers, the manufacture and production of recorded music, which utilizes guest lecturers and deals primarily with the cost of producing and packaging recorded music.

Plus: the promotion of recorded music, with an in-depth study of the distribution patterns of the record and tape industry and the skills required in promoting and advertising commercial music; and marketing and merchandising of commercial music, which covers the various marketing, market research and merchandising techniques used in the record industry (in-store surveys and class presentations are required by each student).

Also: the entertainment industry and the business of music, which goes into various aspects of the entertainment industry as they relate to the development of artists' careers (included is concert production, tour planning, club engagements and the artist's promotional package); and legal problems of the music industry, which presents a survey of law problems and practices in the music industry including copyright law and publishing procedures.

'Survival' Courses Offered At Temple

PHILADELPHIA—Courses on how to survive in the music industry will be conducted at Temple's Center City campus for the coming academic year. One course of study, designed for junior and senior high school students, will be conducted for 12 Saturdays by Ronald Zalkind, who will also conduct a more comprehensive course on "The Business Of Music" for adults on 14 Saturdays.

The course for the young adults is designed to help the student deal intelligently with managers, publishers, record producers, unions, lawyers and foundations, with emphasis on how to enter and survive in the music world.

The course will deal with personal management, concert promotion, booking agencies, publishing, recording and television. Guest lecturers who will discuss their personal experiences will include Clive Davis, Gamble and Huff, Moe Septee and Carlos Mosely.

Jukebox Programming

Kansas Ops Battle Tax

CHICAGO—A move to exempt operators from a 3% state sales tax on gross receipts will be the key topic of discussion when the Kansas Amusement and Music Assn. meets Sept. 18 and 19 in Topeka.

The meeting, the group's second of the year, features a report from Chris Redmond, a Wichita attorney with the firm of Redmond, Redmond and O'Brien, on a legal investigation of the association's case for taxation relief.

According to Ronald Cazal, association president, the association opposes sales tax on three grounds: that operators have no way of collecting the tax, that two-for-a-quarter plays fall beneath the minimum taxable purchase of 15 cents, and that the state's coin laundries are not similarly taxed.

Cazal says the meeting also will address the topic of training for coin-op service technicians. The Wichita operator informs that the Wichita Technical Institute, which offers a two-year curriculum in electronics, will be directing graduates into the coin-op field, beginning in October.

Virginia Operators Meet In Richmond

CHICAGO—The Music Operators of Virginia holds its annual convention at the Hyatt House, Richmond, Sept. 16-18, with 10 hardware exhibitors participating, the association reports.

Representatives of the state's Alcoholic Beverage Control board also will attend, to discuss conflicts between state specifications for bar fixtures and design of coin-op equipment.

MOA executives Ted Nichols and Fred Granger are scheduled to attend the meet, with increased attendance from adjoining states also anticipated.

Engineers Get A Royalty In Pact With Nev. Label

LOS ANGELES—Organized in 1975 to represent artists and technical personnel in all entertainment media, the Artists and Technicians Guild International headed by Norman White, president, has signed an agreement with a Nevada-based record label calling for a 10% share of royalties on every disk sold by paid engineers, arrangers, singers and musicians.

It was said to be the first labor-management contract of its kind ever signed within the recording industry. The label is LekTrick.

The union, White says, is not affiliated with the AFL-CIO. "We are," he says, "strictly independent."

White declares a second contract covering five singles and an original cast LP of a musical show. "Round, Round You" will be signed "momentarily" as the show breaks in in Alabama and then eyes New York's Broadway.

White reports that "a number of" AFM musicians have departed that union and become affiliated with the ATGI group. But he admits he has not yet entered into negotiations with major labels.

BILLBOARD PRESENTS THE SECOND INTER

September 28 - October 1 Americana

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Disco in the 60s were a fad . . . today they're established as a form of entertainment for millions of people, young and old.

A FOUR BILLION DOLLAR INDUSTRY ANNUALLY

Disco people—the club owners, club managers, disco jockeys, hardware and accessories manufacturers, label people involved in disco product marketing—

will once more have the chance to get together and discuss their special brand of entertainment *DISCOS.*

Join us in New York, September 28-October 1. Talk discos! discos! discos!

DISCO II AGENDA

Tuesday, September 28

10 a.m.-6 p.m.—REGISTRATION

6:30 p.m.-8 p.m.—WELCOMING COCKTAIL PARTY

8 p.m.-10 p.m.—TK RECORDS SPECIAL

RALPH MacDONALD BAND

Richard Tee

Eric Gale

Anthony Jackson

Steve Gadd

Rik Marotta

Hugh MacCracken

Nick Mareo

Grover Washington

Bob James

Patti Austin

and more

MIAMI

FOXY

RITCHIE FAMILY

GEORGE MACRAE

K.C. & THE SUNSHINE BAND

10 p.m.-10:30 p.m.—Disco Dancing

10:30-11:30—ECSTASY, PASSION & PAIN

11:30 p.m.-Midnight—Disco Dancing

Midnight-1 a.m.—PARLIAMENT

1 a.m.-1:30 a.m.—Disco Dancing

Wednesday, September 29

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST

10 a.m.-11 a.m.—DISCO II OFFICIAL WELCOME

LEE ZHITO, Editor-in Chief, Publisher

Billboard Magazine, Los Angeles

KEYNOTE SPEECH INTRODUCTORY REMARKS

BILL WARDLOW, Associate Publisher/Disco II Director

Billboard Magazine, Los Angeles

KEYNOTE SPEECH

"Discos—A Multi-Billion Dollar Business Annually"

LAURY MINARD, Reporter

Forbes Magazine, New York

11:15-12:15 p.m.—CONCURRENT SESSIONS

1) "Specialization of Advertising and Marketing Techniques for the Exposure of Disco Product"

Moderator: NANCY SAINE, Natl Pop Promotion

Director United Artists, Los Angeles

Panelists: STANLEY CAYRE, Chairman of the Board

SalSoul Records, New York

ALAN LOTT, Natl R&B Operations Director

Buddah Records, New York

TOM HAYDEN, Natl Disco Promo Director

20th Century Records, Los Angeles

ANITA WEXLER, Director of A&R East

Coast Phonogram, Inc./Mercury, New York

TONY KING, Executive Vice President

Rocket Records, Los Angeles

DAVID GLEW, Senior Vice President,

Marketing Atlantic Records, New York

JERRY LOVE, Love Productions, New York

MARC PAUL SIMON, President

Provocative Promotions, Los Angeles

2) "Professionalism in Design and Installation of Disco Systems"

Moderator: WALTER KOLE, President, Power Audio,

Anaheim, Calif.

Panelists: RANDY VAUGHN, Vice-President, Disco

Scene, Hampton, Va.

R.F. LONG, President, Disco Sound, New

York

DAVID DURIE, Sales Manager

Optikinetics, Luton, Bedfordshire, England

PETER FRANK, President, Video Vision,

New York

DONALD W. SLACK, President

Total Concept Sound, Woodland Hills, Calif.

DR. RICHARD IACOBUCCI, President

Roctronics, Cambridge, Mass.

JAMES W. BURG, Vice-President, LTD,

Inc., Denver

HOWARD R. RHIENER, Sales Manager

Times Square Theatrical & Studio Supply

Corp., New York

HANK LOCONTE, President, The Agora

Clubs, Lyndhurst, Ohio

MICHAEL LEVIN, President, The

Danserium, Van Nuys

GAIL MARTIN, Sales Mgr., Cerwin-Vega,

Los Angeles

ALEX ROSNER, Rosner Custom Sound,

New York

12:30 p.m.-2 p.m.—LUNCHEON

2:15 p.m.-3:15 p.m.—CONCURRENT SESSIONS

3) "Disco DJ Pools—Organizing, Functioning, Feedback to Records Labels" (Including Panelists that are not Disco DJs)

Moderator: DENISE CHATMAN, Disco Promotion

Salsoul Records, New York

Panelists: JEFF BAUGH, New York Record Pool, New

York

JANE BRINTON, Vice-President

Aristocrat Discoteques, Inc., Los Angeles

PATRICK JENKINS, Independent Disco

Promotion, Los Angeles

*ERICA SMITH, Arizona Power & Light,

Phoenix

*JACK WITHERBY, Arizona Assn. of

Disco Announcers, Phoenix

JOHNNY HEDGES, B.A.D.D.A., San

Francisco

SAM MEYER, Disco Texas Record Pool,

Houston

RAM ROCHA, Disco Texas Record Pool,

Houston

JOHN LUONGO, President

Disco DJ Record Pool, Boston

SEAN ADAMS, Disco-Tech, Chicago

RONALD COLE, Disco Promotion

Atlantic Records, New York

DOMINICK ZARKA, Canadian Record

Pool

Montreal, Canada

EDDIE RIVERA, President

International Disco Record Center, New

York

BO CRANE, President

B.O.K. Music Productions, Miami

GARY FRIEDMAN, Northwest Disco

DJ Record Pool, Seattle

JACK McCLOY, President, Long Island

Disco DJ Record Pool, Elmont, NJ

BARRY CHASE, B.U.M.P. for Greater

Atlanta

ARTIE JACOBS, President

South Florida Disco DJ Assn.

RUFUS SMITH, Disco-Tech, Chicago

4) "Disco Club Owners Only Session (Financing Selecting Locations, Staffing, Operating, Membership versus Paid Attendance, Day To Day and Long Range Planning, Private versus Public Operations, Admittance Controls, etc)"

Moderator: SCOTT FORBES, Owner, Studio One, Los

Anaheim

Panelists: JOHN FELIZZI, Director of Operations,

Crescendo, Inc., Anaheim, Calif.

MIKE O'HARRO, Co-owner, Tramps,

Washington, D.C.

RONALD L. CLARK, Homers Odyssey,

Colorado Springs

ALAN HARRIS and TONY MARTINO, 12

West New York

*OLIVIER COQUELIN, Owner,

Hippopotamus, New York

*J. EMERICK or JIM RITTENBERG, Co-

owner, Faces, Chicago

*BILL BERG, Owner, Honey For The Bears,

Miami

*TOM SANFORD, Owner, The City, San

Francisco

*FRANK CAVEN, Owner, Old Plantation,

Dallas

JULIUS COLMAN, Hot Cat Victoria,

Australia

MICHAEL POPE, Electric Radio, Hong

Kong B.B.C.

RICHARD ANDRESEN, Alibi, Inc., Grand

Rapids, Mich.

3:15 p.m.-3:30 p.m.—COFFEE BREAK

3:45-4:45 p.m.—CONCURRENT SESSIONS

5) "New Sight and Sound Technology For The Discos of Tomorrow"

Moderator: STEPHEN TRAIMAN, Editor—1 a.p.c./

Audio/Video Billboard, New York

Panelists: VINCE FINNEGAN, National Sales

Manager, Meteor Light & Sound, Syosset,

L.I., NY

MIKE KLASCO, President, G.L.I., Inc.,

Brooklyn

JOHN BUBBERS, President, Audio

Dynamics Corp., New Milford, Conn.

GARY RILLING, Altec Sound Products

Div., Anaheim, Calif.

GRAHAM SMITH, Sales Manager, Digital

Lighting, New York

JIM PARKS, National Sales Manager,

Technics, by Panasonic, Secaucus, N.J.

RALPH MARTIN, Vice President and Sales

Manager, Video-Disco, Kansas City, Mo.

GEORGE ALEXANDROVICH, Vice

President-Field Engineering, Stanton

Magnetics, Plainview, L.I., N.Y.

6) "Disco D.J.'s Only Session (With guest Panelists)—The Fine Art of Programming" (This session is in addition to the Disco II Disco D.J. Aircheck room, where top Disco D.J.'s will present Spun Down tapes of their program concepts, via reel to reel tape playback equipment and headsets; daily from 12 noon until 6 p.m.)

Moderator: BOBBY D.J., Disco D.J., New York

Panelists: WALTER GIBBONS, Disco D.J. New York

A J MILLER, Disco D.J. Starwood, Los

Anaheim

LINDA SCHAEFER, Disco D.J. Tramps,

Washington, D.C.

BO CRANE, Disco D.J. Honey For The

Bears, Miami

*JIMMY STUART, Disco D.J., 1270 Boston

DAVE TODD, National Disco Coordinator,

RCA, New York City/Deejay, Jouisance,

New York

MIKE THOMAS, Disco Coordinator,

Columbia Records, New York

TOM SAVARESE, Disco D.J., New York

NICKY SIANO, Disco D.J., New York City

VICTOR M. LAUDRIEL, Executive

Producer, Super Disco Jocks, Washington

D.C.

12 noon-6 p.m.—EXHIBITS OPEN

12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN

7:00 p.m.-8:00 p.m.—RICK DEES & HIS CAST OF IDIOTS

8:00 p.m.-8:30 p.m.—Disco Dancing

8:30 p.m.-9:30 p.m.—VICKIE SUE ROBINSON

9:30 p.m.-10:00 p.m.—Disco Dancing

10:00 p.m.-11:00 p.m.—ANDREA TRUE

11:30 p.m.-12:30 a.m.—BRASS CONSTRUCTION

12:30 a.m.-1:00 a.m.—Disco Dancing

1:00 a.m.-2:00 a.m.—Commodores

Thursday, September 30

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST

10 a.m.-11 a.m.: CONCURRENT SESSIONS

7) "Updating: Disco Franchising/Disco Chains (including Restaurant and Hotel Chains)"

Moderator: TOM JAYSON, President 2001 Clubs, Inc.

Columbus, Ohio

Panelists: BUNN WINTER, President, Something Else,

Ent., Florissant, Mo.

JOHN KEATE, President, Uncle Sams, The

American Scene, Inc., Park Forest South

Illinois

*PAUL HOFFMAN, Vice President, Apple

Properties, Inc., Park Forest So, ILL.

BERT TENZER, President, Disco Dance

Factory, New York

JERRY OWENS, Pleasurable Productions,

Anaheim

*KEN MACK, Stouffer Restaurants,

Cleveland, Ohio

8) "Establishing Inter-Disco Communications Local, Regional, National, International."

NATIONAL DISCO FORUM

Hotel, New York City

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Your registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions, your work materials, and special disco entertainment and events.

Moderator: JACK DUVALL, Vice President and Director, Intl Discoteque Assn.—Washington, D.C.

Panelists: GARY FRIEDMAN, Advertising Mgr. Disco Technics, Seattle
JANE BRINTON, Vice President, Aristocrat Discoteques, Inc., Los Angeles
SCOTT WOODSIDE, B.U.M.P. FOR Greater Atlanta

11 a.m.-11:15 a.m.—COFFEE BREAK

11:15 a.m.-12:15 a.m.—CONCURRENT SESSIONS

9) "Producers Session—Disco Music Evolution to Multi-Music Sounds"

Moderator: KENNY CAYRE

Panelists: NORMAN HARRIS
VINCE MONTANA
BOB CREWE
VAN MC COY
*FREDDIE PERREN
*JOE WISSERT
TONY SYLVESTER
TOM MOULTON
JACQUE MORALI

10) "Disco Club Managers only Session (Day to Day operating Policy including Policies on Admissions, Dress Code, Membership qualifications, Beverage Prices, Staffing, etc.)"

Moderator: PAT CAPOZZI "Tramps" Vancouver, B.C.

Panelists: LARRY TORTORICI, "Speakeasy," Island Park, N.Y.
*HENRY JUNCO, The Golden Fox, 1400 Central Avenue, Albany, N.Y.
*GORD LEVIN, Gord's Place, St. Catharines, Ontario
*JIM LUPO, The Point After, Helper, Utah
RICHARD H BOWLING, The Cosmos Clubs, Greensboro, N.C.
*DENIS QUEREUX, 15 Landsdowne, Boston
ALAN HARRIS and TONY MARTINO, 12 West New York
JACK WHEELER, Studio One, Los Angeles

12:30 p.m.-2 p.m.—LUNCHEON

2:15 p.m.-3:15 p.m.—PLENARY SESSION

11) "Promotion of The Discoteque/Public Relations (Use of Radio, Printed Media, Special "Theme" Parties, Charity Events, Dancing Classes, Modeling Promotions, Current Musicals Tie-Ins, Movie Production Tie-Ins, Disco Artists "Live" Club Appearances, Etc. to Promote the Disco and Improve Disco Public Relations).

Moderator: MICHAEL O'HARRO, President, Tramps, Washington, D.C.

Panelists: JOHN FELIZZI, Director of Operations, "Crescendo, Inc." Anaheim, Calif.
KEVIN ELMAN, Vamps, New York
RON BARRON, Director of Editorial/Think Tank Operations, Norman Winter Associates, Los Angeles
MARTY ANGELO, The Spectrum Buffalo, New York
RICHARD STODDARD, Reno, Nevada
JOSEPH MALINA, Homers Odyssey, Colorado Springs, Colo.

3:15 p.m.-3:30 p.m.—COFFEE BREAK

3:30 p.m.-5 p.m.—PLENARY SESSION

12) "Promotion of the Disco Artist (Participants of this session are: Artisto, Contest Managers/Reps, Club Managers, Concert Promotions, Record Label Executives).

Includes discussion on "Live" on Campus, "Live" in Discos, Audio/Video Tapes Etc.

Moderator: NORBY WALTERS, President, Norby Walters Associates

Panelists: VINCE ROTHCAP, Artist Manager, New York
LARRY TORTORICI, General Manager, Speakeasy Discoteque, Long Island
ANDREA TRUE
D. C. LARUE
TOM COSSI, Promotion Director, Buddah Records, New York City
RAY CAVIANO, TK Productions, Hialeah, Fla. OTHER PANELISTS PENDING

12 noon-6 p.m.—EXHIBITS OPEN

12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN

8:00 p.m.-9:00 p.m.—THE MANHATTANS

9:00 p.m.-9:30 p.m.—DISCO DANCING

9:30 p.m.-10:30 p.m.—THE WHISPERS

10:30 p.m.-11:00 p.m.—DISCO DANCING

11:00 p.m.-12:00 a.m.—GLORIA GAYNOR

12:00 a.m.-1:30 a.m.—BILLBOARD/SALSOUL DISCO II DANCE CONTEST

1:30 a.m.-2:00 a.m.—DISCO DANCING

Friday, October 1

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST

10:00 a.m.-10:30 a.m.—BILL WARDLOW

10 a.m.-1 p.m.—PLENARY SESSION

13) "The Future of Discos/Hot Seat Session"

(Panelists From Every Facet of the Disco World in Question & Answer Session)

Moderator and Introductory Remarks Speaker Bill Wardlow, Disco II Forum Director/Associate Publisher—Billboard, Los Angeles

Hot Seat Participants:

HENRY STONE, President TK Productions, Hialeah, Fla.
BOB RENO, President, Midland Intl, New York
LARRY UTTAL, President Private Stock Records, New York
JOE CAYRE, President, Salsoul Records, New York
AL COURY, President, R.S.O. Records, Los Angeles
DICK KLINE, Vice President/National Promotion, Atlantic Records, New York
BOBBY D.J., Disco D.J., New York
WALTER KOLE, President, Power Audio, Anaheim, Calif.
MIKE O'HARRO, President, Tramps, Washington, D.C.
TOM JAYSON, President, 2001 Clubs, Inc., Columbus, Ohio
TOM COSSI, Promotion Director, Buddah Records, New York
JANE BRINTON, Vice President, Aristocrat Discoteques, Los Angeles
SCOTT FORBES, Owner, Studio One, Los Angeles
NORBY WALTERS, President Norby Walters Associates, New York
VINCE FINNEGAN, National Sales Manager Meteor Light & Sound, Syosset, L.I., N.Y.
DR. RICHARD IACOBUCCI, President Roctronics, Cambridge, Mass.
A.J. MILLER, D.J., Starwood, Los Angeles, Calif.
WALTER GIBBONS, Disco DJ., New York City
BERT TENZER, President, Disco Dance Factory, Anaheim, Calif.



LARRY SILVERMAN, President, Digital Lighting
VAN McCOY, Producer/Performer
ANITA WEXLER, Director of A&R, E. Coast, Phonogram, Inc./Mercury Records
RICHARD NADER, President, Disco Dance Attractions, New York
MARK KREINER, President MK Productions, Los Angeles
STAN BLY, Vice President Natl Promotion Phonogram Inc./Mercury Chicago
MAUREEN ORTH, General Editor, Newsweek Magazine, New York
STEPHEN TRAIMAN, Editor—Tape/Audio/Video, Billboard, New York
PAT CAPOZZI, Tramps, Vancouver, B.C.

7:00 p.m.-10 p.m.—DISCO AWARDS DINNER

On The Dais:

BILL WARDLOW
PETER HEINE
DIANE KIRKLAND
NANCY SAINE
WALTER KOLE
BOBBY D.J.
SCOTT FORBES
STEPHEN TRAIMAN
TOM JAYSON

LAURY MINARD
DENISE CHATMAN
KENNY CAYRE
MIKE O'HARRO
JACK DUVALL
PAT CAPOZZI
MAUREEN ORTH
NORBY WALTERS

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CAROL WILLIAMS
DOUBLE EXPOSURE
LOLETA HOLLOWAY

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12 Midnight-12:30—DISCO DANCING

12:30-1:30 a.m.—THE BROADWAY CAST FROM THE ALL BLACK PRODUCTION OF "GUYS AND DOLLS"

1:30 a.m.-2 a.m.—DISCO DANCING

2 a.m.-3 a.m.—THE TRAMMPS

3 a.m.-3:30 a.m.—DISCO DANCING

3:30 a.m.-4:30 a.m.—JAKKI

4:30 a.m.-6 a.m.—DISCO DANCING

***Confirmations pending**

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CHICAGO—Bill Kanzer, Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606 (312) 236-9818



Discos

Novel Menu At Ariz. Sun Devil

By RADCLIFFE JOE

NEW YORK—The Sun Devil Discotheque in Tempe, Ariz., has launched a major promotional campaign aimed at increasing the awareness of Arizona residents to the disco craze that is sweeping the country.

Promotions at the club include special parties for almost every occasion including an EOM (End of the Month) party, which according to club manager Zach Arnold, is enjoying much popularity with patrons; and a successful half New Year's party, held for the first time last June, which will be turned into an annual event complete with hats, horns, streamers, costume contests and special prices on champagne.

In addition, the Sun Devil Disco is promoting a different drink for each day of the week. On Tuesdays, for instance, tequilla is promoted at 50 cents a shot from 8 p.m. until closing, and Wednesday is vodka day at 55 cents a shot from 8 p.m. until closing. The special drinks are empha-

sized during the week when business is slower than usual.

The Sun Devil Disco boasts the longest happy hour in the country. It runs from 11 a.m. until 8 p.m. At that time all drinks are sold at half price, beer costs 40 cents a glass or \$1.80 for a 64-ounce pitcher, and if a patron buys the special Sun Devil drink of fruit juices and liquors at \$2.50, he can keep the mug in which it comes. Arnold claims that this offer is a favorite among patrons to increase their glassware collection without spending "an arm or leg."

Another Sun Devil promotion enjoying popularity is the availability of T-shirts, halters and visors, as worn by the club's staff. These products, emblazoned with the club's logo, are sold to patrons at \$5, \$3.75 and \$2.75 each.

Unlike most other discotheques, the Sun Devil club does not have a cover charge. The \$1 admission paid by patrons at the door is returned to them in the form of Sun Devil

Funny Money, an aluminum coin about the size of a silver dollar, and worth 25 cents toward the purchase of food and/or drinks.

Information on all these activities is passed on to Tempe residents and visitors in the form of a four-page monthly newsletter that is circulated throughout the town and its environs.

To support its widespread publicity campaign, the Sun Devil boasts some of the finest sound equipment found in discotheques anywhere.

(Continued on page 37)

Disco Mix

By TOM MOULTON

NEW YORK—The O'Jays' new LP, titled after their current hit, "Message In Our Music," has four other good songs that will get disco play. "Darling, Darling, Baby" is commercially the strongest. It is very pop sounding with a mellow vocal approach, using Eddie and Walter going back and forth on leads. The song is melodic. "Let Life Flow" features the group's tight vocal harmony and is also commercial and melodic. "Paradise" is a nice, laid-back, uptempo ballad with a strong message that keeps building momentum. "Make A Joyful Noise" can be described as a funky gospel song with a lot of excitement that keeps building momentum. The magic of this LP is in the subtle way the message is put across through the easiness of the vocals, and the strong marriage between lyrics and melody.

"Let It Flow," by Tamiko Jones on Contempo (England) is beginning to catch on in New York in both vocal and instrumental versions. Neither is commercially available in this country. The song is more soulful than her last hit, but it has a drive that builds to a strong synthesizer break. The record ends instrumentally.

"Nice & Naasty" is the current single as well as the title of a new LP by the Salsoul Orchestra on Salsoul Records. "Standing And Waiting On Love" is the most commercial and melodic. It is an unmistakable Salsoul sound with bouncy rhythms and dreamy background vocals that create a good mood. "Don't Beat Around The Bush" is a predominantly rhythm track with the "toms" featured throughout, and the orchestra in the background. The arrangements create an interesting approach for a disco record. "Ritzy Mambo" is a Latin-type tune with percussion and voice out in front. This is the closest thing to a Latin record the group has ever done. "Good For The Soul" is more in the vein of the group's last LP. It is mellow and melodic. This song features a beautiful Norman Harris style guitar solo.

Polydor (Canada & England) is emerging as one of the strongest disco labels. It consistently releases more good disco product than its affiliates elsewhere. The Philharmonics (studio musicians based in London) have released an LP on this label titled "The Masters In Philadelphia." The music is classical but done in a contemporary disco sound with strong overtones of the Philadelphia Sound. "For Elsie" based on Beethoven, is the strongest. Borodin's "Prince Igor" (or "Stranger In Paradise") is also extremely well-done. Tchaikovsky's "Piano Concerto" also stands out. Classical music lovers will undoubtedly be offended, but for those who have not been exposed to these great melodies, the album will certainly help to raise their consciousness of classical music. Steve Gray has done a fine job on the arrangements and production of the album. Polydor (U.S.) has no immediate plans for releasing the LP here.

Also on Polydor (Canada) is the new Strata-variables single, "Let Me Be Your Lady Tonight," and the instrumental version, "Love Me." This release is much more mellow than the group's last, and the rhythm is closer to the Philadelphia Sound. There will be 12-inch disco disks of both versions. The records will be released in Canada within two weeks.

AVI (American Variety International) is releasing an LP by Le Pamplemousse. The sound is like the Biddu Orch, with a Brazilian flavor. There are a number of good cuts. "Gimme What You Got" is the most unique with a beautiful melody, and a strong bass and drum sound. The sound is MOR at low volume. By turning up the volume it is changed to a more pop/soul sound.

(Continued on page 36)

Computerized Floor Geared To Over 25s

By JEAN WILLIAMS

LOS ANGELES—Discotex, a disco manufacturer and distributor in Dallas, has developed a new computerized dance floor designed to appeal to the over 25 crowd, according to Terry Pratt, marketing director of the firm.

The seven-year-old company has also developed a printed circuit board for the computerized floor with all components on that one board.

The manufacturers of lighted floors, walls and ceilings, and distributor of sound equipment and mirror balls, designed the new floor primarily for the Holiday Inn hotel chain.

"Most dance floors are made of 1/2-inch white plexiglass with three colored red, yellow and green lights. We have developed a floor that can be purchased in either gray or bronze which we can structure with a pattern," says Pratt.

"The Holiday Inns want to appeal to a 25-45 age group, and a patterned dance floor seems to appeal to this audience. The floor does not have the bright brilliant lights of discos that cater to very young crowds.

"Businessmen and older couples who are out for an evening may want to come to a disco," he continues, "but one where they can primarily relax and talk.

The firm has installed its new floor in four Holiday Inns located in Tyler, Tex., Raleigh, N.C., Florence, S.C., and Pittsburgh, Pa. Pratt contends that the South Carolina disco has increased its business by 300% since installing its floor.

The floor is also available to other discos, however. Pratt explains that to protect its clients, the firm will not install two floors with the same pattern in any given city.

He notes that its new circuit board

(Continued on page 37)

SEPTEMBER 18, 1976, BILLBOARD

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TOP AUDIENCE RESPONSE RECORDS IN ATLANTA DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros (LP)
 - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 4 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 5 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 6 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 7 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 8 YOU GOT THE POWER—Camouflage—Roulette (12-inch)
 - 9 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 10 TAKE A LITTLE—Liquid Pleasure—Midland International
 - 11 5TH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock
 - 12 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 13 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 15 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA

TOP AUDIENCE RESPONSE RECORDS IN BALTIMORE/WASHINGTON, D.C. DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 5 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 7 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 9 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 10 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (12-inch)
 - 11 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 12 MAKES YOU BLIND—Glitter Band—Bell (import)
 - 13 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT—Gorgio—Oasis (LP)
 - 14 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 15 LOVE BITE—Richard Hewson Orchestra—Splash (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN BOSTON DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 3 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 4 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 5 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 6 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 9 DON'T STOP THE MUSIC—Bay City Rollers—Arista
 - 10 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 11 TEN PERCENT—Double Exposure—Salsoul (12-inch)
 - 12 SUN, SUN, SUN—Jakki—Pyramid (12-inch)
 - 13 DOWN TO LOVE TOWN—Originals—Motown
 - 14 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
 - 15 THE JOINT/NIGHT FEVER/DECEMBER 1963—Fatback Band—Spring (LP)

TOP AUDIENCE RESPONSE RECORDS IN CHICAGO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/MIGHTY POWER OF LOVE—Tavares—Capitol (LP)
 - 7 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 8 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 9 MY LOVE IS FREE/EVERY MAN/TEN PERCENT—Double Exposure—Salsoul
 - 10 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 11 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 12 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 13 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 14 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 15 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA

TOP AUDIENCE RESPONSE RECORDS IN DENVER DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 3 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 4 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 5 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 6 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros (LP)
 - 7 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 8 NIGHT FEVER—Fatback Band—Spring
 - 9 TEN PERCENT—Double Exposure—Salsoul (12-inch)
 - 10 NICE & SLOW—Jesse Green—Scepter (disco edit)
 - 11 LOWDOWN—Boyz Scaggs—Columbia (LP)
 - 12 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 SOUL SEARCHING/THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY—Trammps—Atlantic (LP)
 - 15 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)

TOP AUDIENCE RESPONSE RECORDS IN DETROIT DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 3 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 4 KNIGHTS IN WHITE SATIN—Gorgio—Oasis (LP)
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 6 DANCE—Paul Jabara—A&M
 - 7 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros (LP)
 - 8 VENUS—Madison 76—Columbia
 - 9 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 10 NIGHT FEVER—Fatback Band—Spring
 - 11 CHERCHEZ LA FEMME/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 12 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 13 LOWDOWN—Boyz Scaggs—Columbia (LP)
 - 14 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 15 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN HOUSTON DISCOS

- This Week**
- 1 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 4 KNIGHTS IN WHITE SATIN/OH L'AMOUR—Gorgio—Oasis (LP)
 - 5 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 6 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 8 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 9 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 10 DO IT ALL THE NIGHT—Power Play—Pye
 - 11 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros (LP)
 - 12 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 13 MAKES YOU BLIND—Glitter Band—Bell (import)
 - 14 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 15 WHO'D SHE COO—Ohio Players—Mercury

TOP AUDIENCE RESPONSE RECORDS IN L.A./SAN DIEGO DISCOS

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 2 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 5 DOWN TO LOVE TOWN—Originals—Motown
 - 6 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 7 YOU'RE MY PEACE OF MIND/LIFE GOES ON—Faith, Hope & Charity—RCA (LP)
 - 8 MUSIC, MUSIC, MUSIC—California—Warner/Curb
 - 9 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 10 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 11 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 12 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 13 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
 - 14 SUN, SUN, SUN—Jakki—Pyramid (12-inch)
 - 15 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN MIAMI DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 DISCO MAGIC—T Connection—Media
 - 3 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 5 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 6 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 8 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 9 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE/THIS SONG WILL LAST FOREVER—Lou Rawls—Philadelphia International (LP)
 - 10 PICNIC IN THE PARK/SUMMERTIME AND I'M FEELING MELLOW—MFSB—Philadelphia International (LP)
 - 11 LOWDOWN—Boyz Scaggs—Columbia (LP)
 - 12 I GOT YOUR LOVE—Stratavarius—Roulette (12-inch)
 - 13 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 14 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 15 GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA

TOP AUDIENCE RESPONSE RECORDS IN NEW YORK DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 5 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin
 - 6 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY—Carol Douglas—Midland International (LP)
 - 8 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT/OH L'AMOUR—Gorgio—Oasis (LP)
 - 9 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 10 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 11 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (12-inch)
 - 12 NICE & NAASTY/3001—Salsoul Orchestra—Salsoul (12-inch)
 - 13 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 14 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 15 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)

TOP AUDIENCE RESPONSE RECORDS IN PHILADELPHIA DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 7 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 8 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 9 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
 - 10 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 11 SUN, SUN, SUN—Jakki—Pyramid (12-inch)
 - 12 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros (LP)
 - 13 LOVE TO THE WORLD/THE WORD—L.T.O.—A&M (LP)
 - 14 TEN PERCENT/EVERY MAN—Double Exposure—Salsoul (12-inch)
 - 15 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN PHOENIX DISCOS

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 3 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 4 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 5 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 7 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 8 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 9 DOWN TO LOVE TOWN—Originals—Motown
 - 10 I'VE GOT YOU—Gloria Gaynor—Polydor (LP)
 - 11 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 12 THERE'S A MESSAGE IN OUR MUSIC—D Jays—Philadelphia International (12-inch)
 - 13 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 STAND UP & SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (LP)
 - 15 SUN, SUN, SUN—Jakki—Pyramid (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN PITTSBURGH DISCOS

- This Week**
- 1 BEST DISCO IN TOWN/ARABIAN NIGHT—Ritchie Family—Marlin (LP)
 - 2 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 3 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 4 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 5 DISCO PARTY—Trammps—Atlantic (LP)
 - 6 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 7 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 8 YOU GOT THE POWER—Su Krammer—London
 - 9 LIPSTICK—Michel Polnareff—Atlantic (12-inch)
 - 10 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 11 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
 - 12 I'VE GOT TO DANCE TO KEEP FROM CRYING—Destinations—Master 5
 - 13 I'M MAD—Pleasure—Fantasy
 - 14 DO THE WALK—Heart & Soul—P.I.P.
 - 15 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

TOP AUDIENCE RESPONSE RECORDS IN SAN FRANCISCO DISCOS

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 4 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 6 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 8 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 9 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros (LP)
 - 10 IMPORTANT TO ME—Denise Williams—Columbia (LP)
 - 11 DOWN TO LOVE TOWN—Originals—Motown
 - 12 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 13 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 14 EVERY MAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul
 - 15 CHERCHEZ LA FEMME/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

TOP AUDIENCE RESPONSE RECORDS IN SEATTLE DISCOS

- This Week**
- 1 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 2 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT—Gorgio—Marlin (LP)
 - 3 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 4 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
 - 5 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 6 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 7 HOT STUFF—Rolling Stones—Rolling Stones
 - 8 TRY ME, I KNOW WE CAN MAKE IT—Donna Summer—Oasis (LP)
 - 9 HEAVEN MUST BE MISSING AN ANGEL/BRING WITH YOU—Tavares—Capitol (LP)
 - 10 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros (LP)
 - 11 TEAR THE ROOF OFF THE SUCKER—Parliament—Casa blanca
 - 12 DOIN' IT—Herbie Hancock—Columbia
 - 13 SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 15 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN MONTREAL DISCOS

- This Week**
- 1 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—CBS
 - 2 BEST DISCO IN TOWN—Ritchie Family—London
 - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 4 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—Capitol
 - 5 YOU SHOULD BE DANCING—Bee Gees—Polydor
 - 6 DON'T STOP THE MUSIC—Bay City Rollers—Capitol (disco edit)
 - 7 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
 - 8 A CHACUN SON ENFANCE—Recreation—CBS
 - 9 LINDBERGH—Toulouse—Trans Canada
 - 10 DISCO BUMP—R.B. & Co—CBS
 - 11 SUNSHINE LOVE—Metal Weeds—RCA (12-inch)
 - 12 MAKES YOU BLIND—Glitter Band—Capitol
 - 13 5'3-5'3-4-5-6—Raffaella Carra—CBS
 - 14 BON, BON—DISCO BEAT—J.D.V. & Friends—London
 - 15 LOVE BUG—Bumblebee Unlimited—Trans Canada

National Disco Action Top 40

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- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
- 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 4 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
- 5 YOU + ME = LOVE—Undisputed Truth—Whitfield
- 6 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
- 7 NICE & NAASTY/3001—Salsoul Orchestra—Salsoul (12-inch)
- 8 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
- 9 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- 10 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
- 11 MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY—Carol Douglas—Midland International (LP)
- 12 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
- 13 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
- 14 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
- 15 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
- 16 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT/OH L'AMOUR—Gorgio—Oasis (LP)
- 17 EVERY MAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul
- 18 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
- 19 DOWN TO LOVE TOWN—The Originals—Motown
- 20 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
- 21 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
- 22 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
- 23 FULL TIME THING—Whirlwind—Roulette (disco edit)
- 24 DON'T STOP THE MUSIC—Bay City Rollers—Arista
- 25 RUBBERBAND MAN—Spinners—Atlantic (LP)
- 26 DISCO MAGIC—T Connection—Media
- 27 SUN, SUN, SUN—Jakki—Pyramid (12-inch)
- 28 MUSIC, MUSIC, MUSIC—California—Warner/Curb
- 29 LOWDOWN—Boyz Scaggs—Columbia (LP)
- 30 NIGHT FEVER—Fatback Band—Spring
- 31 DISCO PARTY/THAT'S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER—Trammps—Atlantic (LP)
- 32 MAKES YOU BLIND—Glitter Band—Bell (import)
- 33 ALWAYS THERE—Side Effect—Fantasy (disco edit)
- 34 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
- 35 IMPORTANT TO ME—Denise Williams—Columbia (LP)
- 36 YOU GOT THE POWER—Camouflage—Roulette (12-inch)
- 37 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
- 38 PICNIC IN THE PARK/SUMMERTIME AND I'M FEELING MELLOW—MFSB—Philadelphia International (LP)
- 39 YOU GOT THE POWER—Su Krammer—London
- 40 DANCE—Paul Jabara—A&M

SEPTEMBER 18, 1976, BILLBOARD

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

Aristocrat To Open Discos In Australia And Japan

LOS ANGELES—The next stops for Aristocrat Discotheques will be Australia and Japan.

Jane Brinton will attend the second international Billboard Disco Forum in New York Sept. 28-Oct. 1

and then fly to Sydney—after six years in Los Angeles—to set up an Aussie wing of her Aristocrat firm.

"I guess I have a pioneer spirit," says British-born Brinton. "I enjoyed moving from London to California and setting up an American company but after a time I itch to go elsewhere."

Accompanying her to Sydney will be a Los Angeles disco deejay, Debbie Backus. From Sydney they will move on to Tokyo later in the fall for preliminary establishment of an Aristocrat branch in the Japanese metropolis.

Brinton and Backus will leave Los Angeles in high style. On Sept. 2, they will present a combination demonstration of disco equipment and party at a club on La Cienega Blvd. which will soon reopen as the New Cabaret.

"All proceeds," says Brinton, "will go to the Jerry Lewis Labor Day telethon for muscular dystrophy. Coming out from New York to spin the records will be Ritchie Kaezor. We have invited record label execs, equipment manufacturers and dealers, deejays, club owners, radio station personnel and record retailers—it will be the biggest, brightest disco party in California history."

Aristocrat has been involved with Magic Mountain, Disneyland, the Marriott hotel chain, the Hyatt Regency, K-100 FM radio, Warner Bros. and Motown Records in recent years with emphasis on Brinton's mobile disco van, a familiar sight on the streets of the City of the Angels.



BUS-STOPPING AROUND RCA—The Choice Four, RCA disco act (in foreground), leads an exuberant crowd through their disco paces at a disco demonstration held at RCA Studios recently. The dance-a-thon attracted close to 100 representatives of New York City's discotheques, hosted by Dave Todd, label's disco coordinator.

Mobile Unit Used By Duo To Push Carter Campaign

LOS ANGELES—Scott Woodside and Barry Chase, owners of My Affinity, a mobile disco operation in Atlanta, have jumped on the political bandwagon discoing around the country promoting presidential candidate Jimmy Carter.

Beginning Sept. 16, the duo takes its \$15,000 disco unit to join Carter in Independence, Mo., on a political campaign that will conclude in New York City 10 days later.

The Carter entourage, which will move by train through 40 cities in

the 10 days, will be entertained by Woodside and Chase in the evenings, but the pair will play disco records in a bicentennial salute for 10 minutes during the day while Carter urges expected crowds to vote for him.

The disco owners will also offer a comedy routine which they will perform to disco music by D.C.A. Experience, a new group on Private Stock Records.

My Affinity is also offering its services to the Atlanta Southern Bell Telephone Co. Southern Bell has employed the firm to supply disco lists for all discos in the Atlanta metropolitan area.

It is believed to be the first time that a telephone directory will carry a separate listing for discos.

The disco section will also include special listings for disco-related firms such as disco hardware and software dealers. The service is scheduled to begin in November.

The firm, which will be involved in Billboard's Disco II Forum in New York, is organizing a chartered plane situation for area persons desiring to attend the Forum being held at the Americana Hotel, Sept. 28-Oct. 1.

The charter flight is being arranged through Sam Massell Travel Agency in Atlanta and will cost passengers \$128 roundtrip.

Rooms through the charter package are being structured at triple, double and single occupancy. Rate for triple occupancy is \$35, double \$39 and single \$44.

Brooklyn Mobiles To Tour 3 States

NEW YORK—The Brooklyn chapter of the International Disco Record Center will take two of its mobile disco deejays on tour as part of a move to help increase public awareness of the disco movement in this country.

The two deejays, Cameron Flowers and Ras Maboya, will take their spinning talents to Washington, D.C., West Virginia and Maryland where Flowers will be guest deejay at the Charleston Armory, in Charleston, W.Va., on Sept. 18, and Ras Maboya, and a troupe of disco dancers will appear at Sheraton Hotels in West Virginia, Washington and Maryland.

The Brooklyn chapter was formed recently by Mark McCurdy, and part of its plan is to assist members in finding jobs and fixing fees.

Disco Mix

• Continued from page 34

This is the slowest cut on the album, but it is also the most effective. "Beginning Of The End" sounds much like a Biddu cut, with an uptempo rhythm pattern and a haunting, dramatic melody. There are also remakes of two standards. "A Man And A Woman" is among the strongest on the LP. The group has retained the Brazilian feel, with the exception of the "hi hat" and a reggae bass line which create an interesting sound. "Poinciana," another cut on the album, has a vocal sound like that of the Ritchie Family's "Brazil" "Manha De Carnaval" (a classic bossa nova song) also has some overtones of the Ritchie Family and the Three Degrees. The LP has some great synthesizer and string ensemble melodies that add to the production of all the songs. Both instruments are featured throughout the LP.

"Grasshopper" by Spin on American Ariola is a funky r&b instrumental. It is a cross between "Pick Up The Pieces" and "Do It Anyway You Wanna" with strong horn lines. This German group has a tight sound, and if its forthcoming LP is anything like the single, it will play an important role in increasing the group's popularity.

"Don't You Want Light" is similar to "Get It While It's Hot." Here is a tune with an interesting break in which voices repeat the word "light" in an echo effect. "Music Man" is a soulful song explaining why Kendrick is "the music man," and why he can make an audience happy and get it dancing to his music.

RSO Records is rushing releasing the Bee Gees' new LP titled, "Children Of The World." There are three disco cuts which though not as strong as the group's current hit, will get good response. "Can't Keep A Good Man Down" is a pop sounding, uptempo tune with a good dance feel. "Subway" is in the same vein but funkier. It features a strong synthesizer lead throughout. "Boogie Child" is a funky r&b sound that will have disco appeal. It boasts an interesting break that has strings dropping down the scale. "Love Me" is the strongest cut on the album, and will probably be the single. The song, a ballad, is unmistakably the Bee Gees sound.

Friends & Co. has released a new single by Esther Williams (not the actress) titled, "You Gotta Let Me Show You." It is a good r&b uptempo song that was arranged and produced by Eddie Drennon. The production is unmistakably Drennon, judging from the flute sound and strings. The song has a nice feel to it.

Jimmy Castor's new LP on Atlantic Records is titled "E-Man Groovin'" and has a good disco cut called "Space Age." The tune almost borders on pop/jazz, and is very commercial. There is a strong synthesizer lead throughout, and Castor's vocals are at their best.

Chi Sound (distributed by UA) has released a single by Margie Alexander titled, "Take My Body." The record has a distinct Chicago sound which has been dormant lately, and now looks like it will be back on the charts with some strong product.

Laser Light

• Continued from page 3

They must be handled with great care."

Bob Edgerton of Edmund Scientific, cautions that more and more people are experimenting with lasers of increasing power, and that this could create major hazards in discotheques. "One zap in the eye with a stray laser and it's goodnight," he warns.

Edgerton admits that his company sells low powered lasers, but assures that they are offered only as part of a portable light show, and then every precaution is used to assure that there are no accidents.

Meteor Lights has pulled its lasers off the markets, and Vince Finnegan, the firm's president, says that it is unlikely they will be marketed again until the courts rule on cases involving laser damage brought against other companies.

At Panacea Lights, Eric Gardner says his company has worked with lasers for rock bands, but warns that the technology is still primitive, and the surface is only just being scratched, and that if laser lights are used, they should be used only in carefully controlled environments and by experienced personnel.

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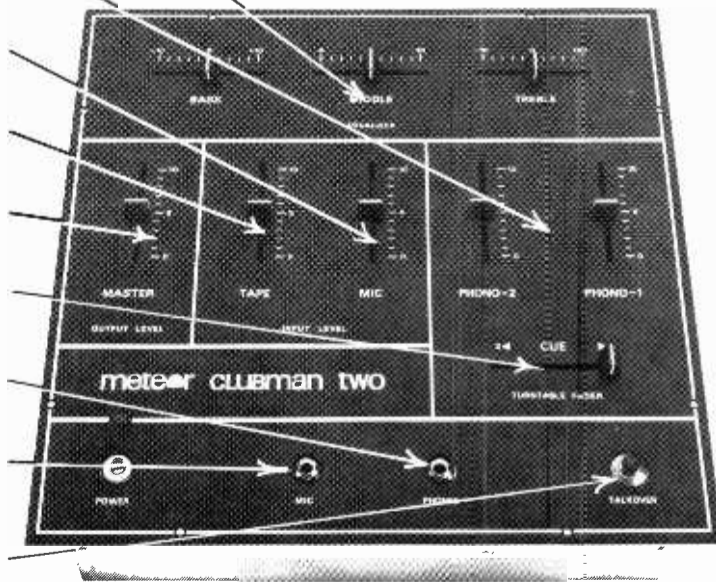
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Minnesota Co. To Expand Club Operations In State

NEW YORK—Buoyed by the success its two-club facility has enjoyed in four short months of operation, the Trader & Trapper discotheque and restaurant corporation of Moorhead, Minn., is moving to expand its operations to Minneapolis, St. Cloud and Duluth.

The club started operations April 15 with a facility in the Fargo-Moorhead area, and another in Makato, Minn., and according to Gary Peterson, Trader & Trapper executive, response has encouraged the operation to embark on immediate expansion plans.

The Fargo-Moorhead discotheque is the more successful of the two clubs now in operation and Peterson explains that this is partly due

Atla Holds First N.Y. Disco Party

NEW YORK—The first in a series of disco dance parties sponsored by Atla Productions was held Sept. 27 at the Utica Memorial Auditorium in upstate New York.

The show featured Kool & The Gang, Vicki Sue Robinson and the Trammps, and attracted a near-capacity audience to the 6,500-seat auditorium.

According to show producers Gary Stali and Joseph Amadio, similar shows will be staged in the neighboring cities of Rochester and Syracuse.

to the fact that it attracts audiences from three nearby colleges—Moorhead State Univ., North Dakota State Univ. and Concordia College.

However, Peterson stresses that the club's patrons are not exclusively college students. To emphasize this he points to the playlist which utilizes about 70% "disco" music, with the rest selected from rock golden oldies and other music formats.

The Fargo-Moorhead Trader & Trapper discotheque has accommodations for about 700 persons, of whom 250 can be housed in the club's restaurant area.

Estimated weekly attendance is about 5,000.

The club's sound equipment includes SAE 200-watt amplifiers, BIC Venturi speakers, Meteor Clubman mixer, QRK turntables and Litelab chaser. The Trader & Trapper's audio and light systems and dance floor were designed and built by Robert Cox, the club's manager. Electrical engineering services were provided by Steve Terhaer, chief engineer of KVOX-AM in Moorhead. The club's spinners, Don Hoberg and Greg Ashaum were also recruited from local radio stations.

Trader & Trapper also plans to join the promotional trend by disco operators with the release of a bi-monthly newsletter, still in the formative stages, that will feature club information, new disco record releases and other information pertinent to the industry.

Computerized Dance Floor

• Continued from page 34

is gaining wide attention. "A lot of computerized floors are operated on six and often seven integrated circuit boards. This means that if there is a problem, each board must be checked to locate the trouble.

"With our board, if something should go wrong, all the club owner must do is call us and we will send a new board with easy installation instructions.

"We are finding that many club owners at the time of installation are ordering a second board. This makes it convenient for them in case of a breakdown. They merely send us the old board, we repair it, and send it back to them."

Discotex also offers sound and lighting in its total disco package which includes a custom designed disco deejay booth, an auxiliary cabinet to store records, dance floor, strobe lights, mirror balls, spotlights, records and all sound equipment.

The Holiday Inn disco situation is designed in portable form, and the entire disco may be moved from one hotel to another.

Dance floors are priced per square foot, and the new floor is priced approximately \$2 more than the regular computerized floor. The average size is 12 feet by 20 feet.

The total package costs approximately \$13,000. Cost breakdown rates are \$7,500 for the computerized floor and \$6,500 for turntables, booth, speakers, mixers, sound and records.

Sun Devil Campaigns To Promote Discos In Ariz.

• Continued from page 34

The club uses four Phase Linear model 400B power amplifiers, each generating up to 400 watts of power. The amplifiers are coupled to four JBL model 2220 15-inch base woofers, four JBL model 2345 90-degree radial horns, and four JBL model 2410 drivers.

According to Arnold, the horn assemblies generate from 800 to 14,000 Hz, with the bass speakers covering the lowest reaches of the sound spectrum from 40 to 2,000 Hz. Four Shure model SR106 electronics crossovers have been installed to retard overlap of the speaker system.

Also included in the club's sound system are TEAC open reel tape players, two Russco Studio Pro turntables, and Shure model SC35C cartridges.

In the middle of the room's control booth is a Malachi model PM-40 series mixer with four special control modules each capable of two channels of input and four channels of output. There is also a Spectro-Acoustics model 210 stereo octave graphic equalizer to round out the sound package.

Music played at the Sun Devil discotheque is selected by the club's music coordinator, Mitchell Koblenz. Koblenz, who joined the Sun Devil shortly after its opening last October, says that in looking for music he selects product with a strong rhythm track, either vocal or instrumental. He insists "the music must be danceable."

All records played at the Sun

Devil are tentatively introduced to the audience "for reaction." If they are moved to get out to the floor and dance, the disk may find a spot on the playlist.

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Hardly will one of the area's radio program directors have sighed, "Okay, we'll give it a shot" in reference to a W/E/A single, than Greg will have made sure that every crucial retail outlet in the area has copies of the hit-to-be for sale.

Multiply Greg by eight (the number of Singles Action Specialists W/E/A has based in as many necks-of-the-woods around America) and you'll begin to perceive why W/E/A's is the most efficient single-selling (as well, of course, as album and tape selling) organization in the land. Why through the first six months of this year, W and E and A sold an average of 191,192 singles (and 220,227



LP's and 78,527 tapes) per day, or 23,899 per business hour.

Having duly noted how splendidly our Single Action Specialists corps has worked for us — to the tune of **a whopping 25.4% share of the singles charts** — many of our competitors have begun to hire their own such personnel.

But still no one's been able to achieve more than a feeble-in-comparison chart share of 10.2%.

There again, no one else employs the superfast likes of Greg Jones, Singles Action Specialist supreme.

So when Ertegun or Smith or Ostin pushes that Biggest Button in the Business, people like Greg get the message.

The Singles Action Specialist: another part of America's Number One records sales organization.

Country

Combine Parades Country Acts

• Continued from page 28

Leatherwood recently signed with Epic.

Arthur Alexander, one of the few writers to have songs cut both by the Beatles and the Rolling Stones, added another soulful touch with "Every Day I Have To Cry Some" and "You'd Better Move On." Tim Kreckel followed and then came Larry Gatlin who scored with "Broken Lady."

Chip Young bubbled onstage and lightheartedly breezed through a fun-in-check number, "White Boy In The Woodpile." Young, already a success as a guitarist, producer and recording studio owner, revealed some latent talents as a possible hit recording act. Swan followed with a lively set climaxed by "I Can Help," a record that's around three million in sales.

Bad news and good news was duly reported to the audience. First, the bad news. Kristofferson telegraphed his regrets, using an expletive that rattled the wires of Western Union and sent the WSM scissor crew scurrying toward the tape. Then the good news. Though the road had pinned Kristofferson in Detroit, Mickey Newbury, Nashville's best writer, somehow managed to make it.

Newbury, soon to appear on a new label, wins handily in the category of a non-Combine writer who sounds like a Combine writer. He performed some brilliant new songs and some old ones such as "San Francisco Mabel Joy" and "American Trilogy," before being called back by the audience for several more. Then everyone ambled onto the stage for the finale—a singalong version of "Me And Bobby McGee."

Most of the acts were backed by Combine's makeup band, the Rat's

Rhythm Wranglers, featuring Dennis Linde, with occasional vocal harmonies from Johnny McRae. Termed a "family reunion," the benefit was conceived by Combine's Al Cooley and even yielded a few verses of "Crazy Arms" from Bob Beckham, the company's president, who, as a singer, makes a damn fine publisher.

Family reunion is a good term for this exceptional night of music. The Combine writers—polished and raw, country and city—proved themselves brothers in creativity.

CMA ON CBS-TV

Disclose Finalists For Oct. 11 Awards

NASHVILLE—Finalists have been selected for the annual CMA awards to be telecast live Oct. 11 at 8:30 p.m. on CBS. Nominees are:

Entertainer: Waylon Jennings, Ronnie Milsap, Willie Nelson, Dolly Parton and Mel Tillis.

Single: "Convoy," C.W. McCall, MGM; "Good Hearted Woman," Waylon Jennings/Willie Nelson,

Epic; "Teddy Bear," Red Sovine, Starday; "The Blind Man In The Bleachers," Kenny Starr, MCA; and "The Door Is Always Open," Dave & Sugar, RCA.

Album: "Night Things," Ronnie Milsap, RCA; "Teddy Bear," Red Sovine, Starday; "The Blind Man In The Bleachers," Kenny Starr, MCA; "Wanted—The Outlaws," Waylon Jennings/Jessi Colter/Tompall Glasser/Willie Nelson, RCA; and "200 Years Of Country Music," Sonny James, Columbia.

Song: "I'll Get Over You," R. Leigh; "Rhinstone Cowboy," Larry Weiss; "The Blind Man In The Bleachers," Sterling Whipple; "The Door Is Always Open," Bob McDill/Dickey Lee; and "Till I Can Make It On My Own," George Richey/Tammy Wynette/Billy Sherrill.

Female vocalist: Crystal Gayle, Emmylou Harris, Barbara Mandrell, Dolly Parton and Tammy Wynette.

Male vocalist: Waylon Jennings, Ronnie Milsap, Willie Nelson, Conway Twitty and Don Williams.

Vocal group: Amazing Rhythm Aces, Asleep At The Wheel, Dave & Sugar, Eagles and Statler Brothers.

Vocal duo: Bill Anderson and Mary Lou Turner, Conway Twitty and Loretta Lynn, George Jones and Tammy Wynette, Mel Tillis and Sherry Bryce, and Waylon Jennings and Willie Nelson.

Instrumental group: Asleep At The Wheel, Roy Clark & Buck Trent, Danny Davis and the Nashville Brass, the Charlie Daniels Band and the Wailors.

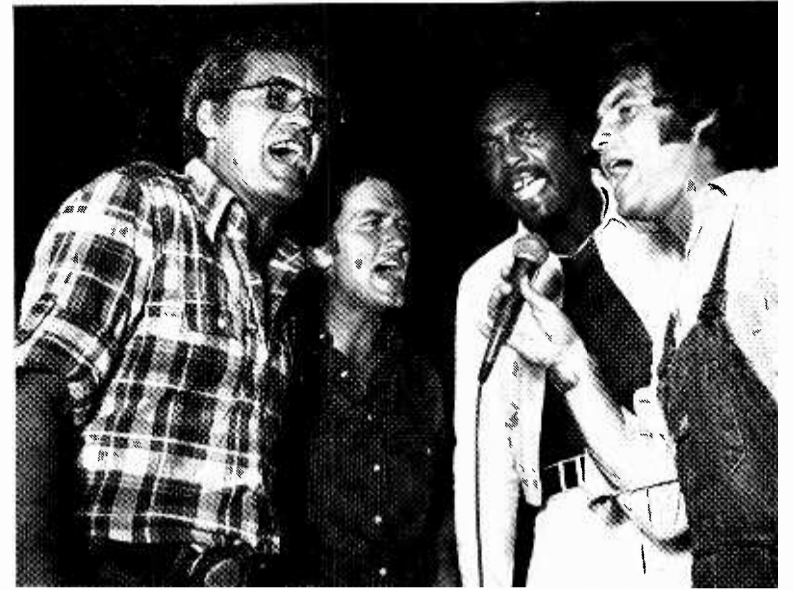
Instrumentalist: Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy and Hargus "Pig" Robbins.

CMA Members Ready Election

NASHVILLE—The CMA's 18th annual membership meeting will be held Oct. 14 at 9:30 a.m. at Nashville's Municipal Auditorium.

Election of directors and the president's message highlight the items on the CMA's agenda. One director will be elected for a two-year term in each of the following categories: advertising, artist-musician, artist manager or agent, talent buyer or promoter, composer, disk-jockey, international, publisher, publication, radio-tv, record company and record merchandiser.

Three directors-at-large will be elected for two-year terms. All CMA members vote for the directors-at-large and the directors for their specific categories.



Combine Nation: The rousing climax to Combine Music's "family reunion" at the Exit/In comes with "Me And Bobby McGee" rendered left to right, by Bob Beckham, Combine president; Mickey Newbury, Arthur Alexander and Larry Gatlin.

Steel Guitarists In St. Louis Conclave

NASHVILLE—Seminars, awards, an attendance of 1,600, and top steel and pedal steel guitar players from the U.S. and five foreign countries highlighted the fifth National Steel Guitar Convention.

The event was sponsored by DeWitt Scott of Scotty's Music Studio in St. Louis.

Held at the Chase Park Plaza Hotel, Sept. 3-5, the convention hosted a pedal steel guitar seminar conducted by Jeff Newman and a drum seminar conducted by Larry London. Presentations by numerous steel guitar virtuosos including Lloyd

Green, Curly Chalker, Shot Jackson, Jimmy Day, Leon McAuliff and Buddy Emmons and Weldon Myrick for outstanding talent and contributions in advancing the knowledge of the instrument.

The Pedal Steel Guitar Assn. presented awards to Tom Bradshaw, Buddy Emmons and Weldon Myrick for outstanding talent and contributions in advancing the knowledge of the instrument.

The convention awarded honors to Lloyd Green, Curly Chalker, Speedy West and Herbie Remington for their unique style and advancement of the steel guitar. An award was also presented to Spanish guitarist Bobby Caldwell for his showmanship and work with the convention.

British CMA Aim Awards To the Trade

NASHVILLE—For the first time, the Country Music Assn. (Great Britain) annual awards will be geared completely toward the music trade.

"The association now feels the time is right to inaugurate awards that fully cover the various sections of the music industry," says Tony Byworth, chairman of the British association.

Citing the expansion and increasing success of country music in the British Isles, Byworth adds, "The introduction of new categories will involve the trade to an even greater degree."

Nominations are being sent to members, and the names of the award winners will be announced at the 1976 Country Music Assn. (Great Britain) dinner in November.

The categories for awards are most popular album of the year, most popular single, country music disk jockey award, songwriter of the year award (for songwriters, either British or American, who have contributed to the growth and popularity of country music), journalist of the year, marketing campaign of the year—one award for major companies and one for independent companies, promoter of the year (for the person achieving the greatest results in establishing a British/American act with the general public), country music venue of the year and the founder chairman's award for outstanding services in furthering the growth of country music.

N.Y. Awakes To Country Disco Scene

NASHVILLE—The most serious attempt yet to popularize country disco music is being made in New York by Ruth Lieberman, president of the newly formed company named the Country/Disco Assn.

"Until now there has been no serious thought given to the possibility of creating a market for country disco," comments Lieberman. "The question on whether or not country music fans will flock to discos to hear their particular brand of music hasn't yet been answered."

In her effort to popularize the country disco format, Lieberman helped launch a "Night of Country Disco" at O'Lunney's, the popular New York City country music spot.

Hosted by W H N's Lee Arnold, the Sept. 10 event featured a disco deejay and the installation of special equipment to create a disco sphere. Ersel Hickey, with his disco-flavored Rameses II releases, "Waiting for Baby," performed for the event.

"Like progressive country, country-disco is an outgrowth of the growing popularity of country music," comments Ed Salamon, program director of WHN. "It's an expansion on country music and it may very well help increase sales and interest in the music."

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A black and white close-up portrait of Loretta Lynn. She has dark, voluminous hair and is wearing a light-colored, possibly plaid, collared shirt. She is looking directly at the camera with a slight smile.

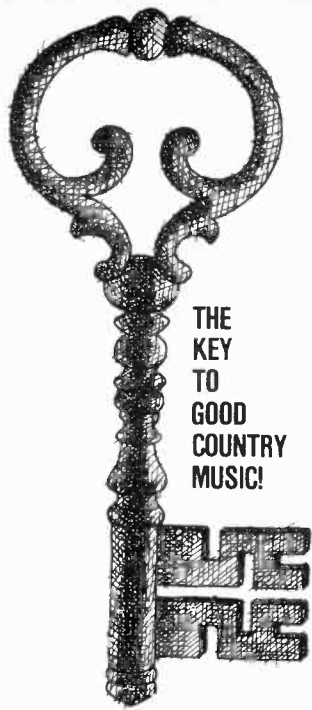
Loretta Lynn
Somebody
Somewhere

A very special single
an album of warmth and love
for someone somewhere.

Produced by Owen Bradley
Album: MCA-2228
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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	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	12	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	34	38	5	THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Bobby Borchers (R. Bourke), Playboy 6083 (Chappell, ASCAP)	69	56	9	YOU ARE MY SPECIAL ANGEL—Bobby G. Rice (J. Duncan), GR 061 (Warner-Tamerlane, BMI)
2	3	9	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	35	13	12	YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adrian) ABC/Dot 17535 (Pick-A-Hit, BMI)	70	70	5	I'LL NEVER SEE HIM AGAIN—Sue Richards (R. Mainegra, M. Blackford), ABC/Dot 17645 (Unart, BMI/United Artists, ASCAP)
★ 3	5	7	HERE'S SOME LOVE—Tanya Tucker (J. Roberts, R. Maingera), MCA 40598 (Screen Gems-Columbia, BMI)	36	40	5	ONE MORE TIME (Karneval)—Crystal Gayle (J. Heider, C. Heilburg, B. Blackburn), United Artists 838 (Morning, ASCAP)	71	61	9	ARE THEY GONNA MAKE US OUTLAWS AGAIN—James Talley (J. Talley), Capitol 4297 (Hardhit, BMI)
4	2	11	I WONDER IF I SAID GOODBYE—Johnny Rodriguez (M. Newbury) Mercury 73815 (Phonogram) (Acuff-Rose, BMI)	★ 37	52	4	I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)	72	74	5	I'VE BEEN THERE TOO—Kenny Seratt (C. Williams, J. Nickson), Hitsville 6039 (Motown) (Attache, BMI)
★ 5	8	8	CAN'T YOU SEE/I'LL GO BACK TO HER—Waylon Jennings (T. Caldwell/W. Jennings), RCA 10721 (No Exit, BMI/Baron, BMI)	★ 38	60	2	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Merle Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)	★ 73	NEW ENTRY	NEW ENTRY	SHOW ME A MAN—T.G. Sheppard (S. Whipple), Hitsville 6040 (Motown) (Tree, BMI)
★ 6	10	5	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	★ 39	59	3	HER NAME IS...—George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	★ 74	NEW ENTRY	NEW ENTRY	LITTLE JOE—Red Sovine (J. Coleman-M. Lytle-T. Hill), Starday 144 (Gusto) (Power Play, BMI)
7	7	8	ALL I CAN DO—Dolly Parton (D. Parton), RCA 10730 (Owepari, BMI)	★ 40	48	5	TAKE ME AS I AM (Or Let Me Go)—Mack White (B. Bryant), Commercial 1319 (Acuff-Rose, BMI)	75	80	3	YOU'RE THE REASON I'M LIVING—Price Mitchell (B. Darin), GR 067 (Hudson Bay, BMI)
★ 8	16	5	YOU AND ME—Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50264 (Aige, BMI)	41	21	13	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)	★ 76	89	3	TAKE ME TO HEAVEN—Sami Jo (R. Mainegra, S. Taylor), Polydor 14341 (Screen Gems-Columbia, BMI)
★ 9	12	7	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)	42	42	7	TEARDROPS WILL KISS THE MORNING DEW—Del Reeves & Billie Jo Spears (P. Craft), United Artists 832 (Rocky Top, BMI)	77	82	4	I SHOULD HAVE WATCHED THAT FIRST STEP—Wayne Kemp (W. Kemp), United Artists 850 (Tree/BMI)
★ 10	14	8	AFTER THE STORM—Wynn Stewart (D. Noe), Playboy 6080 (Brougham Hall Music, BMI)	★ 43	69	2	SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)	★ 78	88	2	FOR YOUR LOVE—Bobby Lewis (E. Richards), Record Productions of America 7603 (Beechwood, BMI)
11	4	11	(I'm A) STAND BY MY WOMAN MAN—Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)	★ 44	54	4	THAT'S WHAT I GET (For Doin' My Own Thinkin')—Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)	79	86	3	ONE NIGHT—Roy Head (D. Bartholomew, P. King), ABC/Dot 17650 (Altam, BMI)
12	9	12	AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)	45	19	16	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Reprise 1353 (Warner Bros.) 1353 (Altam, BMI)	★ 80	93	3	LONG HARD RIDE—Marshall Tucker Band (T. Caldwell), Capricorn 0258 (Warner Bros.) (No Exit, BMI)
13	11	12	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden) Columbia 3-10361 (Cedarwood, BMI)	★ 47	57	4	MISSISSIPPI—Barbara Fairchild (W. Theunissen), Columbia 3-10378 (Al Gallico/Aige, BMI)	★ 81	92	3	ROSIE—Sonny Throckmorton (S. Throckmorton), Starcrest 073 (GRT) (Roger Miller, BMI)
14	6	14	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)	48	47	7	KISS AND SAY GOODBYE—Billy Larkin (W. Love), Casino 076 (GRT) (Nattaham/Blackwood, BMI)	★ 82	NEW ENTRY	NEW ENTRY	LIKE A SAD SONG—John Denver (J. Denver), RCA 10774 (Cherry Lane, ASCAP)
15	17	7	MY PRAYER—Harvel Felts (J. Kennedy, G. Boulanger), ABC/Dot 17643 (Skidmore, ASCAP)	49	34	9	TRY A LITTLE TENDERNESS—Billy Thundercloud & The Chieftones (H. Woods, J. Campbell, R. Connelly), Polydor 14338 (Robbins, ASCAP)	★ 83	NEW ENTRY	NEW ENTRY	THAT LITTLE DIFFERENCE—Carmel Taylor (C. Taylor-M. Fields), Elektra 45342 (Aige/Al Gallico, BMI)
16	18	9	THE NIGHT TIME AND MY BABY—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), ABC/Dot 17642 (Al Gallico/Aige, BMI)	50	26	11	11 MONTHS AND 29 DAYS—Johnny Paycheck (J. Paycheck, B. Sherrill), Epic 8-50249 (Aige, BMI)	84	84	2	CABIN HIGH—Don King (L. Parker), Con Brio 112 (MSD) (Wiljex, ASCAP)
17	20	7	THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)	★ 51	63	3	PUT A LITTLE LOVIN' ON ME—Bobby Bare (B. McDill), RCA 10718 (Hail-Clement, BMI)	85	87	3	WALTZ ACROSS TEXAS/OFF AND RUNNING—Maury Finney (B. Tubb, M. Finney), Soundwaves 4536 (NSD) (Ernest Tubb, BMI/Music Craftshop, ASCAP)
★ 18	22	6	DON'T STOP BELIEVIN'—Olivia Newton-John (J. Farrar), MCA 40600 (John Farrar, BMI)	52	41	9	ROAD SONG—Charlie Rich (P.D. Clements), Epic 8-50268 (Double R, ASCAP)	86	90	3	BIG BAND DAYS—Hank Thompson (J. Allen), ABC/Dot 17649 (Tree, BMI)
19	15	10	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	53	53	4	TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE—Ray Price (J. Fuller), ABC/Dot 17637 (Fullness, BMI)	★ 87	97	2	YOU'RE THE ONE—Billy Swan (B. Holly, W. Jennings, S. Corbin), Monument 8706 (Columbia) (Peer International, BMI)
★ 20	24	8	HONEY HUNGRY—Mike Lunsford (J. Allison, M. Lytle), Starday 143 (Gusto) (Power Play, BMI)	54	49	11	TEDDY BEAR'S LAST RIDE—Diana Williams (D. Royal-B. Burnette), Capitol 4317 (Cedarwood, BMI)	★ 88	98	2	SOMEDAY SOON—Kathy Barnes (I. Tyson), Republic/IRDA 293 (Warner Bros. ASCAP)
★ 21	27	6	PEANUTS AND DIAMONDS—Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	★ 55	71	3	SEE YOU ON SUNDAY—Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)	★ 89	NEW ENTRY	NEW ENTRY	I LOVE US—Skeeter Davis (J. Tweel), Mercury 73818 (Window, BMI)
22	25	7	TEARDROPS IN MY HEART—Rex Allen Jr. (V. Horton), Warner Bros. 8236 (TRO-Cromwell, ASCAP)	56	62	5	THAT'LL BE THE DAY—Linda Ronstadt (J. Allison, B. Italy, N. Petty), Asylum 45340 (MPL Communications, BMI)	★ 90	100	2	MR. GUITAR—Cates Sisters (J. Hunter, R. Le Blanc), Caprice 2024 (Sound Corp., ASCAP)
★ 23	29	6	SAD COUNTRY LOVE SONG—Tom Bresh (J. Beland), Farr 009 (Screen Gems-Columbia, BMI)	★ 57	67	4	LONELY EYES—Randy Barlow (F. Kelly), Gazelle/IRDA 280 (Frebar, BMI)	91	91	5	SHE'S THE TRIP I'VE BEEN ON—Leon Rausch (D. Frazier, S.D. Shafer), Derrick 107 (Acuff-Rose, BMI)
★ 24	30	7	WHISKEY TALKIN'—Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Al Gallico/Aige, BMI)	58	50	10	ROUTE 66—Asleep At The Wheel (B. Troup), Capitol 4319 (Londontown, ASCAP)	92	95	2	IF IT'S YOUR SONG YOU SING IT—Linda Cassidy (L. Cassidy), Cin Kay III (Door Knob, BMI)
★ 25	23	11	HALF AS MUCH—Sheila Tilton (C. Williams), Con Brio 110 (NSD) (Fred Rose, BMI)	★ 59	81	2	SUNDAY SCHOOL TO BROADWAY—Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP)	93	66	7	WHISPERS AND GRINS—David Rogers (Lore), Republic/IRDA 256 (Golden West Melodies/Singletree, BMI)
★ 26	32	8	RED SAILS IN THE SUNSET—Johnny Lee (J. Kennedy, H. Williams) GR 065 (Shapiro/Bernstein, ASCAP)	★ 60	51	10	I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)	94	NEW ENTRY	NEW ENTRY	I THANK GOD SHE ISN'T MINE—Mel McDaniels (B. Morrison-J. MacRae), Capitol 4324 (Music City, ASCAP)
27	28	7	HONKY TONK WALTZ—Ray Stevens (P. Craft), Warner Bros. 8237 (Ahab, BMI)	★ 61	76	2	TEXAS WOMAN—Pat Boone (B. Duncan, S. Stone), Hitsville 6037 (Motown) (Mandina, BMI)	95	85	6	SEE THE BIG MAN CRY—Bobby Wayne Loftis (E. Bruce, Jr.), Charta 100 (NSD) (Timesville/Lynn Lou, BMI)
★ 28	37	4	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	★ 62	72	3	9,999,999 TEARS—Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	96	NEW ENTRY	NEW ENTRY	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods)—Billy Parker (T. Overstreet-D. Vest), SCR 133 (Tommy Overstreet, SESAC)
★ 29	43	3	AMONG MY SOUVENIRS—Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)	★ 63	73	3	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE—Nat Stuckey (N. Stuckey), MCA 40608 (Stuckey, BMI)	97	NEW ENTRY	NEW ENTRY	TRUCK DRIVER'S HEAVEN—Red Simpson (H. Southern-E. Dean R. Simpson), Warner Bros. 8259 (Sage And Sand, SESAC) (Phonogram)
★ 30	36	5	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	★ 64	78	2	I NEVER SAID IT WOULD BE EASY—Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)	98	83	5	38 AND LONELY—Dave Dudley (R. Rogers), United Artists 836 (Newkeys, BMI)
★ 31	39	4	COME ON IN—Sonny James (S. James-C. Smith), Columbia 3-10392 (Marson, BMI)	★ 65	75	3	THINGS—Anne Murray (B. Darin), Capitol 4329 (Hudson Bay, BMI)	99	NEW ENTRY	NEW ENTRY	TEXAS ON A SATURDAY NIGHT—Bill Green (D. Price), Phono 2629 (NSD) (Otter Creek, BMI)
32	33	7	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown), Capitol 4302 (Gary S. Paxton/Acoustic, BMI)	66	68	5	I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	100	99	2	THE WAY I LOVED HER—Rick Smith (R. Smith), Cin Kay 110 (Chip "N" Dale/Hal Freeman, ASCAP)
33	35	6	LOVE IS THIN ICE—Barbara Mandrell (G. Morgan), ABC/Dot 17644 (Pi-Gem/Cumberland, BMI)	★ 67	79	2	(I'm Just Pouring Out) WHAT SHE BOTTLED UP IN ME—David Wills (D. Owens, J. Vowell), Epic 8-50260 (Belinda, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	LIVING IT DOWN—Freddie Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)



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Nashville Scene

By PAT NELSON

Hitsville, Motown's country label, has set Thursday (16) as the release date for two major releases—T.G. Sheppard's third LP, "Solitary Man," and Pat Boone's first Hitsville album, "Texas Woman." Sheppard once worked as a record promotion man under his real name Bill Browder.

John Austin Paycheck, also due for a September LP release, recently appeared at The Other End in New York. He was joined onstage by John Sebastian with his gunbelt of harmonicas.

Zodiak artist Billy Mize recovering from a heart attack. Reports on his condition are encouraging. Tammy Wynette has also been battling recent health problems. Her exhaustive schedule keeps her on the pale side, and doctors would like to see her slow down.

Country comedian Glen Hurley, known as "Cuzzin Sipe," surprised Pee Wee King and Redd Stewart with citations inducting them into the Colorado Country Music Hall of Fame. Representing Gladys Hart and the Colorado Country Music Foundation, Hurley presented the awards at a special party at the Illinois State Fair in Springfield.

Jeannie C. Riley is singing for bread in more ways than one. She'll soon tape a new series of tv commercials for Purity Baking Co.'s "Country Corn Bread." Her previous spots, taped at her farm, have been termed "well received and highly successful" by officials of the baking firm. Riley will write the musical portions of the spots which will be aired in most of the country.

Box Car Willie has finished a seven-day engagement at the Imperial Ballroom in Tampa, Fla. . . . Jim Martin, director of Hotel Publishing, based in Springfield, Mo., recently visited Nashville to investigate the possibilities of opening an office here. . . . Kathy Twitty, Conway's daughter, has been named "World's Ideal Miss" in Baton Rouge. She records under the name Jessica James.

Congratulations to MCA's Chic Doherty, vice president of Nashville operations for the label. His MCA friends threw a surprise anniversary party to commemorate his 30 years of service with the company. Owen Bradley was the first to offer congratulations. Doherty began working for Decca in New Orleans and became district manager in Dallas before moving to Nashville in 1970.

The Amazing Rhythm Aces flew into Amarillo for a performance at the Playmore Dance Palace. The show was emceed by Doc Dewese, program director of KZLP where the Ace's latest single is No. 19.

Columbia artist Johnny Cash has been honored by the National Council of Judges for his industrious work with prison inmates. A spokesman praised Cash as "a positive example for youngsters in trouble with the law." Ironically, Cash once spent a few hours on the wrong side of the bars.

'Tape Day' Will Be On Oct. 15

NASHVILLE—One of the broadcast media's favorite aspects of country music week—the Artist-Deejay Tape Sessions—will be held Oct. 15.

Deejays are asked to bring their own tape recorders to these sessions that bring together country music artists and the radio men who play their records. Thousands of interviews and station promos are taped each year at the annual event sponsored by the CMA and the "Grand Ole Opry."

The sessions will be held from 10:30 a.m. to 12:30 p.m. and from 2:30 p.m. to 5 p.m. in the lower level of Nashville's Municipal Auditorium.

Film In Austin

AUSTIN, Tex.—"Outlaw Blues," filming here in September with Peter Fonda, includes in the cast such music personalities as Willie Nelson and Michael Murphey. The film is a Sequoia Pictures Production for Warner Bros. It has a \$2.2 million budget for an all-Texas crew.



TWITTY TWOSOME—Conway Twitty and his daughter, Joni Lee, sign autographs at J.C. Penney's in Tupelo, Miss. The MCA artists were visited by David Siebert, vice president of Siebert's (which racks the store); Chick Doherty, vice president of operations for MCA in Nashville; Ron Warren, MCA Records sales manager; Jimmy Jay, Twitty's manager; and the singer's son, Jimmy.

Phonodisc Mktg. Ploy

NASHVILLE—Phonogram/Mercury Records and Polydor, are combining forces for the first time with their distribution arm, Phonodisc, for a country music marketing program, beginning Wednesday (15).

The program, lasting more than a month, will include a 5% discount on all LPs and tapes in the marketing effort, including new releases. The campaign and discount spotlights 91 new and catalog items from the Mercury and Smash labels of Phonogram and the Polydor, MGM and Hickory labels of Polydor.

Additionally, four different prepacks are being prepared, three for LPs and one for 8-track tape. The album prepacks will be available in 50, 100 and 150-count allotments, and the tape in 50-count lots.

Hall Of Fame To Elect DJs

NASHVILLE—Two more famed deejays are expected to be added to the Country Music Disk Jockey Hall of Fame at the fall banquet of the Federation Of International Country Air Personalities.

The new nominees—one from the living category, the other from the deceased category—will join the first three deejay Hall members elected last year: Grant Turner, Eddie Hill and Nelson King.

Nominees from the living category are Joe Allison, Hugh Cherry and Wayne Raney. Deceased category nominees are Randy Blake, Pappy Hal Horton and Lowell Blanchard. The new members will be announced at the Oct. 15 banquet at the Hyatt Regency in Nashville.

Inductees are determined by a secret ballot by the board of directors of the Country Music Disk Jockey Hall Of Fame Foundation.

New Firm Name

NASHVILLE—A new name, new location and expansion into commercial work are changes at Owens-Fair & Associates, according to Earl E. Owens, president of the local p.r. firm.

The new name is Earl E. Owens & Associates, and the address is now 124 Lakeview, Hendersonville, Tenn. The firm handles such accounts as Kustom Electronics, Zodiac Records, Hotel Publishing and Kuan Yin Publishing and is involved in promotion of country and pop artists.

New York WHN Poll 'Largest'

NASHVILLE—WHN, New York City's flagship station for country music, has concluded what it terms "the largest popularity poll in the history of American Music."

The winners—ranging from John Denver and Olivia Newton-John to Red Sovine and George Jones—indicate the varied tastes of the New York metropolitan market, including portions of New Jersey and Connecticut.

The station reports nearly 100,000 listeners phoned to vote their preference in the first annual WHN Listeners' Choice Awards.

Winning as most popular male vocalist are John Denver, Freddy Fender, Elvis Presley, Johnny Cash and Red Sovine. Most popular female winners are Olivia Newton-John, Dolly Parton, Tanya Tucker, Loretta Lynn and Tammy Wynette.

Most popular groups or duos are Olivia Newton-John and John Denver; Porter Wagoner and Dolly Parton; Conway Twitty and Loretta Lynn; the Statler Brothers, and George Jones and Tammy Wynette.

The most popular song category drew an interesting assortment of winners: "Rhinstone Cowboy" by Glen Campbell, "Convoy" by C.W. McCall, "Paloma Blanca" by the George Baker Selection, "Teddy Bear" by Red Sovine and "El Paso City" by Marty Robbins.

400,000 To Visit Hall

NASHVILLE—Group tour and visitor attendance at the Country Music Hall of Fame and Museum are up again—for the ninth consecutive year.

With tour attendance increasing 3% and visitor attendance up 9% during 1976, officials are predicting the year to bring some 400,000 persons to the museum. The 1977 goal is 500,000.

Nearly 300,000 have visited the popular attraction this year. Presently undergoing a major \$1.1 million expansion program, the Hall of Fame and Museum is expected to score record attendance gains next year.

Expansion should be completed this December with the installation of new exhibits. The opening of the news section is slated for next spring.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/18/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
2	2	9	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
3	3	12	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
★	9	3	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
5	5	7	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
6	6	16	20-20 VISION—Ronnie Milsap, RCA APL1-1666
7	7	7	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
8	4	9	ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
9	8	11	CHARLIE RICH'S GREATEST HITS, Epic PE 34240
★	17	3	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
★	22	2	SPIRIT—John Denver, RCA APL1-1694
★	20	3	EL PASO CITY—Marty Robbins, Columbia KC-34303
13	10	11	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
14	15	14	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
15	13	33	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
16	14	20	HARMONY—Don Williams, ABC/Dot D0SD 2049
17	18	6	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Columbia)
18	16	15	NOW AND THEN—Conway Twitty, MCA 2206
19	21	9	ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
★	32	2	ALL I CAN DO—Dolly Parton, RCA APL1-1665
21	19	7	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
★	35	2	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
23	23	12	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
24	11	13	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608 G
★	31	3	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
26	27	15	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
27	12	15	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
28	28	6	THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor)
29	26	34	ELITE HOTE!—Emmylou Harris, Reprise 2236 (Warner Bros.)
★	NEW ENTRY		DAVE & SUGAR, RCA APL1-1818
31	24	42	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
32	29	6	FOURTEEN GREATEST HITS—Hank Williams Jr., MGM MG-1-5020 (Polydor)
33	33	27	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
34	36	12	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
35	34	12	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG-1-5019 (Polydor)
36	25	17	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150
37	30	15	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
★	NEW ENTRY		A LEGENDARY PERFORMER—Jim Reeves, RCA CPL1-1891
39	40	23	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
★	NEW ENTRY		EDDY—Eddy Arnold, RCA APL1-1817
41	42	2	THIS IS BARBARA MANORELL, ABC/Dot D0SD 2045
42	46	2	SOMETHING NEW—Barbi Benton, Playboy 411
43	44	3	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
44	45	2	BOTH BARRELS—Jerry Reed, RCA APL1-1861
45	NEW ENTRY		SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Republic BDA P 6011
46	43	5	BIONIC BANJO—Buck Trent, ABC/Dot D0SD 2058
47	38	8	LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G
48	48	23	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
49	39	15	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
50	37	4	A BUTTERFLY FOR BUCKY—Bobby Goldsboro, United Artists UALA-639 G

Book Country Acts

PHILADELPHIA—Two top country stars have been included among the parade of contemporary recording and tv names set for the coming season at the Latin Casino Theatre-Restaurant in suburban Cherry Hill, N.J., seating 1,000 plus.

The new season opens the week of Sept. 13 and owners Dallas and Charles Gerson have booked in Mel Tillis and the Statesiders for Dec. 13-19, and Roy Clark and the Roy Clark Show for next March 28-April 3. There is a possibility that a third Nashville name will be added to the new season's roster.

The two hottest handles in
Warners Country:

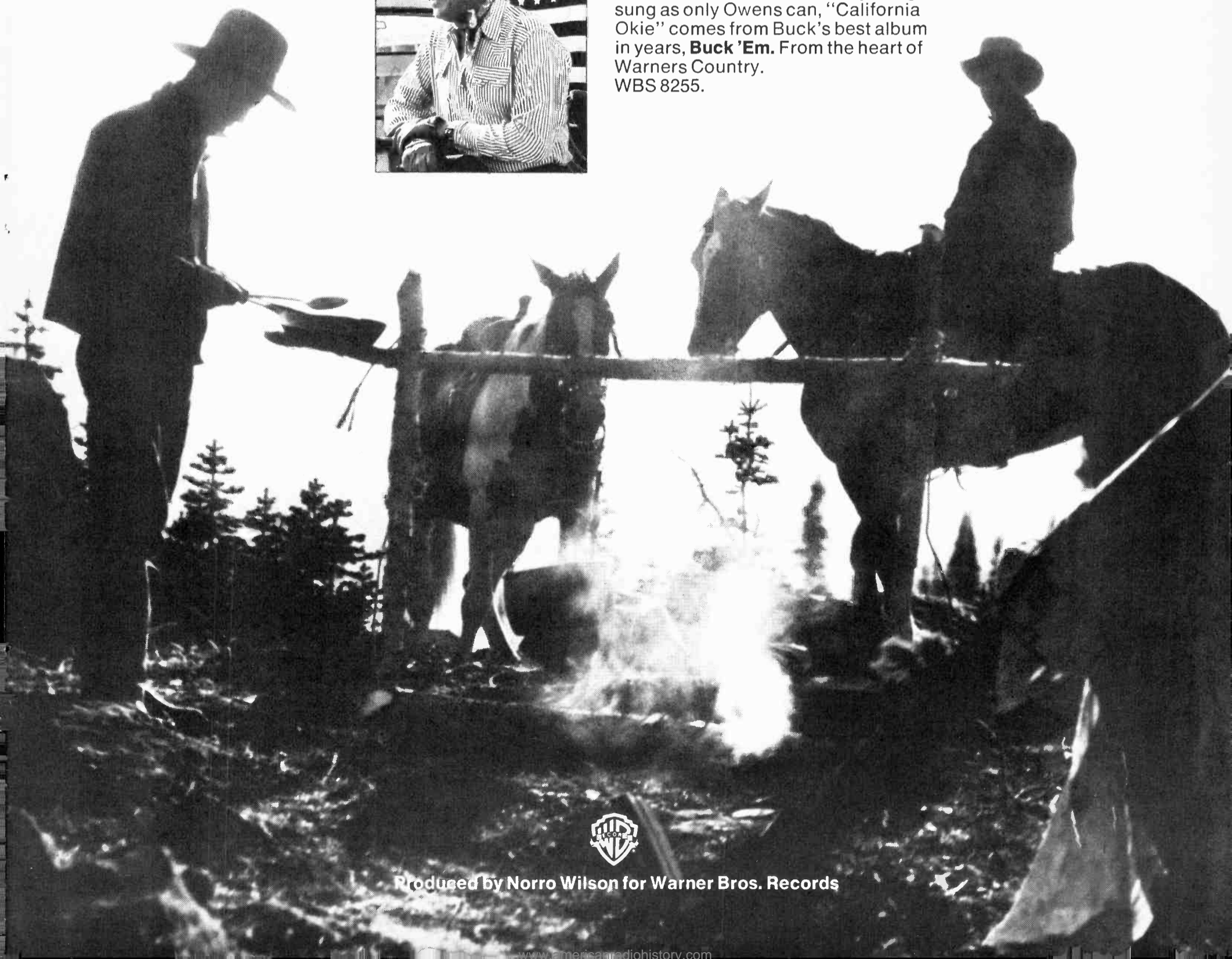
The Ohio Songbird and The California Okie



"Save Your Kisses For Me" was only the beginning for Margo Smith. Her new single is "Take My Breath Away" and it's taking off fast and aiming high. From the heart of Warners Country. WBS 8261.



The legendary Buck Owens has connected with a contemporary Country legend in his new single, "California Okie." A true story-song sung as only Owens can, "California Okie" comes from Buck's best album in years, **Buck 'Em**. From the heart of Warners Country. WBS 8255.



Produced by Norro Wilson for Warner Bros. Records

Stereo '77 Opens Run In Toronto

TORONTO—Representing the most ambitious public-trade hi fi show ever assembled here, Stereo '77 opened its four-day run Thursday (9) with more than 100 product lines on display, and a series of panel discussions and product seminars features of the 9th national audio show.

Organized by AudioScene Canada, a major Dominion consumer audio publication, the event at the Skyline Hotel on the Airport "strip" was open to the trade all four days from 10 a.m.-10 p.m., closing two hours earlier Sunday (12). Public hours were Friday, 5-10 p.m.; Saturday, 1-10, and Sunday, 1-8.

The expanded schedule of business and product education for dealers included talks on "retail advertising" by Morris Saffer, Morris Saffer Advertising; "how not to go bankrupt," Jerome Pollock, Univ. of Toronto, and "retailers and the law," Alex Havrlant partner in Havrlant, Robinson, Gray, Murray, Bateman, Saul.

Special product knowledge seminars, open to both the public and dealers, covered FM radio, phono cartridges and turntables, amplifiers, music, speakers and record care. Show manager Ernie Welling notes that the format embraced a

(Continued on page 51)

Warn 'Pirate' Tape Dealers

• Continued from page 1

Both the initial shipments of KDK product imported from Hong Kong, and subsequent cassettes being manufactured here in the U.S., come under the Lanham Act, according to Larry Finley, ITA executive director.

Under terms of the act, Finley says any dealer who sells such products "to deliberately intend to defraud is subject to conviction and criminal penalties. "Dealers and distributors are just as liable as the manufacturers," Finley emphasizes.

He reports that Knauer's monthly Office of Consumer Affairs newsletter that goes to 30,000 consumer advocates and all members of Congress will spotlight the situation. In addition, she is making the TDK-KDK "rip-off" the subject of her syndicated column that goes to 1,400 newspapers weekly, and will also note the situation on her weekly syndicated radio show.

"If this goes on, they can rip-off everybody," the ITA executive director maintains, explaining why the worldwide group is backing the fight to the hilt on the national level.

Test results of the allegedly far inferior KDK cassettes have been completed, according to Bud Barger, TDK divisional sales manager, and sent to the special counsel for the Office of Consumer Affairs. These are needed for any action to be taken by the FTC, he explains.

Both he and the TDK counsel are

Sony 'History' Due

NEW YORK—"The Sony Vision," claimed as an "objective, unbiased account of the company and its personnel," by author Nick Lyons, will be released by Crown Publishers, Inc., Sept. 29, at \$7.95. Lyons spent a year researching material that details the rise of Tokyo's Sony Corp.

UNIQUE TECHNICAL TIES

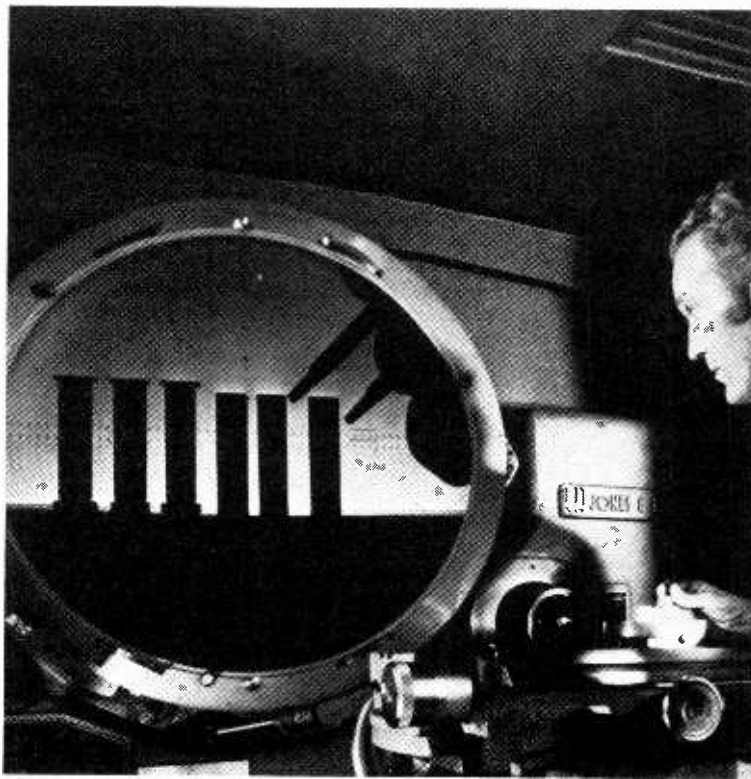
Videotape Linked To Machines

By KEN WINSLOW

(This is the second in a three-part series on videotape developments that began last week with a capsule history of 20 years of growth, and emergence of the consumer mart.)

NEW YORK—The technical tie between videotape and the particular equipment on which it is used is close. Different videotape machine types call for different tape formulations exhibiting their own unique electrical and mechanical characteristics. Together the videotape and the particular machine for which it has been designed represent the format. Each is made to rely upon the other to meet performance and life expectancy specifications.

As tapes have come to be more carefully designed to meet the unique characteristics of individual machine model types, rated life expectancy has climbed. Subject to handling, storage, and machine conditions, tape life for open-reel videotape machines is now rated by leading manufacturers to be capable of 500 and more passes. Expected life for cassetted videotape is now rated by many to be capable of 1,000 or more passes. It should be noted that dropouts (random flashes of white bits of light occurring horizontally across the screen which are one sign of an aging or deteriorating tape) are now largely removed by dropout compensator circuits built into many current machines including those now being offered to consumers.



Videotape manufacturing requires precision such as in this Jones & Lamson optical comparator being used at Memorex.

Leading manufacturers are now providing videotape with vastly improved binders and lubricants which permit the tape to be still-framed (held in a fixed position against the rapidly rotating video heads in order to provide a still pic-

ture) for many hours without showing any signs of tape wear.

The emerging consumer videotape industry is a direct result of dramatic progress which has been made in the types of magnetic materials

(Continued on page 51)

NEUMANN DIES AT 77

WEST BERLIN—Audio recording pioneer Georg Neumann, 77, died at his home here Aug. 30. He invented the gastight nickel cadmium battery, produced the first commercial condenser microphones in 1928, developed the first of a long line of disk mastering lathes in 1930, and introduced the first complete stereo disk recording system in 1957. He was awarded an AEB Honorary Membership in 1973 and the Society's Gold Medal, its highest honor, in Zurich this March. Guenter Luetzkendorf continues as head of Georg Neumann GmbH, formed by the late inventor to market his professional products.

Avsco/Lear Jet In Market With New 8-Track Shell

By ALAN PENCHANSKY

CHICAGO—Higher fidelity and longer tape life are the advantages claimed for a new 8-track cartridge that has undergone grueling, all climate "life testing" in Yellowstone National Park.

The new shell, created by Avsco, Inc./Lear Jet Stereo, represents a bid from the firm, which pioneered in 8-track design, to re-establish its strength in the cartridge market.

The major breakthrough in the new cartridge is a "one-piece core platform with no vertical part lines on the tape hub." Dave Courtney, senior design engineer, indicates.

This configuration eliminates a

major cause of tape abrasion and deterioration, Lear Jet says, and along with the hub's polyethylene construction, "eliminates coning, the most frequent source of tape failure.

"Chamfered, or beveled, thrust bearings," and "use of specially compounded prelubricated materials," and other innovations cited in the design.

"It was largely a breakthrough in production technique," Courtney says, "allowing us to mold better and faster."

Courtney reports that the new cartridges have been in use for 1½ years in AM radio informational roadside broadcast units in Yellowstone Park. Thirty-five of these guided tour transmitters operate 24 hours a day, 365 days a year.

"Compared to our previous units these are excellent," Charles W. Huffman, Yellowstone's supervisory electronic technician, writes in a letter to Lear Jet. "They are placed in service on a continuous basis for two to three months and have held up quite well," he reports.

Huffman continues: "Our previous units would seldom last more than two weeks and would oftentimes fail in two or three hours."

According to Lear Jet, the new blanks are reaching consumers through Allison Audio, a Long Island custom duplicator. CBS and GRT have approved quality control of the design. Courtney says, and the company is awaiting their decisions.

National sales of the cartridge, which was three years in production planning, are being handled by Don Parsons from Avsco, Inc.'s headquarters in Excelsior Springs, Mo. The company also manufactures its automotive 8-track players there.

(Continued on page 50)

CHROME PUSH? Mixed reaction within industry to Du Pont promotional efforts

By RADCLIFFE JOE

(This concludes a special two-part report on the conflicting industry views on chromium dioxide blank tape formulations that began last week with an overview of the controversy and cross-country retailer comments.)

NEW YORK—Du Pont's promotional push for the chrome formulation is also emphasizing the low print-through potential of the product, as print-through has posed some problems in recording and mastering tapes, noted earlier this year.

The Du Pont tests take this into consideration with the observation that C-90 chrome tapes have an average print-through of -49.5 dB, while TDK-SA averages -46dB. "This," claims the report, "infers that a given signal will produce a 3.5 dB greater echo in TDK-SA than in chrome."

Although Du Pont's promotions will be aimed at the audio tape market, the firm is also looking closely at

the video market, which William Oskin Jr., audio products sales manager, feels has immense potential.

Du Pont's remaining licensees on the U.S. market, BASF and Capitol Magnetics among them, are encouraged by the developer's concentrated push on the product.

BASF was one of the first companies in this country to commit to chrome. Still one of its staunchest supporters, Gerry Berberian, BASF's national sales director, stresses that chrome continues to be an important part of his firm's blank tape catalog.

He says BASF's continuing schedule of promotions, which includes a comprehensive network tv campaign, makes special reference to chrome product; and adds that BASF's "terrific lineup of displays and promotional materials emphasize the advantages of chromium dioxide."



The component that's been missing.

CLEAN SOUND—A Record Cleaning System that improves the quality of sound reproduction so dramatically that it will become a necessity right along with your customers' turntable and amplifier. CLEAN SOUND not only removes dirt and residue from deep inside record grooves, it also restores the anti-static properties in every record by an exclusive ten ingredient solution



formulation. After all, static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case including easy-to-hold applicator and control-flow solution bottle. For display in your store there's a customer-stopping fixture that fits handily on counter or wall. CLEAN SOUND. The component that's been missing.

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Recoton Corp. 46-23 Crane Street, Long Island City, New York 11101 (212) 392-6442

A/V ENCYCLOPEDIA

TeD Vidisk Shifts Gears

By MIKE HENNESSEY

HAMBURG — Medithek, Munich-based publishing organization, is planning an audiovisual medical and pharmacological encyclopedia, using the Teldec-Telefunken TeD videodisk.

With the backing of the German and Austrian medical associations, Medithek is preparing a series of 52 disk programs for circulation to doctors subscribing to the service. Each 10-minute disk will be accompanied by an explanatory booklet.

Doctors will be invited to buy a videodisk player for about \$497 and to take out a year's subscription—52 programs—for \$477.

This new development is further evidence of the shift in TeD marketing strategy from the field of entertainment to the institutional areas of education and instruction. A school in Bavaria has been using a TeD player with considerable success but there is a need for more educational software.

AEG-Telefunken is currently engaged in an inquest on the sales history of the TeD system and expects to have a report ready by the end of the year. Meanwhile current estimates are that of the 6,000 players delivered to dealers—from the

(Continued on page 56)

Rep Rap

The sixth annual J & J Corp. Trade Show hosted by the Union, N.J.-based distributor Aug. 24-26 at the Town & Campus Motor Inn drew approximately 500 dealers, according to president Irwin Jennis, to view new lines from home entertainment, car stereo and CB firms.

"The CB situation is still volatile, but dealers are beginning to recover from the 40-channel announcement," Jennis says. "The demand is coming back for 23-channel units, with a lot of good buys around that manufacturers expect to be soaked up by November."

J & J just became the Ampex consumer audiotape distributor for New Jersey, re-entering the tape field it left four years ago. Jennis introduced the new Plus line to dealers, and the Ampex Stackette promotion, and will gradually work into other lines, he says.

On display were home entertainment lines from Lloyd's, including its first video game which drew interest; Jensen and Glenburn; Panasonic car stereo and CB, and CB from Royce, Pace, Tram, Pearce-Simpson and Handic, among others.

Newest sales rep for Modular Audio Products, Bohemia, N.Y.-based division of Modular

Devices, is John E.M. Anderson Co., 5231 Humboldt Ave., So., Minneapolis 55419. Firm will handle the audio/video lines in Minnesota, North and South Dakota, and Western Wisconsin, according to Rick Belmont, MAP sales manager.

"The BEAMS Company" (Bodenhouse Engineering and Marketing Services Inc.) has added Robert L. Koch to the sales staff working out of its Des Moines office. Recently with Prentice Hall, Inc., Koch will service selected consumer-product accounts in Iowa and Nebraska.

Irish Magnetic Recording Tape named R.C. Sales to rep its audio and video lines in Minnesota, Western Wisconsin, North and South Dakota. With principals Roger Czerniak, Frank Klappa and Peter Ward, the firm is based at 7127 Willow Rd., Maple Grove, Minn. 55369.

Consumer Product Marketing in Lafayette, Calif., has been appointed to handle Altec/Lansing consumer hi fi products in Northern California and Nevada. Principals Dick Wilkins and Ed Mason can be reached at (415) 284-9200.

Video Promo In U.K. Record Shops

• Continued from page 48

shops only and not shown in discotheques. Promotional tapes must not be more than two minutes in length.

Higham adds: "Though some shops have done their own video promotion, usually concentrating on a specific artist, this is the first time that there has ever been a fully coordinated effort between the record companies with the aim of promoting records in shops."

He says reaction from record companies has been good, with the whole market geared towards television advertising. "Our scheme is a logical followup. Apart from showing pop names on their latest record, or an album track, we are interspersing the films with commercials, such as the Beach Boys' '20 Golden Greats' tv advertisement.

"Because the video films will only be issued every four weeks, it is more likely that companies will want to

promote album product rather than singles."

Wilde Rock's normal promotional campaign has moved into an additional 200 Woolworth stores, bringing the total number of outlets in the chain to 600. Some 850 independent outlets are serviced, and so also are 50 major football clubs.

Higham leaves soon for Los Angeles, where he is talking about expanding into the local promotion market there.

New Lear Jet 8-Track

• Continued from page 48

The new product is represented on the East Coast by Audio Industries Inc. of Ridgefield, N.J., in the Midwest by Industrial Recording Supply, Oakbrook, Ill., and by Master Recording Systems, L.A., on the West Coast.

Dusseldorf Hosts 3rd Hi Fi Expo

By WOLFGANG SPAHR

DUSSELDORF—Though there is a reluctance to give precise details in advance of the event, the latest hardware and software will be on display at the third international exhibition Hi Fi '76 at the annual festival here, Sept. 24-29.

Visitors will be shown all that the international industry has to offer in the way of hi fi sets, systems and accessories made to the quality specifications of German industrial standard Din 45 500.

The show is sponsored by DHFI, the German high fidelity institute, founded in 1962 and representing manufacturers, importers and retailers. Its function is to promote the hi fi concept in Germany, to insure quality and to explain clearly to buyers how high quality engineering in hi fi helps achieve good music reproduction.

Within the specifications of the German standard, equipment on show includes complete audio systems, discotheque systems and accessories such as headsets, loudspeaker boxes and systems, microphones, microphone stands and cables, record player units, record pickup systems, radio receiver elements and tuners, control units, tape recorders, cassette recorders, preamps, mixer consoles, editing mixers and FM accessories.

Also included are records, record-care preparations, magnetic tapes, cassettes, shop equipment, furniture and technical literature.

A program of music and light entertainment will give the exhibition all the character of a real festival. Three leading German string quartets perform at one concert and there are to be recitals by three pianists as well as three "name" pop groups.

There will be performances by prize winning soloists and ensembles from German music contests, all at a concert sponsored by the German Music Council.

Other highlights on the musical side include the opening concert by the Consortium Classicum, and performances by the Ensemble 13 Baden-Baden Concert with Gunter Noris and the Big Band of the Bundeswehr.

There will also be concerts of records played with high-quality hi fi equipment, and the German Phonographic Academy is displaying records which have won the German Critics' Award.

Another feature of the festival is a show center, where recording companies and radio stations will be afforded facilities to present singers, instrumentalists and other entertainers.

The dance club of the German Sports Association will be giving demonstrations of standard ballroom, Latin American and group dances.

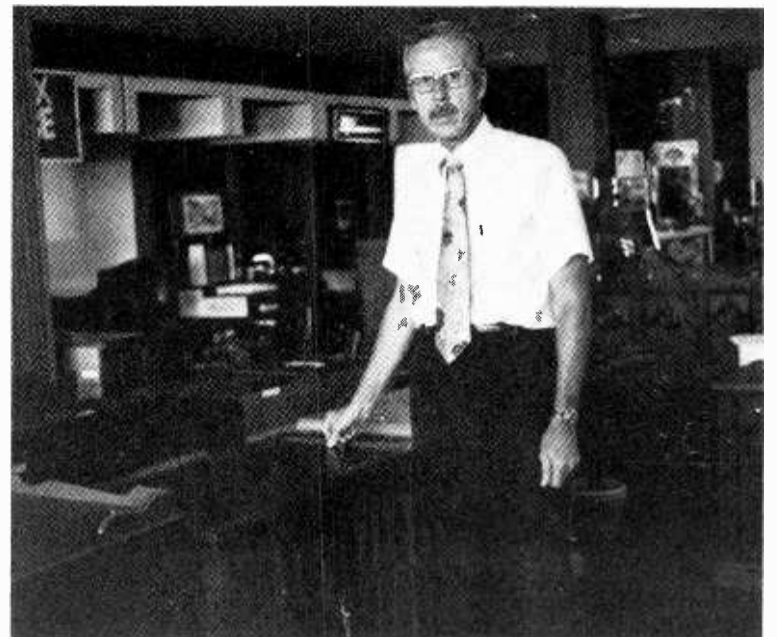
The exposition is being held in five halls of the modern trade fair complex of Dusseldorfer Messegesellschaft on the banks of the Rhine River.

Summer CES: \$4.50

CHICAGO—Summer CES exhibit rates at McCormick Place next June 5-8 remain unchanged from this year at \$4.50 per square foot, not \$4 as erroneously noted in last week's article on corresponding NEWCOM '77 and PC-77 prices.

HEALTHY MART

Console Profits Up, Says K.C. Retailer



Billboard photo by Grier Lowry

Bill Moss stands in the midst of his console stereo display at Moss Magnavox in Kansas City, which he's built into a high-volume, high-profit operation by slanting sales appeal to the female buyer.

By GRIER LOWRY

KANSAS CITY, Mo.—Component stereo may be the wave of the future, but a Midwest stereo-tv dealer says the market for console models is healthy—and the right place for a retailer with high-gross goals.

Bill Moss of Moss Magnavox, in the suburban Blue Ridge Mall shopping center, also seriously takes the word of consumer demographic experts that women exercise control over family pocketbooks.

He's convinced they have weight in choosing stereo and tv, so in targeting these shoppers, he plays up cabinetry styling and soft, modulated demonstrations. Smooth step-up selling: clean, comfortable looking displays, and low-key advertising are all aimed at pleasing distaff customers.

"We devote a complete room to components, but they account for only 5% of our total sales," Moss says. We stock components because we don't want to send those buyers to our competition. But you'd be surprised at the percentage of buyers we switch to compact or console outfits.

"We tell them they're kidding themselves if they think they're saving money on components. For one thing, they have to buy a bookcase, shelving or a built-in unit to put their systems in, or on. Then we show them we can offer the same wattage, quality and speakers in compacts."

Moss believes the typical component shopper is often a confused individual. "He's caught up in wattage, and the mystique of tonearms among other elements," he says. "A bit of simplification and untangling many times is welcomed."

By way of emphasis, Moss points out the firm had total sales of \$335,000 in 1974, about one-third in stereo, and last year total volume slipped to \$290,000. But the gross profit margin in 1975 was nearly 35%, which was \$13,000 more net than the prior year.

The dealer is hard-nosed on his margin, gunning for 35%, with 30% the bottom figure. "We work for a good gross profit as hard as we work for volume," he emphasizes. "This past July, we did our highest volume in 18 years of business. Maintaining price points to earn a decent margin

takes time and patience in selling, good display and thoughtful buying."

Organized eye-appealing display is important to Moss in slanting stereo to women, giving console buyers a broad range of cabinet styles. Grouping is first by price and second by style, with the latter the key point in qualifying the customer.

"We may start with a \$299 model and test the reaction on a \$100-better unit with larger speakers, higher wattage and better sound," Moss declares. "If the reaction is favorable, we continue the step-up to the \$549 stereo with concealed casters and other bonus features."

The dealership has flourished on the one-brand concept, since customers were confused when he stocked four majors. He had no answer to a query on why one line's model with similar wattage and speakers was more than a competitor's, and maintains he can hit his price points and margin easier with the Magnavox line he handles.

If a customer wants Zenith, or some other line, "I tell him he can find it at Woolco, K mart, Venture or other discounters," Moss says, "but God help my profit goals if Magnavox decides to go with the discount stores!"

Secondary to display, he believes good demos are a strong influence in selling women. He gets a reading on a customer's musical tastes, then keeps the sound low and well modulated. Many stereo salespeople play too loud during a demonstration, and with women shoppers that can be fatal, he believes.

Moss is happy letting specialty outfits handle service problems, as opposed to sending all repairs to one factory authorized firm. "We found customers want a choice of service, so we now have three options with the buyer more receptive to that plan. We provide 24-hour service, and that's a plus," he maintains.

He operates on a 90-day buying cycle, and gets in on quantity discounts within reason, but his prime object is keep the stock balanced and filled with high-turnover models. He may order double if alerted to a good-selling model price increase, and "when the factory reduced the labor warranty from a year to 90

(Continued on page 51)



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Videotape / Machine Links

• Continued from page 48

used to construct videotape in the last several years.

Gamma ferric iron oxide has been the principal material used since the '60s for both the broadcast quadruplex and the widely popular non-broadcast helical 1/2-inch EIAJ (Electronic Industries Association of Japan) types of machines. These machines were designed to work specifically with this tape, which is rated at 250-350 oersteds according to the manufacturer. An oersted is a measure of magnetic efficiency.

As a result of work to improve the efficiency of the tape which could lead to either better machine performance in terms of picture signal-to-noise output (S/N) slower tape speeds (reduced tape consumption), or a combination of both, a new generation of "high energy" videotapes appeared in the early '70s. These tapes were rated at 500 to 550 oersteds.

3M, which had always worked with iron materials, introduced a high energy cobalt doped iron formulation. It could be used on existing 1/2-inch EIAJ machines already in the field without their electronic readjustment (called optimization) to gain a 2 db S/N improvement in picture output. If the machines were reoptimized specifically for high energy tape, a 4 db S/N gain could be obtained.

About the same time Du Pont also began to supply its own proprietary high energy chromium dioxide material for videotape to be manufactured and sold by itself, Memorex, Sony and others. As with cobalt-doped iron, chromium dioxide could be used with existing machines for a 2 to 4 db S/N improvement.

The two giants locked horns in a battle between iron and chromium for the videotape market which shows no signs of letting up. Partisan technical claims and counterclaims about iron vs. chromium fly back and forth. It is said by some that high energy cobalt doped iron tapes demagnetize significantly every time they are played. This results in a deteriorating image, decreased video output, and higher noise. It is said by others that chromium dioxide tapes are more abrasive, causing higher head wear and that they lose coercivity as temperature rises, resulting in lower signal output, increased sensitivity to stray magnetic fields, and increased chance of print-through.

Fuji Film has developed a proprietary "Beridox" tape rated at 560 oersteds and which while compatible with iron and chromium formulations it is said to avoid the de-

fects of each and combine the best of both. But whatever the case, both basic high energy iron and chromium formulations are now widely used for original recording and distribution of recorded program throughout the industry.

The first manufacturer to specifically respond to the improved performance of high energy tape was Sony. Early designs of the 3/4-inch "U-Matic," which first appeared in 1969 as a prototype, were specially designed to take advantage of the efficiency of high energy tape. Adopting chromium dioxide, Sony designed its U-Matic to run at 3 3/4 i.p.s. instead of 7 1/2 i.p.s. which was the speed of the earlier 1/2-inch EIAJ format. Iron tapes are also offered by 3M and others. The design of the 3/4-inch U-matic videocassette format about high energy tape gave the early machines the same overall rated output as open-reel 1/2-inch EIAJ, but cut tape consumption 30% (from 100 square feet per hour to 70 square feet per hour). Du Pont is now supplying a KC90 cassette which provides a 90-minute length (using thinner tape) instead of the normal 60-minute capacity for 3/4-inch U-matic.

(This special report on videotape by Ken Winslow, director of professional development for the International Industrial TV Assn., concludes next week with a look at the emergence of higher energy and higher density tapes, as the battle for the consumer market develops.)

Ampex Alone In Price Increases

LOS ANGELES—While the magnetic tape division of Ampex has increased prices 7% on certain tape products in professional video and instrumentation recording markets, other major suppliers to these fields indicate their own prices will hold throughout the balance of the year.

Spokesmen for Capitol, 3M and Memorex indicate no price hikes will be forthcoming at least until the end of the year.

Citing increased costs of raw materials such as base films and iron oxides needed to manufacture magnetic recording tape, Ampex also announced price increases of 6% effective Oct. 1 on its lines of professional audio tape and videotape for the industrial and educational markets.

Clark Duffy, 3M comments, "While we plan no price increases for the balance of the year we are cognizant of the cost pressures raw materials and labor present. Realistically speaking, all companies have to adjust to these types of pressures."

Profits Seen For Console Stereo

• Continued from page 50

days, we stashed a lot of goods covered under the longer warranty."

Also a big plus is 90-day, no-interest credit, which may cost him \$6 or \$7 a sale. But few competitors offer this feature, and the number of customers who use it as an alternative to using a savings account is climbing, he says.

Though an occasional leader item is promoted, and the retailer capitalizes on factory co-op deals, Moss is an advertising moderate, with referrals and repeat business more important. This fall an intensive stereo campaign will be unleashed before the holidays, he notes.

Residual benefits from a former software department funnel in many customers. From 1958 to 1973 the firm operated one of the major record and tape departments in the area. When software became heavily price-footballed, service from sup-

pliers deteriorated, and profits declined, so Moss phased out the department.

"We couldn't get the same caliber of service from the one stops and rackjobbers that we did from the factory distributors who used to be based here," Moss maintains. "We took pride in honoring special orders, but found it increasingly difficult to get them filled.

"However, we're now getting a good percentage of those software shoppers coming in for stereo and tv."

Moss' son Allen is an active partner in the business, and sees an equally bright future for the alert console-tv dealer in the emerging video games area.

(This two-part profile on Moss Magnavox concludes next week with a look at the burgeoning video games business.)

Toronto Host To Nat. Audio Show

• Continued from page 48

panel discussion between various experts in their respective fields.

Among the better known lines represented were Accuphase, Acoustic Research, Agfa Gevaert, Aiwa, Altec/Lansing, Ampex, Audioanalyst, Audio-Technica, BASF, BGW, Bib, B.I.C., Bose, Celestion, Cerwin-Vega, Connoisseur, Contrara, Dahlquist, Decca, DeForest, Dokorder, Dual.

Also Duntech, Dynaco, Emitape, Empire, ESS, Fairfax, Fidelitone, Fons, Garrard, Goodmans, Grundig, Hallmark, Harman-Kardon, Hed, JBL, JVC, Kenwood, Klipach, Koss, Leak, Lecson, Marantz, Marsland, Maxell, McKay-Dymek, Melotone, Mesa, Monitor Audio, Nakamichi, Nikko, Norelco.

Also Onkyo, P-E, Philips, Pickering, Pioneer, Rabco, Revox, Rotel, Sanyo, Sequerra, Sharp, Shure, Soma, Stanton, Stereo Voice, STR, Studer, Superscope, Tannoy, TDK, Tecnics, Thorens, 3M, Toshiba, Uher, Ultralinear, Wharfedale and Yamaha, among others.

With discount tickets available from participating dealers, admission was \$2 for adults, \$1.50 for students and 75 cents for children.

Participation in Stereo '77 was endorsed by AES board, according to Welling, with Canadian members on hand to talk about their activities and the Society. Also involved was the Canadian Vintage Wireless Assn., which displayed its antique equipment covering long-forgotten brand names.

Tape Duplicator

Craig Balaban and George Clahane, both formerly with P.A.P. Industries, have formed **Studio Magnetics Co.**, Farmingville, N.Y., to manufacture a complete line of professional-quality blank tape cassettes and accessories for high speed duplication and industrial recording.

According to Balaban, the three series of cassettes are U.S.-made from C-0 shells, mostly from Data Packaging, in custom lengths with an "unconditional lifetime guarantee."

Included are Studio Standard for voice, Master for better voice/less critical music, and Professional for full frequency response music. Primary markets are pro duplicators, schools and religious institutions.

★ ★ ★

Among late additions to the exhibitor list for **VIOCOM**, Sept. 23-28 in Cannes, France, is the **Echo Science Corp.** subsidiary of Arvin Systems, Inc., Mountain View, Calif., for its Discassette Frame-Stor random-access slide system.

The accompanying **Video 76** conference sessions are aimed at fulfilling the video market goal of \$1 billion predicted by **Bengt-Arne Vedin**, chairman of the seminars that will cover consumer markets, information and marketing, company training, schools and universities, international video networks and workshop sessions for practical applications.

★ ★ ★

The mechanics of setting up basic video playback systems, particularly when two or more monitors are used, including the pros and cons of video looping, and tips on how to use such aids as a distribution amplifier and RF adaptor, are included in the current issue of **SCAN**, 4-page videotape user newsletter available free from **Memorex**, Box 420, Santa Clara, Calif. 95052.

Memorex also has introduced an improved UCA 3/4-inch U-Matic videocassette line that utilizes an improved chromium dioxide formulation designed for still-framed application for more than 60 minutes. Other performance features claimed are improved RF and signal-to-noise ratio, and greater durability due to a better binder system, plus a new plastic case with a snap-type latch.

Chrome 'Push' Reaction?

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chrome with such formulations as Super Avilyn, (TDK); Maxell's UDXL and the upgraded UDXL 1 and UDXL 2; Nakamichi's SX, Memorex's MRX2; and 3M's Classic, a ferri-chrome formulation, and Master, a pure gamma ferric formulation.

Coinciding with the general drift away from chrome by software manufacturers, a number of hardware manufacturers have also stopped manufacturing equipment with chrome bias switches. Among them are TEAC, Tandberg, Nakamichi and Pioneer.

Bud Barger, Eastern regional sales manager for TDK Electronics, states that the time for chrome has come and gone, and adds that his firm's Super Avilyn formulation which takes advantage of chrome's low noise levels and high energy response with better low and mid-range, is probably the fastest growing blank audio tape on the consumer market today.

The company is taking this philosophy to the consumer through a carefully structured national advertising campaign. TDK is also working closely with its reps and dealers, and using co-op advertising dollars to push SA.

The push will include a series of tape clinics, and a number of 30-second tv spots in carefully selected markets.

Maxell with its upgraded UDXL products is convinced it has the best

possible alternative to chrome, and is telling consumers so through special dealer buy-ins, and other summer and fall promotions. Gene LaBrie, the firm's marketing manager, does not believe that there will be a comeback of chrome, and is not impressed by Du Pont's tests. "Anyone can conduct tests," he says. "But the real test of the product remains with the consumer."

3M, which with much fanfare, entered into a cross-licensing agreement with Sony which gave it access to chrome products, is no longer pushing the formulation. Its emphasis these days is on Classic and Master. However, officials of the company confess that they still carry a small chrome catalog "for customers who ask for it."

Fuji's brand new Audiophile FX cassette which was introduced at the Summer C.E.S. is that company's answer to chrome, and George Sadtler, Fuji's market manager, is convinced that after his firm has had an opportunity to promote FX to dealers and consumers, more converts will be won over to the case for high energy formulations.

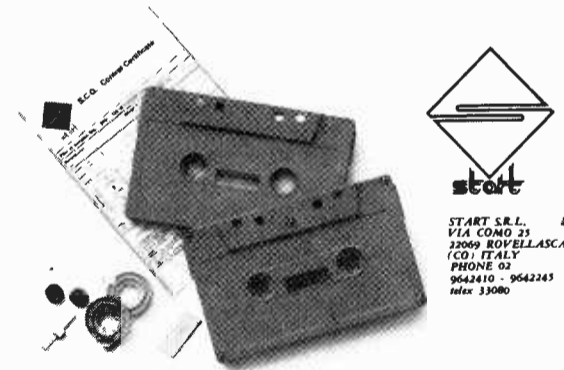
Finally, Columbia Magnetics is said to be working on a secret formulation which, when released, could further cloud chrome's image in the consumer market.

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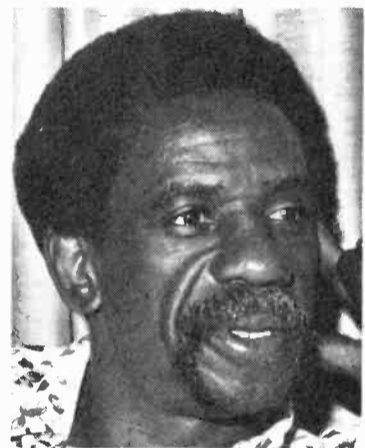
Montgomery Accelerates Vegas Jazz

By JEAN WILLIAMS

LOS ANGELES—Bassist Monk Montgomery is introducing jazz projects throughout Las Vegas in an effort to offer new and established jazz acts another working outlet.

The jazzman is currently in negotiation with the Aladdin Hotel, which recently changed its entertainment format, to bring in a four-day jazz festival featuring some of the top names in jazz.

Montgomery notes that to introduce new jazz acts to the Las Vegas audiences, he has organized a block festival situation in an underprivileged area of Vegas where young jazz hopefuls may gain exposure.



Monk Montgomery: expands jazz in Las Vegas.

The D-St. Festival which takes place Oct. 23, will have jazz bands from the Vegas community, noted jazz acts that will donate their services plus a 19-piece band from the musicians union.

A radio program is another avenue opened by Montgomery, from which he feels the public and jazz acts will both gain.

Six weeks ago, "Reality," a new jazz show on KLA-V, went on the air hosted by Montgomery.

"Reality," which airs Sunday 6-8 p.m., is the name of a Montgomery LP on Philadelphia International.

He notes that the label initiated a jazz line, but shortly thereafter discontinued it. It was Montgomery's most recent LP venture.

The two-hour radio show features jazz records and interviews with jazz acts. The show is a first for KLA-V, a predominantly sports outlet and the only station in the city now airing a full jazz program, says Montgomery, adding that Las Vegas residents have been "jazz starved."

He says the major tourist town was not servicing its guests, many of whom are jazz lovers.

Montgomery is also booking jazz acts for the Tender Trap, a Vegas nightclub. Booked into the nightspot over the Labor Day weekend was organist Jimmy Smith with Harold Land and Blue Mitchell and Eddie "Lockjaw" Davis following him.

"Due to the response received by the Tender Trap, two other nightclubs have been inspired to take on a jazz format, the Colonial House on the strip, and the Jazz Room. Neither club previously catered to jazz," he says.

Acts brought into Las Vegas by Montgomery since initiating his crusade include Freddy Hubbard, Joe Williams, Kenny Burrell, Louis Bellson and Marlena Shaw. Montgomery is also the founder of the Las

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	2	11	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch, TK 1019 (Sherlyn, BMI))	34	37	6	CHANCE WITH YOU—Brother To Brother (B. Jones, B. Randle, Turbo 048 (All Platinum) (Gambi, BMI))	67	74	4	SOUL SEARCHIN' TIME—Trammps (L. Green, N. Harris, Atlantic 3345 (Six Strings, BMI))
2	1	12	PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parissi, Epic 8 50225 (Bema/Blaze, ASCAP))	35	43	6	ANYTHING YOU WANT—John Valenti (J. Valenti, J. Spinzoia), Ariola America 7625 (Capitol) (Minta, BMI)	68	56	9	OPEN UP YOUR HEART—Muscle Shoals Horns (H. Calloway, Bang 725 (Web IV) (Muscle Shoals Sound/Cets, BMI))
3	3	11	GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	36	46	5	THE BEST DISCO IN TOWN—Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt), Marlin 3306 (TK) (Can't Stop, BMI)	69	65	4	SUMMERTIME AND I'M FEELIN' MELLOW—MF58 (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3600 (Epic) (Mighty Three, BMI)
4	5	9	YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroles/Unichappell, BMI)	37	42	7	YOU & ME—Love—Undisputed Truth (N. Whitfield, Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI))	70	81	2	ENERGY TO BURN—B.T. Express (S. Taylor, T. Howard), Columbia 3-10399 (Triple 'O'/Jeff-Mar/B.T. Express, BMI)
5	4	13	WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	38	50	4	LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	71	68	10	PORCUPINE—Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
6	9	6	GET THE FUNK OUT MA FACE—Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Gougris, BMI)	39	36	6	GIVE A BROKEN HEART A BREAK—Impact (B. Eli, L. Barry), Atco 7056 (WIMOT/Friday's Child, BMI)	72	85	2	DON'T TURN THE LIGHTS OFF—Margie Joseph (L. Dozier, Cotillion 44207 (Atlantic) (Dozier, BMI))
7	7	10	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	40	48	5	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)	73	69	7	BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Williams), Cotillion 44203 (Atlantic) (Robosac, BMI)
8	12	11	LOWDOWN—Boz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)	41	61	3	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	74	73	15	SUPER DISCO—Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)
9	17	5	GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/ Content/Little Bear's, BMI)	42	45	6	KILL THAT ROACH—Miami (W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)	75	75	7	GIVE ME ALL YOUR SWEET LOVIN'—Chuck Armstrong (M. Tynes, D. Gilbert), R&R 15313 (Lerobal/5th, BMI)
10	11	8	ONE LOVE IN MY LIFETIME—Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	43	53	4	I'D RATHER BE WITH YOU—Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	76	86	2	LOVE TALK—James Gilstrap (D. Ervin, W. Farrell), Roxbury 2029 (Pocket Full Of Tunes, BMI)
11	13	7	ONLY YOU BABE—Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	44	22	18	SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	77	NEW ENTRY		RUN TO ME—Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)
12	6	13	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	45	35	8	JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casseroles/Flamm, BMI)	78	NEW ENTRY		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)
13	23	5	HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	46	31	17	THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	79	89	2	GHETTOS OF THE MIND—Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.O./At-Home, ASCAP)
14	8	11	SUMMER—War (S. Aile, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	47	34	7	NO, NO JOE—Silver Convention (S. Levy, S. Prager), Midland International 10723 (RCA) (Midson, ASCAP)	80	90	2	BLESS MY SOUL— Mahoney & The Casuals (J. Purdie, S. Mahoney), Abet 9466 (Nashboro) (Excellence/Skipson, BMI)
15	39	3	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	48	64	3	QUEEN OF MY SOUL—Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	81	87	4	NICE & SLOW—Santiago (K. Gibson), Amherst 715 (Red Bus, BMI)
16	38	3	MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	49	60	3	STAR CHILD—Parliament (G. Clinton, W. Collins, Worrell), Casablanca 864 (Mabliz and Rick's, BMI)	82	97	3	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)
17	19	11	FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagittaire, BMI/Kalimba, ASCAP)	50	66	3	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	83	83	4	YOU'RE MY PEACE OF MIND—Faith, Hope & Charity (M. McCoy), Epic 10749 (Van McCoy/Warner Tamerlane, BMI)
18	25	6	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	51	30	10	WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP)	84	NEW ENTRY		BECAUSE I LOVE YOU GIRL—Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4674 (Boca, ASCAP)
19	21	9	LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner- Tamerlane, BMI)	52	62	4	NICE 'N NAASTY—Salsoul Orchestra (V. Montana Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	85	NEW ENTRY		LET MY LIFE SHINE—D.J. Rogers (D.J. Rogers), RCA 10760 (Sunbury/Woogie, ASCAP)
20	20	8	LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warock, ASCAP)	53	52	5	MOVIN' IN ALL DIRECTIONS— People's Choice (L. Huff, D. Jordan, D. Ford), Tsoy 4782 (Epic) (Mighty Three, BMI)	86	88	3	ME AND MY GEMINI—First Class (T. Keith), All Platinum 2365 (Gambi, BMI)
21	24	7	ENTROW Part 1—Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Five, BMI)	54	44	10	AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylor), Koko 721 (Klondike, BMI)	87	NEW ENTRY		FEEL LIKE MAKIN' LOVE—Millie Jackson (P. Rogers, N. Ralphs), Spring 167 (Polydor) (Bago, ASCAP)
22	14	7	AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware), Tamla 54273 (Motown) (Jobete, ASCAP)	55	58	6	IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	88	98	2	COMIN'—Chocolate Milk (D. Barad, A. Castenell, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tio, K. Williams), RCA 10758 (Marsaint, BMI)
23	10	13	ONE FOR THE MONEY (Part 1)—Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	56	67	4	SWEET SUMMER MUSIC—Attitudes (P. Stallworth, C. Higgins, G. Bottiglier), Dark Horse 10011 (A&M) (Grange/Jungle City, ASCAP/Hardwood, BMI)	89	96	3	CAN'T GET OFF TILL THE FEELING STOPS—Lamont Dozier (L. Dozier), Warner Bros. 8240 (Dozier, BMI)
24	15	19	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Epic) (Mighty Three, BMI)	57	47	10	I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst Jon, BMI)	90	NEW ENTRY		STAND UP AND SHOUT—Gary Toms (G. Toms, Bleiweiss, Stahl), PIP 6524 (Bambar/ Happy Endings, ASCAP)
25	16	16	GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	58	33	25	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	91	91	6	LIFE ON MARS (Part 1)—Dexter Wansel (D. Wansel), Philadelphia International 3599 (Epic) (Mighty Three, BMI)
26	18	18	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	59	64	7	BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Williams), Cotillion 44203 (Atlantic) (Robosac, BMI)	92	94	2	I WISH YOU LOVE—David T. Walker (A. Beach, C. Trenel), Ode 66125 (A&M) (Leeds, ASCAP)
27	29	6	COME GET TO THIS—Joe Simon (G. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	60	63	4	UNDERGROUND MUSIC—Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	93	93	4	MAKING LOVE AIN'T NO FUN (Without The One You Love)—Ebonys (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
28	27	13	COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren Vibes/Bull Pen, BMI)	61	51	10	ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd, BMI)	94	95	2	THAT'S WHEN IT HURTS—Terry Huff (T. Huff), Mainstream 5585 (Brent, BMI)
29	26	16	HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	62	77	3	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	95	NEW ENTRY		THE MAGIC TOUCH— Tony Sylvester & The New Ingredient (P. Adams, S. Hauser), Mercury 73831 (Phonogram) (Rising Sun, BMI)
30	32	7	IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alston 3722 (TK) (Sherlyn, BMI))	63	55	7	L.O.D. (Love On Delivery)—Billy Ocean (Findon, Charles), Ariola American/GTO 7630 (Capitol) (Black Sheep/American Dream, BMI)	96	92	3	IF THERE WERE NO MUSIC—Rufus Thomas (G. Jackson), Artists of America 126 (Fame, BMI)
31	40	4	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	64	72	5	I WANNA SPEND MY WHOLE LIFE WITH YOU—Street People (R. Dahrrouge), Vigor 1732 (PIP) (Vignette, BMI)	97	99	3	RHYMES—O.V. Wright (A. Green, M. Hodges), Hi 2313 (London) (Jec/Al Green, BMI)
32	28	9	YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Chalgems, ASCAP)	65	76	2	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa-Vette/January, BMI)	98	100	3	HE WHO LAUGHS LAST LAUGHS THE BEST—Monday After (M. Tennant, A. Smith), Buddah 540 (Barbro/Super Songs, ASCAP)
33	41	4	CHANGIN'—Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff-Mar, BMI)	66	49	12	BABY, I WANT YOUR BODY—Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	99	NEW ENTRY		LET HIM GO—First Choice (J. Dean, J. Glover), Warner Bros. 8251 (Silk/ Glodeanis, BMI)
								100	NEW ENTRY		GET UP '76—Esquires (G. Moore, B. Shepard), Ju-Pa 104 (Big 7, BMI)

SEPTEMBER 18, 1976, BILLBOARD

(Continued on page 53)

HIRE BLACK SECURITY N.Y. Solution To Concert Violence

By JIM FISHEL

NEW YORK—The only way to handle unruly crowds at black rock shows is by hiring black security guards to augment the existing force at the hall or stadium, reports Bob Schiffman, event coordinator for Clarence Brown's Main Attractions based here.

Schiffman, owner of the famed Apollo Theater and veteran of the black music scene, says the recent violence at these shows is directly credited to both the "foolhardiness" of the facility manager and the "penny-pinching" of the promoter.

"Through a series of unfortunate occurrences, we learned the hard way," he states. "During our first major show of the summer season, we had a bad situation on hand."

This occurred on June 6, when Main Attractions rented Shea Stadium for a show featuring Rufus, the Commodores, KC & the Sunshine Band, Brass Construction, Harold Melvin & the Blue Notes, and the Fatback Band.

"At the time we planned our show, the stadium assured us they'd take care of the proper security," he says. "Our urging was not to spare on the security at the events."

On the day of the show, instead of doubling the security force, they cut back—using only young white ushers, some without uniforms, according to Schiffman.

Because of this, they were outnumbered by gate-crashers from the start and there were a series of major and minor altercations, which cul-

minated in the stadium's refusal to allow these promoters entrance ever again.

"The situation at that show with 47,000 on the inside, and a large number outside trying to get in, was a shame and wouldn't have happened if the city and the stadium officials had listened to us."

Reverse of the problems at Shea was the recent trouble-free Main Attractions show at the Nassau Coliseum. Schiffman says the staff and management of that hall were extremely cooperative—even to the point where they worked overtime to head off potential problems.

"The first thing we did was to hire our own security composed of strong young blacks and then we bought them all T-shirts to wear at the show," he states. "Then we built a split stage with their dollies to keep set changes to a bare minimum. It's often this lull that leads to disturbances."

So when Aug. 7 and 8 came around, promoters Brown and Schiffman were ready and the show (featuring War, Parliament-Funkadelic, Sootsy's Rubber Band, S.T. Express and Soma) went off with no incidents.

Well almost no incidents, Schiffman chuckles. One lone gate crasher who was so upset that he couldn't get into this show that he threw a trash can through a window and was promptly hustled off by the security force and arrested.

Ellington Event Leads To Auction

CHICAGO—An evening of films featuring Duke Ellington and his orchestra was presented here recently by Delmark Records and its affiliated Jazz Record Mart stores.

The five-hour Ellington film-athon included tv shows, feature films, band shorts and rare '30s and '40s jukebox films, that were shown in chronological order, beginning with "Black And Tan Fantasy" (1929).

Bob Koester, president of Delmark, arranged the screening to coincide with bidding on a "virtually complete" collection of Ellington 78s, recently acquired by the Jazz Record Mart.

The collection, numbering more than 500 disks, includes such vintage 78 labels as Okeh, Gennet, Blu-Disc, Triangle, Hit-of-the-Week (cardboard records from 1930), Champion, Vocalion, Pathe, Cameo, Steiner-Davis, Melotone, Perfect, Harmony, Romeo, Oriole, Diva, Paramount, Master, Variety, Velvet Tone, Clarion and Silvertone, as well as the majors, Columbia, Victor, Brunswick, etc., and V-Disks circulated for the Armed Forces in World War II.

Though he is considering bids on individual items, Koester says he would prefer to sell the collection intact. The price: \$4,000.

Morgana King In A \$650,000 Suit Against Her Mgt.

LOS ANGELES—Morgana King has filed a suit in Superior Court here which airs the controversial conflict of interest contention that a personal manager should not have a record production or label affiliation.

The vocalist plaintiff charges her contract with defendants Nickelodeon Inc. and Vincent Mauro of that firm, both located in New York, be declared invalid because defendants held both a management and recording pact with her simultaneously.

King says she inked the pacts in 1973, when Mauro told her he had a binder with Famous Music, the publisher, to do an album with her. She charges that the defendants failed to come up with advancements of her career and reneged on provisions in their agreement with her. She asks a cumulative \$650,000 in damages.

All Boxes Sold For Gospel At the Bowl

LOS ANGELES—Ray DeVries has been named coordinator of the Sept. 24 "Great Gospel Concert" at Hollywood Bowl which will feature a 100-piece orchestra conducted by Ralph Carmichael, long-time Word Records maestro.

DeVries reports that all \$7.50 box seats are sold out and tickets scaled from \$2.50 to \$6.50 are moving briskly. "In all," says DeVries, "we have moved about 9,000 of the Bowl's 18,000-seat capacity."

Talent booked for the event includes Andrae Crouch and the Disciples, Johnny Mann and his vocal crops, Danniebelle, Dino, the Archers, Doug Lawrence and Lynn Mann.

Never before, anywhere, has so large an orchestra been employed for a gospel event, DeVries says.

Soul Sauce

Continued from page 52

Vegas Jazz Society, nearly 1,000 strong after one year. He recently played two nights in a club in Reno, but has been concentrating on being a businessman and getting bookings for other musicians, rather than playing himself. When the time is right, he'll get back to playing bass full-time.

Mastertrack Records, a new Los Angeles-based label, is in the process of securing a staff and recording acts.

The label, headed by Leroy Harrell, has hired David N. Crawford as director of creative services. Harrell is also personal manager of a new group, Papa's Results.

Crawford, formerly musical arranger for Jerry Butler, the Sylvers, Greg Perry, Friends of Distinction and others, will also handle artist development.

Ken Smith joins as director of administration. Smith, who is signed to Gwen Gordy Fuqua's production firm, Gwen/Glenn Enterprises, has written several tunes for Motown Records.

The three-month-old firm has signed a national distribution agreement with Independent Record Distributors of America (IRDA) in Nashville.

Mastertrack is in the process of signing acts. It is negotiating to sign Thumbs, a local hard rock group, and Johnny Love, former guitarist with the Fantastic Four.

It is also securing independent promotion persons around the country, but will place its emphasis on the South as a record breakout market.

Papa's Results, a contemporary r&b act, is the first group signed to the label with a single "I'm Looking For A Song."

Little David artist Nat Adderley is featured on a new album "Jazz Gala Concert," to be released on Atlantic Records this month.

The LP, which also features Stan Getz, Gerry Mulligan, Art Farmer, Slide Hampton and an all-star German big band, was recorded in Germany in January.

On Lloyd Price's new album "Music Music," which is quite a departure from the hard rock 'n' roll sound offered by the singer more than a decade ago, he takes on a country tune "Mr. & Mrs. Untrue."

Although the label is recommending that r&b stations play other cuts more suitable to their formats, several soul stations are picking up on the country tune.

Willie Davis, former football star, has purchased radio station KAGB-FM in Inglewood, Calif. Davis, who is the owner of Willie Davis Schlitz Distributing Co., purchased the station in a bankruptcy sale for more than \$225,000. The station's new call letters have not yet been determined.

KAGB, formerly owned by record veteran Clarence Avant, has been off the air since December 1975. The station, licensed to the city of Inglewood with a black population estimated between 30% and 40%, also serves most of the Los Angeles area.

Bernard Miller, music director of KNOX in Dallas, has left the station. Miller plans to seek employment in the record industry dealing with a&r.

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

Billboard SPECIAL SURVEY For Week Ending 9/18/76													
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)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
1	2	11	HOT ON THE TRACKS Commodores, Motown M6-867 S1	32	26	20	THE MANHATTANS	Columbia PC 33820					
2	1	9	WILD CHERRY Epic PE 34195	33	37	5	GLOW	Al Jarreau, Reprise MS 2248 (Warner Bros.)					
3	4	15	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	34	27	15	FEVER	Ronnie Laws, Blue Note BN-LA628-G (United Artists)					
4	5	10	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	35	38	5	NIGHT FEVER	Fatback Band, Event EV 1-6711 (Polydor)					
5	3	23	BREEZIN' George Benson, Warner Bros. BS 2919	36	32	17	MISTY BLUE	Dorothy Moore, Malaco 6351 (TK)					
★	7	8	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	37	33	18	HARD WORK	John Handy, ABC/Impulse ASD 9314					
7	6	14	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin Atlantic SD 18176	★	NEW ENTRY		PASS IT ON	The Staples, Warner Bros. BS 2945					
8	8	19	YOU ARE MY STARSHIP Norman Connors Buddah BDS 5655	★	51	3	THE GIST OF THE GEMINI	Gino Vanelli, A&M SP 4596					
9	10	11	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	40	39	32	MOTHERSHIP CONNECTION	Parliament, Casablanca NBLP 7022					
★	17	5	SILK DEGREES Boz Scaggs, Columbia PC 33920	41	44	4	TEN PERCENT	Double Exposure, Salsoul SZS 5503 (Caytronics)					
11	11	18	NATALIE Natalie Cole, Capitol ST 11517	42	46	24	I WANT YOU	Marvin Gaye, Tama T6-342 S1 (Motown)					
★	28	2	SECRETS Herbie Hancock, Columbia PC 34280	★	NEW ENTRY		CHAMELEON	Labelle, Epic PE 34789					
13	15	6	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070	44	42	16	ENERGY TO BURN	B.T. Express, Columbia PC 34178					
14	14	6	GET UP OFFA THAT THING James Brown, Polydor PD-1-6071	★	NEW ENTRY		AIN'T NOTHIN' STOPPIN' US NOW	Tower Of Power, Columbia PC 34302					
15	9	17	HARVEST FOR THE WORLD Isley Brothers, T Neck PZ 33809 (Epic)	★	NEW ENTRY		E-MAN GROOVIN'	Jimmy Castor Bunch, Atlantic SD 18186					
★	22	28	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	47	43	17	THOSE SOUTHERN KNIGHTS	Crusaders, ABC/Blue Thumb BTSD 6024					
★	30	2	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 S1 (Motown)	★	NEW ENTRY		I HOPE WE GET TO LOVE IN TIME	Marilyn McCoo & Billy Davis, Jr., ABC ABCO 952					
★	25	6	FLOWERS Emotions, Columbia PC 34163	★	NEW ENTRY		DR. BUZZARD'S ORIGINAL SAVANNAH BAND	RCA APL1 1504					
19	12	15	CONTRADICTION Ohio Players, Mercury SRM 1-1088 (Phonogram)	50	50	8	LOVE TALK	James Gilstrap, Roxbury RLX 105					
20	20	13	MIRROR Graham Central Station, Warner Bros. BS 2937	★	NEW ENTRY		DOWN TO EARTH	Rimshots, Stang ST-1028 (All Platinum)					
21	21	15	SKY HIGH! Tavares, Capitol ST 11533	51	41	3	ACCEPT NO SUBSTITUTES	Pleasure, Fantasy F 9506					
★	29	8	LOVE TO THE WORLD LTD, A&M SP 4589	52	52	12	YOUNG HEARTS RUN FREE	Candi Staton, Warner Bros. BS 2948					
23	24	7	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)	53	53	13	I'VE GOT YOU	Gloria Gaynor, Polydor PD-1-6063					
★	36	3	WINDJAMMER Freddie Hubbard, Columbia PC 34166	54	40	4	LOVE'S ON THE MENU	Jerry Butler, Motown M6-850S1					
★	31	9	LOVE POTION New Birth, Warner Bros. BS 2953	55	49	6	ON LOVE	David T Walker, Ode SP 77035 (A&M)					
26	23	12	BOB JAMES THREE CTI 6063	56	58	2	NOTORIOUS MIAMI	Miami, Drive 102 (TK)					
27	13	6	DIANA ROSS' GREATEST HITS Motown M6-869S1	57	57	3	AIN'T NOTHIN' BUT A PARTY	Mark Radice, United Artists UA-LA 629-6					
28	19	24	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	58	56	3	THE BIRTH OF A LEGEND	Bob Marley & The Wailers, Calla 1240 (ATV)					
★	35	13	GOOD KING BAD George Benson, CTI 6062	59	60	2	THE WHISPERS	Soul Train BVL1-1450 (RCA)					
30	18	10	TOGETHER AGAIN... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317	60	55	10							
31	16	12	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)										

From The Music Capitals Of The World

LONDON

David Essex, with his new six-piece band plus a company of dancers and clowns, to head up a one-week season at the London Palladium Dec. 6-11, including excerpts from his October-released album "Out On The Street." ... **Max Bygraves** rushed out a new single "The Drought of '76," written by his son **Anthony**, for Pye. ... Jazz composer/bandleader **Graham Collier** has written a biography of **Cleo Laine** and **John Dankworth**, published by Quartet Books. ... **Robert Paterson** promoting **Demis Roussos** in a major U.K. concert tour starting October 1, taking in 19 centers, including two London Royal Albert Hall dates. ... **Ozark Mountain Daredevils** returning to U.K. and Europe for a third tour in February next year.

Jeffrey S. Kruger has finalized dates for **Charley Pride's** tour, starting in Dublin Nov. 2, including an already sold-out Palladium gig, plus Bournemouth, Birmingham, Southport, Aberdeen, Glasgow and London's Theater Royal.

United Artists releasing a special **Little Anthony** and the **Imperials** EP, packaged in a full-color bag and including "Goin' Out Of My Head." ... **Barclay James Harvest** on 23-date concert tour here starting October 7 and coinciding with the release of their "Octoberon" album. ... Polydor releasing double album "The Story Of **The Who**" featuring 26 tracks from the band's 11-year career, backed by extensive tv advertising.

Three-month maxi-tour by the **Drifters**, running from September 24 to December 4. ... **Burlesque**, five-strong group with a big live-show following, signed to Arista. ... **Patti Smith** in next month for tour following her debut concerts here at the Roundhouse earlier this year. ... Newly-arranged **Carpenters'** tour is for three weeks in Europe and U.K., with a "first-ever" week at the London Palladium Nov. 22-27, the original trek being cancelled because of **Karen's** ill-health.

First 20,000 issues of the **Dr. Feelgood** live album "Stupidity" include a free single of live cuts of "Johnny B. Goode" and "Riot In Cell Block No. 9," unavailable elsewhere. ... **New Seekers** hired a helicopter to get them from a north of England date to the CBS sales conference dinner. ... Ex-Bay City **Roller Alan Longmuir** expected to deputize on bass for **Bilbao Baggin's** sessions. ... And business adviser **Barry Perkins** has parted company with **Rollers'** manager **Tam Paton**.

Used as a theme on BBC-tv's series on the warship **Ark Royal**, **Rod Stewart's** "Sailing" enjoying a new lease of life in the charts. ... Painting a marketing slogan for the controversial **Peter Cook/Dudley Moore** album on a wall in London cost Island general manager an arrest and subsequent fine of \$18 for causing criminal damage.

RCA Record Division here changing both Curzon Street and New Burlington Street phone numbers to 01-499 4100. ... Pye increased album prices by 8½% and singles by 7.7%, new full-price albums now costing \$5.22. ... New RCA chief **Gerry Oord** promised executives to hold 8:30 a.m. meetings every day for three months, and they hope he was joking. ... **Elton John/Queen** manager **John Reid**, with EMI, held a lunch to announce plans for **Queen's** Hyde Park free concert Sept. 18. **PETER JONES**

TOKYO

Tokuma Musical Industries is releasing **Hiroshi Itsuki's** "Live In Las Vegas" September 25. ... **Bobby Weiss** who is acting as an international licensing consultant for **Al Bennett's** Cream Records is here, the last stop of his six-week, around-the-world business tour on behalf of the newly launched company, to negotiate a licensing deal for the record company and a sub-publishing deal for Bennett's four music publishing companies, Better Music (BMI), Churn Music (ASCAP), Little Peanut Music (ASCAP) and Moppet Music (BMI). Before coming to Tokyo he stopped in London, Munich, Amsterdam, Hamburg, Singapore, Manila, Hong Kong and Taipei and presented his catalog audiovisually to 45 companies.

Toshiba-EMI reports that **Olivia Newton-John's** single "Jolene" has reached the 40,000 in sales mark. The single which was released July 20 is a cut from her album "Come On Over." The artist will tour Japan in early December. ... CBS/Sony is doing well with "Black Market" by **Weather Report**. The company reports that since the album was released one and a half months ago, it has sold over 10,000 copies. The group's biggest hit ever in this coun-

try is their debut album, "Weather Report," which sold over 50,000 copies. ... Tokuma Musical Industries is releasing a 30cm debut single "Free" of its rock group **Murasaki** October 1. The pressing of this single is limited to 30,000 copies and will be retailed at 800 yen (approximately \$2.70).

Polydor K.K. is launching a German classic label, **Seon**, October 1. **Wolf Erichson**, president of the label, will be in Japan for a press conference. ... Four students, **Roman Kaieda**, 16, **Keiko Tanimura**, 10, **Rika Morimoto**, 11, and **Yoshiko Kobayashi**, 16, at the Yamaha Music Schools returned to Japan after a successful tour of Southeast Asian countries. The four performed an invitational concert at the National Theater in Singapore and two concerts at the Cultural Center of the Philippines in Manila. The four youngsters visited First Lady **Imelda Romualdez Marcos** at the residence of the President of the Philippines and performed a 30-minute mini-concert.

The Brothers Four on a 40-day concert tour of Japan. The group will perform 27 concerts, including four concerts here and two in Osaka. It's the group's 12th concert tour in Japan. The concerts are promoted by **Kyodo Tokyo**. ... The following 11 acts will tour Japan in September: **Los Indios Tabajaras**, **Don Reno & Bill Harrell** and the **Tennessee Cutups**, **Roberta Flack**, **Eric Andersen**, **Duke Jordan Trio**, **Wilburn Little**, **Roy Owen Haynes**, **Daniele Licari**, Spanish guitarist **Narciso Yepes**, **Sha Na Na**, **Perez Prado Orchestra**, **Fania All-Stars** and **Cleo Laine**.

King Records doing well with the four-album set "Threads Of Glory/200 Years Of America" which has been released on its London label. The set traces the 200-year history of the U.S. by reproducing several important historical incidents of the country and speeches made by its key political leaders. ... Nippon Columbia recently released two albums, "Harmony" by **Don Williams** and **Diana Trask's** "Greatest Hits" from its Dot contemporary series. The company has released **Freddy Fender's** "Are You Ready For Freddy" and **Roy Clark's** "Greatest Hits" from the series August 25. ... Teichiku Records is releasing on Pye label three singles and three albums September 25. The singles are "Give A Little Bit" by **Stray**, "Too Young To Feel This Old" by **McKendree Spring** and "Good Day America" by **Spiders From Mars**. The LPs are "Houdini" by **Stray**, "Too Young To Feel This Old" by **McKendree Spring** and "Spider From Mars."

Nippon Phonogram is releasing seven jazz albums on Chess label September 5. A Japanese group, **Pedro & Capricious**, switched labels from Warner-Pioneer to RVC. During their association with Warner-Pioneer the group, comprised of seven members, including one female vocalist, released ten singles and nine albums. Its total album sales with WP exceeded 1 million. ... Pacific Music Publishing finalized a sub-publishing deal with Lowery Music. Prior to the deal, Lowery Music had a contract with April Music Inc. (Japan) in this country. ... It is said that the recently established music publishing wing of RVC, Global Music Publishing, has already received offers on sub-publishing from **Sherlyn Publishing**, **Sunbury Music** and **Dunbar Music**.

Louis Couttolenc, president of RCA Mexico, will visit Japan at the end of this month together with his vice president, **C. Infante**. The officials will have preparatory meetings for the international convention of RCA Records, planned for next May. ... Nippon Columbia is releasing a Japanese version of "Johnnie Angel Wings" by the **Kookies** on its recently acquired Satriil label. The British female duo is scheduled to visit Japan in October for a promotional tour. ... According to **Knut Kraft**, vice president of GP Music, the company signed two songwriters, **Jiro Ohta** and **Shinichi Yoshimaru**. ... Ex-president of Victor Music Publishing, **Atsutaka Torio**, joined Polydor K.K. as an assistant to the general manager of a&r department. Torio will be assisting **Yasuhiro Igarashi**, general manager of the department. ... King Records is putting its promotion forces behind a five-album set, "La Storia di Canzone Italiana" (The History of Italian Canzones), released to mark the 45th anniversary of the establishment of the company.

AMSTERDAM

Drummer **Pim Koopman** has left pop group **Kayak** because of ill health and becomes producer for record company EMI-Bovema. No replacement in the band has been named. ... German singer **Freddy Breck**, very popular here, (Continued on page 55)

International Major Teldec Expansion Moves

Sets Up Own Sales Force

By MIKE HENNESSEY

HAMBURG—Teldec, whose product has been distributed by AEG-Telefunken since the company was founded in 1950, has set up its own sales force.

The central sales department is based in Teldec's Hamburg headquarters and there are regional offices in Dortmund, Frankfurt and Munich.

About 150 of the personnel employed by AEG-Telefunken to handle distribution of Teldec records and tapes were transferred to the Teldec company as of Sept. 1.

Commenting on the new sales set-up, Teldec joint managing director **Gerhard Schulze** says: "With AEG-Telefunken as our exclusive wholesaler we have enjoyed full co-operation and have always been able to lead and guide the sales force. But in the long run we felt we could operate more effectively with our own sales organization. We can have a direct contact with the men in the field and can achieve better communication of marketing ideas."

"Furthermore, the traditional sales channels are undergoing an evolution, different outlets are emerging and the changing market place requires a greater flexibility in terms of product and conditions of sale. We felt that having our own sales team would enable us to stay closer to market changes and to adapt our sales techniques more quickly."

Schulze sees the move as a consolidation of the company's vertical integration. "We record the music, we manufacture records and tapes, and it is logical that we should have our own sales organization."

The sales force under AEG-Telefunken was made up of ten regional teams, each with its own stock. But under the new set-up there will be just four depots—in Hamburg, Frankfurt, Dortmund and Munich. Further rationalization in due course will probably reduce the number of depots to two or even one.

Launches Several Labels

HAMBURG—The launching of new labels, and the inauguration of a display service and an accessory service will be the main focal points of a major promotion, press and advertising campaign for Teldec's fall sales push.

In addition to Teldec's own repertoire, the company will be promoting releases on Trojan (**John Holt**, **Dave & Ansel Collins**, **Bob Marley** and **Jimmy Cliff**), Arion (**Los Calchakis**), Pandora (**Gheorghe Zamfir**), Produttori Associati (**Donatella**, **Santo & Johnny**, **Fabrizio de Andre**) and on the Auditon and Fuer Dich labels which specialize in children's repertoire.

The release of two albums by **Gheorghe Zamfir** will coincide with the Rumanian flutist's 15-city tour of Germany which starts Sept. 27. And to tie in with **Ray Charles's** German tour, Sept. 26 to Oct. 5, Teldec is releasing an album of early recordings called "Portrait In Music."

Other Teldec releases include "Suite For Jazz Piano and Flute" by French pianist **Claude Bolling**, "Very Together And Very Live" by **Lynrd Skynrd**, and albums by **Deodato**, **Black Oak Arkansas** and the **KGB Band**.

German productions include a followup album to the successful "Live Dancing At Al Capone's Ballroom" making use of modern party-style arrangements of evergreen tunes. The new album is called "Live Dancing In Lady Chatterley's Ballroom."

Teldec is planning international exploitation of British-born **Geff Harrison**, former lead singer with the **Kin Ping Meh** rock band. "Death Of A Clown" is his debut single on the Nova label and his first album is titled "Salford."

Teldec is also promoting compilation albums of previously unreleased material by **Tom Jones**, **Engelbert Humperdinck**, **Ray Charles** and **Bill Haley**, and LPs by the **Les Humphries Singers**, **Hildegard Knef**, **Klaus Wunderlich**, **Hermann Prey** and **Mantovani**.

(Continued on page 56)

EMI To Plug Pop & MOR 'Oldie' Disks

By CHRIS WHITE

LONDON—EMI's pop and MOR back catalog product is being introduced here via a new pop mid-price Nut series and the MOR-oriented Note label.

Nut will showcase pop material unavailable for several years. Initial launch in October includes: "Hits of the Mersey Era," **The Shadows'** "Rarities," "Oh Jamaica" by **Jimmy Cliff** and "My Generation," featuring rock names from the 1960s.

Compilations will all feature 14 or 16 tracks and future product includes collections by **Cliff Richard**, **Cilla Black**, **Olivia Newton-John**, **Manfred Mann** and the **Hollies**, as well as collectors' compilations and live album concepts.

The EMI label will still be used for mid-price product but these albums will be prefixed Nut, so giving a series identity without detracting from the importance of the product released. The launch will be backed by special displays, radio and press advertising and consumer competitions.

Note is designed, says marketing manager **Peter Hunsley**, to "tap the section of the market which wants quality product from household names it may not have previously purchased."

He adds: "We hope to encourage the purchase of albums of well-known artists by people who are not necessarily fans."

First batch is comprised of seven albums, followed by nine in November. Names featured include **Shirley Bassey**, **Vera Lynn**, the **Spinners**, the **Corries**, **Cleo Laine**, **Marlene Dietrich** and **Spike Milligan**. The campaign is spearheaded by a compilation album "Hit Kaleidoscope," featuring the MOR division's chart successes in the singles field over the past two or three years.

Pye To Try Boosting Black Acts' LP Sales

LONDON—Pye is launching a "Black Music Umbrella" campaign to promote its old and new black artists—part of an all-out attempt by the company to establish itself as an album force in the market.

The campaign, starting Oct. 2, follows company disappointment that singles success during the first half of 1976, an all-time Pye record, has not been translated into album chart action.

Louis Benjamin, chairman, told the company's sales conference: "Our major weakness is in the field of contemporary album product, together with artists who have longevity in that field."

And **Clive Selwood**, director of marketing, who originated the "Black Umbrella" scheme, pointed to "an amazing track record" of 26 new single entries in 26 weeks this year, only two of which did not go into the Top 30.

He added: "It is quite outside the scope of my experience to have so much singles success without translating it into album sales. We can't live with this situation. It's not enough to say we must advertise on television, because I can point to 20 albums on the charts without tv promotion. Through the 'Black Umbrella' scheme, I'm promising that we will at least double our album market share before the next sales conference."

Richard Jakubowski, marketing manager, saying that it was possible dealers so far just didn't think of Pye as an album company, outlined the scheme. "It will be highlighted by the Real Thing album. The group is to tour with **Marvin Gaye** here. We have **Gladys Knight**, **Barry White**, **Sheer Elegance**, **Curtis Mayfield**, **Melba Moore**, **Isaac Hayes**, **Love Unlimited Orchestra**, and the **Golden Hours of Stax Hits**."

The scheme embraces national press advertising, an on-telephone

two minutes of compilation tape, window campaigns; umbrellas with "appointed stocklist" stickers, 250,000 catalogs, a radio campaign in test areas, singles produced in a special bag with distinctive black edges; and a poster slogan "Black Music Rules—OK."

Phonogram Inks Bang U.K. Pact

LONDON—Phonogram has signed a licensing deal with the U.S. Bang label, previously represented in the U.K. by Decca. The pact brings Phonogram immediate new product from **Paul Davis**, the **Muscle Shoals Horns** and **Peabo Bryson**, and access to back catalog material from **Van Morrison**, the **McCoys**, the **Strangeloves**, the **Exciters**, **Freddie Scott** and **Erma Franklin**.

Initial approaches were made by Phonogram's U.S. a&r representative **Tony Powell**, who went to Atlanta, Ga., for discussions with label chief **Eddie Biskin**. The deal was finalized during Phonogram's August sales conference.

Paul Davis product will be a single "Superstar" and an album "Tracks And Fantasies"; the **Muscle Shoals Horns** will debut with an album and single "Breakdown," and there is an album from **Peabo Bryant**, **Peabo**.

Bang, founded in New York in 1965 by **Bert Berns**, includes a publishing arm with such copyrights as **Van Morrison's** "Brown-Eyed Girl" and "Piece Of My Heart."

Future plans include a **Van Morrison** album, plus a possible single re-work of "Brown-Eyed Girl." The deal with Phonogram does not include **Neil Diamond**, who recorded his first hits, "Solitary Man," "Cherry Cherry" and "Kentucky Woman" for Bang.

From The Music Capitals Of The World

• Continued from page 54

WEA released debut album "Man From Manhattan" from U.K. singer **Eddie Howell**, the same-title single having been a top 10 hit here, both being produced by **Freddy Mercury**, lead singer of U.K. group **Queen**. . . . Singer-guitarist **Cornelis Vreeswijk** performed songs from his new solo album, all songs in Dutch by the late **Jim Croce**, at a press party here.

New single from **Patricia Paay** is "Now," a cover of **Dave Berry's** international hit of the 1960s. . . . 15th anniversary of the **Lazy River Jazz Band** celebrated with a street parade and reunion. . . . At the age of 64, Dutch jazz guitarist **Jan Krop** died during a vacation on the Isle of Mallorca. . . . A show of record sleeves held at the national Fall's Song Fair in Amstelveen Sept. 13.

Debut single "Adieu, Goodbye" by the **Hill Tops** launched at a party after the finish of Holland's professional cycling tour, the winner receiving the first copy of the disk. . . . **Pia Beck**, jazz pianist, made a comeback tour here, aged 50, after originally retiring ten years ago. . . . Painter **Anton Heyboer**, notorious here because he lives together with four women, has made an album "She And She As One," launched at an Amsterdam Hilton party, and featuring Heyboer as singer and keyboard player.

New single of **Maggie McNeal** is "Love Was In Your Eyes," taken from her debut album, which includes a cover of the **Beatles'** song "Blackbird" to be featured on a tv special next month by AVRO. **WILLEM HOOS**

BARCELONA
August here closed with an open-air festival of rock and flamenco featuring national artists at Ibiza Island's Hippodrome a 50,000 capacity venue. Artists included **Paco de Lucia**, **Brakaman**, **Montoya**, **Eduardo Bort**, **Burning**, **Lols y Manual**, **Maria Gimenez** and **Regina**.

Double album of the **Beatles'** "Rock and Roll Music" out here this month, EMI laying on strong promotion through press, radio and window displays. Artists of "new" Portuguese song,

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CBS' Oberstein Touts Program; Knocks Dealers

LONDON—CBS here moves into the year-end sales season with a campaign pinpointing 12 new albums by top acts. It will be boosted by radio advertising and window displays, but no television commercials.

Acts to be featured are **David Essex**, **Sutherland Brothers and Quiver**, the **Jacksons**, **Tina Charles**, **Andy Williams**, **Neil Diamond**, the **Wombles**, **Sailor**, **Bob Dylan**, **Abba** and the **New Seekers**, plus a "Hit Sounds '76" album with repertoire from the **Isley Brothers**, the **Manhattans** and **Sailor**, among others.

When announcing the program, **Maurice Oberstein**, managing director, also criticized many of the country's dealers. Discussing the firm's recent price increases, and citing specifically **Neil Diamond's** "Beautiful Noise" album, he said the day before the increase orders were around the 3,000 mark and the day after about 2,000 units.

"There was a 15% price difference to the dealer. All is required was thinking 24 hours in advance to make that saving. Yet those retailers who ordered at the new price were presumably unable to anticipate that," he continued.

"If that's the way you manage your business, what a frightful state that places us in as manufacturers—and no wonder the record industry has problems.

Vitorino, **Jose Luis Igrlesias** and **Jose Alfonso (CFE)** played at the Greek Theatre here. . . . **Raimon** (Movieplay) attracted 30,000 fans to the Levante football stadium in Valencia. . . . Popular SER disk-jockey **Pepe Domingo Castano** (Belter) back at work after weeks on tour as a singer. His latest single is "Te Canto Porque Te Quiero."

Latest concert featuring foreign artists was at the Badalona Sports Palace with **Weather Report** (CBS), **Billy Cobham** (Hispanavox) and **Herbie Hancock** (CBS). The house was half full. . . . Problem with the promotion was that it followed two months of rock concerts by such names as the **Rolling Stones**, **Rick Wakeman**, **Jethro Tull**, **Cat Stevens** and **Uriah Heep**.

The sixth open-air festival of Catalan Song in Canet was even more successful than the one last year, with some 45,000 people filling the Canet football stadium. Artists involved including **Ramon Muntaner** (Edigsa), **Maria del Mar Bonet** (Ariola), **Ovidi Montllor** (Edigsa), **Pi de la Serra** (BASf) and **Raimon** (Movieplay).

FERNANDO SALAVERRI

MOSCOW

Cliff Richard highlighted the show scene here with his performances in Leningrad and Moscow. Such a high-caliber international act has not visited here for many years. . . . Melodiya released an album of **Mireille Mathieu**, all material licensed from West German labels.

Dooley Family, a U.K. group, on a second Russian tour in company with the **Moon Light** band and singer **Isla Santa-Clair**, the **Dooleys** scoring on their first trip, with radio and tv promotion and with a strong-selling Melodiya album. . . . **Karel Kanarik** and **Scarabei** rock group from Czechoslovakia in for concerts in five cities.

International pop talent in for the Gosconcert agency includes the **Kings Roo** jazz band from Japan, under **Hideto Kanai** and featuring singers **Kaoru Tchiga** and **Yunko Naku**. "Regards From Bucharest," a gala show from Rumania featuring **Mirabella Dauer**, **Korina Kiriak**, **Cristian Popescu** and others, was also here. . . . "Stars Of Foreign Show Business" touring here featured Poland's **Bozhena Kapiza**, **Rika Seroki** (Belgium) and **Roger Varnei** (France), putting on shows in Kiev and Moscow.

A sales display of Melodiya recorded product was held this summer in Constansa, Rumania, with **I. Ananjin**, deputy director-general of the company, among the team. . . . Contest of young singers interpreting modern Soviet songs to be held in Riga Sept. 19-30. . . . Leningrad-based **Kalinka** rock group preparing a new show with Russian folk music blended into a rock style, and built into a big stage production.

Robert Bardzinashvili, former leader of Orera male vocal ensemble in Georgia, has formed a new group, **Vocal And Instrumental Ensemble '75**, which has already performed successfully in Moscow and Leningrad, presenting a program of Georgian, Russian and international songs, as well as interpreting classical pieces by **Bach**, **Mozart** and others.

Irina Ponorovskaya, first performer of Eurydice in the first Russian rock-opera "Orpheus and Eurydice," took part in the International Song Festival in Sopot, Poland. She is now with the Lenconcert agency in Leningrad. . . . And, another Leningrad pop singer featured at Sopot was **Ghennadi Boika**, who is with the Leningrad Music-Hall. . . . Main act of Latin talent presented as usual by Gosconcert agency was **Leonor Gonsalves Mina**, from Colombia, who starred in a show called "Drums In The Night."

VADIM YURCHENKOV

BRUSSELS

New releases here by Phonogram include: "Have You Ever" by **Joe Tex**, "Dokter Bernhard" by **Bonnie St. Claire**, "Mystery Song" by **Status Quo** and "Lookin' Out for Number One" by **Bachman-Turner Overdrive**. . . . **Toots Thielemans** on RTB-TV here this month.

EMI releases include "Rock 'n' Roll Love Letter" by the **Bay City Rollers**, "Blueberry Hill" by **Fats Domino**, "Don't Go Breaking My Heart" by **Elton John** and **Kiki Dee** and "Let 'Em In" by **Wings**. . . . **Loudon Wainwright III** starred here during Malleumt in Brussels. . . . **Kevin Ayers** received good critical response after the Bilzen Festival, where **Black Oak Arkansas** participated. . . . **George Chakiris** made a good impression in the Casino of Knokke.

RTB-TV's "Follies" included **Kraftwerk** and **Leo Kottke**. . . . New releases from WEA include "Rock And Roll Music" by the **Beach Boys**, "I Never Cry" by **Alice Cooper** and the album "Al

(Continued on page 56)

International Japanese Tape & Disk Production Continues Steady Upward Climb

By ALEX ABRANOFF

TOKYO—The total production of records and prerecorded tapes continues to show a healthy growth in Japan. According to the statistics disclosed by the Japan Phonograph Record Association (JPRA), the total production of record and prerecorded tapes during the month of July was up both unit and money-wise when compared with the same period in 1975.

Unit-wise, the total production of records reached the 15,197,000 mark, of which 4,855,000 units had foreign repertoire. This is an increase of 7% over the corresponding period in 1975 when 14,196,000 units were manufactured.

The breakdown shows that 8,066,000 singles (1,702,000 units with foreign repertoire) were manufactured in July, or a rise of 11% over the same period in the previous year

when 7,237,000 units were manufactured. The production of EPs was down 84% to 17,000 units (none with foreign repertoire) from 105,000 units in July 1975. The LP production was up by 4% from 6,854,000 units to 7,114,000 units (3,153,000 units).

Money-wise, the production of records during July 1976 was up by 13% to \$42.71 million over the same period in 1975 when \$37.64 million worth of records were manufactured.

A closer look shows that the production of singles rose by 24% to \$10.53 million (\$8.47 million in July 1975), while that of EPs was down 59% to \$40,000 and that of LPs was up by 11% to \$32.14 million from \$29.07 million.

Reviewing the JPRA statistics on the production of prerecorded tapes,

a big increase in the production of cassettes shows up while that of cartridges and reel-to-reels were down both unit and money-wise.

Unit-wise, the total production of prerecorded tapes during July 1976 reached 2,832,000 units, of which 392,000 units had foreign repertoire. This is an increase of 28% over the corresponding period in 1975 when 2,219,000 units were manufactured.

The breakdown shows that the production of cartridges reached 1,010,000 units (102,000 units had foreign repertoire), a decrease of 4% when compared with the same period in 1975 when 1,048,000 cartridges were manufactured. The production of cassettes jumped 56% to 1,821,000 units from 1,170,000 units in the corresponding period in the previous year. The production of reel-to-reels was down by 8% from 1,800 units in July 1975 to 1,200 units.

Money-wise, the total production of prerecorded tapes during July 1976 reached \$14.837 million, an increase of 15% over the same period in 1975 when \$12.890 million worth of prerecorded tapes were manufactured.

A closer look shows that the production of cartridges was down by 20% and was valued at \$5.9 million (\$7.313 million a year ago) while that of cassettes jumped 61% to \$8.952 million (\$5.6 million). The production of reel-to-reels was down 10% from \$10,000 to \$9,000.

International Briefs

HILVERSUM — For around \$13,000 the German broadcasting company WDR has bought rights to a Dutch film of the U.S. group **Little Feat**.

The production was made by a team from local broadcasting organization VARA in June when the band performed at the Pink Pop Festival in Geleen in the southern part of Holland, attracting more than 40,000 people. The production has already been shown on Dutch tv and has been sold to record company WEA for promotional use.

AMSTERDAM—More than 10,000 fans visited a free pop festival held in the People's Park of Enschede, a city in eastern Holland.

Top of the bill was the U.S. **Don Harrison Band**, featuring two former members of **Creedence Clearwater Revival**, **Stu Cook** and **Doug Clifford**. It was the first continental appearance of the band, and it did radio and television promotion on its debut single "Sixteen Tons." Also

featured at the festival was the **Frankie Miller Band**, new U.K. hard-rock band **Lone Star** and local bands **Syncope** and **Teaser**.

BUCHAREST—The first Contest and Festival of Workers', Patriotic and Revolutionary Songs was held here in the concert hall of Radio-Television. It was organized by the Central Council of General Trade Unions (UGSR), in collaboration (Continued on page 56)

International Turntable

Kick van Hengel, export manager for United Artists, London, will in future be responsible for handling all the company's overseas sales and also promotion of artists of U.K. origin. Additionally, **Terri Borg**, formerly assistant to European promotions manager **Ronnie Bell**, will be responsible for U.K. artist development.

Bryan Tyrrell appointed marketing manager of World Records. Formerly assistant marketing manager, he joined the company in February this year from EMI's tape division.

Tony Walker named sales manager of Satril Records in London. He reports directly to **Alan Melina**, general manager. Walker returns to the company where he was previously employed as general manager of its management and agency division, after working for three years in Los Angeles as an independent record and film producer.

Roger Bell is joining Mervyn Music as general manager. He was previously professional manager of Burlington/Paris for three years in London. One of Bell's responsibilities will be the handling of the **Don Williams** catalog, the U.S. country artist starting a U.K. tour this week.

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Singles Stressed By Transatlantic

By DAVID LONGMAN

LONDON—Transatlantic Records is to place more emphasis on single sales in the coming year.

The message was given at the company's sales conference by Jack Boyce, general manager, but enlarged on by John Whitehead, a&r manager, who said that though Transatlantic has been a successful album company, it makes sense to move into singles where sales were healthy despite the current economic climate.

"We won't throw everything at the wall," he said, "but intend to adopt a commonsense policy of selecting potential singles material, then working hard at making hits. Gone are the days when companies can regard releasing a single as a promotional activity which might boost album sales."

The autumn schedule includes singles from new signing Out To Lunch, the Chants (on the Chipping Norton label) and Command Decision.

Boyce told delegates that since the Granada group of companies had bought Transatlantic earlier this year, the company had been restructured, leading to improved efficiency. "Our main strength is having Granada behind us. We now have a situation where all titles are in stock at the warehouse, which wasn't always true previously."

The company dealer incentive scheme, as last fall, features drink, with unit values remaining the same—160 units equals one bottle of wine; 320 units, three bottles; 400 units, either five bottles of wine or a bottle of whiskey and two of wine.

Star prize is two weeks in the Bahamas, holidays for the four dealers in each of the six sales regions who increase their percentage of Transatlantic product ordered over the past year. The winner will be drawn from a hat—and this year the sales of tape will be included in the scheme.

Album releases for the fall include the Pasadena Roof Orchestra, Flora Purim, Mae McKenna, Decameron, Stefan Grossman, Tony Bennett, Cleo Laine and new signing Ray McVay and his band. There is also a series of box sets, including guitar

Teldec Launch

• Continued from page 54

Spearheading Teldec's classical releases will be pianist Artur Schnabel's first recording on Decca—the Brahms No. 1 Piano Concerto with the Israel Philharmonic Orchestra conducted by Zubin Mehta.

Also benefiting from strong promotion will be recordings by the Gabrieli String Quartet, the Kreuzberger String Quartet—which tours Britain in October—and the Aeolian Quartet.

New in the Teldec classical repertoire are conductors Martin Stephani and Walter Weller, and double bassist Ludwig Streicher. Another highlight of the fall classical releases in the recording of Wagner's "Meistersingers" by the Chicago Symphony Orchestra conducted by Sir Georg Solti.

Among the piano recordings is the second series of complete piano works by Frederic Chopin performed by prominent Polish pianists, and releases in Teldec's Dokumente series include "Lehar Conducts Lehar," "Knappertsbusch Conducts Wagner" and "Das Gehirn Des Tenors" by Walter Slezak.

music, Scott Joplin and Joshua Rifkin, Billy Connolly, jazz and Mahler.

Nat Joseph, managing director, stressed the importance of widening the company's catalog to include acts like Ray McVay, Tony Bennett and the new Geraldo Orchestra. He added: "While many record company executives have bemoaned the practices of the High Street retail chains, they have also neglected to welcome the fact that the better of these chains are holding more stock, a wider range of material and altogether a better back catalog selection than most independent retailers can afford."

"The increasing strength of the multiples is therefore not something to regret, taking in the long term—much as we dislike their current discount wars."

From The Music Capitals Of The World

• Continued from page 55

Jarreau." ... Steve Goodman and Rapsat were at the open-air Malleum in the center of Brussels. ... CBS releases "Standing On The Inside" by Full House, the Ray Conniff album "Send In The Clowns," the LP "Ain't That A Bitch" by bluesman Johnny "Guitar" Watson and a re-release of "Kiss And Say Goodbye" by the Manhattan.

CBS is also now distributing Bethlehem jazz product, the first batch comprising "The Art Blakey Big Band featuring John Coltrane," "Duke Ellington Vol. 2," Charles Mingus and "East Coastings," and Nina Simone's "I Loves You Porgy."

Klaus Doldinger's Passport made an impression during Jazz Bilzen and Charlie Mingus starred at the Antwerp Festival. ... Mingus and Philip Catherine highlight the jazz festival of Vielsalm near Liege in the Walloon part of Belgium, other names including Claude Luter, the Ferdinand Povel-Dusko Goykovich Quintet, Belgian Ragtime and a trumpet "battle" involving Benny Bailey, Dusko Goykovich, Harry Beckett and Belgians Nic Fissette and Richard Rousselet.

Sutherland Brothers and Quiver were at the Bilzen Festival and with Jeanne Manson appeared in the BRT television show "Slalom" in Vuerne. ... Coming to Brussels: Herbie Hancock, the Flying Burrito Brothers, Harry Belafonte. ... The Kempisch Jeugd fanfare Orkest won the first prize between 37 bands of nine countries in the International Youth Brass Band Festival in the U.S., album to follow from CBS.

RCA and Ariola releases include: "Goodbye And Thank You" by Limousine, the LP "A Kind Of Hush" by the Carpenters, "Heart On My Sleeve" by Gallagher and Lyle, "Let's Stick Together" by Bryan Ferry, "Viva Roxy Music," and "Sweet Hands" by David Liebman is on A&M. ... RCA represented at Bilzen by the Jess Rodden Band.

Eurovox starts the fall campaign with the single "Tom Dooley 1977" by Ronny Seago. After the show "Slalom," CBS Belgium picked up distribution rights on it for a rush-release. ... And Bellaphon (Germany) and EMI (Australia) picked up rights for their territories, while deals for Holland, Scandinavia, France, Italy and Spain are underway.

A rush of Tour de France record coming seven days before the arrival of the "Tour" in Paris. It was produced in three days, and sales already are in excess of 10,000 here.

IBC to release a memorial album "Jack Sels," produced in 1965 by Lou Van Rymenant, to honor one of the top tenor saxists. On the album are organist Lou Bennett, drummer Oliver Jackson and guitarist Philip Catherine.

JUUL ANTHONISSEN

DUBLIN

The Chieftains' sixth album "Bonaparte's Retreat" to be released this fall. The group started an Irish tour last week, and fly to Paris for a concert (Sept. 19), the visit coinciding with the



NEW HORIZON—Larry Page, right, shakes hands with Shoo H. Kaneko, president, Victor Musical Industries, Tokyo, after firming representation rights for his U.K.-based Penny Farthing label in Japan. First Penny Farthing releases to be handled by Victor Musical are planned for next month.

Phonogram Grapples With 'Faulty' Returns

LONDON—Phonogram is re-introducing a returns system for the trade as from Nov. 1, with account retailers able to return 5% of their stock in any three-month period.

But at the same time, the company is reducing its dealer margin to 33⅓% as compared with the existing 36⅓%. Tape product stays with the same 30% mark-up.

David Adams, Phonogram commercial manager, says the system on returns had been used previously

but was discontinued some five years ago. It has been brought back to try to reduce the amount of faulty returns to Phonodisc, the distribution company, and to persuade dealers to be more adventurous in the range of stock they order.

He says: "The first hope is that a wider range of product from a more diversified catalog will be stocked, helping new talent to get a fairer share of success."

"And the amount of faulty stock being returned to us reflects a desire from the trade to introduce some sort of returns system. But I don't think the amount of faulty stock returned reflects the high and sophisticated control facilities at factory level."

"I am convinced that some disreputable retailers have been damaging stock to obtain faulty stock return facilities."

Now Phonogram is doubling its staff at quality control and making even tighter checks on product, both at the point of distribution and the returns department. "It's aimed at making it very difficult for stock to be returned which has not been genuinely faulty at the outset," he says.

Adams claims that 1976 has seen an upward trend in returns and a downward trend in sales. "At times we received anything between 2,500 and 5,000 parcels a month of returned product. Some 75% was returned as faulty. Not because of less efficiency at our end, but through dealers attempting, and in most cases succeeding, in returning slow-moving product as faulty to reduce their inventory levels."

The Phonogram view is that the returns system will help the small retailer rather more than the large stores and multiples.

Anchor Offers 7½% Incentive On Top Shelf Titles

By BRIAN MULLIGAN

LONDON—A particularly inventive discount scheme is being offered by Anchor Records here to the trade, the main aim being to encourage dealers to stock new releases.

It is called the "Anchor Banker Scheme" and offers an additional 7½% to dealers taking part. Enrollment is based on making a commitment to take a minimum of one box of 25 best-selling catalog items.

The commitment is subject to the bonus discount, and from then on dealers will be required to place an initial order for at least one copy of each Anchor/ABC full-price album in the monthly supplement. These will qualify for the 7½% extra, but repeat orders will be invoiced at the normal trade price.

Impulse jazz and Westminster Gold classics do not qualify, nor do Virgin albums, also handled by the Anchor sales team. Participating dealers will be given priority treatment for window displays, in-store advertising, concert tickets and personal appearances.

Ian Ralfini, managing director of Anchor, says: "Now all companies are concentrating on selling catalog, and we'll do that as well later on, but we want dealers to gamble with us, in a sense, by having our new albums in stock at the time of release."

"A customer asking for a new release which is not in stock often means a lost sale."

The program is to run for six months, involving 30-40 titles. It will be extended if it proves successful.

MUSIC WEEK SETS FORUM

LONDON—All 19 commercial radio companies here will be represented at the second Music Week Broadcasting Forum, to be held at the National Exhibition Center in Birmingham, Oct. 8-10.

The event opens with presentations from the BBC, commercial radio and Radio Luxembourg.

Under the chairmanship of songwriter Bill Martin, Teddy Warrick and Derek Mills will host presentations from BBC Radios 1 and 2, followed by Stephen Whitehead (ex-Pennie), Guy Paine (Victory) and Neil French-Blake (Thames Valley) giving the case for commercial radio. Alan Keen represents Radio Luxembourg.

During other sessions, representatives from the advertising industry will be joined by musicians, broadcasters, record company promotion men, marketing executives to discuss topics such as: tomorrow's audience, marketing and research, music programming formats and the industry—when Michael Freegard (PRS), Bob Montgomery (MCPS), Peter Plouviez (Equity) and either John Morton or Stan Hibbert from the Musicians' Union will discuss the general state of the industry.

Guest speaker is Joe Smith, president of Elektra Records. Among other visiting speakers is Mark Blinnoff, program director of KMPC in Los Angeles, is another guest speaker.

International Briefs

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with the Council of Culture and Socialist Education, the Composers' Union and the Romanian Radio-Television network.

It was a preview presentation before the big Congress of Political Education and Socialist Culture and the UGSR Congress. Audiences, including television viewers, saw four concerts, including 28 choral pieces and 20 pop/light music songs, mostly by big-name composers.

BUCHAREST—London-based impresario David Stones is again in Romania this month prior to his presentation of top international acts here.

Among the visiting acts: Cliff Richard, Jose Feliciano, Middle of the Road, Roddy McNeil, Kiki Dee, Tony Bolton and Annie Bright. Stones also presents Romanian artists in the U.K., mostly folk acts. Next month he again presents the Romanian Rapsodia Orchestra on a second U.K. tour and is negotiating for a U.S. tour for them next year.

Videodisk Shift

• Continued from page 50

15,000 manufactured—about 2,000 have been sold.

A Teldec spokesman admits that sales have been disappointing but adds: "Contrary to certain reports, there are absolutely no technical problems with the TeD disk. It works well and there is certainly no intention to scrap the project as some reports have hinted. We have had to revise our marketing policy and concentrate more on the institutional uses of the system because the development of the entertainment application has been inhibited by the economy."

"However, we have every hope that players now being bought for educational purposes will ultimately be used for entertainment software."

At present, no more TeD players are being produced in Germany but the Teldec spokesman says the company has been agreeably surprised that despite the failure of the system to make much of an impact on the entertainment market, the number of dealers returning software has been far fewer than expected. "This suggests confidence in the longterm possibilities of the system," he says.

There are currently 250 programs available in Germany and others are being created in Japan where the TeD system has been licensed to several companies.

Replying to the criticism that the 10-minute playing time is inadequate, the Teldec spokesman says: "We don't think this is the case. A good deal can be conveyed in the space of 10 minutes and, in any case, a disk-changing mechanism will certainly be developed."

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Label
1	1	DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)
2	2	LET 'EM IN—*Wings (Parlophone)—McCartney/ATV (P. McCartney)
3	9	YOU DON'T HAVE TO GO—Chi-Lites (Brunswick)—Burlington (Eugene Record)
4	3	DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
5	13	YOU SHOULD BE DANCING—*Bee Gees (RSO)—Abigail (Bee Gees)
6	8	THE KILLING OF GEORGIE—Rod Stewart (Riva)—Copyright Control (Tom Dowd)
7	11	16 BARS—Stylistics (H&L)—Cyril Shane (Hugo/Luigi)
8	16	(LIGHT OF EXPERIENCE) DOINA DE JALE—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)
9	4	WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)
10	12	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia)—Gamble-Huff/Carlin (Gamble/Huff)
11	7	EXTENDED PLAY—*Bryan Ferry (Island)—Various (Chris Thomas/Bryan Ferry)
12	5	A LITTLE BIT MORE—Dr. Hook (Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)
13	37	CAN'T GET BY WITHOUT YOU—*Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)
14	26	BLINDED BY THE LIGHT—*Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)
15	21	BABY WE BETTER TRY AND GET IT TOGETHER—Barry White (20th Century)—January (Barry White)
16	14	DR. KISS KISS—5000 Volts (Philips)—Hensley/Intersong (Tony Eyres)
17	22	ARIA—Acker Bilk (Pye)—Fresh Air (Terry Brown)
18	6	IN ZAIRE—*Johnny Wakelin (Pye)—Francis Day & Hunter (S. Elson/K. Rossiter)
19	24	HERE I GO AGAIN—*Twiggy (Mercury)—Chrysalis (Tony Ayres)
20	23	I CAN'T ASK FOR ANYTHING MORE THAN YOU BABY—*Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch)
21	29	MISSISSIPPI—*Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
22	27	DANCE LITTLE LADY DANCE—Tina Charles (CBS)—Subbidu/Chappells/Rondor/Geronimo (Biddu)
23	—	I AM A CIDER DRINKER—*Wurzels (EMI)—Noon (Bob Barrett)
24	10	JEANS ON—*David Dundas (Air)—Air (Air)
25	—	I ONLY WANNA BE WITH YOU—*Bay City Rollers (Bell)—Springfield (Jimmy Ienner)
26	19	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)
27	34	Y VIVA SUSPENDERS—*Judge Dread (Cactus)—Sonet (Aked Prod.)
28	25	HEAVEN IS IN THE BACK SEAT OF MY CADILLAC—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
29	30	LOVING ON THE LOSING SIDE—*Tommy Hunt (Spark)—Southern (Barry Kingston)
30	15	HERE COMES THE SUN—*Steve Harley & Cockney Rebel (EMI)—Harrisons (Steve Harley)
31	18	AFTERNOON DELIGHT—Starland Vocal Band (RCA)—Winter Hill (Milton Okun)
32	32	SHANNON—Henry Gross (Lifesong)—Sweet City/Heath Levy (T. Cashman/T. West)
33	17	NICE AND SLOW—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)
34	20	NOW IS THE TIME—Jimmy James & The Vagabonds (Pye)—Subbidu/Chappells (Biddu)
35	41	I WANT MORE—*Can (Virgin)—Virgin (Can)
36	50	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)
37	33	MORNING GLORY—James & Bobby Purify (Mercury)—EMI (Papadon)
38	46	GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin
39	35	I NEED IT—Johnny Guitar Watson (DJM)—World Copyright (Johnny Guitar Watson)
40	31	THE ROUSSOS PHENOMENON—Demis Roussos (Philips)—MAM/Britico (Demis Roussos)
41	38	WORK ALL DAY—*Barry Biggs (Dynamic)—State/Sheila (Byron Lee/B. Biggs)
42	39	MAKE YOURS A HAPPY HOME—Gladys Knight & the Pips (Buddah)—Canad (C. Mayfield)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Label
43	—	BREAKAWAY—*Gallagher & Lyle (A&M)—Ronder (D. Kershenbaum)
44	—	SWEET HOME ALABAMA/DOUBLE TROUBLE—Lynyrd Skynyrd (MCA)—Leeds (Tom Down/Al Kooper)
45	—	LOVING & FREE/AMOUREUSE—*Kiki Dee (Rocket)—Rocket/Warner Bros. (Elton John/Clive Franks)
46	—	LIVE AT THE MARQUEE—*Eddie & The Hot Rods (Island)—Various (Eddie Howells)
47	—	EVERY NIGHT'S A SATURDAY NIGHT WITH YOU—*Drifters (Bell)—DJM/Tic Toc (Roger Greenaway)
48	—	BABY I LOVE YOUR WAY—*Peter Frampton (A&M)—Rondor (Peter Frampton)
49	—	RUBBERBAND MAN—Detroit Spinners (Atlantic)—Carlin (T. Bell)
50	—	DISCO MUSIC—*J.A.L.N. Band (Magnet)—Magnet (Sinesilver/Whitehouse)

LPs

This Week	Last Week	Artist/Label
1	1	20 GOLDEN GREATS—Beach Boys (Capitol)
2	3	GREATEST HITS 2—Diana Ross (Tamla Motown)
3	2	LAUGHTER & TEARS—Neil Sedaka (Polydor)
4	4	A NIGHT ON THE TOWN—Rod Stewart (Riva)
5	5	FOREVER & EVER—Demis Roussos (Philips)
6	7	GREATEST HITS—Abba (Epic)
7	6	WINGS AT THE SPEED OF SOUND (Parlophone)
8	8	A LITTLE BIT MORE—D. Hook (Capitol)
9	9	PASSPORT—Nana Mouskouri (Philips)
10	13	BEAUTIFUL NOISE—Neil Diamond (CBS)
11	—	NO REASON TO CRY—Eric Clapton (RSO)
12	10	JAIL BREAK—Thin Lizzy (Vertigo)
13	11	CHANGESONBOWIE—David Bowie (RCA)
14	21	BREAKAWAY—Gallagher & Lyle (A&M)
15	14	THE BEST OF GLADYS KNIGHT & THE PIPS BUDDAH
16	15	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
17	19	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
18	—	SPIRIT—John Denver (RCA)
19	12	VIVA ROXY MUSIC (Island)
20	17	HAPPY TO BE—Demis Roussos (Philips)
21	18	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
22	20	LIVE IN LONDON—John Denver (RCA)
23	26	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
24	16	BLUE FOR YOU—Status Quo (Vertigo)
25	22	ROCK 'N ROLL MUSIC—Beatles (Parlophone)
26	24	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
27	—	BAND ON THE RUN—Paul McCartney & Wings (Parlophone)
28	33	TUBULAR BELLS—Mike Oldfield (Virgin)
29	—	RAINBOW RISING—Blackmore Rainbow (Polydor)
30	25	THE BEATLES 1962-1966 (Parlophone)
31	28	I'M NEARLY FAMOUS—Cliff Richard (EMI)
32	38	GREATEST HITS—Barry White (20th Century)
33	40	TWIGGY (Mercury)
34	49	COMBINE HARVESTER—Wurzels (One-Up)
35	30	SKY HIGH—Tavares (Capitol)
36	41	ROLLED GOLD—Rolling Stones (Decca)
37	35	WISH YOU WERE HERE—Pink Floyd (Harvest)
38	29	A KIND OF HUSH—Carpenters (A&M)
39	39	A NIGHT AT THE OPERA—Queen (EMI)
40	48	SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Parlophone)
41	31	DIANA ROSS (Tamla Motown)
42	44	A TRICK OF THE TAIL—Genesis (Charisma)
43	37	ELTON JOHN'S GREATEST HITS (DJM)
44	36	THE BEATLES 1967-1970 (Parlophone)
45	27	OLIAS OF SUNHILLOW—Jon Anderson (Atlantic)
46	34	JOAN ARMATRADING (A&M)
47	—	WHAT I'VE GOT IN MIND—Billie Jo Spears (United Artists)
48	23	SAHB STORIES—Sensational Alex Harvey Band (Mountain)
49	32	HASTEN DOWN THE WIND—Linda Ronstadt (Asylum)
50	—	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Label
1	1	EIN BETT IM KORNFELD—*Juergen Drews (Warner)—Global.
2	2	DIE KLEINE KNEIPE—*Peter Alexander (Ariola)—Vabo/Melodie den Welt.
3	3	DADDY COOL—Boney M. (Hansa/Ariola)—Intro.
4	4	HOROSCOPE—Harpo (EMI)—Melodie der Welt.
5	5	DANCING QUEEN—Abba (Polydor)—Oolar/Oktave/Schacht.
6	6	LET YOUR LOVE FLOW—Bellamy Brothers (Warner)—Global.
7	7	RIVER LADY (A Little Goodbye)—Roger Whittaker (Aves/Metronome)—Slezak.
8	8	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips)—Hanseatic/Intersong.
9	9	LIEDER DER NACHT—*Marianne Rosenberg (Philips)—Radio Tele/Intro.
10	10	MY LITTLE WORLD—Waterloo & Robinson (Metronome)—Schmolzi & Slezak.
11	11	GEORGIE—Pussycat (EMI)—Roba Music.
12	12	FERNANDO—Abba (Polydor)—Union/Oktave/SMW.
13	13	ABER BITTE MIT SAHNE—*Udo Juergens (Ariola)—Montana.
14	14	DER BRIEF—*Christian Anders (Chrander/EMI)—Anders Musik.
15	15	SILLY LOVE SONGS—Wings (Apple/EMI)—Melodie der Welt.

SINGLES

JAPAN

(Courtesy Music Labo)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Label
1	1	ANTADAKEO—*Teruhiko Aoi (Teichiku)—Burning
2	2	YOKOSUKA STORY—*Momoe Yamaguchi (CBS/Sony)—Tokyo
3	3	YAMAGUCHI-SAN CHI NO TSUTOMU-KUN—*Kozue Saito (Philips)—Zero
4	4	KIRINO MEGURIAI—*Hiromi Iwasaki (Victor)—NTV
5	5	KITANO YADOKARA—*Harumi Miyako (Columbia)—Columbia
6	6	ANATAGA ITAKARA BOKUGA ITA—*Hiromi Goh (CBS/Sony)—Burning
7	7	NEE! KIGATSUITEYO—*Juniko Sakurada (Victor)—Sun
8	8	HONEHONEY ROCK—*Masato Shimon (Canyon)—Fuji
9	9	LA-LA-LA—*Naoko Ken (Canyon)—Yamaha, PMP
10	10	SOUL DRACULA—Hot Blood (Overseas)—Shinko
11	11	KAWACHI NO OSSAN NO UTA—*Miss Hanako (Blow-Up)—PMP, OBC
12	12	AKAI HIGH-HEEL—*Hiromi Ohta (CBS/Sony)—Watanabe
13	13	LOVE IS BLIND—Janis Ian (CBS/Sony)—April
14	14	YAMAGUCHI-SAN CHI NO TSUTOMU-KUN—*Hiromi Kawahashi (Columbia)—Zero
15	15	GANPEKI NO HABA—*Yuriko Futaba (King)—Teichiku
16	16	BONGAERI—*Masatoshi Nakamura (Columbia)—Kitty, NTV
17	17	WAKARE—*Akira Inaba (Disco)—Yamaha
18	18	YURERU MANAZASHI—*Kei Ogura (Kitty)
19	19	YUMEO KUDASAI—*Agnes Chan (Warner Bros.)—Watanabe
20	20	AH!! HANANO OUENDAN—*Ihojin (Minoruphone)—PMP, Tokuma

SINGLES

ITALY

(Courtesy Germano Ruscitto)
SINGLES

This Week	Last Week	Artist/Label
1	1	NON SI PUO' MORIRE DENTRO—Gianni Bella (Derby)—MM
2	2	EUROPA—Santana (CBS)—MM
3	3	FERNANDO—Abba (Dig-It)—MM
4	4	TU E COSI' SIA—Franco Simone (Rifi)
5	5	DOLCE AMORE MIO—Santo California (YEP)—Baby Records
6	6	RAMAJA—Afric Simone (Barclay-Ricordi)
7	7	AMORE MIO PERDONAMI—Juli & Julie (YEP)—Baby Records
8	8	LINDA BELLA LINDA—Daniel Santacruz Ensemble (EMI)
9	9	MARGHERITA—Riccardo Cocciante (RCA)
10	10	GET UP AND GOOGIE—Silver Convention (Durium)
11	11	SVALUATION—Adriano Celentano (Clan)—MM
12	12	RESTA CU 'MME—Marcella Bella (CGD)—MM
13	13	SOUL DRACULA—Red Blood (Maximus)
14	14	NUDA—Mina (PDU)—EMI
15	15	CANZONE D'AMORE—Le Orme (Phonogram)

SINGLES

AUSTRALIA

(Courtesy Radio 2SM)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Label
1	1	DANCING QUEEN—Abba (RCA) (Mogull)
2	2	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket)

SWITZERLAND

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Artist/Label
1	1	DIE KLEINE KNEIPE—Peter Alexander (Ariola)—Musikvertrieb
2	2	LET YOUR LOVE FLOW—Bellamy Brothers (Warner)—Global
3	3	VERDE—Ricky King (BSF)—Cyclus Musik
4	4	EIN BETT IM KORNFELD—Jurgen Drews (Warner)—Global
5	5	DOLCE AMORE MIO—I Santo California (Ariola)—Sugar
6	6	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips)—Alpina/Aberbach
7	7	LIKE A SEAGULL—Peter, Sue & Marc (PSM/Metronome)—Taurus
8	8	MUSIC—John Miles (Decca)—Melodie der Welt
9	9	GEORGIE—Pussycat (EMI)—Roba Music
10	10	DANCING QUEEN—Abba (Polydor)—Polar/Oktave/Schacht LPs

SINGLES

BRAZIL

(Courtesy IBOPE—Rio de Janeiro)
SINGLES

This Week	Last Week	Artist/Label
1	1	LOVE HURT'S—Nazareth (Philips)
2	2	SHE'S MY GIRL—Morris Albert (Beverly)
3	3	TUT'EN VAS—Alain Barriere (RCA)
4	4	THEME FROM MAHOGANY—Diana Ross (Top Tape)
5	5	MOCA BONITA—Angela Maria (Copacabana)
6	6	MISTURA DE CARIMBO 2—Eliana Pittman (RCA)
7	7	EU NASCI HA 10.000 ANOS ATRAS—Raul Seixas (Philips)
8	8	MORE, MORE, MORE—Andrea True Connection (Tapecar)
9	9	NO NA MADEIRA—Joao Nogueira (Odeon)
10	10	NAO SE VA—Jane & Herondy (RCA)
11	11	OUR LOVE—Terry Winter (RCA)
12	12	HAPPY DAYS—Montezuma (Odeon)
13	13	GOOD NIGHT BABY—Van MacCoy (Top Tape)
14	14	CARTA DE ALFORRIA—Luiz Americo (Chantecler)
15	15	PAVAO MYSTERIOZO—Ednaro (RCA)

SINGLES

MEXICO

(Courtesy Radio Mil)
SINGLES

This Week	Last Week	Artist/Label
1	1	HOT TENGO GANAS DE TI—Miguel Gallardo (Capitol)
2	2	SE BUSCA—Doogy Degii Armonium (Capitol)
3	3	NOMAS CONTIGO—Mario Quintero (Orfeon)
4	4	SI SUPIERAS—Manoella Torres (CBS)
5	5	JAMAS—Camilo Sesto (Ariola)
6	6	TE EXTRANO MUCHO—Sonora Santanera (CBS)
7	7	AMERICA—Carlos Reynoso (Musart)
8	8	ADAM'S HOTEL—Deodato (Musart)
9	9	17 ANOS—Juan Gabriel y Maria Victoria (RCA)
10	10	ME QUIERO CASAR—Rigo Tovar (Melody)
11	11	RECUERDOS DE UNA NOCHE—Los Pasteles Verdes (Gas)
12	12	LA LEY DEL MONTE—Vicente Fernandez (CBS)
13	13	LADY BUMP—Penny McLean (Atco)
14	14	MORIR CONTIGO—Los Baby's (Peerless)
15	15	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (United Artists)

SINGLES

DENMARK

(Courtesy Dansmark Radio)
SINGLES

This Week	Last Week	Artist/Label
1	1	DANCING QUEEN—Abba
2	2	GASOLIN' LIVE SADAN (dobbelt-LP)—Gasolin'
3	3	SHU-BI-DUA 3 (LP)—Shu-Bi-Dua
4	4	GREATEST HITS (LP)—Abba
5	5	HVA' GOR VI NU LILLE DU—Gasolin'
6	6	AINT THAT JUST THE WAY—Barbi Benton
7	7	BARBI (LP)—Barbi Benton
8	8	HOROSCOPE—Harpo
9	9	SOMETHING NEW (LP)—Barbi Benton
10	10	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee
11	11	FERNANDO—Abba
12	12	LIVE IN LONDON (LP)—John Denver
13	13	20 GREATEST HITS (dobbelt-LP)—Creedence Clearwater Revival
14	14	A LOVE TRILOGY (LP)—Donna Summer
15	15	FERNANDO—Janni
16	16	PASSPORT (LP)—Nana Mouskouri
17	17	COME ON OVER (LP)—Olivia Newton-John
18	18	BARBI DOLL (LP)—Barbi Benton
19	19	AN EVENING WITH JOHN DENVER (dobbelt-LP)—John Denver
20	20	KOM—PUT DIG UNDER DYNNEN—Lille Palie

SINGLES

PORTUGAL

(Courtesy Ivan H. Hancock)
SINGLES

This Week	Last Week	Artist/Label
1	1	FERNANDO—Abba (Polydor)
2	2	I LOVE TO LOVE—Tina Charles (CBS)
3	3	WE'LL LIVE IT ALL AGAIN—Al Bano & Romina Power (Epic)
4	4	LOVE TO LOVE YOU BABY—Donna Summer (Ariola)
5	5	HEIDI (Em Portugues)—Maria Joao (EMI)
6	6	PETITE DEMOISELLE—Art Sullivan (Apollo)
7	7	RECUERDOS—Juan Pardo (Ariola)
8	8	CRAZY WOMAN—Joe Dolan (Pye)
9	9	LINDA BELLA LINDA—Daniel Santacruz Ensemble (EMI)
10	10	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye) LPs

SINGLES

NEW ZEALAND

(Courtesy NZFPI)
SINGLES

This Week	Last Week	Artist/Label
1	1	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (EMI)
2	2	SHANNON—Henry Gross (Direction)
3	3	FERNANDO—Abba (RCA)
4	4	DANCING QUEEN—Abba (RCA)
5	5	BOOGIE FEVER—The Sylvers (EMI)
6	6	DEVIL WOMAN—Cliff Richard (EMI)
7	7	MISTY BLUE—Dorothy Moore (RCA)
8	8	WOMBLING SONG—The Wombles (Phonogram)
9	9	COME ON OVER—Olivia Newton-John (Festival)
10	10	AFTERNOON DELIGHT—Starland Vocal Band (RCA) ALBUMS

SINGLES

SOUTH AFRICA

(Courtesy Springbok Radio)
SINGLES

This Week	Last Week	Artist/Label
1	1	RAMAJA—*Glenys Lynne (Gallo)
2	2	FERNANDO—Abba (Sunshine)
3	3	SONDER JOU—*Ian & Dix (EMI)—Brig—EMI-Brigadiers
4	4	WEDDING BELLS—Billy Swan (Monument)—E.H. Morris
5	5	GREENEY ANGEL—*Bobby Angel (Plum)—Laetec
6	6	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket)—Laetec
7	7	NO CHARGE—J.J. Barrie (Aztec)—Tree
8	8	WOOGIE BOOGIE—Platform 6 (EMI)—Brig—EMI-Brigadiers
9	9	THAT'S THE WAY—Lionel Peterson (Plum)—Tree
10	10	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—Laetec

SEPTEMBER 18, 1976, BILLBOARD

Disks Hit By Peso Devaluation

• Continued from page 1

of the sudden hike in the buying power of the dollar in Mexico.

This is, of course, the effect the Mexican government intended when it announced it was allowing the peso to float against the dollar, a move which has resulted in the first devaluation of the peso since 1954. For 22 years, the exchange rate has been 12.5 pesos to the dollar. In the first two weeks following the announcement on Aug. 31, the rate hovered around 20.4 to the dollar.

Designed to rectify an unfavorable trend in Mexico's balance of payments, the move will discourage imports and boost exports. For the record business, this means that Mexican retailers along the border will decrease buying from American suppliers and increase their purchases from Mexican companies.

It also means that U.S. consumers will increase their shopping excursions into Mexico while the previously heavy traffic of Mexican consumers who come to shop in U.S. border towns will be significantly reduced.

All of these effects were felt immediately, hitting border businesses with a sudden and shocking impact.

"This has been a disaster for us," reports Amparo Fajardo of Discolandia, a retail record outlet in Brownsville, Tex. "Like everybody else here, we've always depended on the customers who came across from Mexico. Now it's like a ghost town around here. Nobody's in the streets and nobody's buying."

Fajardo says her business was down 90% in the week following the peso move, and she had to lay off three part-time workers while cutting her full-time employees to 30 hours. Another store she has in McAllen, Tex., has suffered a similar impact. Record retailers in downtown El Paso were also reportedly hard hit by the Mexican action.

"Even residents on the U.S. side aren't buying," she adds, "because they've been hurt financially due to the lack of business."

Fajardo has cancelled all her current orders, including a \$5,000 order from Musimex, one of the larger manufacturers based in Los Angeles. Eric Dominguez, Musimex vice president, says all of his substantial border business has come to a sudden halt. "Right now we don't know what's going to happen," says Dominguez. "We're just standing by to see the score. In the meantime, we're hurting badly."

Most observers believe that some kind of normal trade relation between the two countries will resume after the peso finds its stable value. But the current freeze will probably last for at least a month, and when the currency exchange settles, the record trade along the border will be totally restructured.

Previously, almost all retailers on the Mexican side purchased predominantly from American suppliers, buying both English and Spanish product in the U.S. Aside from the prices being more favorable in the U.S., most Mexican retailers found other advantages in avoiding making orders from Mexico City.

First, retailers in Mexico had to order directly from the Mexican manufacturer who only allowed an annual 5% return on purchases. The U.S. supplier, on the other hand, was offering a 100% return privilege. Additionally, retailers complained of long delays in shipments from Mexico, often resulting in lost sales on hits.

Thus many retailers in Tijuana, Mexicali and Ensenada have been making frequent and regular trips to make their purchases from distributors and manufacturers in Los Angeles. "All the Latin companies here have been doing business with Mexican retailers," says Ozzie Venzor, chief executive here of Mexican Orfeon Records.

Venzor reports that the Mexican merchants establish addresses on the U.S. side to conduct their business here. He adds that they then ship the product to Mexico either legally or by bribing border guards. In effect, then, American companies licensed to distribute Mexican product in the U.S. have been competing in Mexican border cities with the same Mexican companies who licensed them.

Mexican companies have done little so far to prevent these violations from taking place in their own backyards. Now, however, the new peso exchange will automatically resolve the problem, forcing Mexican retailers to order primarily from home offices in Mexico City.

Even if the Mexican companies eventually raise their prices, as most people involved anticipate, they are still expected to recapture most of the border business away from the American supplier.

One Mexican record merchant with five retail stores in Tijuana and one in Tecate, says she usually purchases \$25,000 per month from suppliers in Los Angeles. She was caught en route here the day of the peso move and cut her planned purchases by 80%.

Ana Maria Aharonian of Baly Records, one of the largest Latin record distributors here, says that only 10 of the firm's estimated 250 clients are from Mexico. But each of those customers, Aharonian says, purchases between \$3,000 and \$4,000 on each monthly trip.

Most of that business is expected to vanish. Aharonian says that Baly has not received a single order from Mexico since the peso action.

American companies have been hurt as well in the trade with Mexico. John O'Valle, owner of Cal-Mex International One-Stop here, reports that he had previously maintained an active business supplying Mexican retailers from Tijuana to Piedras Negras with American English-language product including current rock hits as well as oldies which he says are in great demand in Mexico.

O'Valle estimates that half of his distributing business was with the Mexican retailers and he now anticipates large losses. "I'm losing all my 35 accounts in Mexico," says O'Valle. "It just dried up."

Migvalia Serrano, manager of a retail store in Tijuana, reports that most of her sales are of American rock music imported directly from the U.S. However, she anticipates cutting back on her U.S. imports which to her are now more expensive. She believes that in the future, Mexican retailers will be forced to obtain American rock from Mexican licensees rather than on an import basis.

"All my customers demand that the rock be from American companies because they like the presentation better," Serrano says. "Some are so fanatic about it that they'll pay anything to get the American record. So although our imports will be cut, they won't dry up completely."

Most of the Mexican retailers have already upped their prices on American product or expect to do so soon. At the same time, they are keeping their prices stable on Mexican product in holding with a government enforced freeze on prices. In addition, most retailers are now pricing their goods in pesos rather than dollars as before.

Latin Scene

NEW YORK

Jose Curbelo, musician turned manager, has returned to New York after a long stay in Florida. At one time Curbelo's Alpha Artists of America was one of the major agencies for Latin talent. In the last few years, however, Ralph Mercado has built his agency, Ralph Mercado Management (RMM) to where it's tops in Latin management field here.

Curbelo, in an effort to regain lost ground, has changed the Alpha Artists name to Jose Curbelo Management, and has been looking around for new talent to represent. He has recently added Charanga '76 and Orquesta Guararo to his roster. Both groups record for T.R. Records. On the other hand, Larry Harlow has left Curbelo and has signed with RMM. Mercado will manage Harlow as of 1977. Speaking of Harlow, he'll be appearing in concert at the Beacon Theater Oct. 15.

Borinquen Records, a label with offices in New York but with most of its recording activities originating in Puerto Rico and Florida, has finally decided to plunge into the New York music scene. The label's first group, signed to the Horoscope label, is Sociedad '76, a cooperative group made up of veteran musicians Paquito Pastor, Izzy Feliu, Hector Zarzuela, Roy Roman, Jose Rodriguez, Felix Romero, Papo Pepin, Tito Jay and Johnny Zamot. Sociedad '76's sound is very much in El Gran Combo's vein, and the band's vocalist, a newcomer named Freddy Concepcion, has a voice that is reminiscent of El Combo's Andy Montanez. The group's first album is slated for release sometime in the next two weeks.

Tito Puente remains busy. Along with his band's grueling schedule at all the major clubs in town, he's scheduled to appear at the Harvest Championship Ball '76 Oct. 23, will be returning to California in November, and will be in Panama City, Panama for New Year's.

CARLOS DE LEON

SIN FROM MEXICO CITY

14-Station Latin Network Launched

LOS ANGELES—From Mexico City, the U.S. Spanish television network Sunday (12) launched 25 hours of live programming with emphasis on music.

Known as SIN, the web is servicing 14 U.S. cities and an estimated audience of 9.5 million Spanish speaking Americans.

SIN president Rene Anselmo says "much" of the programming will be in prime time, via satellite. A weekly highlight will be a variety show,

"Siempre En Domingo," which runs seven hours and is hosted by Raul Velasco.

Among the stations allied with SIN are Channel 41 in New York, Channel 34 in Los Angeles, Channel 41 in San Antonio, Channel 60 in San Francisco and Channel 12 covering San Diego-Tijuana. Stations in Miami and Chicago, among others, are said to be carrying numerous SIN programs by delayed tape.

It's the first network of its kind.

From The Music Capitals Of The World

• Continued from page 56

"Dreamin' My Dreams," the title track of which was a number one single here.

EMI issued three traditional albums predicted to cash in on the annual upswing the home market experiences each year with the influx of visitors and foreign students. Albums are "The Best Of Irish Folk Music," a compilation; "The Blacksmiths No. 2," featuring Paddy Keenan; and "Eagles Whistle," by Crubeen.

The album "Best Of Irish Folk Music," which includes material from the Dubliners, Aileach and Gemma Hasson, was produced at the behest of the Irish Tourism Regional Investment Fund, with EMI Ireland agreeing to pay the fund a contribution from album sales. . . . Peter Barton, managing director of Tap Records, a new

label, says it is to specialize in Irish pop music.

"The Planxty Collection," on Polydor, including tracks from the Irish folk group's three albums, out in the U.K. and Ireland. Group's first album, released 1973, is near the 30,000 sales mark and the new one is expected to top that figure. It includes "The Cliffs Of Doneen," a hit single not previously on an album. . . . "Love In Song And Poetry From Ireland," also on Polydor, with poems spoken by Cyril Cusack and songs by Maureen Hurlley, with harpist Mercedes Bolger, was launched here by Mrs. Sean O'Casey, widow of the playwright at an Abbey Theatre reception. Launch was sponsored by the Dan Ryan Group, produced by Gene Martin. The album was recorded at Eamonn Andrews Studios.

KEN STEWART

Billboard SPECIAL SURVEY For Week Ending 9/18/76

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	LOS FELINOS Chicanesimo Musart 10570	1	EL GRAN COMBO Mejor Que Nunca, EGC 013
2	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	2	JOHNNY PACHECO El Maestro Fania 00485
3	EYDIE GORME La Gorme Gala 2001	3	KAKO & AZUQUITA Kako & Azuquita, Alegre 6003
4	YOLANDA DEL RIO La Nueva Dona de La Cancion, Arcano 3337	4	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
5	GRUPO EL TREN Grupo El Tren, Orfeon 38029	5	PETE EL CONDE Pete El Conde, Fania 489
6	CAMILO SESTO Amor Libre, Pronto 1013	6	CHEO FELICIANO The Singer, Vaya 48
7	JUAN GABRIAL Juan Gabriel, Arcano 3283	7	FANIA ALL STARS Tribute to Tito Rodriguez, Fania 493
8	RICHARDO CERATTO Richardo Ceratto Latin International 5042	8	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
9	MARIO QUINTERO No Mas Contigo, Orfeon 973	9	CONJUNTO CANDELA Conjunto Candela, Combo 2002
10	LOS ZORROS DEL NORTE Que Metida De Pata, Musimex 5091	10	CELIA CRUZ/PACHECO Tremendo Cache, Vaya 37

IN TEXAS

1	LATIN BREED Power Drive, GC 124	11	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics Cys 1441
2	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	12	LATIN BREED U.S.A., GC 115
3	SUNNY & THE SUNLINERS Yesterday, TD 2054	13	LUCIA MENDEZ Siempre Estoy Pensando, DKLI-3333
4	LOS TIGRES DEL NORTE La Bando Del Carro Rojo, Fama 536	14	FREDDY FENDER Canta CCL 1012
5	CACHORROS Corridos Con Cachorros, CRC 009	15	LATIN BREED Memories, GC 119
6	LOS RELAMPAGOS Con Ustedes Otra Vez CRLP 5051	16	JUAN GABRIEL Greatest Hits, DKLI-3335
7	AUGUSTINE RAMIZ Damelio, Freddy 1047	17	SUNNY & THE SUNLINERS Siempre, Keyloc 3022
8	TONY DE LA ROSA El Conde, BC 1132	18	ANGELICA MARIA My Most Recent Hits Inst. SI 8015
9	COSTA AZUL Costa Azul NV 312	19	ROYAL JESTERS The Band, GC 118
10	LOS ALEGRES DE TERRAN Los Contrabandistas, CLT 7161	20	LOS UNICOS Todavia, UN 1006

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Canada Quality Shifts Gears To Strengthen Sales

TORONTO—Quality Records is planning a major U.S. promotional and marketing push for its roster of Canadian artists this fall and has decided to broaden its activities to involve greater management say-so in the career direction of its acts.

According to George Struth, president, the moves are part of a second phase of planning on the label's part to expand international development.

Quality, a wholly-owned Canadian operation, was one of the first Canadian labels here to seek expansion and open branch offices of its own in the U.S.

As for the move into management, label executives feel that record company involvement in the area has become a necessity in order to present an act effectively.

"We feel we have to get involved in management," says Struth. "There are a lot of areas that need development for an act's success with the lack of experienced people in the industry. We are going to get involved in the costuming and the staging of the acts."

Bob Morten, director of a&r, though, adds that: "It's not always a lack of experience but a lack of financing that causes problems with many acts. Some of the managers that handle acts don't have the financial base to outfit a band with sound equipment, lighting equipment. In order for a band to compete

in the international market they have to be properly attired and properly presented. You can't expect an act to outfit themselves. They just don't have the money. They've spent it all just buying the instruments."

"We are becoming more selective about the acts that we sign and also cutting down our roster," continues Struth. "We have been looking for a wide range of talent so we can zero in on certain categories. We're also interested in picking up masters. We're looking for tons of product, though," he adds.

"We also have established another policy where we will not be releasing all Canadian product immediately in the U.S. unless it proves itself here first. We're also getting more into public relations.

"We're fast approaching the end of our first year of expansion into the U.S., and while we had only one top 40 record in that time, we feel that we are heading in the right direction," Struth offers.

One of the acts recently signed to Quality which will be getting a "total" push into the U.S. is the group Lynx, which will have an album out shortly produced by Bob Morten. Product by Sweet Blindness, Kenny Marco and the Stampedeers, who had a top 40 record in the U.S. with "Hit the Road Jack" will also enjoy the company's U.S. push.

From The Music Capitals Of The World

TORONTO

Attic Records has moved to 98 Queen St. E. in Toronto with the new telephone number (416) 862-0352. . . . Quality Records has released a 12-inch single by **Sweet Blindness**. The song is a 7:42 instrumental entitled "Quebec" taken from their first album. . . . **James Leroy** recently joined **Major Hoople's Boarding House**. . . . United Artists' band **American Flyer** will record their next album in Canada, likely in Toronto, due to tax reasons. . . . **Valdy** recently returned from the Sopot, Poland song festival to start work on his television special with **David Acomba** directing and also featuring the **Home-made Theatre**. **Gerry Lacoursiere**, president of A&M Records of Canada, was also in Poland with Valdy.

Styx to set out on a western Canadian tour Sept. 28. . . . **Rush's** double live album set for Mercury is currently being mixed at Eastern Sound studios. . . . **Randy Bachman** flew into Toronto recently to be present at a private screening by Polydor of **Bachman-Turner Overdrive's** television special.

Kenny Marco, former guitarist for **Motherlode**, has had his own single released on Quality. The single, "Happy People," was produced by **Bob Morten**. . . . **Deja Vu** has begun recording its second album for Capitol Records. The album will be produced by **Corky Abdo** of CAM Production. . . . A&M Records of Canada has raised the list price on its SP 3700, two-record set album series to \$8.98. At the same time the label introduced a new series under the catalog number SP 4600 carrying a suggested list price of \$7.98 for albums and \$8.98 for 8-tracks and cassettes. Tapes in the 3700 series will still have a suggested list price of \$9.98. . . . Radio station CHAM in Hamilton has changed its call letter to CJJD and has moved to new offices. **Ted Randall** is the new program director for the station, which is part of the Rogers Radio chain.

The Chrysalis label will be distributed in Canada by Capitol Records-EMI of Canada Limited under a new licensing arrangement negotiated by **Arnold Gosewich**, president of Capitol Canada and **Terry Ellis**, president of Chrysalis Records. . . . As of Nov. 15, MCA Records (Canada) will no longer be distributing the Shelter label in Canada. . . . **Charley Pride** sets out on a five-day tour of Ontario with supporting act **Dave and Sugar** Oct. 20.

Patricia Dahlquist is currently rehearsing

with her new band **Power Inc.** and her producer **Bill Hennessey**. . . . Quality Records has signed a deal with **Roulette Records** in the U.S. to distribute its **Pyramid** label in Canada. . . . **Keith Barrie** has been signed to **United Artists Records**. He was previously signed to the **Canadian Talent Library** which was distributed by U.A. . . . **Peter Foldy** has concluded negotiations with **Polydor Records** in the U.S. for international release on his latest single. The deal also covers other material by Foldy.

Attic recording artists **Triumph** recently signed to **Music Shoppe International** in Toronto for agency representation. . . . CBS Records' act **Jackson Hawke** has received extensive airplay on its debut single "You Can't Dance." Many stations have also flipped the single, playing "In the Mystic." . . . **Garfield** opened the three **Beach Boys** dates at the Canadian National Exhibition this year. . . . The **Stratford Festival Ensemble** concluded their 1976 Chamber Music Series at the Stratford Festival of Canada. . . . Attic Records has picked up one of the biggest singles in England in recent months entitled "Combine Harvester" by the **Wurzels** for distribution in Canada. . . . RCA Canada has planned pre-promotion activity in O'Keefe Centre display cases to coincide with the performance of "Porgy and Bess" at the theater. The double album set of the **George Gershwin** opera was produced by **Norman Granz** for RCA.

Willi Morrison and **Ian Guenther** of **Three Hats Productions** are currently producing Italian band **Perigeo** at RCA's recording studios in Toronto. . . . RCA Canada has acquired the distribution rights for **Gene Autry's** Republic Records and four new albums by Autry have just been released. . . . **America** held a press conference at the Royal York Hotel Aug. 27 prior to their appearance at the Canadian National Exhibition. . . . **C.B. Victoria's** first album "Dawning Day" has been released simultaneously on GRT in Canada and Janus in the U.S. . . . **Stanley Screamer**, Vancouver-based band, has been signed to GRT in Canada. Its first single—"I Ain't Looking Anymore." . . . CBS Records of Canada is offering a Christmas package for 1976 which includes a coordinated package of in-store display material, an attached catalog/order sheet and samples of 8-track tapes and LPs for demonstration purposes. There is also a 100% guarantee exchange plan on goods purchased.

MARTIN MELHUISE

POSTAL HIKE ADDS COSTS

OTTAWA—Another major budget consideration for record companies in Canada already beset by rising costs is an upcoming rise in postal rates.

All one ounce letters mailed within Canada will go from 8 cents to 10 cents. These rates are applicable to post cards as well as letters.

Cost of one ounce letters sent to the U.S. will be raised from 10 cents to 12 cents March 1, 1977.

All letters under one ounce to all other destinations increase from 20 cents to 25 cents as of Jan. 1, 1977. This also includes aerogrammes. Raises are also expected on rates for parcel mail, third class mail, registered letters, c.o.d., special delivery, insurance and money orders.

Canada Executive Turntable

Paul Elliot has joined **Praise Records of Canada Ltd.** as Eastern sales representative. He will be responsible for the systematic presentation of Praise products to the company's Christian book store accounts throughout Ontario and the eastern provinces. Praise is based in Burnaby, B.C.

Zelda Heller appointed music officer of the Ontario Arts Council. Heller succeeds **Robert Sunter**, who held the post for eight years before moving to the **Canadian Broadcasting Corp.** where he has become head of radio music.

Charles Aarons appointed resident music director of **Lip Service Studio Productions** in Toronto. Aarons previously did freelance work for **Lip Service**. . . . **Don Gunter**, formerly with **Laural Records** in Winnipeg, now heads up **GRT of Canada's** new branch office in that city serving the Manitoba and Saskatchewan markets. **Dawn Smith**, formerly with the **Winnipeg Convention Center** will join **Gunter** in the Winnipeg office.

Promo Service To Plug Singles

TORONTO—A new record distribution service aimed at covering secondary and minor radio markets in Canada has been set up by **Chuck Camroux**, general manager of **CFTR Radio** here and vice president of **Rogers Radio**.

The operation formed by **Camroux Enterprises Inc.** of Toronto will service stations with singles only.

Membership fee for companies is \$35 a month, which provides for the mailing of international and Canadian pop and rock singles to most radio stations in Canada. The only product not handled will be imported goods and U.S. pre-release material.

An information sheet will be mailed with each weekly shipment. All singles will be mailed on Thursdays. **Camroux** is also involved in producing and packaging radio specials.

BILLBOARD IS BIG INTERNATIONALLY

www.americanradiohistory.com

WEA Confab Hits Pirates

• Continued from page 1

countries that much still remains to be done in combating piracy, especially in the emerging and less well developed nations, and in raising recordings to the status enjoyed by other intellectual properties.

He was introduced to the assemblage by **Nesuhi Ertegun**, head of **WEA International**, who is also a board member of **IFPI**.

Stewart pointed to the five-year fight spearheaded by the **IFPI** in gaining records equivalent rights to books and other printed matter in freer trade across international borders. This campaign now appears to be near success, he said, and it is anticipated that the meeting of **UNESCO** later this year in **Kenya** will for the first time include such a provision as an amendment to the **Florence Agreement**.

Stewart stressed that much of the difficulty encountered by the industry in achieving and extending property rights in recordings stems from the still prevalent view that disks, especially pop, are purely commercial items with only marginal cultural attributes.

This "snobbish" view has worked to the industry's disadvantage, he declared, and future success will be keyed largely to the recognition that recording is a valid art form and therefore entitled to the same protection as any other intellectual property.

He urged all in the industry to bring this message to governmental figures, and suggested that the 100th anniversary of the phonograph next year provides an ideal platform to spread the word.

Profits are still enormous in piracy, **Stewart** noted. While it has

Infringers Pay Labels Damages

LOS ANGELES—Seven record companies here have obtained permanent injunctions restraining **Joseph Martin**, the **National Music Co.**, the **Tape Co.**, and **Pearl Music Co.**, here from infringing by unauthorized reproduction, distribution or sale, their copyrighted sound recordings.

Companies involved are **Capitol Records**, **ABC Records**, **CBS Records**, **MCA Records**, **Atlantic Records**, **RCA Records** and **Warner Bros. Records**. Each of the companies filed a separate complaint, but they were consolidated by Judge **Irving Hill**. More than 246 recordings are involved.

The defendants admitted their infringing activities and they agreed to pay \$10,000 in damages to the labels.

Rabbit Goes To Atlantic/Atco

NEW YORK—**Rabbit Records Productions** has signed with **Atlantic/Atco** for worldwide distribution of its product.

Rabbit, a division of **Dick Wooley & Associates** in **Macon, Ga.**, will be announcing first acts inked to the firm shortly, says **Wooley**. Initial thrust will be in the area of Southern rock.

Prior to forming the company in April this year, **Wooley** was vice president, marketing and promotion, **Capricorn Records**. He also had worked a five-year stint with **Atlantic** as regional promotional man in both **Atlanta** and **Cincinnati**.

been cut back significantly in the U.S. and most of Europe, except for Italy, large areas remain where it continues unabated.

He cited **Indonesia** as an example of a country with some 100 million persons where practically all recorded product derives from pirate sources.

Vast portions of the globe are yet open to the spread of legitimate recordings, he maintains, envisioning an "enormous increase of the market" once these areas are developed by the industry.

Great opportunities exist in **Africa** and **Latin America**, he said, and politicians in these countries must be persuaded that the protection of legitimate producers is necessary. The message that must be conveyed is that these countries cannot nurture their own cultural output unless the rights of creators and artists are protected, he said.

A successful global fight against piracy and the opening up of free trade in records will have a profound influence on the growth of the industry over the next decade, he said, as will the maturing of an entire generation of consumers who think of recordings as an essential cultural need.

"In the late 1980s these markets will astonish you at their size," he told the **WEA** conclave.

Stewart also saw a continuation of the trend that places more of music publishing in the hands of the record industry. In pop music, the record manufacturer is actually the publisher, he maintained. Most companies already have extensive publisher holdings, he noted, and the trend is continuing.

He expects both functions eventually to merge. In a prediction that traditional publishers might hate to see materialize, **Stewart** saw this joining of functions as "the shape of things to come."

Of all in the record industry hurt by unauthorized use of their material, performers suffer most, the **IFPI** chief asserted. "They have the rawest deal of all." He saw little or no protection against bootlegging. Better laws are needed, and in the absence of an international organization representing artists, **IFPI** is taking up their cause, **Stewart** said.

Performing rights in records is another property category that still needs extension, he said. In Europe, some \$15 to \$20 million is realized annually by the industry from this source. He bemoaned the failure of the pending copyright revision bill in the U.S. to include this right, but said he expects it to be adopted even there eventually.

Private copying of recorded material is yet another area that is draining off potential profits from the industry, but **Stewart** sees no early solution to that problem.

Additional coverage of the **WEA International** convention will appear in next week's issue.

Playboy Party For NARM Registrants

CHERRY HILL, N.J.—**Hugh Hefner**, **Playboy** head man, has invited all registrants to the first **NARM** mid-year meeting in Chicago to a late-night party at the **Playboy Mansion** as a social highlight of the confab.

According to **Jules Malamud**, **NARM** president, the party will follow the formal opening dinner meeting Tuesday (21) at the **Continental Plaza** that will feature a welcome by **NARM** chairman **Dan Heilicher** and a dual presentation by **Joe Cohen**, **NARM** research consultant.

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Las Vegas Labor Day Weekend Success

• Continued from page 27

handle both the high notes and the low register efforts. And the audience enjoyed several new works by contemporary writers: "Stargazer," "Never Gonna Fall In Love Again" and "I Write The Songs." The brunt of his 12-song set consisted of evergreens with one exception: he did the sad, reflective "Empty Tables" which is the last song written by the late Johnny Mercer with music by Jimmy Van Heusen.

There was more movement and animation in Sinatra's act—perhaps he was girding for his dual appearance with John Denver Friday through Sunday (10-12) at Harrah's in Lake Tahoe.

There was a decided casualness to his act, with the emphasis on ballads and 20 strings lending a lovely undercoating to Sinatra's burnished sound.

Perry Como was totally relaxed and casual in his first appearance at the Hilton in four years. The master balladeer made a point of saying that it was good to be back before an audience, noting: "Tv, as the kids say, is not where it's at. This is where it's at." Como's show held close to the format of his earlier appearance for the Hilton folk.

He played it cute with the Establishment, finding it difficult to do a dance routine and found no problem when his portable mike went dead. Leaning entirely on familiar tunes, his one standout work was a close association type tune called "When You're The Father Of A Girl, You Cry."

The audience for Como and Paul Anka was decidedly younger than for Sinatra and Bennett. Anka, in his first stint at the MGM Grand under a new two-year pact, brought the same basic show he's been doing at Caesars Palace to his new home.

Interestingly, he sings two of the same tunes Sinatra does: "I Write The Songs" and "My Way," the latter his own composition for Sinatra.

Explaining his position as a writer, he says: "I write songs for myself and I hope you can get into what I'm saying." His broad smile indicates that he's happy with his art and with those musicians associated

with him (conductor John Harris and the 35-piece Caesars orchestra).

Anka is one of the hardest working entertainers in this town and he totally gives of himself, as exemplified by his 90-minute set and his 13-song routine all done at full energy.

His introspective view of his mother's death and the effect it had on his father and on himself ("Papa said") draws the greatest audience response.

Tony Bennett in this comfortable environment of people not looking for anything experimental retains his support for the old songs. His "newest" work is the Fred Astaire authored "Life Is Beautiful" which he's been singing for the past 1½ years.

The Sahara star glides through works he's been doing over and over but with an outward feeling of enjoyment that is easily understood. The hotel's 35-piece orchestra gives him a cushion of strength and he bounces from his past hits to his favorites ("Just In Time," "Maybe This Time," "As Time Goes By," "I Left My Heart In San Francisco," "What Is This Thing Called Love") in an effortless, unbridled manner.

Having MOR acts headlining along the Strip is what allows Vegas to cater to adults from all over the world on a yearly basis.

But Labor Day Weekend is special. Not one act I saw mentioned the holiday or alluded to summer's calendar fadeout. They were all too busy having fun. And getting paid for it.

Goal Of ABC: Be No. 1

• Continued from page 3

Almond, Isaac Hayes, Harold Melvin, Don Williams and Barbara Mandrill. There will be other signings which the chairman declined to name.

He emphasized the label's re dedication to classical music through its Seon line, noting that ABC has moved full scale into the r&b, pop, gospel, country and classical fields.

Executives in each of these music areas, excluding gospel, offered product presentations.

Otis Smith, vice president, r&b product, explained how he has reinforced his staff and followed by playing one cut each of upcoming fall releases by Rufus featuring Chaka Khan and Dionne Warwick and Isaac Hayes.

Kathy King, director of classical music, announced the label is in the process of changing the image of Westminster Gold and is also initiating new LP covers for packaging its classical product.

ABC's Seon program will have 11 new classical fall releases. The entire company was urged to understand classical music as there is much money to be made in that field.

King noted that there will be a new highlights LP from the Seon catalog plus a new classical Christmas album.

The classical line will feature music from different periods and plans are underway to merchandise this product in the same manner as other forms of music, through radio airplay, in-store point of purchase material and additional advertising aids.

Jim Foglesong, president of ABC/Dot, said that the adult MOR market is a prime market for country music. Playing cuts from seven new fall LP releases for the L.A. audience, he stressed that many pop stations are now playing country music and audiences are moving to country without the music neces-

sarily being what is commonly known as crossover.

To tie all the ABC labels together, Foglesong explained that Dot is not the only ABC arm with product that can be worked in the country area.

One of the meeting highlights was a visual presentation offered by Rubinstein, Herb Belkin, vice president, marketing/creative services and Pete Senoff, director of advertising and merchandising.

In addition to vignettes of the label's acts, the film stressed the importance of selling. And to add a little incentive for its fall releases the label has devised a competition among its branches tagged "The ABC Music Game."

The competition is scheduled to run from September to late October for the sales staff and from September to mid-November for promotion. Teams will receive points for accomplishments in the areas of merchandising, creativity, ingenuity, airplay and promotional creativity. The game includes all new releases from ABC, ABC/Dot, Sire/Passport, Shelter and Impulse.

Winners will receive all expense paid vacations, cash and tickets to the winners' favorite ABC sporting event.

All department and management heads lauded their staffs for contributing to the label's team effort.

Duchin's Yule Book

NEW YORK—A Christmas songbook of traditional holiday music has been written by bandleader Peter Duchin and will be published by Holt, Rinehart and Winston next month.

The book, titled, "A Musical Christmas With Peter Duchin," features 61 religious and secular songs of Christmas, and is believed to be the first of its kind to be published in this country in 20 years. It will sell for \$12.95.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/18/76

Number of LPs reviewed this week **47** Last week **56**

Pop

OZARK MOUNTAIN DAREDEVILS—Men From Earth, A&M SP-4601. Group that has scored single hits in the past couple of years with both country rock material like "If You Wanna Get To Heaven" and cool pop items like "Jackie Blue," shows that same diversity on this fourth album for the label. Half of the songs have the summery feel and excellent Beach Boys harmonies that characterized "Jackie Blue," while there are also several downhome country numbers like the earlier hit. Also included is a slower country entry in the Gordon Lightfoot bag and a couple of hoedown harmonica-dominated numbers which open and close the album.

Best cuts: "Fly Away Home," "You Know Like I Know," "Breakaway (From Those Chains)," "Mountain Range," "Watermill," "It's How You Think."

Dealers: Group's first three albums all made the top 100.

DAVID BROMBERG BAND—How Late'll Ya Play Till, Fantasy F-79007. In his previous major label recording career, Bromberg has not succeeded in breaking beyond a cult following for his often antic, contemporary adaptations of folk blues material. He hasn't made that key hit single or established himself as a national concert headliner. But now, in his first LP for Fantasy he is taking a solid commercial shot at presenting his specialized style in the most elegant support package possible. This is a twin-disk set, evenly divided between live and studio cuts. Bromberg's virtuoso guitar picking and insinuating voice is backed with a horn group that comes on like a cross between the Dirt Band and Springsteen's E-St. group. The leader flashes brightly through his own tongue-in-cheek originals and raunchy blues ballads by the likes of Blind Willie McTell or Robert Johnson. A well-thought-out fan winner.

Best cuts: "Bullfrog Blues," "Will Not Be Your Fool," "Danger Man II" "Get Up And Go."

Dealers: Bromberg has long been popular in the Northeast and college markets.

DEODATO—Very Together, MCA 2219. Keyboard specialist extraordinaire joins the disco tempo brigade and his arrangements lift his work way above the level of commercially slapped together LPs trying to siphon some bucks out of this trend. Deodato has written five of the eight cuts and his tight, small group plays with an honest conviction. The opening cut, Henry Mancini's theme from "Peter Gunn," is reproduced in an exciting, modish disco fashion. While the LP is disco flavored, it is not totally given up to the dance beat; there are soft, flowing quasi-Hispanic undercurrents which add a lustre to the tunes like "Amani" and "Black Widow." The musicians are top N.Y. sidemen plus some soft vocalizing by the Ellington Sisters.

Best cuts: "Peter Gunn," "Spanish Boogie," "I Shot The Sheriff," "Juanita."

Dealers: Deodato's clever way of arranging old hits so they sound up to date, clicks again.

JON LUCIEN—Premonition, Columbia PC 34255. All the elements are here: an outstanding vocal stylist; protean musicians, excellent arrangers, a broad range of tempos to match the richness of MOR music. Vocalist Lucien's distinct West Indian accent is married into the body of the lyrics which speak of love and recollections of dreams sought and attained. Such luminaries as Benny Golson and Torri Zito are responsible for the charts for this large orchestral setting encompassing East and West Coast players. But this is Lucien's moment of glory as he cascades when required, escalates when needed and gallops when appropriate with his lyrical interpretations. Five of the nine cuts are by Lucien with "Spring's Arrival" his best effort.

Best cuts: "Hello Like Before," "Spring's Arrival," "You Been Away Too Long," "Child Of Love."

Dealers: Lucien's recent cross country tour brought out fans who have kept quiet about this fine talent. He's ready to explode.

Soul

TYRONE DAVIS—Love And Touch, Columbia PC 34268. Label debut for the man who had a couple of gold singles on Dakar in 1969 and 1970 with "Turn Back The Hands Of Time" and "Can I Change My Mind" is an excellent mix of ballads, midtempo material in the Johnnie Taylor bag and several uptempo, goodtime soul cuts reminiscent of the Spinners. Excellent arrangements back Davis with strings, sax and female voices.

Best cuts: "Give It Up (Turn It Loose)," "Why Is It So Hard (To Say You're Sorry)," "Givin' Myself To You," "Wrong Doers," "Beware, Beware."

Dealers: Identify Davis' hit background.

DONNY GERRARD—Greedy G1002. For the most part this is a set of happy, uptempo material along the lines of the Spinners. But along with infectious soul/pop numbers by the likes of Curtis Mayfield and Janssen & Hart are a few excellent romantic ballads, including Lennon & McCartney's classic "The Long And Winding Road" and a masterful slow ballad by Van McCoy. Heavy use of female backup and good string and horn arrangements from Jimmie Haskell.

Best cuts: "He's Always Somewhere Around" (new single), "Words (Are Impossible)" (a recent chart single), "The Long

Spotlight



BEE GEES—Children Of The World, RSO, RS 1-3003. After some years of disappointment, as one good record after another failed to reach its potential market, the Bee Gees found that Number One single formula again by absorbing many of the hooks of the exploding disco music into its richly textured style. Now with the Bee Gees label, RSO, leaving Atlantic to go independent, this is the Brothers Gibb's first recent LP without Arif Mardin, who produced their comeback sides. On its own, the Bee Gees have lovingly reproduced and even further refined the blue-eyed disco sound it developed with Mardin. Lead vocalist Robin Gibb has deserted his distinctive vibrato for a pure falsetto that could be easily at home in the O'Jays or the Stylistics. Brothers Maurice and Barry provide lead instrumentals and vocal harmonies that also out-soul all but the best of contemporary soul groups. The Bee Gees have had the determination and good fortune to create themselves a second style that caught the public imagination as much as the group's earlier hits.

Best cuts: "You Should Be Dancing," "Love So Right," "Lovers," "You Stepped Into My Life."

Dealers: "You Should Be Dancing" was a recent No. 1 single, RSO's first as an independent.

And Winding Road," "Peace For Us All," "As Far As We Can Go."

Dealers: This will break first in soul, so stock in your soul section.

First Time Around

BUCKACRE—Morning Comes, MCA-2218. Produced by England's redoubtable Glyn Johns, this LP's first single, "Love Never Lasts Forever" won a Billboard pick this month. The group is middle American and has a laudable knack for writing pretty and easygoing songs that have a solid rock core. An excellent discovery for radio programmers is Buckacre. The effective vocalizing seems to be shared equally through the group with fine contrast. Overall, a most impressive debut of fine fare for a mellow evening at home.

Best cuts: "Love Never Lasts Forever," "Don't Let It Slip Away," "Out Of Touch," "Morning Comes."

Dealers: This is one new group it would be worth chancing a front display on.

MARK GADDIS—Heart Travels, Merrimae S-1175. Gaddis is a good-voiced and imaginative writer-singer in the vein of a neo-folk artist like Gordon Lightfoot. His album was recorded in Minneapolis with clean acoustic sound and his songs could well be covered profitably by more established artists, or this album bought out by a larger label. Gaddis is a true talent, matured and ready for national exposure.

Best cuts: "Carousel Man," "Pony Rider."

Dealers: If this album jacket had an address on it, we would be happy to tell you where to order it from.

CHINGA CHAVIN'S COUNTRY PORN, Country Porn Records. Outrageous in the style of Kinky Friedman (a fraternity brother of Nick "Chinga" Chavin at the Univ. of Texas) or the Tom Lehrer of 15 years ago, Country Porn has been gigging regularly in the San Francisco area for some 18 months. Although there is no spine number on this self-released album, it was not cut cheaply. Chinga's sessions were at Nashville's Quadrasonic Studio with many of the top sidemen in town playing the dates and Michael Brovsky, producer of Jerry Jeff Walker, at the mix console. No question about it, this is one of the smuttiest funny albums or funniest smutty albums ever released. There is absolutely no possibility of airplay except by the most crazed free-form FM jock. This is a country band that plays the way Redd Foxx talked on his old Laff albums, and today foul-mouthedness hasn't kept Richard Pryor from selling millions of albums. Country Porn is four-letter but funny.

Best cuts: "Get It On The Run," and "4:00 A.M. Jump" are the only titles not X-rated.

Dealers: You can order from Box 548, NYC 10022.

AUTOMATIC MAN—Island ILPS 9397. The hotshot reggae label turns to funky, electronic space rock, at least on the second side of this album. Side one, despite the same frequent use of synthesizer, guitar and clavinet solos, emerges more as a modified pop-soul sound that stands the best chance of bringing radio attention to this set. Mostly driving, uptempo material, though there are also one or two mellower cuts.

Best cuts: "My Pearl," "Geni-Geni," "Interstellar Tracking Devices."

Dealers: Cover image like the infant head in "2001" is just right for this kind of LP.

C. B. VICTORIA—Dawning Day, Janus JXS-7029. This singer/composer/pianist is from Canada, not England, but at times he sure sounds like Elton John. Which is to say for Victoria this is a high-quality debut if not a terribly distinctive one. Set is split evenly between sweeping, symphonic ballads and midtempo numbers with a bit more bite. Highlight of the album is an uncompromisingly uptempo version of a relatively unknown Lennon & McCartney song from 1964, "Anytime At All."

Best cuts: that one plus "To Claudia On Thursday," "Natalie," "Come And See My Man."

Dealers: Stock in pop male vocalists.

MICHAEL HENDERSON—Solid, Buddah, BDS 5662. This first solo LP since leaving the Norman Connors fold as lead male vocalist, has Henderson giving creative imaginative lyrics an impressive vocal treatment. His style, although often rough, is pleasing to the ear. Henderson, writer, producer and arranger of the entire LP, has selected background vocals and instruments to complement his rock/jazz vocal arrangement. This album even offers discs something to select from while giving up equal portions of vocals and instrumental selections.

Best cuts: "Make Me Feel Better," "Solid," "You Haven't Made It To The Top," "Valentine Love."

Dealers: This album offers across the board appeal.

THE SANFORD/TOWNSEND BAND—Warner Bros. BS 2966. Duo of Ed Sanford and John Townsend offers an exceptionally tasty set of mostly mid-to-uptempo, sax-dominated, soultinged rock, which has been so successful in the last year or so for the Doobie Bros. Jerry Wexler co-produced and had a hand in the arrangements, while Kenny Loggins wrote a song and did backup vocals. Recorded in Muscle Shoals, LP also includes a couple of deliberate, slow-paced numbers for variety.

Best cuts: "Smoke From A Distant Fire," "Shake It To The Right," "In For The Night," "Rainbows Colored In Blue."

Dealers: This will probably start FM, but there are a number of cuts that could work as Top 40 singles.

Country

TANYA TUCKER—Here's Some Love, MCA 2213. Excellent offering from Tucker who continues to broaden her appeal beyond the boundaries of country. Titled after her present hot single, the LP displays Tucker at her best, giving a good ride to several strong songs. Jerry Crutchfield's production is on the mark and he has combined an unusual assemblage of musicians—from Johnny Christopher to Mylon LeFevre—to provide an impressive instrumental and vocal background. Material varies from Tony Joe White's "The Gospel Singer" to David Gates' "I Use The Soap." Well balanced in material and talent, the album should move the young Tucker another giant step forward in her career. "Short Cut" indicates an almost jazzy side of Tucker with her warbling and the flute work.

Best cuts: "Here's Some Love," "Comin' Home Alone," "Holding On," "The Gospel Singer," "I Use The Soap," "Take Me To Heaven."

Dealers: Tucker's closest approach to a crossover LP, this might generate some pop action as well as strong country sales.

REX ALLEN, GENE AUTRY, EDDIE DEAN, TEX RITTER, ROY ROGERS, JIMMY WAKELY—The Great American Singing Cowboys, Republic IRDA-LPN-R-6016. There appears to be a revival of interest in America's silver-screened cowboys, galloping up from the '40s and '50s with a song from the saddle. A recent twin-LP set from Autry has hit the chart, and this should follow close behind. A compilation album that's both history and fun as a half-dozen singing cowpokes return from the range, offering their biggest hits. Autry's "Back In The Saddle Again" perfectly launches this nostalgia-ridden set. Each artist provides a pair of selections. Eddie Dean includes his classic "Hillbilly Heaven." Roy Rogers scores with "Yellow Rose Of Texas" and Rex Allen's unique version of "Streets Of Laredo" are also highlights, along with Tex Ritter's memorable performance of "High Noon" and Jimmy Wakely with "Tumbling Tumbleweeds." The narration carries some pertinent information about the cowboy singers from a long gone, but not forgotten era. A powerful LP by the men who put the western in country and western music.

Best cuts: "Back In The Saddle Again," "High Noon," "Tumbling Tumbleweeds," "Hillbilly Heaven," "Yellow Rose Of Texas," "Streets Of Laredo."

Dealers: A strong national campaign, possibly involving a network tv tie-in, can be expected.

Billboard's Recommended LPs

pop

TRAPEZE—Warner Bros. BS 2887. For the most part a rock'n'roll assault reminiscent of Bad Company from this veteran British act that just hooked up again with bassist Glenn Hughes, who had departed in 1973 to join Deep Purple. Though the trio emphasizes tight, cooking, soul-tinged hard rock, there is also a midtempo cut or two and even a ballad in the Stevie Wonder vein. Highlight is a hard driving boogie version of a sunny standard. **Best cuts:** "Sunny Side Of The Street," "Chances."

DALTON & DUBARRI—Success And Failure, ABCD-964. Duo seems to be searching for its identity on this wide-ranging set, but it comes across convincingly on a philosophical mid-rock that has the appeal of Steve Stills' "Love The One You're With," a couple of infectious, uptempo rockers in the Loggins & Messina bag and a well-arranged ballad or two. Adding to the range are a couple of straight rock numbers and a soul-rock entry along the lines of "Fame." **Best cuts:** "Success And Failure" (the single), "Cold Outside Your Love" and "Joy Of Coming Home" (the fun uptempo cuts), "Rainbow," "Sweet Slow Grind."

DAVID BLUE—Cupid's Arrow, Asylum 7E-1077. Blue's latest try to expand his audience beyond the fans of the Dylan-Ochs Greenwich Village urban folk music axis is a versatile LP with some of the writer-singer's most commercial tunes ever, plus the usual solid assortment of old friends sitting in. Blue seems most at home now on material that is in the area of outlaw country progressivism. It suits his limited voice better than the more ambitious art-songs he is most known for. **Best cuts:** "Ballad Of Jennifer Lee," "I Feel Bad," "Cordelia."

PFM—The Award-Winning Marconi Bakery, Peters Intl. CCLPS 9014. This is the latest release in the collectors, this time featuring Italian rockers, PFM. All of this material was recorded this year and features the rock semi-classical sound that's become the group's forte. **Best cuts:** "Generale," "Impressioni Di Settembre," "E' Festa."

soul also recs

BLUE MAGIC—Mystic Dragon's, Atco SD 36-140 (Atlantic). This group always gives up a tasty mellow sound. This LP is no different, but there is a new element. The falsetto lead vocalist seems to offer a more mature sound. Spacy instrumental arrangement blends well with vocals. It seems impossible for this group to convey a raunchy sound although it makes a feeble attempt on this LP. The group is at its best while singing pretty ballads. **Best cuts:** "Freak-N-Stein," "See The Bedroom," "It's Something About Love," "Spark Of Love."

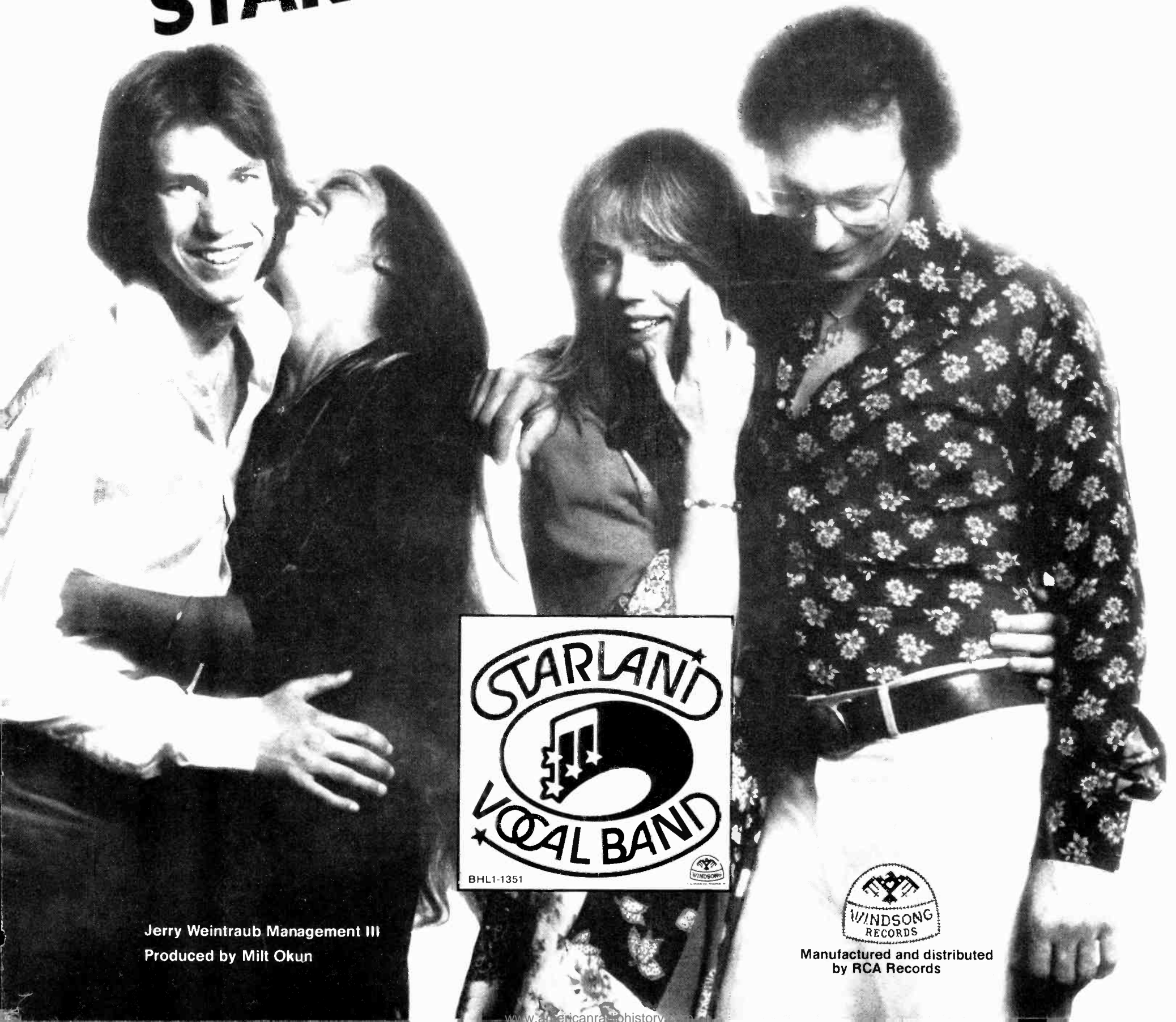
WALTER JACKSON—Feeling Good, ChiSound CH-LA 656, (United Artists). Jackson offers strong vocals capable of moving up and down the musical scale with ease. He sighs, moans and seems to feel deeply each word, particularly on "Too Shy To Say." Violins, violab and cellos offer a perfect cushion for Jackson's lyrical style. Included is the tune "Welcome Home," which he recorded nearly a decade ago. **Best cuts:** "Too Shy To Say," "Welcome Home," "Feelings."

PERSUADERS—It's All About Love, Calla CAS 1238 (ATV). A group that has been around for some time and had its share of hits in the past turns to a crisp, well-made all-around soul package this time around. There are bouncy vocal harmonies,

(Continued on page 64)

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 Tiegell, Gerry Wood, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

Yesterday it was
"Afternoon Delight"
Today it's "California Day"
The smash follow-up from
STARLAND VOCAL BAND



BHL1-1351



Jerry Weintraub Management III
Produced by Milt Okun

Manufactured and distributed
by RCA Records



CHER—Long Distance Love Affair (2:47); producers: Steve Barri & Michael Omartian; writers: M. Price & D. Walsh; publisher: Meadow Ridge, ASCAP. Warner Bros. 8263. With heavy producers Steve Barri & Michael Omartian, Cher gets back into the groove that brought her that last string of hits with Snuff Garrett. It's a minor-key story ballad with pounding bottom beat. The far-off love of the title is a traveling rock musician and Cher is in her most intensely convincing deep-contralto form as she bemoans her lack of "what can't be sent through the mail." The song sounds a bit like the hit "Half-breed." Vocalizing and production are impeccable and tasteful all the way down the line and Cher is at her best.

recommended

BACHMAN-TURNER OVERDRIVE—Gimme Your Money Please (3:24); producer: Randy Bachman; writer: C.F. Turner, publisher: Ranbach, BMI. Mercury 73843.

THE CHARLIE DANIELS BAND—Sweet Louisiana (3:28); producer: Paul Hornsby; writer: C. Daniels; publishers: Hat Band/Radadara, BMI. Epic 8-50278 (CBS).

STEELY DAN—The Fez (3:59); producer: Gary Katz; writers: D. Fagen/W. Becker/P.L. Griffin; publishers: ABC/Dunhill & E.L.D.C., BMI. ABC 12222.

HARRIET SHOCK—Let Me Out! Let Me Go! (3:33); producers: Gene Page & Billy Page; writer: Harriet Schock; publisher: Colgems, ASCAP. 20th Century 2303.

BILLY JOEL—James (3:53); producer: Billy Joel; writer: B. Joel; publishers: Home Crown/Tin Pan Tunes, BMI. Columbia 3-10412.

DOUG SAHM & THE TEXAS TORNADOS—I Love The Way You Love (The Way I Love You) (3:17); producer: Huey P. Meaux; writer: A. Allen; publisher: Crazy Cajun, BMI. Dot 17656 (ABC).

JERRY JEFF WALKER—(Looking For) The Heart Of Saturday Night (2:48); producer: Michael Brovsky; writer: Tom Waits; publisher: Fifth Floor, ASCAP. MCA 40622.

JEFF BECK—Come Dancing (3:29); producer: George Martin; writer: M. Walden; publisher: Gratitude Sky, BMI. Epic 8-50276 (CBS).



THE CHI-LITES—Happy Being Lonely (3:41); producer: Marshall Thompson; writers: K. Hirsch-K. Wakefield; publisher: Stone Diamond, BMI. Mercury 73844 (Phonogram). The group is also happy being on its new label, as well as the lonely happiness in the title here. The song is a kind of classic-Stylists sound with smoothly intense strings and horns moving along a falsetto lead vocal about a man who was "Happy Being Lonely" until he encountered the right lady. The Chi-Lites perform here with a verve that is near irresistible.

LEON HAYWOOD—The Streets Will Love You To Death, Part 1 (3:06); producer: Leon Haywood; writers: L. Haywood M. McQueen Jr.-B. Williams Jr.-J. Roberts; publishers: Jim-Edd/Song-Pen, BMI. Columbia 3-10413. A raunchy, direct, midtempo social tract with an intense beat. Haywood preaches a realistic and ear-grabbing message about the pitfalls of leaving a good woman and family for the illusory pitfalls of the swinging street life. "I was out there searching for what I had all the time," is a typical line and Haywood delivers it with chilling truth.

ARETHA FRANKLIN—Jump (2:18); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Warner-Tamerlane, BMI. Atlantic 45-3358. Aretha did well with "Something He Can Feel," her last single in this collaboration with Curtis Mayfield. "Jump" is much in the same vein, a driving, progressive soul mover that features percussion and handclaps behind Aretha's fast-moving vocal. Effective total sound is more important than lyrical content here, but the record certainly moves along enjoyably.

HERBIE HANCOCK—Doin' It (3:21); producers: David Rubinson & Friends; writers: M. Ragin-R. Parker Jr.-H. Hancock; publishers: Wah Watson/Hancock, BMI. Columbia 3-10408. From Hancock's latest crossover-jazz LP, the keyboardist turns in a rolling, catchy tune that is mostly instrumental but has effective vocal punctuation on the "Fly Robin Fly" level.

recommended

DON COVAY—Travelin' In Heavy Traffic (3:05); producer: Don Covay; writers: D. Covay-D. Wansel; publishers: Mighty Three/Rag Mop, BMI. Philadelphia International 3602 (CBS).

BRENDA & THE TABULATIONS—Home To Myself (3:29); producers: Bobby Eli & Gilda Woods; writers: Manchester/Sager; publishers: Rumanian Pickleworks/Little Max/New York Times, BMI. Chocolate City 004 (Casablanca).

INSTANT FUNK—Philly Jump (3:25); producer: Bunny Sigler; writer: B. Sigler; publisher: Mighty Three, BMI. TSOP 4783 (CBS).

ARTHUR ADAMS—Reggae Bump (3:32); producer: Wayne Henderson; writers: Adams-Johnson; publishers: Effective Music/Pinchpenney/At Home, ASCAP. Fantasy 777.

STANLEY TURRENTINE—Hope That We Can Be Together Soon (5:05); producers: Orrin Keepnews and Stanley Turrentine; writers: Gamble-Huff; publisher: Blackwood, BMI. Fantasy 778.

BO KIRKLAND AND RUTH DAVIS—I Feel Love In This Room Tonight (3:48); producer: Bob Kirkland; writers: Bo Kirkland, C. Gentry, R.L. Kirkland, H. Powell; publishers: Claridge & Bokirk, ASCAP. Claridge 421.

MARYANN FARRA & SATIN SOUL—Stoned Out Of My Mind (3:02); producer: Tony Valor; writers: Eugene Record-Barbara Acklin; publisher: Julio-Brian, BMI. Brunswick 55533.

BEN MONROE—This Melody Is For My Baby (4:30); producer: Ben Monroe; writers: Ben Monroe-Levi Monroe-Sandra Drayton; publishers: Julio-Brian/Squaw Prod. Ltd., BMI. Dakar 4557 (Brunswick).

GABOR SZABO—Keep Smilin' (3:02); producer: Bunny Sigler; writers: B. Sigler-A. Felder; publishers: Blackwood/Golden Fleece, BMI. Mercury 73840 (Phonogram).



JEANNE PRUETT—I've Taken (2:36); producer: Walter Haynes; writers: Jeanne Pruett-Walter Haynes; publishers: Jeanne Pruett/Weeping Willow, BMI. MCA 40605. Pruett has been in somewhat of a chart slump recently and she has definitely needed a piece of material as strong as this song she wrote with her producer Haynes. This slow paced number with sparse instrumentation and some unusual bass work features a fine singing job and a powerful and dramatically effective turnaround on the final verse.

recommended

DOUG SAHM & THE TEXAS TORNADOS—Cowboy Peyton Place (2:45); producer: Huey P. Meaux; writer: Doug Sahn; publishers: Crazy Cajun/Doug Sahn, BMI. ABC/Dot D0A-17656.

RANDY CORNOR—I Guess You Never Loved Me Anyway (2:55); producer: A.V. Mittelstedt; writer: Eddy Raven; publisher: Milene, ASCAP. ABC/Dot D0A-17655.

JERRY JEFF WALKER—(Looking For) The Heart Of Saturday Night (2:48); producer: Michael Brovsky; writer: Tom Waits; publisher: Fifth Floor, ASCAP. MCA 40622.

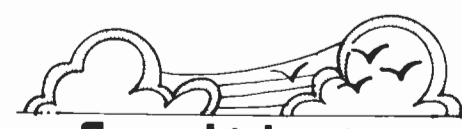
RONNIE PROPHET—Big Big World (2:14); producer: Harry Hinde; writers: Nelson-Burch-West; publisher: Studio, BMI. RCA JH-50273.

JOEL SONNIER—Showboat Gambler (2:34); producer: Glenn Keener; writer: D. Seals; publishers: Dawnbreaker/Cold Zink, BMI. Mercury 73824.

TENNESSEE ERNIE FORD—Sweet Feelin's (3:08); producer: Steve Stone; writer: Steve Stone; publishers: ATV, BMI/Bayshore, ASCAP. Capitol P-4333.

MURRY KELLUM—Baby Don't Let Me Scare You (But I Love You) (2:03); producer: Johnny Morris; writer: Murry Kellum; publisher: Navel The Marvel, BMI. Music Mill 1008.

BILLY MIZE—It Hurts To Know The Feeling's Gone (2:28); writers: Doodles Owen-Warren Robb; publisher: Belinda, BMI. Zodiac ZS-1011.



recommended

JIMMY PONDER—Jennifer (3:40); producer: Esmond Edwards; writer: J. Ponder; publishers: ABC/Dunhill/Jim-Jenda, BMI. Impulse 31008 (ABC).

SOUNDS OF SUNSHINE—Nadia's Theme (Soundtrack from "The Young & The Restless") (3:20); producer: Not Listed; writers: B. DeVorzon & P. Botkin Jr.; publishers: Screen Gems—E.M.I., BMI. P.I.P. 6527.



DARK STAR—Sweet Delight (2:34); producer: Art Munson; writers: Art Munson & Bob Siller; publisher: Almo, ASCAP & Irving, Old World & Joel Sill & Friends, BMI. Lifesong 45013. Like Cliff Richard's "Devil Woman," this is a slick pop record, though this male group adds in some of the infectious rock 'n' roll appeal of Thin Lizzy's recent big hit, "The Boys Are Back In Town." Expect mostly AM action.

TURLEY RICHARDS—West Virginia Superstar (4:03); producers: Ron Bledsoe & Troy Seals; writer: T. Richards; publishers: Irving/Down In Dixie/Kiongazi, BMI. Epic 8-50279 (CBS). "Left West Virginia in the fall of '64" is the mood-setting opening line on this nostalgic ballad along the lines of Dave Loggins' "Please Come To Boston." Mostly poignant reminiscing, though this avoids being maudlin by building into a midtempo cut halfway through.

HAYMARKET RIOT—I Believe In You (3:29); producer: Gerald Parker; writer: G. Parker; publisher: Amberly, BMI. London 5N-238. Sweet, slow ballad features well-arranged strings and deliberate, sincere vocals that bring to mind a perhaps more pop-oriented Freddy Fender. Very pretty cut should hit first in MOR.

SONOMA—Way Of A Clown (3:15); producer: Bob Monaco; writer: Charles Merriam; publisher: Bam Bam/Punch Shop, BMI. MCA 40606. Novel records with a little bit of carnival like "Tightrope" or Leo Sayer's "I Can Dance" are always popular, and this circus-oriented pop number is reinforced by a poignant lyric. It opens, "to make you laugh I'm dancing

upside down," and the production, by Bob Monaco who handles Rufus, adds to the charm.

LINDA DARRELL—Loving Being In Love (2:38); producer: Chet Atkins; writer: Linda Darrell; publisher: Excelloc, BMI. RCA JH-10772. A discovery of publisher Bob Tubert, Darrell proves herself a winning writer and a spirited country performer. Chet Atkins keeps the production country with plenty of steel.

JESSECA JAMES—Johnny One Time (3:25); producer: Snuffy Miller; writers: Dallas Frazier-A.L. Owens; publishers: Acuff-Rose/Unichappell, BMI. MCA 40613. Conway Twitty has another singing dalliance to join the successful Joni Lee. James remakes the old Brenda Lee hit—a hefty piece of material handled capably. Not as pop-oriented as the Lee version.

SHARON FORREST—Waking Up To Love (3:37); producer: Otis Forrest; writers: Bob Crewe-Kenny Nolan; publishers: Heart's Delight, BMI/Kenny Nolan, ASCAP. Pineapple IRDA-273-A. Strong singing performance survives a slow entry. Forrest exhibits an outstanding voice with loads of maturity, personality and a distinctively fresh style.

COCO & THE LONESOME ROAD BAND—New England Song (3:52); producer: Mike Figlio; writer: CoCo Kallis; publisher: Figtree, SESAC. MCW Records WRS-7417-45. CoCo and her Lonesome Road Band, voted the most promising band of 1976 by the Eastern States Country Music Assn., release a country flavored ode to her New England home. You don't have to be from Dixie to have country soul, CoCo sings in her catchy style.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

Continued from page 62

convincing lead singing, a solid midtempo beat and decisive string section fills. First-rate music on all counts. **Best cuts:** "It's Love," "Count The Ways," "Quickest Way Out," "Two Women."

JIMMY JACKSON—Rollin' Dice, Buddah BDS 5671. A solid, flexible and wide-ranging soul voice is the mark of Jackson, who comes on like an assured pro with the charts and musical direction of Gene Page. Jackson throws himself into both upbeat and sad material with a likable, all-out intensity. He does everything well that one would expect from a consistent top soulman, very much attuned to today's market needs. **Best cuts:** "Romeo And Juliet," "Footsteps," "Something's Burning," "You Say You Love Me More."

IRENE REID—Two Of Us, Glades 7506 (T.K.). Reid has been away from the recording scene for some time and has re-emerged with a soulful, wailing style of a decade ago reminiscent of Etta Jones, but with an updated instrumental section. This LP lends itself totally to jazz. All tunes are ballads moving to mid-tempo arrangements. Also included is a bluesy offering "No Yesterday." **Best cuts:** "Two Of Us," "Treat Me Good," "You Made Me Want To Dance."

KGB—Motion, MCA MCA-2221. This semi-supergroup assembled by manager Elliot Abbott has passed through some early personnel tensions to create a tasteful second album that amply showcases the fine singing of Ray Kennedy's expressive voice and the consistently effective melody writing of keyboardist Barry Goldberg. Carmine Appice, another veteran, contributes neat drumming and his share of songs, as do newcomers Ben Schultz on guitar and bassist Gregg Sutton. The hallmark is polished rock that drives along without settling for any obvious cliché riffs. **Best cut:** "Woman, Stop Whatcha Doin'." "Lookin' For A Better Way," "Goin' Thru The Motions."

RICHIE HAVENS—The End Of The Beginning, A&M SP-4598. Following a hiatus of nearly two years, Havens makes a powerful return. His renditions of popular songs by Dylan, Doobie Brothers, Van Morrison, 10cc, James Taylor and Steely Dan are vibrantly forceful, with all selections compatible to his unmistakable style and voice. The vitality and urgency reflected in his vocals makes this his most ambitious effort since "Mixed Bag." The one Havens original, "I Was Educated By Myself," is proof that his creative juices are still flowing. **Best cuts:** "Long Train Running," "I'm Not In Love," "Wild Night," "I Was Educated By Myself."

NEIL DIAMOND—And The Singer Sings His Songs, MCA 2227. This repackage of Uni and MCA cuts sounds as good vocal-wise and production-wise as when they were first done in the late 1960s. Direction is by five producers: Tom Catalano, Tommy Cogbill, Chips Moman, Chip Taylor and Diamond himself. Big, lush orchestral sound caresses his reaching out to touch us vocal style. **Best cuts:** "Captain Sunshine," "Hurtin' You Don't Come Easy," "Walk On Water," "Coldwater Morning."

country

R.W. BLACKWOOD & THE BLACKWOOD SINGERS—We Can Feel Love, Capitol ST-11563. New assemblage making its mark with "Sunday Afternoon Boatripe" at a starred 33 on

the singles chart offers a well balanced LP. Songs swing from gospel to country—and all of it has a definite pop flavor. Producer Gary Paxton brings off the package with a universal feel. The singing, as well as material, tends to change from cut to cut. "He Was There All The Time" sounds gospel. "We Make Beautiful Music Together" is in the country vein and "Memory Go Round" sounds pop/rock. Vocals are upfront and strong with good background harmony—a Blackwood tradition. **Best cuts:** "He Was There All The Time," "Memory Go Round," "Sunday Afternoon Boatripe."

jazz

HUBERT LAWS—Then There Was Light, Vol. 1, CTI 6065. Two year old cuts comprise this repackage of light and airy small group works including the haunting ballad, "Gymnopédie #1" and the waltz "Come Ye Disconsolate" with its soulful flavor. Laws' flute reigns supreme and the support from Ron Carter, Steve Gadd, Airto, Dave Friedman, Gene Bertoncini, Ronnie Laws (perhaps his first work together with Hubert) plus three strings is effectively cohesive. **Best cuts:** "Gymnopédie #1," "Come Ye Disconsolate," "Airegin."

HUBERT LAWS—Then There Was Light Vol. 2, CTI 6066. A continuation of the fun sounding session put together in February of 1974 with the same players who appear on volume 1, this repackage is a quality companion to that initial volume. There are only three cuts, but the advantage is that they allow each player to totally stretch out. This is jazz before the crossover explosion really turned a&r men's thinking around. **Best cuts:** "Moment's Notice," "Reconciliation."

FRANK STRAZZERI—After The Rain, Catalyst CAT 7607 (Springboard Intl). Tight, swinging small group jazz led by pianist extraordinaire Strazzeri is what this date's all about. The modern touch is carried over by all participants, with Sam Most making an all too infrequent appearance and his flute is in perfect shape. The leader's son Steve makes his LP debut on drums with a solid, controlled beat, including some expert contemporary patterns. The leader sounds inventive on electric piano. **Best cuts:** "Philadelphia Flyer," "Rush Hour," "The Third Eye," "Cloudburst."

OSCAR PETERSON—Oscar's Choice, BASF G22010. Peterson has chosen his favorite already recorded tunes and culled them for this LP. Among the various sidemen are Herb Ellis, Sam Jones, Milt Jackson, Bob Durham, Ray Brown, Louis Hayes and Jiri Maz. **Best cuts:** "Naptown Blues," "Green Dolphin Street," "Dream Of You," "Blues For H.G.," "Blues For Martha," "Give Me The Simple Life" (performed solo).

LOU STEIN—Tribute To Tatum, Chiaroscuro CR 149. Stein's tribute to piano great Art Tatum is also a tribute to the piano work of Stein. He has taken many of the classic Tatum tunes and put down the phrasings note for note. This is an interesting LP, musically and performance-wise. **Best cuts:** Listen to all of them.

JOE TURNER—King Of Stride, Chiaroscuro CR 147. The masterful king of stride piano plays his heart out on this newly recorded album. The 14 selections offer the listener a taste of everything, since Turner plays everything from blues to stride to standards. Also, the recording quality of the LP is superior. **Best cuts:** "Taboo," "The Cookery," "Effervescence," "I Know That You Know" (excellent tune), "Body And Soul," "The Ladder."

This month, Alice Cooper will play before 36 million people in 2 dates....

Sept. 18 Don Kirshner's Rock Music Awards Show (CBS)

Sept. 21 The Tony Orlando and Dawn Rainbow Hour (CBS)

Featuring the single
"I Never Cry" (WBS 8228)

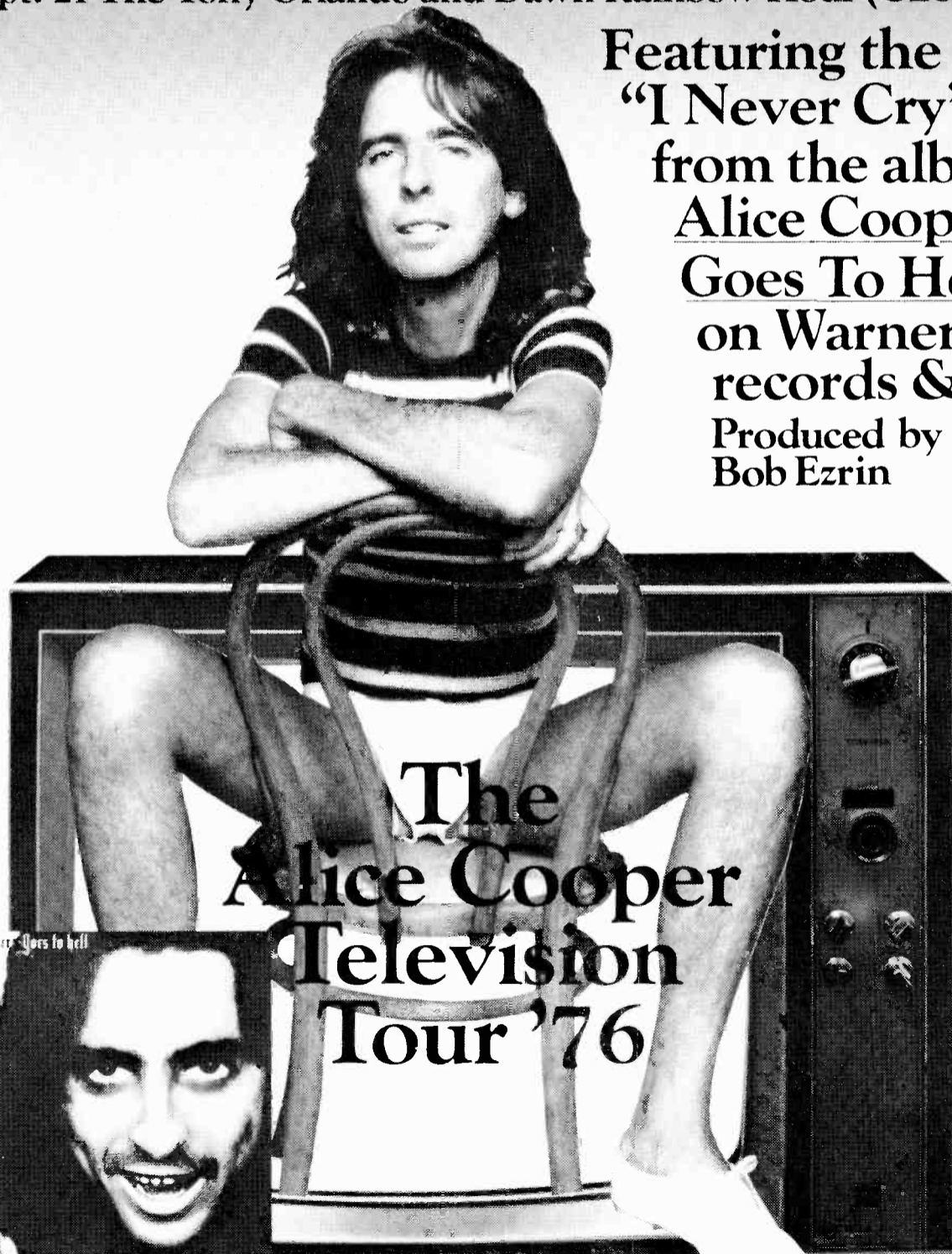
from the album

Alice Cooper

Goes To Hell (BS 2896)

on Warner Bros.
records & tapes.

Produced by
Bob Ezrin



LP SERIES REVIEW

5 'Legendary Performers' Delightful RCA Release

LOS ANGELES—RCA's latest issue of LPs in its laudable "Legendary Performer" series encompasses five smartly packaged units covering well-remembered masters from its enviable, invaluable opera, pop and country vaults.

Henry Mancini's 11 sterling tracks include a medley of "Days Of Wine And Roses," "Charade" and "Moon River" which runs 7:40 minutes, and "Peter Gunn," "The Pink Panther Theme" and "Baby Elephant Walk" are yet other Mancini successes included. It's a well-balanced program of Mancini's impeccable music.

For Perry Como, RCA has selected "It's Impossible," "Temptation" and 12 others, several of which have no particular Como identification. But that may be pretty quibbling—Como is indeed a legendary performer with the knack of making even mediocre songs sound splendid. How far he has come, artistically, from the 1930s when he was a road-weary, discouraged

singer with the late Ted Weems' Band.

Jim Reeves in his brief career was a remarkable performer, establishing his appeal throughout Europe as triumphantly as he established it in the U.S. RCA presents 13 of his masters here with "Four Walls," "Mexican Joe," "Welcome To My World" and "He'll Have To Go" particularly welcome. Many of his old etchings still sell briskly more than a decade after his death in an airplane crash; this collection will serve to make his name even more permanent.

Sixteen tracks are allotted Enrico Caruso, who shortly before World War I pulled the phonograph record out of the novelty class into a viable entertainment medium. The Neapolitan giant made these tracks from 1906-1920, before electrical recording, but RCA has employed Soundstream, Inc.'s computer processing and the art of Thomas G. Stockham Jr. to improve the ancient 78 r.p.m. masters that show Caruso at his finest with arias by Puccini, Verdi, Leoncavallo, Bizet and other masters.

The fifth package is devoted to Russ Columbo.

Hardly anyone remembers him in 1976, but in the dreadful depression years of the early 1930s he slugged it out with Bing Crosby and Rudy Vallee for No. 1 among America's pop singers. He died, at 26, the victim of a horrendous accident with a Civil War duelling pistol. The year was 1934, and little of Columbo has been heard since.

Among the gems included here are "Prisoner Of Love," "All Of Me," "Just Friends" and, peculiarly, Bing Crosby's long-time theme, "Where The Blue Of The Night." Columbo was a truly gifted baritone and these ancient cuts confirm that fact 42 years after his death.

On all five albums, the graphics are superb. Even more commendable is the thorough annotation by Mort Goode for Columbo, Francis Robinson, Caruso; Gerry Wood, Reeves; George T. Simon, Como, and Leonard G. Feather, Mancini. The RCA "Legendary Performer" project is a thoroughly class job throughout and merits profitable movement in the hectic, overcrowded '76 marketplace.

DAVE DEXTER JR.

N.Y. Palladium

• Continued from page 3

facility are: reupholstering and numbering of seats, erecting a new marquee, implementation of new dressing rooms, introduction of an orchestra pit which goes up and down for quick set changes, new staging and a new "color facelift."

Since the Palladium will act as Delsener's new base of operation, he is also concerned about the daily operation of the facility as a movie house. Because of that he's planning to change the selection of films being screened from the present sensationalist variety to youth-oriented movies by artists like Monty Python and the Beatles.

Even though these films will be shown during weekdays, Delsener is quick to announce that concerts will be held whenever possible.

Attractions scheduled to appear in the next two months include the Billy Cobham-George Duke Band, Jackson Browne with Orleans, Charlie Daniels with the Earl Scruggs Revue, Steve Stills, Neil Young and possibly Jeff Beck.

Close-Up

JUDY COLLINS—Bread & Roses, Elektra 7E-1076.

Collins is a predictable vocalist in terms of the soft beauty of her voice and the offbeat nature of her material. Her new LP of 12 tunes offers some highly unusual programming fare.

The project is all the more unusual because of the production skills of Arif Mardin, the Atlantic producer who has successfully branched out from his exclusive jazz perch to now encompass the world of pop neo-folksie repertoire.

In fact Mardin is responsible for most of the charts and they are stunning and work beautifully with Collins' crystal clear, pristine voice.

The material is a disjointed program of works which go back in time to 1923, 1937, 1944, 1969 and today and the authors reflect creators one would not associate with today's modern pop folk singer. They include Duke Ellington and Bob Russell ("I Don't Know About You," 1944); Charles Badger Clark Jr. and Marc Williams ("Spanish Is The Loving Tongue," 1937); Herbert Howells and Walter De La Mare ("King David," 1923); Leonard Cohen ("Take This Longing," 1974), and Elton John and Bernie Taupin ("Come Down In Time," 1969).

The titles don't come springing at you in waves of familiarity. And that's probably the reason Collins chose them: they are works of intensity which haven't been done to death by other singers. In fact, they really are new works for most people today.

Collins, long associated with the pure folk movement, has in recent years expanded her repertoire base, like her sister in song Joan Baez. And this has been a wise decision because the authentic folk market has dried up.

So we have Collins reaching out to ensnare us with music which is both

modern and pedantic, perky and laidback.

There is a sameness to her voice which borders on monotony, but this detraction is overcome by the sheer power of the gentleness of her soaring, unfettered sound in a natural state of honesty.

The backup musicians range from an orchestra to five, six and seven pieces plus voices expanding from three to six to 13 participants.

Two of the pieces, the title tune and "Plegaria A Un Labrador" were recorded at New York's All Saints Church and there is a majestic, echo sound.

Collins wrote but two of the works, "Out Of Control" and a tiny snippet of a canon "Marjorie" in which she uses overdubs to sing with herself.

This is a demanding work, requiring concentration: the songs are meant to be listened to as foreground entertainment. There is a grim, sad overtone to the LP which lacks a fun element. But if you like to hear songs of frustration and awareness, go no farther.

There are some outstanding musicians helping give the tunes some drive: drummer Steve Gadd; alto saxman David Sanborn with short solo bursts on "Come Down In Time," and two jazzmen, pianist Hank Jones and bassist Richard Davis, infusing their experience into "I Don't Know About You."

"Love Hurts," by Andrew Gold is one of the best cuts in the LP and Collins sings her own background along with the five instrumentalists. "King David" is a lovely ballad which is strengthened by an orchestral backing featuring two cellos and a flute.

This is an LP of reflections in which the human voice remains the key instrument. No gimmicks; no filters. Only the straight truth.

ELIOT TIEGEL

A \$10-2 Cocktails Policy For Vegas Hilton Patrons

LAS VEGAS—Joining other Strip hotels in economic cutbacks, the Las Vegas Hilton has adopted a \$10-two cocktails policy for showroom balcony patrons at top superstar dinner shows.

The team effort decision between hotel management and entertainment officials became effective Aug. 24 in offsetting the \$16-\$19.50 menu price range for main floor customers.

"It's almost too early to tell the impact because word hasn't really gotten around yet," says entertainment director Dick Lane. "We've had excellent reaction to the first few nights."

Hilton showroom reservation personnel report an influx of queries and actual orders for balcony seats. The 1,850-showroom capacity is divided into 1,350 mainroom seats and 500-balcony.

According to Lane, the new decision was reached within 20 minutes at a joint conference. Lane contends the move was independent of other hotel policy changes to trim menus or totally cut dinner shows.

"Our operation and facility is unique from the other hotels. We have a different situation here," says Lane. "The balcony area is available now at a bargain."

A precedent setting policy, the new balcony rate became operative at Ann-Margret's new production show, previously cancelled by the costly labor union two-week strike in March.

The \$10 fee is in itself a cutback from the previous \$15 charge for balcony patrons at both the 8 p.m. dinner shows and midnight performances. Several Hilton acts, namely Presley, Liberace and the Osmonds packed the second tier area before.

Lane says the new balcony rate will have no effect whatsoever on stars' contracts or earnings as media advertising is undertaken to spread word on the cheaper admission fee.

The Hilton stable of stars includes Bill Cosby, Perry Como, the Osmonds, Liberace, Presley, John Davidson, Glen Campbell and Ann-Margret.

Caesars Palace, the Thunderbird and Desert Inn have closed their main showrooms to the traditional dinner shows while the Riviera cut back its menu in half to a fast-food type preparation format.

Csida Will Direct NARAS Workshops

LOS ANGELES—Industry veteran Joe Csida will direct a series of upcoming music-record workshops sponsored by the Los Angeles NARAS chapter.

Csida is being assisted by Jay Lowy, Len Chandler and Bernie Fleischer, chapter president, in setting up subjects, dates and sites for the series, to be held later this fall locally.



GRAUMAN'S MIDWEST?—Not really, but RCA's Pure Prairie League would rather cement its relationship with Peaches Records & Tapes in Dellwood, Mo. Pressing its handprints for posterity in concrete, from left, are George Powell, Mike Reilly, Michael Connor, John David Call, Larry Goshorn and Billy Hands.

New Peters Label

NEW YORK — Peters International, record and tape importers, has introduced its own new label, the Cosmos Collector series. The LPs will feature European rock groups and retail at \$4.98.

More than 24 releases are scheduled for the first year. Premier release is "The Award-Winning Marconi Bakery" by PFM, Italian rockers.

SEPTEMBER 18, 1976, BILLBOARD

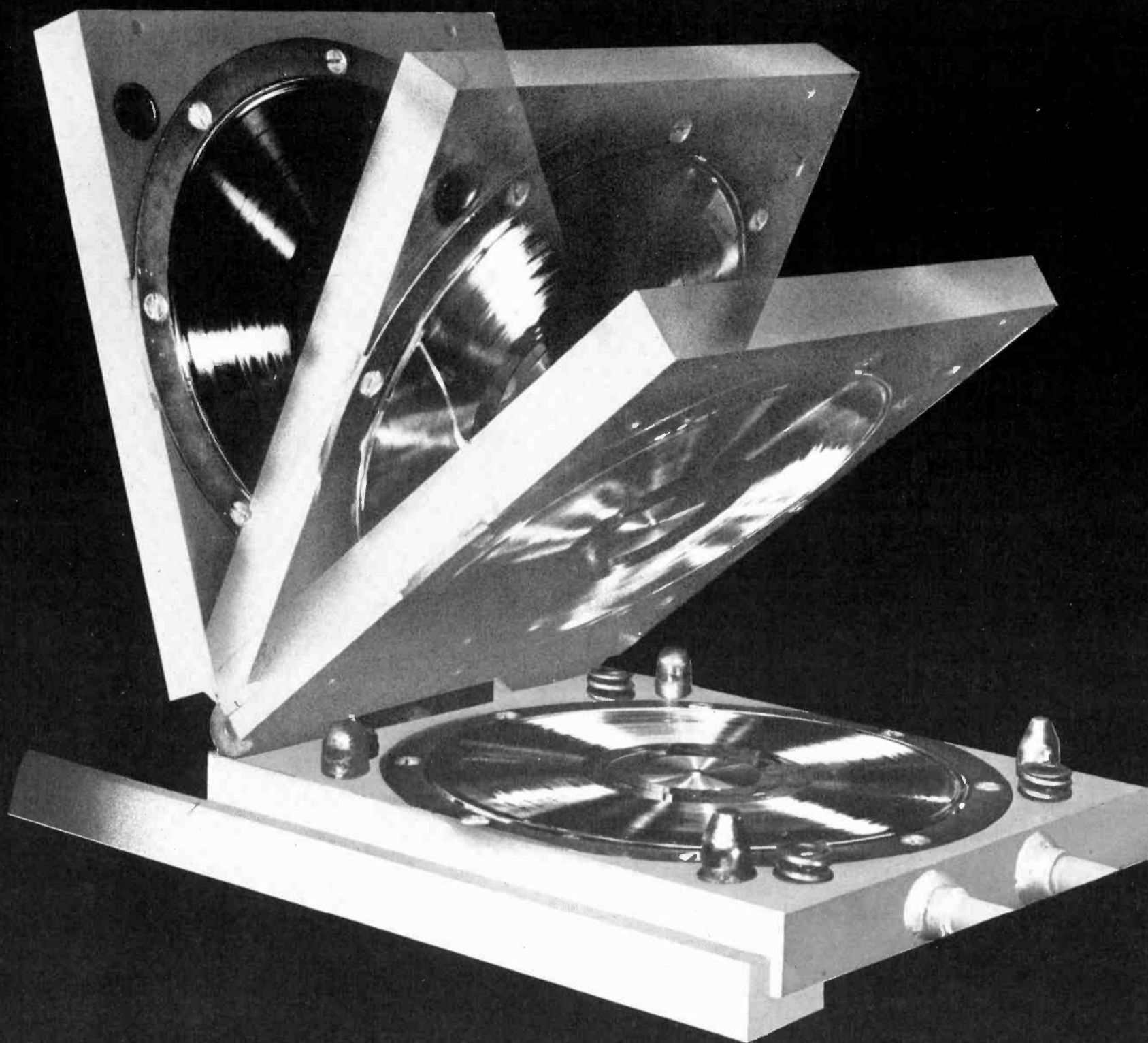
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Billboard **HOT 100** *Chart Bound

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LONG DISTANCE LOVE AFFAIR—Cher (Warner Bros. 8263)
SEE TOP SINGLE PICKS REVIEWS, page 64

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	3	14	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50225 CHA	35	54	3	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Jenner), M. Hawker, I. Raymond, Arista 0205 CHA	69	72	9	TEDDY BEAR—Red Sovine (Tommy Hill), D. Royal, B. Burnette, T. Hill, R. Sovine, Starday 142 (Gusto) CPP
2	1	11	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019 CPP	36	40	7	SUPERSTAR—Paul Davis (Paul Davis), P. Davis, Bang 726 (Web IV) WBM	70	NEW ENTRY	→	LOVE SO RIGHT—Bee Gees (Bee Gees), B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) WBM
3	4	15	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 18069 (Atlantic) WBM	37	39	9	DOCTOR TARR & PROFESSOR FETHER—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, 20th Century 2297 CPP	71	81	2	MESSAGE IN OUR MUSIC—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, K. Gamble, L. Huff, Philadelphia International 3601 (Epic) B-3
4	5	17	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	38	42	6	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851 ALM	72	83	2	I GOT TO KNOW—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Privates Stock 45104 ALM
5	2	16	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Epic) B-3	39	50	5	IT'S O.K.—Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.) ALM	73	73	15	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whifford, Columbia 3-10359 WBM
6	7	12	LOWDOWN—Boyz Scaggz (Joe Wissert), B. Scaggz, D. Paich, Columbia 3-10367 WBM	40	43	6	SUNRISE—Eric Carmen (Jimmy Jenner), E. Carmen, Arista 0200 WBM	74	85	3	ANYTHING YOU WANT—John Valenti (Bob Cullen), J. Valenti, J. Spinzola, Ariola America 7625 (Capitol) B-3
7	13	12	DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA) CHA	41	51	5	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335 WBM	75	80	2	SATIN SHEETS—Bellamy Brothers (Phil Gernhard, Tony Scotti), W.A. Ramsey, Warner/Curb 8248 CPP
8	10	11	SUMMER—War (Jerry Goldstein), S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834 CHA	42	47	4	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.) WBM	76	86	2	MR. MELODY—Natalie Cole (Chuck Melody, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238 CHA
9	11	6	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Cotera, Columbia 3-10390 CPP	43	44	7	POPSICLE TOES—Michael Franks (Tommy LiPuma), M. Franks, Reprise 1360 (Warner Bros.) WBM	77	NEW ENTRY	→	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867 ALM
10	6	12	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), Bee Gees, RSO 853 (Polydor) WBM	44	57	3	BETH/DETROIT ROCK CITY—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863 ALM	78	79	6	THE PRINCESS & THE PUNK—Barry Mann (Dennis Lambert, Brian Potter), B. Mann, C. Well, Arista 0194 CPP
11	12	12	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.) CPP	45	46	6	CAN YOU DO IT—Grand Funk Railroad (Frank Zappa), R. Stroet, T. Gordy, MCA 40590 CPP	79	89	2	LOVE OF MY LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli, Geoff Emerick), G. Vannelli, A&M 1861 ALM
12	14	9	WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA) CPP	46	52	5	TAKE A HAND—Rick Springfield (Mark K. Smith), R. Springfield, Chelsea 3051 B-3	80	90	2	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12208 CPP
13	26	6	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor) WBM	47	56	3	FERNANDO—Abba (Benny Andersson, Bjorn Ulvæus), B. Andersson, B. Ulvæus, S. Anderson, Atlantic 3346 CPP	81	76	6	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt (David Malloy), E. Rabbitt, Elektra 45315 B-3
14	9	12	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA) MCA	48	58	4	THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morali, Ritchie Rome), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK) CHA	82	NEW ENTRY	→	THIS ONE'S FOR YOU—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, M. Panzer Arista 0206 B-3
15	17	14	A LITTLE BIT MORE—Dr. Hook (Ron Haffkine), B. Gosh, Capitol 4280 CPP	49	45	6	GET UP OFFA THAT THING—James Brown (James Brown), D. Brown, D. Brown, Y. Brown, Polydor 14326 CHA	83	87	5	HEART ON MY SLEEVE—Gallagher & Lyle (David Kershbaum), P. Gallagher, G. Lyle, A&M 1850 ALM
16	18	8	STILL THE ONE—Orleans (Chuck Plotkin), J. Hall, J. Hall, Asylum 45336 ALM	50	62	4	YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542 ALM	84	88	2	IT'S ONLY LOVE—Z Z Top (Bill Ham), Gibbons, Hill, Beard, London 241 WBM
17	19	10	GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373 HAN	51	33	23	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143 WBM	85	NEW ENTRY	→	JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402 CPP
18	20	13	WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram) CHA	52	64	4	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079 CPP	86	NEW ENTRY	→	MORE THAN A FEELING—Boston (John Boylan, Tonz Scholz), T. Scholz, Epic 8-50266 WBM
19	21	14	WHAM BAM—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189 CPP	53	32	23	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190 WBM	87	NEW ENTRY	→	NICE 'N' NAASUY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics) HAN
20	22	9	SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 3332 CHA	54	36	24	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562 WBM	88	91	4	ONE FOR THE MONEY (Part 1)—Whispers ("The Harris Machine" Norman Harris), J. Aitens, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA) B-3
21	25	5	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, M. Petty, Asylum 45340 WBM	55	37	16	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Brother/Reprise 1354 (Warner Bros.) BB	89	NEW ENTRY	→	IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Goble, Harvest 4318 (Capitol) CPP
22	23	12	SHOWER THE PEOPLE—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222 WBM	56	74	2	LIKE A SAD SONG—John Denver (Milton Okun), J. Denver, RCA 10774 CPP	90	NEW ENTRY	→	GIMME YOUR MONEY PLEASE—Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, Mercury 73843 (Phonogram) WBM
23	27	6	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323 BB	57	67	4	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856 CPP	91	95	2	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301 WBM
24	8	12	LET 'EM IN—Wings (Paul McCartney), P. McCartney, Capitol 4293 HAN	58	59	9	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (Tom Couch, James Stroud, Wolf Stephenson), W. Nelson, Malaco 1033 (TK) B-3	92	NEW ENTRY	→	MADE TO LOVE YOU—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8250 WBM
25	15	16	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270 CPP	59	60	15	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274 WBM	93	NEW ENTRY	→	COWBOY SONG—Thin Lizzy (John Alcock), Lynott, Downey, Mercury 73841 (Phonogram) B-3
26	31	10	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011 CPP	60	71	3	QUEEN OF MY SOUL—Average White Band (Arif Mardin), H. Stuart, Atlantic 3354 B-3	94	NEW ENTRY	→	THE END IS NOT IN SIGHT (The Country Tune)—Amazing Rhythm Aces (Barry "Byrd" Burton), H.R. Smith, ABC 12202 B-3
27	28	10	STREET SINGIN'—Lady Flash (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, RSO 852 (Polydor) B-3	61	63	5	HOWZAT—Sherbet (Sherbet, Richard Lush for Sherbet Record Prod. (Australia)), G. Porter, T. Mitchell, MCA 40610 B-3	95	96	3	SWEET SUMMER MUSIC—Attitudes (Attitudes), P. Stallworth, C. Higgins, G. Bottiglier, Dark Horse 10011 (A&M) CPP
28	30	7	ONE LOVE IN MY LIFETIME—Diana Ross (Lawrence Brown), T. McFaddin, L. Brown, L. Perry, Motown 1398 CPP	62	84	2	THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355 B-3	96	99	7	SHOWDOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 842 B-3
29	16	15	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209 CPP	63	82	2	DON'T THINK . . . FEEL—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10405 CPP	97	98	2	SUN, SUN, SUN, Pt. 1—Jakkii (Johnnymelfi), Johnnymelfi, Pyramid 8004 (Roulette) WBM
30	24	13	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832 ALM	64	68	5	HARVEST FOR THE WORLD—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2261 (Epic) WBM	98	49	20	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA) CLM
31	38	8	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roesser, Columbia 3-10384 CPP	65	65	7	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005 WBM	99	NEW ENTRY	→	ROXY ROLLER—Sweeney Todd featuring Brian Guy Adams (Martin Sharr), J. McCulloch, N. Gilder, London 244 B-3
32	29	7	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE—Helen Reddy (Joe Wissert), C. King, G. Goffin/A. Gordon, Capitol 4312 CPP	66	66	8	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (Marvin Yancy, Chuck Jackson), M. Yancy, C. Jackson, Columbia 3-10356 CHA	100	NEW ENTRY	→	LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels Motown 1401 CPP
33	35	7	DON'T STOP BELIEVIN'—Olivia Newton-John (John Farrar), J. Farrar, MCA 40600 ALM	67	77	3	GOOFUS—Carpenters (Richard Carpenter), W. King, W. Harold, G. Khan, A&M 1859 B-3				
34	34	23	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3	68	78	3	TEDDY BEAR'S LAST RIDE—Diana Williams (Bill Denny for Dottie Prod.), D. Royal, B. Burnette, Capitol 4317 CPP				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

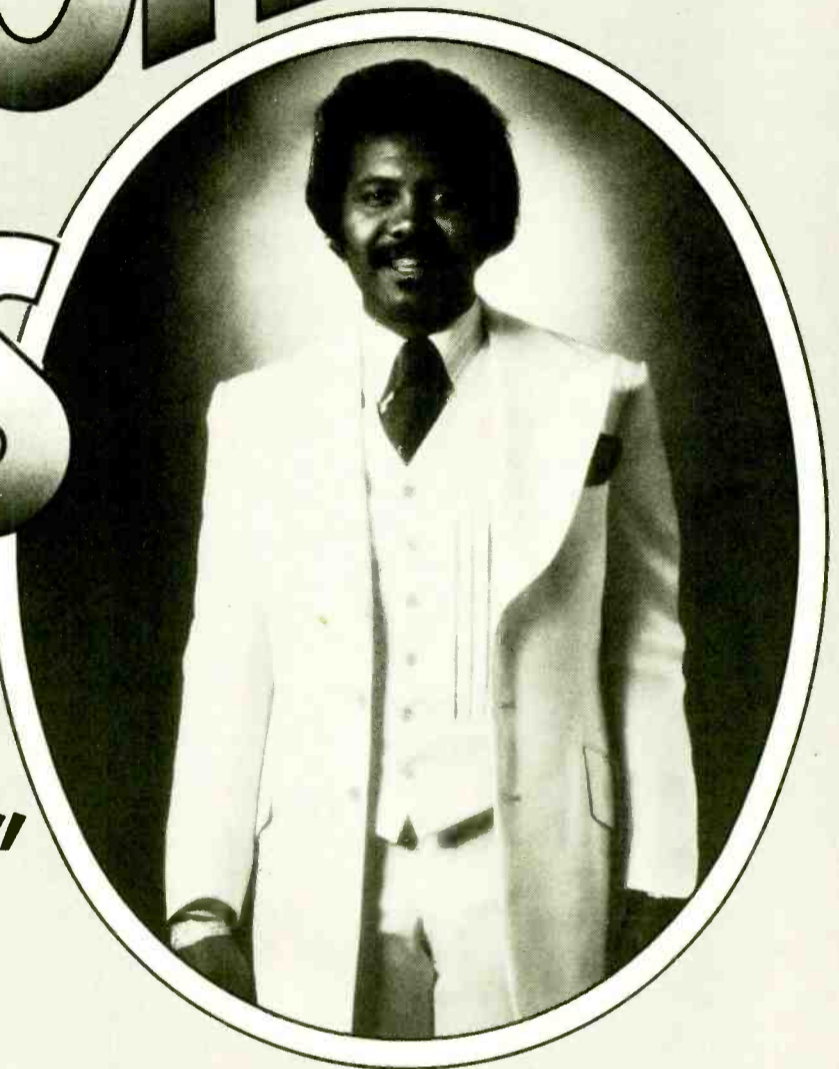
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguli Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A Fifth of Beethoven (RFT, BMI)	15	Doctor Tarr & Professor Fether (Fox-Fantare/Woolfson, BMI)	37	Hard Work (Hard Work, BMI)	65	It's Only Love (Hamstein, BMI)	83	Just To Be Close To You (Jobete, ASCAP)	64	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)	25	Kiss And Say Goodbye (Nattahamm/Blackwood, BMI)	34	Last Child (Daxel/Song And Dance/Windallo, BMI)	83	Let's Be Young Tonight (Jobete, ASCAP/Stone Diamond, BMI)	100	Let 'Em In (MPL Communications/ATV, BMI)	26	Like A Sad Song (Cherry Lane, ASCAP)	54	Love Of My Life (Almo/Giva, ASCAP)	75	I'd Really Love To See You Tonight (Dawnbreaker, BMI)	38	If You Leave Me Now (Big Elk/Polish Prince, ASCAP)	90																										
Baby, I Love Your Way (Almo/Fram-Dee, ASCAP)	98	Don't Think . . . Feel (Stonebrige, ASCAP)	30	Howzat (Leeds, ASCAP)	47	I Can't Hear You No More (Screen Gems/Columbia, BMI)	17	Koppelman-Bandier, BMI)	53	I Got To Know (Brother Bills, ASCAP)	32	Like A Sad Song (Cherry Lane, ASCAP)	26	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10										
Beth/Detroit Rock City (Cate Americana/Kiss, ASCAP/All By Myself, BMI)	44	Funny How Time Slips Away (Tree, BMI)	58	Gems Columbia, BMI)	17	Koppelman-Bandier, BMI)	53	I Got To Know (Brother Bills, ASCAP)	32	Like A Sad Song (Cherry Lane, ASCAP)	26	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10												
Can You Do It (Jobete, ASCAP/Stone Agate, BMI)	45	Get Closer (Dawnbreaker, BMI)	53	I Got To Know (Brother Bills, ASCAP)	32	Like A Sad Song (Cherry Lane, ASCAP)	26	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10																
Cowboy Song (R.S.O., ASCAP)	93	Get Closer (Dawnbreaker, BMI)	53	I Got To Know (Brother Bills, ASCAP)	32	Like A Sad Song (Cherry Lane, ASCAP)	26	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10																
Devil Woman (Chappell, ASCAP)	7	Get Up Offa That Thing (Dyanator/Beinda/Unichappell, BMI)	49	I Only Wanna Be With You (Chappell, ASCAP)	32	Like A Sad Song (Cherry Lane, ASCAP)	26	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10																
Did You Boogie (With Your Baby) (Goblet, BMI)	52	Get The Funk Out Ma Face (Kidaka/Gouleris, BMI)	38	If You Leave Me Now (Big Elk/Polish Prince, ASCAP)	90	It's A Long Way There (Australian Tumbleweed, BMI)	89	It's O.K. (Brother, BMI)	39	Just To Be Close To You (Jobete, ASCAP)	64	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)	25	Kiss And Say Goodbye (Nattahamm/Blackwood, BMI)	34	Last Child (Daxel/Song And Dance/Windallo, BMI)	83	Let's Be Young Tonight (Jobete, ASCAP/Stone Diamond, BMI)	100	Let 'Em In (MPL Communications/ATV, BMI)	26	Like A Sad Song (Cherry Lane, ASCAP)	54	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10
Disco Duck (Part 1) (Starfree, BMI)	13	Gimme Your Money Please (Ranbach, BMI)	90	It's A Long Way There (Australian Tumbleweed, BMI)	89	It's O.K. (Brother, BMI)	39	Just To Be Close To You (Jobete, ASCAP)	64	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)	25	Kiss And Say Goodbye (Nattahamm/Blackwood, BMI)	34	Last Child (Daxel/Song And Dance/Windallo, BMI)	83	Let's Be Young Tonight (Jobete, ASCAP/Stone Diamond, BMI)	100	Let 'Em In (MPL Communications/ATV, BMI)	26	Like A Sad Song (Cherry Lane, ASCAP)	54	Love Of My Life (Almo/Giva, ASCAP)	75	Love Is Alive (Warner Bros., ASCAP)	51	Play That Funky Music (Berna/Unichappell, BMI)	70	Popsicle Toes (Mississippi Mud, BMI)	6	Queen Of My Soul (Average, ASCAP)	92	Rock And Roll Music (Arc, BMI)	55	Satin Sheets (Wishbone, ASCAP)	75	Say You Love Me (Genton, BMI)	11	That'll Be The Day (MPL Communications, BMI)	21	Wham Bam Shang-A-Lang (Colgems, ASCAP)	19	Who'd She Coo (Tight, BMI)	18	You Are My Starship (Electrocord, ASCAP)	50	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	80	You'll Never Find Another Love (Mighty Three, BMI)	5	You Should Be Dancing (Casseroie/Unichappell, BMI)	10		
Do You Feel (Almo/Fram-Dee, ASCAP)	77	Gimme Your Money Please (Ranbach, BMI)	90	It's A Long Way There (Australian Tumbleweed, BMI)	89	It's O.K. (Brother, BMI)	39	Just To Be Close To You (Jobete, ASCAP)	64	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)	25	Kiss And Say Goodbye (Nattahamm/Black																																									

TYRONE DAVIS

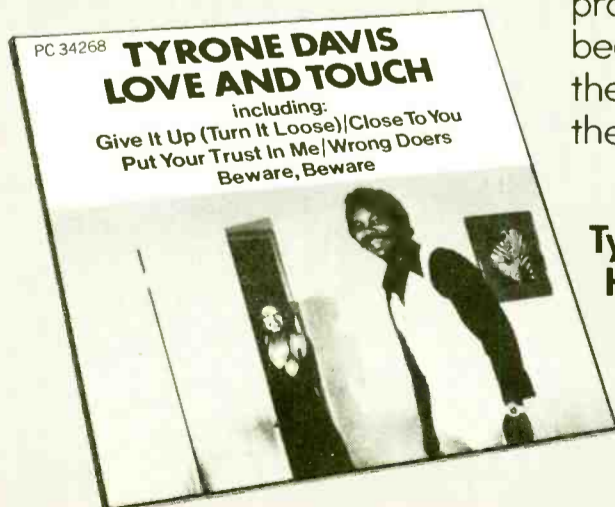
and his
**"LOVE
AND TOUCH"**



DEBUT
featuring ALBUM
THE SINGLE

"Give It Up (Turn It Loose)"

3-10388



From Tyrone Davis, a man who has his life filled with great singles, comes a great album. "Love and Touch."

It is Tyrone's debut with Columbia and it contains the single "Give It Up (Turn It Loose)" which is already a hit.

But look for more. Because there will be. Tyrone's incomparable talent for producing music that people like will become more evident now that he's with the company that can get his music to the people who like it.

**Tyrone Davis — "Love and Touch."
Happening on Columbia Records
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Cher A Little

Her new single is
LONG DISTANCE LOVE AFFAIR
(b/w "BORROWED TIME") WBS 8263

Cher A Lot

Her new album is
I'D RATHER BELIEVE IN YOU BS 2898

Produced by Steve Barri and
Michael Omartian
for Warner Bros. Records.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	109	44	TED NUGENT Fool For The City Epic PE 33692	6.98		7.98		7.98
107	107	18	JOHN TRAVOLTA Midland International BKL1-1563 (RCA)	6.98		7.95		7.95
108	111	45	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98
109	94	22	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	6.98		7.97		7.97
110	NEW ENTRY		ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97
111	113	16	THE RAMONES Sire SASD 7520 (ABC)	6.98				
112	112	8	MARK ALMOND To The Heart ABC ABCD 945	6.98		7.95		7.95
113	123	13	JOHNNY MATHIS Only Have Eyes For You Columbia PC 34117	6.98		7.98		7.98
114	116	23	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95
115	119	44	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		9.95
116	81	13	GEORGE BENSON Good King Bad CTI 6062	6.98		7.98		7.98
117	130	6	CHRISTINE MCVIE The Legendary Christine Perfect Album Sire SASD 7522 (ABC)	6.98		7.95		7.95
118	128	7	CLIFF RICHARD I'm Nearly Famous Rocket PIG 2210 (MCA)	6.98		7.98		7.98
119	129	6	GLORIA GAYNOR I've Got You Polydor PD-1-6063	6.98		7.98		7.98
120	120	12	HAROLD MELVIN & THE BLUE NOTES All Their Greatest Hits Philadelphia International PZ 34232 (Epic)	6.98		7.98		7.98
121	121	197	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97
122	125	26	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	6.98		7.98		7.98
123	124	146	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95
124	143	5	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98
125	NEW ENTRY		JOHN KLEMMER Barefoot Ballet ABC ABCD 950	6.98		7.95		7.95
126	79	7	JESSI COLTER Diamond In The Rough Capitol ST 11543	6.98		7.98		7.98
127	82	33	BRASS CONSTRUCTION United Artists UA-LA 545-G	6.98		7.98		7.98
128	139	56	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
129	141	2	RED SOVINE Teddy Bear Starday SD 968 (Gusto)	6.98		7.98		7.98
130	132	7	RICHIE FURAY BAND I've Got A Reason Asylum 7E-1067	6.98		7.97		7.97
131	131	13	CANDI STATON Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97
132	142	5	LTD Love To The World A&M SP 4589	6.98		7.98		7.98
133	NEW ENTRY		MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	6.98		7.95		7.95
134	134	7	TRIUMVIRAT Old Loves Die Hard Capitol ST 11551	6.98		7.98		7.98
135	137	21	AMERICA Hideaway Warner Bros. BS 2932	6.98		7.97		8.35
136	144	62	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	117	50	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97 12.95
138	127	65	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97
139	145	21	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		8.98		8.98
140	152	4	DAVID SANBORN Sanborn Warner Bros. BS 2957	6.98		7.97		7.97
141	151	8	MICHAEL FRANKS The Art Of Tea Reprise MS 2230 (Warner Bros.)	6.98		7.97		7.97
142	122	13	CHEECH & CHONG Sleeping Beauty (OD-40) Ode SP 77040 (A&M)	6.98		7.98		7.98
143	149	56	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98
144	NEW ENTRY		JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95
145	155	4	AL JARREAU Glow Reprise MS 2248 (Warner Bros.)	6.98		7.97		7.97
146	146	8	THE DWIGHT TWILLEY BAND Sincerely Shelter SRL 52001 (ABC)	6.98		7.95		7.95
147	147	6	JAMES BROWN Get Up Offa That Thing Polydor PD-1-6071	6.98		7.98		7.98
148	158	5	DOUBLE EXPOSURE Ten Percent Salsoul SZS 5503 (Caytronics)	6.98		7.98		7.98
149	148	45	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97 9.95
150	156	43	THE SALSOU ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98
151	157	5	DONNY OSMOND Disco Train Kloob PD-1-6067 (Polydor)	6.98		7.98		7.98
152	NEW ENTRY		NEKTAR A Tab In The Ocean Passport PPSD 98017 (ABC)	6.98		7.95		7.95
153	163	3	EARTHQUAKE 8.5 Beverly BZ 0047 (Playboy)	6.98		7.98		7.98
154	164	5	FLAMING GROOVIES Shake Some Action Sire SASD 7521 (ABC)	6.98		7.95		7.95
155	153	67	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98
156	136	18	ELTON JOHN Here And There MCA 2197	6.98		7.98		7.98
157	159	4	DAVID CROSBY & GRAHAM NASH Wind On The Water ABC ABCD 902	6.98		7.95		7.95
158	138	7	VIVA! ROXY MUSIC Atco SD 36-139	6.98		7.97		7.97
159	170	2	STARZ Capitol ST 11539	6.98		7.98		7.98
160	NEW ENTRY		AMBROSIA Somewhere I've Never Travelled 20th Century T 515	6.98		7.98		7.98
161	160	21	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	6.98		7.98		7.98
162	172	67	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98
163	161	24	SANTANA Amigos Columbia PC 33576	6.98	7.98	7.98		7.98
164	85	18	CRUSADERS Those Southern Knights ABC/Blue Thumb BTSO 6024	6.98		7.95		7.95
165	165	4	PLEASURE Accept No Substitutes Fantasy F 9506	6.98		7.98		7.98
166	171	3	DAVID T. WALKER On Love Ode SP 77035 (A&M)	6.98		7.98		7.98
167	88	25	MARVIN GAYE I Want You Tamla 16-342 S1 (Motown)	6.98		7.98		7.98
168	168	4	NEW BIRTH Love Potion Warner Bros. BS 2953	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	169	33	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAI GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95
170	173	8	DERRINGER Blue Sky PZ 34181 (Epic)	6.98		7.98		7.98
171	181	2	PARIS Big Towne 2061 Capitol ST 11560	6.98		7.98		7.98
172	179	5	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kloob PD 6068 (Polydor)	6.98		7.98		7.98
173	126	16	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE RCA APL1-1506	6.98		7.95		7.95
174	174	2	ANGEL Helluva Band Casablanca NBLP 7028	6.98		7.98		7.98
175	175	2	POINT BLANK Arista AL 4087	6.98		7.98		7.98
176	187	2	MOTHER'S FINEST Epic PE 34179	6.98		7.98		7.98
177	NEW ENTRY		NEIL SEDAKA Solitaire RCA APL1-1790	6.98		7.95		7.95
178	178	50	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98
179	183	42	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98
180	182	38	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98
181	NEW ENTRY		HENRY MANCINI A Legendary Performer RCA CPL1-1843	6.98		7.95		7.95
182	184	59	AEROSMITH Columbia PC 32005	6.98		7.98		7.98
183	195	4	THE EMOTIONS Flowers Columbia PC 34163	6.98		7.98		7.98
184	186	4	FATBACK BAND Night Fever Event EV-1-6711 (Polydor)	6.98		7.98		7.98
185	185	35	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98		7.98
186	188	48	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98		7.98
187	NEW ENTRY		HOT CHOCOLATE Man To Man Big Tree BT 89519 (Atlantic)	6.98		7.97		7.97
188	NEW ENTRY		D.J. ROGERS On The Road Again RCA APL1-1697	6.98		7.95		7.95
189	NEW ENTRY		ASLEEP AT THE WHEEL Wheelin' & Dealin' Capitol ST 11546	6.98		7.98		7.98
190	191	4	THE WHISPERS Soul Train BVL1-1450 (RCA)	6.98		7.95		7.95
191	189	43	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98
192	190	92	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98	7.98	7.98
193	104	28	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98	7.98	7.98		7.98
194	133	24	SILVER CONVENTION Midland International BKL1-1369 (RCA)	6.98		7.95		7.95
195	199	29	DIANA ROSS Motown M6-861 S1	6.98		7.98		7.98
196	176	13	D.C. LARUE Ca-The Drals Pyramid PY 9003 (Roulette)	6.98				
197	118	13	CARLY SIMON Another Passenger Elektra 7E-1064	6.98	7.98	7.97	8.97	7.97
198	192	285	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
199	154	74	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98		7.98
200	140	46	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4080	6.98	7.98	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	110
Aerosmith	15, 182, 199
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Ambrosia	160
America	115, 135
American Flyer	98
Jon Anderson	57
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Asleep At The Wheel	189
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Bachman-Turner Overdrive	34
Bay City Rollers	93
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Bee Gees	138
George Benson	10, 116
Blackmore's Rainbow	103
Blue Oyster Cult	41
David Bowie	73
Brass Construction	127

James Brown	147
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New Copyright Law Troubles Publishers

• Continued from page 4

Both Feist and Chiantia explained that copying of musical manuscripts in libraries and schools will be sharply curtailed under provision of the new law. Chiantia urged publishers to develop a central licensing agency for liaison with schools and libraries to make music more available to them.

A blanket fee ala ASCAP could be set up, he feels. "The \$4 million we would receive from jukeboxes pales in comparison to what we might gain from libraries and schools," Chiantia says.

Chiantia urged publishers, when they are freed of the responsibility of getting the copyright act passed, to revitalize their battered image as a

creative force. He pointed to strong campaigns like recent ones in Australia and Canada where publisher-controlled agencies now effectively collect mechanical royalties. He urged publishers to think about the "return of publisher primacy."

Berman encouraged publishers to stand fast in using the wording, "statutory basis" when they make out licensing agreements at the present time. Berman noted that licensing agreements made now with labels will cover records which are released after the copyright act passage if the rate goes to the projected 2.75 cents. Berman feels the wording "statutory basis" will cover the rate raise.

Record labels, he says, are more

and more writing in a specific cent rate, applicable today, hoping to get the smaller present rate in the future.

Video recording, Berman noted, is in no way covered in the projected copyright act. If the 2.75 cent statutory rate is doubled to 5.5 cents so that an equal amount is paid for audio and video, publishers feel the rate is too small while labels feel the rate is exorbitant," Berman says.

"Don't torpedo video recording by asking too high a rate," Berman warned.

More and more record labels are paying fully on free goods, Berman says. Many are also including cutouts in their quarterly accounting. He also explained that cutouts are based on a payment formula in which the total volume of the sale is used as a base. Cutout records are sold in bulk and records and tapes within the shipment are not broken down into individual quantities by title. "It's unfair not to permit the sale of cutouts. Many labels are able to recoup some of their losses," he said.

As a source of future revenue, syndicated radio programs should be investigated, Berman noted. As radio becomes more and more automated, more programmers are today taping lengthy segments of recorded music and shipping it to the stations.

This dubbing actually constitutes a new recorded performance and that becomes liable for copyright payment. Publishers thus far are reticent about collecting from the syndicators because labels strive for the exposure they are given by such wide-spread circulation of the tapes, Berman pointed out.

Course Credits

• Continued from page 3

Sour and Wulsin, along with Peter Pastreich, manager of the St. Louis Symphony, addressed a general meeting on "special skills and needs of particular professions."

The full body also was presented with an overview of accreditation and one of arts administration and music business, and heard case studies on curriculum development.

In discussion groups, the delegates focused on specific job categories, listing "competencies required for practice at the professional entry level." They sought to define those skills "best developed in formal educational settings and those which are most appropriately achieved in other contexts."

Discussion groups also considered whether separate college programs in music business and arts administration should be created.

"It seems that we're going to find there should be a distinction," reports educator Samuel Hope, an organizer of the meeting. Specific recommendations of the conference will be published, Hope informs.

Duo Opens a New L.A. Laser Firm

LOS ANGELES—Danserium Corp. has been formed here to provide the disco industry with laser light technology, as lighting systems in clubs grow increasingly sophisticated. The company is headed by Michael Levin and Jon Bassett, formerly of Laser Images of Van Nuys.

Danserium, which is not connected to Laserium (a firm which supplies laser beam concerts to numerous observatories around the U.S.) has developed a complete laser beam show with the various light images being show in different colors, continuously moving, in the manner of laser beam concerts.

N.Y. Distrib Files Suit Against Apex

NEW YORK—Countrywide Tape & Record Distributors has filed a motion in N.Y. State Supreme Court seeking a summary judgment against Apex Records for unpaid promissory notes totaling \$49,734.

Countrywide maintains in its motion that Apex, a Springboard International affiliate, executed four promissory notes in June for the amount alleged due. The drafts were "all returned unpaid although presented for collection to Central Home Trust as provided in the notes," the motion states.

Stanley Sirote of Countrywide says the notes were for payment of records delivered to Apex. A spokesman for Apex refused comment.

'Package' Supply Men Defended

NEW YORK—Recent suggestions that discotheque operators can get more for their money by bypassing most package deal suppliers and buying their sound and lighting equipment piecemeal, has been nixed by a discotheque operator who has used and is satisfied with the service provided by total concept suppliers.

Michael O'Harro, president of the Tramps Discotheque in Washington, D.C., feels that recently published reports that disco operators can get more for their money by buying equipment piecemeal and then having the whole thing put together by a licensed technician are misleading.

He argues that the business of putting together the lighting and sound used in discotheques is technical and very tricky, and should be left to qualified people.

"To try to shop around for equipment and then have the package assembled by some local technician can often be more costly than going to a package supplier," says O'Harro.

O'Harro concedes that there are fly-by-night companies, but assures that the newcomer to the disco business can easily avoid them by demanding references before agreeing on a contract, and then personally checking on some of the projects on which the packages has worked.

MCA Promotion

• Continued from page 3

Lynn; four Olivia Newton-John LPs including "Let Me Be There," "If You Love Me, Let Me Know," "Have You Never Been Mellow" and "Come On Over;" Neil Sedaka's "Sedaka's Back," "Hungry Years" and "Steppin' Out;" two albums by Lynyrd Skynyrd, "Leh-Nerd Skin-nerd" and "Gimme Back My Bullets;" "Lovin' And Learnin'," by Tanya Tucker; three Who LPs; "Who's Next," "Who By Numbers" and "Tommy;" and the soundtrack from "American Grafitti."

"We don't believe that going all out with the entire catalog will help sales, which is why we're restricting ourselves to items that are moving," says Sam Passamano, vice president, national sales.

In addition, the forthcoming double Lynyrd Skynyrd live LP entitled "One More From The Road," will carry a special \$7.98 list price to "motivate sales."



GREAT PLAQUE—George Osaki, MCA creative services director, presents Elton John with a special award in commemoration of sales in excess of five million units of his "Greatest Hits" LP. The steel and chrome-plated award is 18 inches wide, 10 inches high and weighs 40 pounds.

UNIQUE VANNELLI VIDTAPE

New Ploy By A&M For Artist Promo

LOS ANGELES—A&M Records' audiovisual department has composed a videotape showcasing A&M recording artist Gino Vannelli, which utilizes special equipment reportedly never before used for recording industry purposes.

The shooting was done on the original Charlie Chaplin soundstage on the A&M lot, the first major taping there in five years.

Producer Clare Baren of the creative services division made use of special equipment owned and operated by Chuck Staley which includes a "roto" lens capable of creating special effects in the camera while shooting, the use of double and multiple images and a special modified hand-held camera with a "film look."

Assisting Baren in the project were Philip Browning, production consultant and Jim McBride, lighting director.

The tape, which showcases Vannelli performing two songs from his new "Gist Of The Gemini," LP, "Love Of My Life" and "Summers Of My Life," was shot and edited on 3/4-inch tape in only two days and runs for approximately nine minutes.

Baren says the film will be transposed to 16mm film which will take about a week to complete.

The film is being readied for international promotional use with eventual plans for domestic release. According to Dave Hubert, international operations director, the film will be made available to A&M's foreign licensees and companies for television programming use especially in Canada and Hol-

land where Vannelli has already broken.

The film will also be available to discos that program film clips as well as in-house use for sales and promotional personnel in conjunction with A&M's fall dealer meetings.

Because foreign stations are government owned, and pay small or no fees, the film will be provided free and the artist paid accordingly.

Other A&M artists like Quincy Jones and the Brothers Johnson are being considered for similar tapes.

Country Night At N.Y. O'Lunney's

NEW YORK—A night of country disco music will be held at O'Lunney's (N.Y.'s top country music room) Friday (10) as part of a move to establish a market for country disco music across the country.

The project, headed by Ruth Lieberman, president of the recently formed Country Disco Assn., will feature Lee Arnold, radio personality with WHN-AM.



Singles

Walter Murphy & The Big Apple Band's "A Fifth Of Beethoven" on Private Stock; disk is the group's first gold single.

Albums

Linda Ronstadt's "Hasten Down The Wind" on Asylum; disk is her fourth gold album.

Heart's "Dreamboat Annie" on Mushroom; disk is their first gold album.

"Wild Cherry" on Epic/Sweet City; disk is the group's first gold album.

Children's Music Forum Set In L.A.

LOS ANGELES—The Song Registration Service in conjunction with Los Angeles City College will sponsor a children's music forum which will include workshops and entertainment on Oct. 22-23.

Peter Yarrow will moderate a forum on creating meaningful music for children. Panelists include Ella Jenkins, author and songwriter; Malvina Reynolds, songwriter, performer, philosopher; Steve Millang, musical humorist; and Lauri Flores, teacher and co-owner of the Children's Book and Music Center.

Topics for the three 50-minute workshops on children's music include "Simplicity—A Healthy Ingredient In Children's Music," "A Child's View Of Life Through Song" and "Music: Songs, Activities And Fun With Children."

The program will conclude with a festival for children and parents, emceed by Yarrow which will include entertainment devoted to children.

Buddah Sued By L.A. Studio

LOS ANGELES—Hollywood Sound Recorders, a local studio, has filed suite in Superior Court here seeking payment of \$17,000.88 allegedly due for studio rental and recording expense from Buddah Records.

The pleading charges that Buddah recorded Betty and Dee starting in September 1975 there. Art Kass, Buddah president named as a defendant, refused to pay the bill in February 1976, it's claimed.

Inside Track



MILLER GOLD: Steve Miller receives a gold record plaque for his "Fly Like An Eagle" Capitol album from Don Zimmermann, left, executive vice president and chief operating officer of the label.

TV Turns To Music

• Continued from page 1

McGuinn and be sponsored by the Craig Corp.

The first superstar NBC special featured the Beach Boys and was aired last month.

On Friday (17), Neil Sedaka headlines his own one-hour special featuring special guest Bette Midler.

Future hourly specials will feature Neil Diamond (to be aired in the spring), Bette Midler (early next year) and Diana Ross (in a 90-minute show produced by Motown Productions).

Midler recently made television history when she became the first superstar to appear in concert on Home Box Office (Time-Life's subscription cable television).

Shaw a Speaker

WASHINGTON—Among the speakers booked to appear at the 42nd annual meeting of the American Musicological Society at the Mayflower Hotel here Nov. 4-7 is long-time industry music publisher and author Arnold Shaw. Shaw, now residing in Las Vegas, will speak on "The Anatomy Of Rhythm And Blues."

Film Knight, Pips

LOS ANGELES—Gladys Knight stars in the Avco-Embassy film "Pipedreams," due for release Oct. 31. A soundtrack of the film featuring Gladys Knight and the Pips will be released on Buddah Records prior to the opening.

New Lynne Producer

LOS ANGELES — Gene McDaniels will produce Gloria Lynne for ABC Records. He plans to follow that up with productions of Roberta Flack on Atlantic and Mystique featuring Ralph Johnson for Warner Bros.

Magna's Head Dies

PHILADELPHIA—Bernard Morgan, owner of the Magna Sound Recording Co., here, died Aug. 16 in University Hospital here. He was 66. A musician, composer, arranger and music teacher, he was also owner of the Philadelphia Institute of Music. Surviving are his wife, Sadie, and two daughters.

Several industry observers believe this barrage of shows by NBC is just the beginning.

"The recent move of Irwin Segelstein over to NBC as executive vice president of programming (from president of the CBS Records Group) could possibly help that network get other major performers for television specials," says an industry observer.

Among the upcoming ABC hourly specials are shows featuring Barry Manilow, the Carpenters, Olivia Newton-John and John Denver. A Captain and Tennille special was already aired prior to the introduction of their weekly show.

In addition to this weekly variety show, ABC also holds the reins on the "Donny And Marie Show" and the upcoming American Music Awards.

At the present time, CBS doesn't appear to be concerned with the airing of music superstar specials. The only planned show will be aired later this year with Johnny Cash as the star. But, the network is still very concerned with the youth market, says a spokesperson.

Scheduled for airing on CBS are the Rock Music Awards and the Country Music Awards, in addition to its two successful variety series—"Sonny And Cher" and "Tony Orlando and Dawn."

Two of the most popular superstars eluded the networks in favor of one-hour specials via independent television syndication. Paul McCartney and Wings and Elton John will each be featured in their own hourly shows this fall syndicated via ITC Entertainment.

More than 20 of the top 50 markets have already been firmed for this duo of shows.

According to a network spokesperson, there are only several other pop performers who are viable for tv specials. The list includes Elvis Presley, Helen Reddy, Carole King, James Taylor and Carly Simon, Seals and Crofts, and Gladys Knight & the Pips.

Bema To Chappell

NEW YORK—Chappell Music has signed a print agreement with Bema Music, a division of Cleveland-based Sweet City Records.

The pact covers the entire Bema catalog, which most notably includes the group Wild Cherry's chart-topping material.

"The most preposterous thing I ever heard," was **Irv Azoff's** comment from Hawaii (where he's visiting Boz Scaggs for a few days while Boz songwrites), in response to rumors last week that Azoff had taken over management of **Andy Williams**.

Although publicized in Los Angeles as a heart attack, physicians say **Count Basie** is ailing with another illness. The Count, stricken Monday (6) morning, was taken to Hollywood Presbyterian Hospital, then transferred to the larger Cedars-Mount Sinai Wednesday, where he now is said to be responding to medication. Now 72, the venerable pianist approved **Nat Pierce** taking over his keyboard as the band continues working at Concerts By the Sea in suburban Redondo Beach. Nor will the Sept. 18 Monterey Jazz Festival appearance be cancelled, it was said. . . . **Donald Rex Jackson**, 31, road manager of the Grateful Dead, was killed Sept. 5 in a motoring accident in Mill Valley, Calif. He leaves his widow and one child.

★ ★ ★

WEA home office personnel tossed a fifth anniversary party for **Joel Friedman**, company president, feting him for his leadership with a plaque and an informal roasting. On the occasion of the distributing company's fifth birthday, **Henry Droz**, WEA's executive vice president, noted the company celebrated its birthday "by surpassing \$1 billion in net sales in the first five years of its existence." The plaque for Friedman, presented by **Vic Faraci**, WEA vice president and sales director, was on behalf of the first firm's more than 700 employees "who wish to express their appreciation to you for creating and building such a dynamic and exciting company."

Phil Checcia, mentioned in a recent lawsuit against Farr Records by Johnny Bond, claims he left the company on his own and not because he was enticed to by Bond. . . . The composers of "Times Of Your Life" are **Roger Nichols** who did the music and **Bill Lane** who did the lyrics. Some people think Paul Anka wrote the song which was used by Kodak for a series of tv commercials and was a single hit for Anka on UA.

Is **Phil Walden** building a political base for the governorship of Georgia? . . . At long last, **Stevie Wonder** has completed his "Songs In The Key Of Life" LP. . . . **Mark Andes** was a busy musician several weeks back. After finishing a set with his former group, **Spirit**, he played another with his current group, **Firefall**. . . . ABC threw a party for **John Handy** after his engagement at New York's the Bottom Line.

Has the concert arrangement between **Howard Stein** and the **Beacon Theater** gone sour?

The **Whispers** were honored by Los Angeles, when **Mayor Tom Bradley** declared a day in their honor. . . . Jazz pianist **Steve Kuhn** is featured at New York's Museum of Modern Art's Summergarden, Friday (17).

Max Morath, popular ragtime performer, will record his one-man show, "The Ragtime Years," at Vanguard Record's New York studio, Sept. 28.

Midland International disco star **Carol Douglas** was visited in the studio by **WNBC** newscaster **Bruce Morrow** for a brief interview. . . . **Dave Van Ronk** has returned to the studio for the first time in three years, with an acoustic effort for Philo Records. . . . Artist **Carole Jean** will have a New York showing of her art at the Society of Illustrators through Friday (24). Her subjects include **Clive Davis**, the **Rolling Stones** and **Neil Sedaka**.

The **Million Dollar Band**, which records for Criteria Recording Studio's new Good Sounds label, has a novel approach on how to achieve mass hysteria. At the close of its set, members of the band throw real bundles of money to the audience, to the tune of the original "Money Doesn't Grow On Trees." . . . **Larry Weiss**, whose first 20th Century LP contained his "Rhinstone Cowboy," is back recording again with **Brooks Arthur** at the controls. No label has been set for the release.

Barry Manilow is producing the new Liza Minnelli LP. . . . **Flo and Eddie** are writing the screenplay for David Bowie's new film. . . . ASCAP is holding a luncheon to launch a new book about **Lorenz Hart** by his widow, **Dorothy**. The new book, "Thou Swell, Thou Witty" will

Remodel Closes the Desert Inn's Room

LAS VEGAS—The Desert Inn has closed its main showroom for an indefinite period while a multimillion-dollar expansion program continues on the casino-hotel complex.

Contracted stars set to appear at the DI will be moved to other Hughes hotels, the Sands and Frontier.

Expansion of the nine-story tower from 174-300 rooms is set for completion Oct. 1 while the main showroom will not be reopened until Dec. 28.

Rhythm On Road

NEW YORK—RCA recording group Rhythm has begun a series of concert dates throughout New England and the Southern states as part of a promotional push on its recently-released single "Loving You (Is The Only Thing I Ever Wanted To Do)" and debut LP, "Rhythm."

The push will also include commercial time buys, trade ads and in-store promotions to coincide with the concert schedule. Rhythm, from New England, is produced and managed by Mike Lewis-Stuart Wiener Enterprises.

be launched at Sardi's Wednesday (15). . . . Also holding a bash is London to launch the new April Wine LP at the Horn of Plenty restaurant Monday (13).

Sandi Lifson, assistant to MCA promotion chief **Vince Cosgrove**, scored a hit of her own as lyricist for the next single by Arista's hot new group **Silver**. The song is "Memory." . . . **The Ray Kives** (he is executive vice president of K-Tel) are parents of a third daughter, **Reagan Nicole**, born Aug. 31.

Heath-Levy Music of London, which has MCA Music as its U.S. licensee, has set a deal for Gull Songs to be represented in the U.S. and Canada by MCA. . . . An American singer known only as **Rhonda** has replaced **Linda G. Thompson** as one of the three girls in **Silver Convention**.

Dave Last of Seeco Records made Musexpo despite a badly swollen left leg. . . . Chappell Music got **Joe Miyasaki** of Japan's Shimko Music to license that firm's color-coded instructional piano books for the U.S.

The **Bellamy Brothers** are offering a \$1,000 reward for the return of \$65,000 worth of equipment stolen from the group in Chicago. Local radio stations WLS and WDFW are running spots announcing the reward. The Bellamys had to cancel dates with the **Beach Boys** and **Neil Sedaka** because of the theft.

Celebrity presenters now set for the "Rock Music Awards" CBS-TV show Saturday (18) include **Marty Balin**, the **Beach Boys**, **Captain & Tennille**, **Harry Chapin**, **Peter Frampton**, **Jermaine Jackson**, **Jefferson Starship**, **Tony Orlando**, **Grace Slick**, **Rod Stewart** and **Paul Williams**.

Cliff Richard, Rocket artist with his first big U.S. success after 18 years of major U.K. stardom, touring Russia for three weeks. . . . **Ronnie Wood**, **Rolling Stones** lead guitarist, expatriated himself to Los Angeles residency and will play some concerts with **Billy Preston** later in the year.

ABC/Dunhill Music picked up the Speed Music catalog of **Daniel Moore** hit songs like "Shambala." . . . **Pure Prairie League** wrapped production on its fifth RCA album, "Dance," and starts touring Oct. 8. . . . **Little Feat** won a German "Grammy" award for its "Last Rock Album."

Mike Miller & Monica Riordan won first prize in the "Ode To Billy Joe" songwriting contest and will have their "Beyond Today" tune released by Warner Bros. . . . **Smokey Robinson** sings the opening tune, "Old Fashioned Man," for the MGM film "Norman, Is That You?" starring **Redd Foxx** and **Pearl Bailey**. . . . **Diana Ross** sold \$32,000 worth of tickets the first day they were made available for her L.A. Music Center Sept. 28-Oct. 10 stand.

John Denver to guest on the **Carpenters'** ABC-TV special. Both acts are managed by **Jerry Weintraub**. . . . **Frankie Valli & the Four Seasons** to host the fifth annual "New Year's Rockin' Eve" special on ABC-TV for Dick Clark Televisions.

Patrick Boyle will be U.S. representative for German groups **Ramses** and **Bullfrog**, which record for Annuit Coepris Records stateside. . . . **Troy Sutar**, bassist of Boston-based **Johanna Wild**, was hospitalized for burns when three bottles of the flash powder used by the group onstage exploded.

Wes Farrell Organization won a BMI Special Achievement Award celebrating the one millionth performance of "Knock Three Times" published by the company in 1970. . . . **Sons Of The Pioneers** Day in Los Angeles is next Friday (24) as the group gets a Hollywood sidewalk star. . . . An imposter claiming to be **James Young of Styx** was uncovered trying to buy a huge plot of land in Colorado. . . . **George Clinton & Wayne Berry**, formerly the **Timberline** group, have a new band called **Volunteers**. . . . The New York City Drum Fair goes into the Hotel Diplomat Nov. 7.

Tony Bennett broke the house record at Cohasset, Mass., Music Circus and went off to Carmel to cut an album with pianist **Bill Evans**.

LATE SIGNINGS: **Gene "Duke Of Earl" Chandler** to Marsel Records. . . . **Earl Slick Band** and **Bob Meighan Band** to Beechwood Music.

Tobias Winds Trek

LOS ANGELES—Harry Tobias, composer and long-time ASCAP member, appeared on nine radio and three tv shows in St. Louis, Jacksonville and Nashville last week and returned to his home here in time to celebrate his 81st birthday anniversary.

John, Dee On TV

LOS ANGELES—Elton John and Kiki Dee will perform "Don't Go Breaking My Heart," on both "Rock Concert" and "American Bandstand" on Sept. 18.

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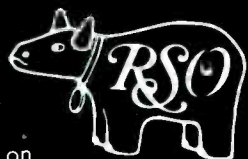
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