

## HOUSE & SENATE IN FINAL ACT

# Revised Copyright Bill Passed

## 2<sup>3</sup>/<sub>4</sub> Cent Mechanical, Royalty Tribunal Set

By MILDRED HALL

WASHINGTON—The final rites of passage for a modern U.S. copyright law took place last week as both Houses voted approval of the Conference Committee compromise between House and Senate versions of S. 22 in the closing hours of the 94th Congress.

The bill now needs only the president's signature to become law. The compromise reached by copyright

leaders Sen. John L. McClellan (D-Ark.) and Rep. Robert W. Kastenmeier (D-Wis.) and their subcommittee members set mechanical rates for recording music under compulsory licensing at 2<sup>3</sup>/<sub>4</sub> cents per tune or 1/2 cent per minute of play, whichever is larger—after a reported hour-long deadlock over this one issue.

The mechanical royalty will apply  
(Continued on page 74)

## Proper Planning, Invention Needed For Disco Growth

By RADCLIFFE JOE

NEW YORK—The multi-billion-dollar discotheque industry will, with responsible direction and continued innovation, continue to expand and radically revolutionize the entertainment styles of people of all ages around the globe.

This was the concensus of more than 700 registrants at Billboard's Second International Disco Forum held here at the Americana Hotel, Sept. 28-Oct. 1.

In what attendees cite as the most  
(Continued on page 12)

## Rising Costs Of Freight Are Probed

By JOHN SIPPEL

LOS ANGELES—The ever-spiralling transportation cost in the record/tape industry is finally being watchdogged by a committee of industry experts. NARM's mid-year meeting pinpointed LP freight costs ranging from 6 to 20 cents (Billboard, Oct. 2). The per-unit expense cuts deeply into shrinking distribution profits.

The six-man committee has already reduced tape shipping cost from 5% to 10%. In negotiation with the National Classification Committee of the Interstate Commerce Commission, the industry group was able to produce statistics documenting density (weight of typical tape and record product) and traffic to  
(Continued on page 15)

## Hardware, Software = Disco Romance

By STEPHEN TRAIMAN

NEW YORK—The still mushrooming growth of the disco industry—focused on Billboard's Disco Forum II here—emphasizes the vital ties between audio and video hardware and software—the "razors and blades."

In contrast to the abortive marketing efforts of the three 4-channel configurations, the links between the software producers and hardware manufacturers continue to be

strongly forged as the industry matures.

The birth of the "long-play" 45 r.p.m. single, the emergence of the new 12-inch disco disk, and the development of new videocassette and super 8m.m. large-screen projection tv software all have been enhanced by the "now" hardware.

Recent associations and ventures, such as the just-announced joint ef-  
(Continued on page 49)

## Increase U.K. Dealer Chart Input

By BRIAN MULLIGAN

LONDON—Following criticism and newspaper "revelations" about top 50 chart accuracy here, the British Phonographic Industry has decided to double the size of the dealer panel making returns to the British Market Research Bureau, which

compiles charts on behalf of the industry, the BBC and trade paper Music Week.

This move is a reflection of current industry concern over allegations that attempts have been made  
(Continued on page 57)

## Baton Rouge TVer Gearing Mammoth Music Complex

By CLAUDE HALL

LOS ANGELES—An ex-rock musician and songwriter who later became a lawyer and then a business entrepreneur is launching a music complex in conjunction with WRBT-TV in Baton Rouge to promote local talent.

Corporate Communications president Cyril Vetter, a principle in WRBT, has just purchased Southern Artists, a Baton Rouge talent agency headed by Courtney Westbrook. The agency will now be known as Corporate Entertainment.

Spinoffs will be construction of a 24-track recording studio within the tv building, record production, music publishing, promotion, tv programs and tv syndication, and perhaps, eventually, a record label  
(Continued on page 14)

## Japanese Exports Rise 10% Over 1976 Output

By ALEX ABRAMOFF

TOKYO—Export of Japanese records during the first six months this year is up 10% when compared to the same period in 1975, according to a report by the Japanese Phonograph Record Assn.

The report states that \$592,737 in disks, 288,370 units, were shipped out of the country during the first half of 1976, an increase of 10% over the same period in 1975 when \$537,437 worth of records, 277,781 units, were exported.

The breakdown shows that \$161,877 worth of records were exported to Southeast Asia, while the  
(Continued on page 57)



TOM WAITS, who sings of waitresses, strippers and old cars, of down and outs who are into muscatel and gin, and of late nights and smokey barrooms is back with *SMALL CHANGE*, his fourth album on Asylum Records. WAITS music is a lesson in reality with its bluesy, jazzy and cool presentation of pain, poverty and perversion. *SMALL CHANGE* (7E-1078), a small price to pay for a contemporary talent, TOM WAITS... On Asylum Records & Tapes. (Advertisement)



THERE'S A YOUNG LADY WE AT MCA RECORDS WOULD LIKE TO INTRODUCE YOU TO. RECENTLY SHE CAME OUT TO LOS ANGELES TO RECORD AN ALBUM. IT'S PRODUCED BY SNUFF GARRETT. WE THINK IT'S GOING TO SURPRISE A LOT OF PEOPLE. THE ALBUM'S CALLED "L.A. SESSIONS." THE ARTIST **BRENDA LEE**. (Advertisement)

# STEVIE WONDER



## "Songs In The Key Of Life" (T13 340C2)

Collector's Album  
Includes Two Records  
A Something's Extra Bonus Record  
24-Page Lyric Booklet

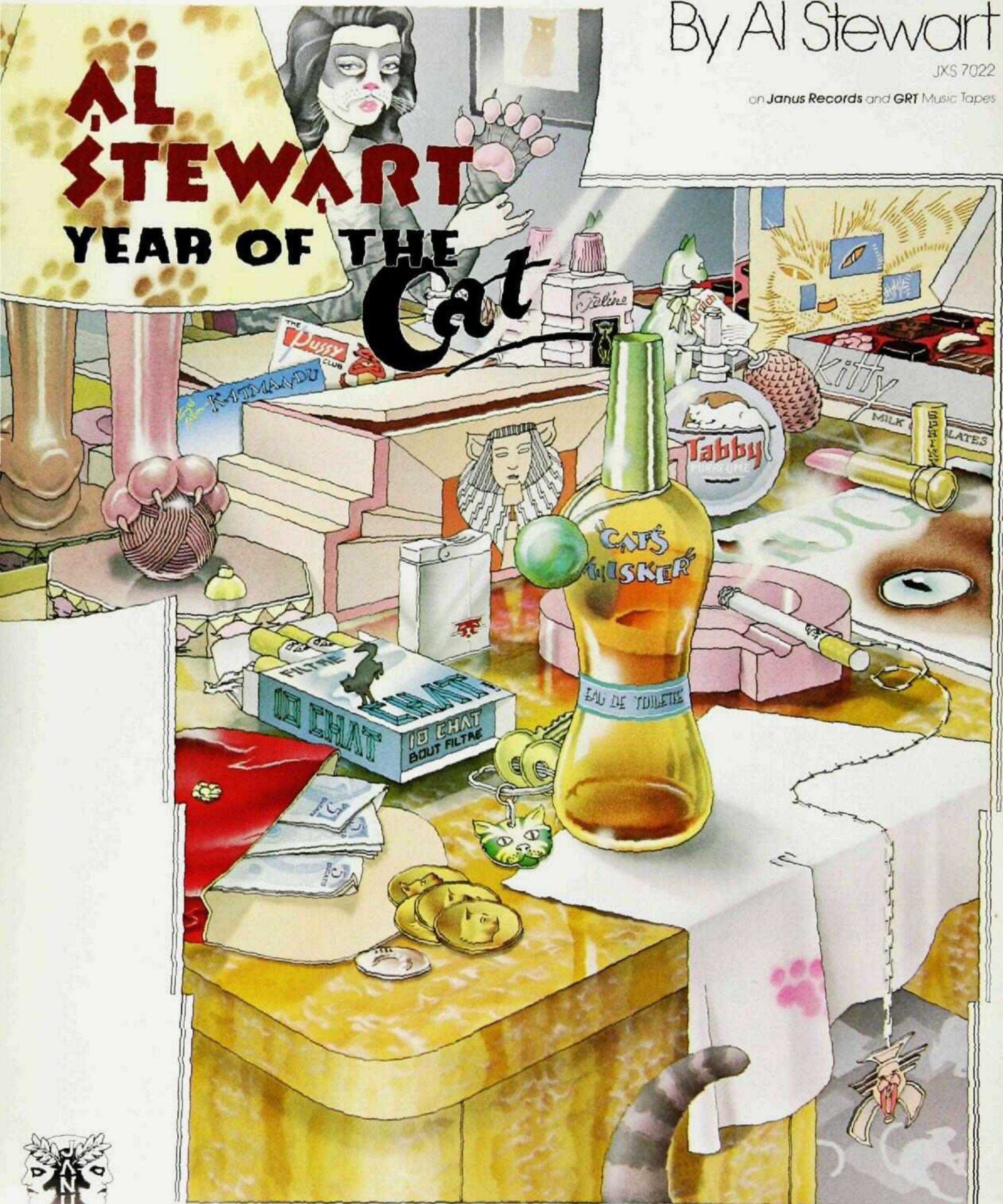
On Motown Records and Tapes  
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# The Long Awaited New Album By Al Stewart

JXS 7022

on Janus Records and GRT Music Tapes

## AL STEWART YEAR OF THE Cat



Janus Records, A Division of GRT Corporation, 8776 Sunset Blvd., Los Angeles, CA 90069

Copyrighted material

# Industry Bar Coding Is Closer With NARM And RIAA Studies

By IS HOROWITZ

NEW YORK—The complex question of bar coding has inched a step closer to industry implementation with the formation of a joint NARM/RIAA study committee that will hold periodic meetings on both coasts and which is expected to come up with recommendations at the next annual NARM convention in March.

Co-chaired by Jules Malamud and Stan Gortikov, respective presidents of NARM and the RIAA, the study committee comprises executives of 10 manufacturers and three giant merchandising entities.

While pressure has long been mounting from the rackjobber and retail chain community for bar coding, as well as for a universal numbering system, the key element remains the attitude of individual manufacturers.

The trade associations and their newly formed study committee are empowered only to elicit available facts and advance recommendations upon which decisions can be based. It remains then for the manufacturers, at their option, to accept,

modify or reject any proposals offered.

Nevertheless, the organized study program undertaken represents a significant move toward eventual resolution of the issue, in the view of industry observers.

On the manufacturer side, members of the joint study committee include Mario De Filippo, RCA; Jack O'Connell, WEA; Fred Langmeyer, CBS; Susan Patrick, GRT; George Steele, Elektra; Rick Frio, MCA; Bill Grady, ABC; Jules Abramson, Polygram Group; Bill Robertson, Capitol; and Jim Walker, Warner Bros.

Representing the merchandisers are Dan Heilicher, J.L. Marsh; Lou Kwiker, Handleman; Harold Okinow, Lieberman Enterprises; and Tom Heiman, of the Peaches chain.

All needs of the various facets of the industry will be explored by the committee, which will delve into such matters as code length and specifications, where they should be positioned on product, the interrelationship between codes and graphic symbols, and how symbols

should be assigned and administered.

Cost studies will be undertaken, as will a review of existing options on both fixed and portable scanning equipment. Transitional problems that may be encountered once implementation begins will be given special attention by the committee.

A group of 20 manufacturer executives and 10 members of NARM participated in a discussion of bar coding during the run of the mid-year NARM meeting in Chicago Sept. 21-23. It was at that meeting that the decision to form the joint study committee was made.

# Bankruptcy Filed By Scepter Label

NEW YORK—More than 700 industry businesses and individuals are named as creditors in a voluntary petition for bankruptcy filed Sept. 28 in U.S. District Court here by Scepter Records.

The list, which petitioning attorneys say is still incomplete, reports more than \$2 million in debts.

All segments of the industry are among those listed. These include publishing companies, artists, producers, distributors, pressing plants and tape companies.

Chief creditor is the Harry Fox Agency, which is owed \$713,081.59. Others included Heilicher Brothers, \$68,960.40; Alpha Distributing, \$43,186.32; Ampex Tape Corp., \$87,105.16; Roadshow Records, \$63,069.63; Plastic Products, \$210,000; American Tape, \$14,591.20; Our Children's Music, \$41,254.49; Triple "O" Music, \$22,684.10; Art Productions, \$24,708.32; Blue Jac Productions, \$30,869.92; Steve Tyrell Ent., \$35,000; No. American Music, \$96,869.72; Queens Lithographing, \$36,760.86; and Flip Wilson, \$6,973.75.

Scepter has been inactive for more than six months.

Attorneys for Scepter say the final list of creditors is still being worked on and is expected to be filed next week along with a list of the company's assets.

# IRS Contacts Chicago Retailers

By ALAN PENCHANSKY

CHICAGO—Retailers are being questioned here in the continuing IRS probe of promotional albums being diverted into the marketplace.

"He was very secretive," reports the owner of a major northside chain of record stores about the lone IRS agent who visited his main outlet. The agent stayed 15 minutes, the retailer reports.

The store owner says the agent asked only general questions about volume and handling of promotional merchandise, and mentioned neither specific labels nor individuals.

"We asked him questions too," the owner says, "and it came down to the point where he said, wait a minute, I'm supposed to be asking the questions."

The investigator stressed that the IRS is interested only in income that is not being declared for taxes, the merchant says.

"I think they know who they're after, I think they did a lot of research before they came around to us," the retailer stresses.

"They can take a person's lifestyle and reconstruct what they should be making," he says.

"If I were one of those guys selling promos I'd be nervous."

The store owner says the agent was asked if he believed persons selling promotional records would stop because of the investigation.

"Some will, but most won't," the government man responded.

# Rolling Thunder 'Alumni' Making It By Themselves

NEW YORK—Although many musicians are discovered performing as sidepeople on the road, no tour has produced more "discoveries" than the most recent edition of Bob Dylan's Rolling Thunder Revue.

In addition to the signing of this new talent, several established artists transferred over to Dylan's label—the CBS Group.

Joining Dylan (Columbia) at CBS are Joan Baez (Portrait) and Kinky Friedman (Epic). Both have new product scheduled for release.

Other Rolling Thunder members already on CBS labels are Mick Ronson (Columbia) and Roger McGuinn (Columbia).

One of the successful offshoots of the tour was the formation of the Alpha Band, a West Coast-based quintet co-led by three Rolling Thunder alumni. Members of the group include Steven Soles (guitar and vocals), T-Bone Burnett (guitar and vocals) and David Mansfield (guitar, pedal steel and fiddle).

The Alpha Band recently signed a long-term contract with Arista Records, only several months after its formation in New Mexico.

Also scoring a record deal from the tour were violinist Scarlett Rivera and her newly-formed band, Mammoth. They inked a long-term deal with RSO Records.

(Continued on page 15)

# Marks Alleges Standard's Lyrics Changed, Degraded

NEW YORK—A naughty version of "What A Difference A Day Made" may lead to a day in court for TK Productions, Korvettes and a number of local outlets.

According to a suit filed by the Edward B. Marks Music Corp. in U.S. District Court here, TK Productions took the song, added its own "lewd and salacious" lyrics, changed the title to "Blow Fly

Disco" and included it in an album called "Weird World" ... "containing on the cover thereof photographs of nude females."

"What A Difference A Day Made" was written in 1934 by Maria Grever and Stanley Adams, now president of ASCAP.

Marks Music, representing Adams, says that the song was changed without authority, permission or license, and "such use of said musical composition with demeaning lyrics is calculated to give rise to public derision and mockery of said musical composition, resulting in its public disfavor and subsequent damage to the plaintiff."

The suit asks the court to prevent the defendants from reproducing the song, to pay damages as determined by the court, and to produce for destruction all copies of "Blow Fly Disco."

# ABC Global Growth Vast

By JIM MELANSON

NEW YORK—The decision by ABC Records International to revamp its distribution and align itself with indie labels around the globe has more than quadrupled the division's volume since the move was first made more than a year ago, according to Steve Diener, president.

In the last 12 months alone, some 35 agreements, covering almost 70 territories, have been inked by ABC.

(Continued on page 56)

# Lawsuit Filed In L.A. Against Nehi

LOS ANGELES—Tom and Joyce Heiman and their Nehi Distributing Co., parent firm of the Peaches supermarket record stores nationally, are being sued in Superior Court here for alleged default on a promissory note. Moe Arbeitel, boss of Armo Sales, essentially an exporter, claims the defendants defaulted on the third quarterly payment of \$7,500 recently, thus obligating them to pay the entire remainder of \$60,000 immediately.

The defendants signed a promissory note Sept. 9, 1975, promising payment in 10 quarterly \$75,000 payments to Arbeitel. The first two \$7,500 repayments beginning March 1, 1976, were made on time, but the plaintiff notified defendants Sept. 2 that he wanted full payment. Note also promised a \$5,000 interest payment.

Arbeitel and the defendants were in business at Nehi for several years, it's understood, until about two years ago, when Arbeitel, at that time a stockholder, took his leave and went on his own. Arbeitel at one time had the record/tape concessions in the CalStores here.

# Platters Obtain Another Injunction

NEW YORK—The Five Platters Inc., a Las Vegas firm, has obtained an injunction from a Springfield, Mass. court prohibiting two groups, Platters 76 and Tommy Cook and the Platters from trading on the Platters name.

The injunction follows a similar action in U.S. Federal Court in Baltimore on June 11 against another group called New Century Platters.

## INVASION OF PRIVACY CHARGED

# Loretta Lynn Strikes a Blow

By GERRY WOOD

NASHVILLE—In a precedent-setting action that her attorney and manager see as the next "antipiracy" type battle for entertainers, Loretta Lynn has been awarded temporary injunctions in suits against one magazine and two companies for the unauthorized advertisement and sales of items bearing her name and likeness.

The suits were the first of their kind in Tennessee involving the invasion of rights of privacy for commercial entertainers. A fourth suit was dropped when the publication agreed to discontinue the running of ads for unauthorized product.

"I believe that this effective precedent and will set the pattern for all future cases," comments Harlan Dodson Jr., attorney for Lynn. "New York state has similar laws, but there's a necessity for federal legislation. Otherwise entertainers might have to file suit in each state every

time someone decides they want to use their name."

Dodson warns that artists in Los Angeles, as well as Nashville, should try to get commitments now from House and Senate candidates concerning the protective legislation. He also advises artists to hit the courts quickly if they expect to maintain rights to their own name and likeness on commercial products such as T-shirts and keychains.

The suits claimed ads offered Lynn's name and likeness on lockets, keychains and T-shirts. In establishing a judicial decision and precedent, Dodson noted that Tennessee has recognized right of privacy but it wasn't regarding a commercialized use. Federal legislation would allow the clients to go into federal court and certify earlier judgements rather than attack the problem on a state by state basis.

"This could be the next big battle after the tape piracy fight settles

down," comments David Skepner, Lynn's business and personal manager and executive vice president of Loretta Lynn Enterprises. "If artists don't make an effort to protect their rights, they might forfeit them."

"Lots of artists and representatives in Nashville aren't aware of the problem," Skepner says, noting that the issue transcends the boundaries of Tennessee because "the whole world is putting out Fonzie T-shirts." Information on the matter has been turned over to the CMA. "There are a number of artists waiting to see what we did in this case," adds Skepner, who notes that the biggest source of copyrighted material by T-shirt pirates is the photograph taken directly off an album cover.

Skepner also cites "control over what goes out" as another reason stars should keep close tabs on commercial product that can be less than flattering.

# Disc Record Chain Enthusiasm Mall Managers Review Sales, Merchandise Methods

By ALAN PENCHANSKY

CLEVELAND—A youthful aggregation of shopping mall merchandisers, managers of the nation's 34 Disc Records stores, gathered here in suburban Aurora, Sept. 26-29, for their national meeting. The group reviewed merchandising, and inventory control strategies, refined the chain's use of computer systems, touched base with suppliers on plans for the upcoming holiday season and visited the chain's national headquarters nearby.

The managers, in their four days at the Sheraton Aurora Hotel, also were celebrating the introduction of Disc's first free-standing location. The new store, called Zebra, opens this month in Austin, Tex., the region in which the chain now has its greatest concentration.

In his keynote address to the gathering, Raul Ocevedo, general manager of the company, explained that Disc Records has seen greater volume and profit in 1976 than ever before despite a net reduction in the total number of stores. The chain recently has eliminated all its California outlets and "deadwood" locations elsewhere.

"We're no longer interested in being the biggest chain, only the best," Ocevedo says. He said that Disc expected to receive the NARM "merchandiser of the year" award for 1976. "We deserve it," was Ocevedo's sentiment.

John Cohen, founder and president of Disc Records, reviewed topics of the NARM mid-year meeting in his address to the store managers. Cohen had been one of the key retail participants at that Chicago gathering (Billboard, Oct. 2).

Given Disc's concentration in shopping malls, Cohen is particularly concerned with the adult market, and copies of NARM's research in this area were included in each of the manager's orientation kits.

"We must provide people with the kind of music they like and not lose them," Cohen noted. "We lost the Elvis Presley fan. We can't afford to lose the people we have today."

The veteran retailer lamented that the "industry has not created new Herb Alperis, Liberaces, Ray Conniffs and the like."

## Videodisks Not For '77

CANNES—To more than 2,000 participants of VIDCOM (Sept. 23-28) the word was that, contrary to expectations, 1977 would not be the year of the videodisk.

In the wake of Teldec's announcement that, in the future, the TED disk would be limited to educational and industrial training, came the surprising disclosure that apart from isolated marketing tests to take place in the next two years the official launch of the Philips-MCA-Magnavox videodisk would have to wait until the autumn of 1978.

Of the more than 20 known configurations of videodisks, only the MDR magnetic disk recording and player, the prototype of which was seen two years ago, was exhibited. No date has yet been set for its marketing debut.

It was generally agreed that whenever the videodisk revolution takes place in the U.S., there would be a time lag of at least two years before it could take hold in Europe.

Diversification is one answer to broadening the market base and Cohen told the gathering: "Videodisks will be a big part of our business, a giant part of our industry."

Store security, counterfeit product and the joint NARM/RIAA "Century Of Sound," institutional ad campaign also were touched on in the president's message.

Dave Klein, Disc Records' treasurer and supervisor of the MSI computer system by which all stores are

linked to the home office, reviewed the use of the computer in inventory control.

"The mystery has gone out of this business as far as our company is concerned," Klein says, describing patterns charted with the data system. "This frantic business follows an extremely predictable curve," he noted.

Sam Crowley, Southwest regional manager, followed Klein with a

(Continued on page 74)

## French Disk-Tape Sales Escalate 20%

PARIS—Final official figures on sales for 1975 have been issued by SNEPA, the syndicate which groups the French record companies. During the year, 130 million disks, plus 9 million cassettes and cartridges, were either sold in France or exported.

This represents an increase over 1974 of 20%. It also covers the turnover of 98 companies employing 6,226 persons, including technicians and artists.

The syndicate has also published a note on French price indices for the year. Taking 1970 as having a base of 100, the general index rose to 152.8 in 1975. Disks and tape, however, reached only a figure of 116

against steep rises for other commodities and services.

One example: school books reached a 1975 figure of 149.4, with other books reaching 140.9. Cinema seats rose to 169.5, and theater concerts up to 181.6.

Television sets showed a lower increase than disks, standing at 107 for the year, and tobacco was only up by 114.9. Though 1976 got off to a bad start from the record industry standpoint, August sales improved and the progress is maintained.

Under the governmental emergency economic plans, ceilings have been placed on prices from Sept. 15 until the end of the year.

### MIXED VIEWS ON COPYRIGHT

## RIAA Comments

WASHINGTON—RIAA President Stanley M. Gortikov says the association is pleased with the revision bill's hold on "excessive demands" by composers and publishers for increased mechanical royalties, which would have cost record producers an extra \$50 million a year. But he is "keenly disappointed" that the Congress did not grant performing rights and royalties to recording musicians, vocalists and record companies.

Gortikov said, "We are gratified that Congress did not grant the huge increase in the royalty rates that the publisher and composers are seeking. While some increase was inevitable, Congress wisely recognized that the economic facts did not support the expressive demands of the publishers and composers."

"While the increase is large, it is well below the rate sought by publishers and composers, and well below the rate initially passed by the Senate." Senate Bill S1361 proposed three cents per tune or three-fourths

(Continued on page 74)

## Nab Pirates In Hamburg

By PETER JONES

HAMBURG—The K-Tel August release of Udo Jurgens' "40 Greatest Hits" on double album and double cassette, backed with a through-to-Christmas promotional investment of more than \$700,000, attracted immediate attention from the pirates.

In mid-September 22,400 cassettes with a market value of approximately \$139,700 were delivered to a Hamburg wholesaler by two men. Aided by the Hamburg police, K-Tel lawyer H. Leipnitz caught the men red-handed and secured the pirated tapes.

Later, 10,000 cassettes were found in Duisburg, making a total market

(Continued on page 56)

## Executive Turntable

Bert W. Wasserman named senior vice president finance of Warner Communications in New York. He was formerly vice president and controller of the company. Albert Sarnoff also appointed senior vice president, treasurer. Sarnoff was formerly vice president and treasurer. Bob Gordon becomes director, customer merchandising at CBS, New York. He has been with CBS since 1972, most recently as associate director, point of purchase material. In Los Angeles Wim Schut takes the post of licensee liaison for WEA International. Schut comes from Munich where he was managing director of UA Records and Musik GmbH. Dalme Heyn named director of creative services and Bettie King assumes publicity director post at CTI in New York.



Gordon

Private Stock makes two new production staff appointments in New York. Beverly Schaffer is album production coordinator and Gloria Galvalisi becomes singles production coordinator. Schaffer comes from Polydor where she was director of DJ and customer services, while Galvalisi has been with Private Stock since its inception. George Devito named vice president of Adam VIII Roulette's television LP packager effective Oct. 15. For the last two years DeVito has been director of broadcast packages for Columbia House/Vista Marketing. Sol Greenberg joins Farr Records as director



Schut

of marketing and national sales manager in Los Angeles. Most recently he was director of marketing for ATV Music Corp. Kenny Hamlin is now Western regional sales manager for UA. Hamlin comes from a San Francisco-based post with Capitol and will now be based in Los Angeles. Ross Palmer, secondary marketing director for UA Records, has left that post to join Chelsea Records' promotion department. Also at UA, Alan Warner who was in charge of U.K. a&r for the past several years, has been moved to the home Hollywood office, where he joins the a&r department. Patti Wright



Heyn

has been named national director of publicity for UA also. Appointed national r&b promotion director for Atlantic in New York is Primus Robinson, formerly national r&b album promotion director. Joining Atlantic's team of regional promotion directors are George Williams in the Midwest and Ron Granger on the West Coast. Williams comes from the independent Chicago-based label Innervision II, and will man Atlantic's regional office in the Windy City. Granger will relocate to Los Angeles from Berkeley where he was executive assistant to the president of Fantasy Records. Arthur Braum promoted to general manager of Dick James Music and a&r. He was previously national professional manager, but now assumes full responsibility for DJM publishing activity in the U.S. and Canada as well as the a&r function for the label. Carmen LaRosa is appointed general manager of the record label. LaRosa joined DJM three months ago as marketing consultant. And Martin Feig gets additional duties as secretary of DJM and its U.S. subsidiaries. He was and remains the company's controller. Jim McAuliffe is now



Greenberg

sales manager of the just-opened Kansas City office for WEA. Jay Hart becomes Midwest regional promotion man for Janus. Joe Little, operations manager for Capitol's international division, is joining A&M Records in Los Angeles. Lynn Shults named national country sales manager of UA Records in Nashville. Michael David appointed director of press and information for WEA International. Davis comes from Country Music Magazine where he was associate editor. Jack Breschard becomes national associate director of press and public information for the CBS West Coast Portrait label in Los Angeles. He was a publicist for ABC Records.



Robinson

Fred Raether promoted to general manager and Gertie Moore promoted to office manager of the Little Richie Johnson Agency in Belen, N.M. Ken Studer replaces Sandy Langordo as salesman for Supreme Distributing in Cincinnati. Langordo moves to Phonodisc in Cincinnati as salesman. Studer, former promotion manager at Supreme, has been replaced by Michael McMillan who moves up from the stock room. Robin Thomas has been appointed director of national publicity at David Gest & Associates Public Relations in Los Angeles. Susan Binder joins the staff of Sound Communications, Inc. in Los Angeles. Ronald J. Brenner has joined Almar Management Ltd. as vice president in charge of banking relationships and investment programs in Los Angeles. Electro Music/CBS Musical Instruments has added Phillip Bryan Kennedy to the Staff of district managers for the Leslie speaker line and will be headquartered in Pennsylvania. G.T. Thalberg appointed by Superscope as manager of newly formed private label department in Los Angeles.



LaRosa

John Freitag joins Audiofidelity Enterprises in New York as controller, from executive accounting responsibilities at Chappell Music. He succeeds Bob Borella who resigned to establish his own public accounting firm. Dick Jacobs moves to Pickwick International as a&r chief for Pickwick economy product in Woodbury, N.Y., from a similar post at Dynamic/Tele House. At BSR (USA) Ltd., Ed Wennerstrand is named vice president and general manager of subsidiary Audio Dynamics Corp., in New Milford, Conn., from vice president, BSR Midwest region Chicago. He succeeds John Bubbers, who returns to Boston to pursue other professional interests. Timothy McLoughlin is promoted from BSR purchasing manager to Midwestern regional manager, responsible for OEM sales and warehouse operations in Chicago, with purchasing supervisor Bill Washburn taking McLoughlin's position at BSR's Blauvelt, N.Y., headquarters, where Richard Steininger is upped to field sales manager, consumer products group, from Eastern regional sales manager. David Jensen joins the Audio-Technics home office sales staff in Fairlawn, Ohio, from a buyer at Bullet Distributors, Cleveland. John J. Henry named president of the Admiral Group and a vice president of the parent Rockwell International Corp., in Pittsburgh, from senior vice president-corporate staffs. Gerry Cantwell joins Windsor Total Video in New York as director of sales, from a similar post at Winkler Video. Leslie Dame, a co-founder of Le-Bo Enterprises, New York-based accessory manufacturer, and vice president, sales, has left the company, with co-founder Leslie Bokor assuming full control of operations.

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**When you sell  
a cool million....  
You've had a  
hell of a hot year**

**"Ted Nugent"**

This is the one that started the amazing blaze. Released September 25, 1975. Certified

**TED NUGENT**  
including:  
Hey Baby  
Stranglehold/Just What The Doctor Ordered  
Stormtroopin'/Motor City Medhouse



Gold, July 24, 1976.  
Still leaping from  
retailers' racks at 20,000  
a week.

**"Free-For-All"**

Ted's outrageousness exploded into an instant hit album blistering up the charts at 50,000

**TED NUGENT  
FREE-FOR-ALL**  
including:  
Dog Eat Dog/Hammerdown  
Writing On The Wall/Street Rats/Turn It Up



a week. And his huge fall  
headlining tour is just  
about to break on the U.S.

**October**

- 14 & 15 Cobo Hall  
Detroit, Michigan
- 16 Indianapolis, Indiana
- 18 Kalamazoo, Michigan
- 20 Memphis, Tennessee
- 21 St. Louis, Missouri
- 22 Louisville, Kentucky
- 24 Fox Theatre  
Atlanta, Georgia
- 26 Chattanooga, Tennessee
- 27 Knoxville, Tennessee
- 29 Greensboro,  
North Carolina
- 30 Hampton Roads,  
Virginia
- 31 Charleston,  
West Virginia

**November**

- 3 Richmond, Virginia
- 5 Nashville, Tennessee
- 7 Columbus, Ohio
- 8 Lansing, Michigan
- 10 Milwaukee, Wisconsin
- 11 & 12 International  
Amphitheater  
Chicago, Illinois

- 13 Saginaw, Michigan
- 18 Portland, Ohio
- 19 Spokane, Washington
- 20 Seattle, Washington
- 24 Sacramento, California
- 27 San Francisco,  
California
- 28 Fresno, California
- 30 San Diego, California

**December**

- 1 Forum,  
Los Angeles, California
- 4 Philadelphia Spectrum,  
Philadelphia,  
Pennsylvania
- 6 Madison Square Garden,  
New York, New York
- 8 Pittsburgh Arena,  
Pittsburgh,  
Pennsylvania
- 9 Capital Center,  
Largo, Maryland
- 11 Cleveland, Ohio
- 12 Erie, Pennsylvania

**"Ted Nugent" and "Free-For-All."**

**It's been quite a first year for Ted Nugent. On Epic Records and Tapes.**

Founded 1894

The International Music-Record-Tape Newsweekly



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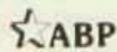
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## ACTS AWARE OF SUBDISTRIBUTOR'S MUSCLE

# Lieberman's Marketing: Potent

By JOHN SIPPEL

LOS ANGELES—An important act like the Charlie Daniels Band doesn't entertain approximately 100 persons gathered at Lake Geneva, Wis. for the Lieberman Enterprises' national convention without good reason (Billboard, October 2).

Daniels wanted to be there because of the consistent marketing job the Minneapolis-based distributor had done on his product since "Fire On The Mountain." And when he pulled 12,156 paid at the Met Sports Center, Bloomington, Minn. a week later, Daniels again attributed some of the \$70,000 gross to the support of one-stop division of Lieberman.

Further indication of the artist-minded marketing of the combination rack/one-stop operation was the appearance of Dr. Hook, Narvel Felts, Wet Willie, Cledus Maggard, Jackie Ward, Ben Sidran and Frannie Golde at the three-day conclave.

And Dave Lieberman attributes much of the firm's prestige as a creative promotional force to Doug Ackerman, general manager of the one-stop. Ackerman, in turn, recalls his three years as owner of the Lost Chord, Mankato, where he learned what the then head shop-type business required.

The Lost Chord, which Ackerman opened in Mankato, Minn., in 1971, today is one of 150 "youth-oriented" record shops served by Lieberman Enterprises, functioning as a combination distributor/one-stop. Lieberman notes that in its liaison with these shops in the five-state area of Wisconsin, Minnesota, Iowa and North and South Dakota it serves not only as a complete supplier, but more importantly, channels back vital early consumer and sales reaction to both the Lieberman rack and labels. It's this characteristic, probably unique to a major distributor, that makes Lieberman so important



ABOARD—Lake Geneva in Wisconsin was the pastoral setting for the recent Lieberman national sales meeting. Among those making it a memorable event were David Lieberman, Charlie Daniels and Mrs. Hazel Daniels and Paul Smith, a CBS vice president.

to its retail customers (Billboard, Sept. 18).

Primary catalyst of the bond established by Lieberman is a regular early mailing of 50 or more demo LPs to the youth-organized shop network. Along with the album goes a questionnaire from which critical comment and early sales data result. These shops have a hip clientele who avidly await new product. Lieberman distributes the Rolling Stone in addition to accessories and recorded product to these stores. The store owners quickly return the questionnaires, which in turn are studied by Lieberman management and then turned over to the label, which released the LP. Retailer response is excellent, because it brings more demo copies. The response of the stores triggers not only one-stop but rack reaction saleswise, Ackerman states.

Every two weeks Ackerman publishes 250 copies of "The Grape Vine," a self-mailer which goes not

only to the retail customer, but pertinent radio stations in the area. The tip sheet is reprinted by an Eastern national tip sheet biweekly. Ackerman finds that the exchange of sales information between retailer and distributor has slashed returns which are now under 10%. The aggressive marketing information campaign by Lieberman also has produced an increased communication with labels' executives. Most recently, Ackerman reported to Columbia of the good reaction he got to the new Boston LP.

Retailers can reach Ackerman and four aides easily through five 800-phone lines. They do not play releases, but do make product suggestions. They can take a record and build it to 25,000 sales, as they have done with the first Daniels album.

The 150 retailers range in size from \$40,000 annual gross to one that now does more than \$1 million. Lieberman admits that some of them had to be carefully nurtured creditwise at the beginning. But today they feed more off the advertising allowance projected from participating labels to the retailers. Lieberman even makes its own 60-second radio spots in Minneapolis for distribution through the 600-mile radius area. In addition, display materials come to the Lieberman warehouse, from where they are disbursed to accounts, further fulfilling all the responsibility of a true distributor.

Ackerman sees no end to the head-type shop growth. About 30 stores are added yearly and there is a small mortality percentage.

## 34 WALLER LPS, 27 BY DUKE

# U.S. Jazz Reissues Puny Compared To RCA France

LOS ANGELES — Numerous American labels are proud of their jazz reissue programs of recent years, but they all amount to small potatoes compared to what RCA France is accomplishing.

Jean-Paul Guiter of Toulouse is the man behind the program, one aspect of which sees him remastering and repackaging 29 LPs featuring Thomas "Fats" Waller, who has been dead 33 years.

"And," notes Guiter proudly, "five more Waller packages are planned." Oddly, all the masters of the rotund pianist, composer, singer and comedian are owned by U.S. RCA.

Duke Ellington?

"We have prepared for release 17 albums by Duke and his band and we project about 10 more in the future," says Guiter.

Other Guiter labors of love include three LPs by Red Allen, 12 by Benny Goodman with at least five more contemplated, five by Erskine Hawkins and 18 featuring various blues shouters, Sonny Boy Williamson, Jazz Gillum and Memphis Slim among them.

Guiter arranges each track in each album in the chronological order they were recorded. He also occa-

sionally will issue alternate takes of a tune never before issued.

Already issued, says Guiter, are packages by Fletcher Henderson, Bennie Moten's Kansas City Band, Bix Beiderbecke, Lionel Hampton, Sidney Bechet, Earl Hines, Sonny Rollins, Dizzy Gillespie, Django Reinhardt, Count Basie, Louis Armstrong, McKinney's Detroit Cotton Pickers, Jelly Roll Morton, Joe "King" Oliver, the Original Memphis Five, the Original Dixieland Jazz Band with Nick LaRocca, and Charlie Johnson, all powerful names in the world of music in the past.

Guiter says he is indebted to a number of record collectors for help with his project.

"There are men like Jerry Valburn and Russ Connor in the U.S.," says Guiter, "and Georges Debroe, Belgium; Benny Aasland and Roy Cooke, Sweden, and perhaps most of all, John R. T. Davies of England. Discographers who assisted would include Charles Delaunay, Brian Rust and Lioborio Pusateri, who are prominent writers on jazz as well.

"The albums we have released are selling profitably in France and many are being exported. We may produce 1,000 different albums before this thing ends."

DAVE DEXTER JR.

## Cap Into Movies As a Promo Tool

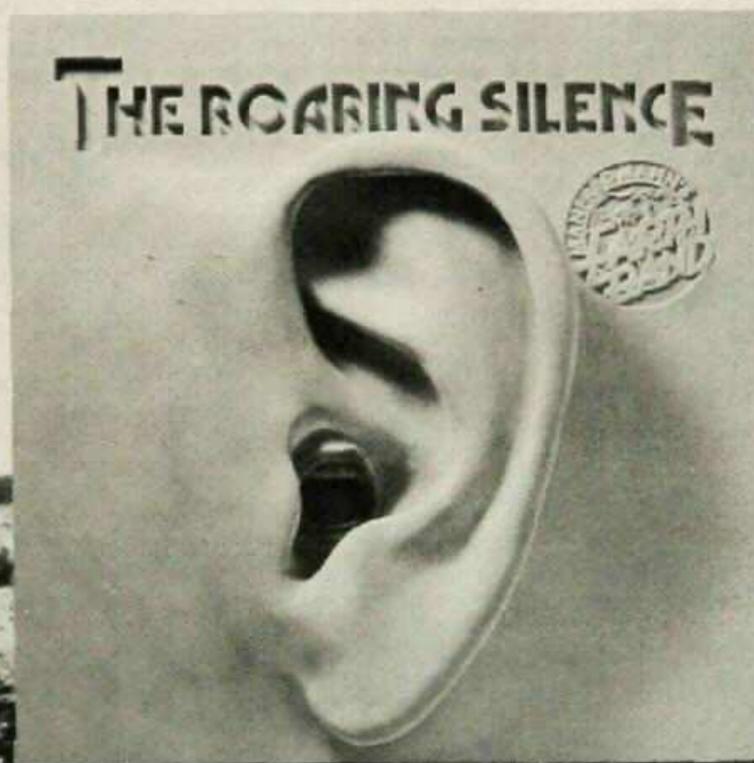
LOS ANGELES—A short film advertising the Bob Seger and the Silver Bullet Band has been produced by Capitol Records and will be shown in certain movie houses, according to Jim Mazza, vice president of marketing for the label.

Admitting that this is the first time Capitol has tried this during his tenure, Mazza adds, "if we see direct sales results, we hope to utilize this new advertising area in future campaigns."

Capitol was recently involved in a massive tv and live concert campaign on Starz. The film is six minutes and 20 seconds long and features Seger singing three songs before 70,000 persons at Pontiac Stadium this summer.

Turn a good ear to the Earth...  
**Manfred Mann's  
Earth Band**

Listen close to the sound of success.  
**THE ROARING SILENCE** is shaping up to be the  
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the single "Blinded By the Light" spreading fast,  
and strong sales accompanying the band's  
strongest tour to date.



Manfred Mann's Earth Band  
**THE ROARING SILENCE**  
Featuring the single **BLINDED BY THE LIGHT** (WBS 8252)  
On Warner Bros. records and tapes. BS 2965

# Off The Ticker

Lloyd's Electronics has ended its agreement to acquire the assets of Capehart Corp. for stock valued at about \$2.7 million. . . . Yamaichi International (America) Inc., a brokerage firm, has issued a report on Pioneer Electronics. . . . Harman International Industries expects first quarter net income to be about \$1.15

a share fully diluted, compared with last year's 82 cents a share.

**Minnesota Mining & Manufacturing** anticipates a good third quarter, although currency exchange fluctuations will continue to have an impact on earnings. Raymond H.

Herzog, chairman and chief executive officer, said the company "is well on the way to restoring pre-tax profit margins." He described the firm's financial condition as "looking considerably better today."

For the first half of the year, pre-tax income increased 32.6% on a 12.4% increase in dollar sales. Pre-tax margins rose 17.3% from 14.7% in the first half of 1975. Second quarter margins of 19.1% put the company within reach of its margin objective of at least 20%.

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

**Koss Corp.**, reports earnings of \$1,176,720, or 70 cents a share, on sales of \$18,822,128 for the year ended June 30, compared to earnings of \$1,114,212, or 66 cents a share, on sales of \$16,069,514 for a year ago.

Fourth quarter earnings were \$55,948, or 4 cents a share, on sales of \$4,319,386, compared to earnings of \$226,790, or 14 cents a share, on sales of \$8,939,063 for the same period a year ago.

**Memorex Corp.**, Santa Clara, Calif., is "actively looking for acquisitions that would strategically fit" into its current operations. Robert C. Wilson, chairman and president, told the New York Society of Security Analysts.

**Lafayette Radio & Electronics Corp.** reports earnings of \$2,915,000, or \$1.33 a share, on sales of \$98,760,000 for the year ended June 30, compared to earnings of \$2,119,000, or 91 cents a share, on sales of \$91,488,000 for a year ago.

In the fourth quarter, earnings were \$771,000, or 35 cents a share, on sales of \$23,932,000, compared to earnings of \$482,000, or 21 cents a share, on sales of \$22,441,000.

## Retailers: One Down, One Booms

LOS ANGELES—The 70-store state-wide Warehouse chain's parent company, Integrity Entertainment Corp., showed a \$19,000 profit increase in fiscal 1976 over 1975, holding at 14 cents per share, while the eight-store Southern California Wallichs Music City chain plummeted from a \$13,000 profit (one cent per share) in fiscal 1975 to a \$323,000 loss in 1976 (27 cents per share).

Sales in the Warehouse stores soared from \$29,943,112 in 1975 to \$39,146,486 for fiscal 1976.

In the Wallichs stores, sales rose from \$4,809,000 to \$5,917,000.

## Licensing Firmed

NEW YORK—Ancillary Enterprises Inc. here will represent Chappell Music in licensing song titles and printed music as designs for home furnishings, greeting cards, pillow cases, game, food and drink products.

# Market Quotations

As of closing, Thursday, September 30, 1976

| 1975 |     | NAME                   | P-E | (Sales 100s) | High | Low | Close | Change |
|------|-----|------------------------|-----|--------------|------|-----|-------|--------|
| High | Low |                        |     |              |      |     |       |        |
| 39%  | 19% | ABC                    | 23  | 130          | 35   | 34% | 34%   | -      |
| 9%   | 4%  | Ampex                  | 12  | 109          | 7    | 6%  | 7     | -      |
| 9%   | 2%  | Automatic Radio        | 3   | 2            | 5%   | 5%  | 5%    | -      |
| 20%  | 10% | Avnet                  | 7   | 74           | 18%  | 18% | 18%   | +      |
| 25%  | 15% | Bell & Howell          | 16  | 29           | 19%  | 19% | 19%   | +      |
| 61   | 46% | CBS                    | 12  | 257          | 57%  | 56% | 57%   | +      |
| 7%   | 4%  | Columbia Pictures      | 4   | 89           | 5    | 4%  | 5     | -      |
| 16%  | 8%  | Craig Corp.            | 4   | 46           | 13%  | 13% | 13%   | -      |
| 63   | 47% | Disney, Walt           | 20  | 528          | 48%  | 47% | 47%   | -      |
| 5%   | 3   | EMI                    | 7   | 45           | 3%   | 3   | 3     | -      |
| 26%  | 16% | Gulf + Western         | 4   | 364          | 17%  | 17% | 17%   | -      |
| 7%   | 4%  | Handleman              | 5   | 54           | 4%   | 4%  | 4%    | -      |
| 27   | 14% | Harman Industries      | 6   | 26           | 22%  | 22% | 22%   | -      |
| 8%   | 3%  | K-Tel                  | 5   | 8            | 6    | 5%  | 6     | +      |
| 11%  | 7   | Lafayette Radio        | 6   | 10           | 8%   | 8%  | 8%    | -      |
| 25%  | 19% | Matsushita Electronics | 13  | 6            | 22   | 22  | 22    | -      |
| 36%  | 25% | MCA                    | 5   | 41           | 30   | 29  | 29    | -      |
| 15%  | 12% | MGM                    | 7   | 35           | 13%  | 13% | 13%   | +      |
| 66%  | 52% | 3M                     | 25  | 299          | 64%  | 64% | 64%   | -      |
| 4%   | 1%  | Morse Electro Products | -   | -            | -    | 2%  | -     | -      |
| 59   | 41% | Motorola Inc.          | 25  | 519          | 54%  | 52% | 53%   | -      |
| 33%  | 19% | North American Philips | 8   | 14           | 29%  | 29% | 29%   | +      |
| 23%  | 14% | Pickwick International | 6   | 52           | 16%  | 16% | 16%   | -      |
| 5    | 2%  | Playboy                | 27  | 23           | 3%   | 3%  | 3%    | -      |
| 30%  | 18% | RCA                    | 14  | 773          | 27%  | 27% | 27%   | -      |
| 11%  | 8%  | Sony                   | 22  | 364          | 9%   | 9%  | 9%    | -      |
| 40%  | 16  | Superscope             | 7   | 55           | 22   | 21% | 21%   | -      |
| 47%  | 26% | Tandy                  | 9   | 370          | 32%  | 31% | 32%   | +      |
| 10%  | 5%  | Telecor                | 6   | 13           | 8    | 7%  | 8     | +      |
| 4%   | 1%  | Telex                  | 10  | 40           | 2%   | 2%  | 2%    | -      |
| 7%   | 2%  | Tenna                  | 8   | 17           | 3%   | 3%  | 3%    | +      |
| 13%  | 8%  | Transamerica           | 9   | 248          | 13%  | 12% | 12%   | -      |
| 15   | 8%  | 20th Century           | 11  | 91           | 9%   | 9%  | 9%    | -      |
| 25%  | 17% | Warner Communications  | 25  | 63           | 21%  | 20% | 21    | -      |
| 40%  | 23% | Zenith                 | 14  | 421          | 29%  | 28% | 29    | +      |

| OVER THE COUNTER | P-E | Sales | Bid  | Ask   | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|------|-------|------------------|-----|-------|-----|-----|
| ABKCO, INC       | 58  | -     | 1%   | 2%    | Schwartz Bros    | 10  | 4     | 1%  | 2%  |
| Gates Learjet    | 3   | -     | -    | -     | Wallich's        | -   | -     | -   | -   |
| GRT              | 5   | 13    | 5%   | 5%    | Music City       | -   | -     | -   | -   |
| Goody, Sam       | 3   | -     | 1%   | 2%    | Kustom Elec.     | 7   | 1     | 2%  | 3%  |
| Integrity Ent    | 3   | 10    | 7/16 | 11/16 | Orrox Corp.      | -   | 6     | 1/2 | 1   |
| Koss Corp.       | 6   | 5     | 5    | 5%    | Memorex          | 7   | 70    | 21% | 21% |
| M. Josephson     | 4   | 10    | 7%   | 7%    | Recoton          | 27  | -     | 4%  | 4%  |

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## Schirmer, Bourne In Sales Accord

NEW YORK—G. Schirmer has been appointed exclusive U.S. sales representative for the Bourne Co. catalogs of popular, standard, choral, band and other music effective Oct. 1.

Founded in 1918 by Saul Bourne, Irving Berlin and Max Winslow,

Bourne built its early reputation in popular music. In recent years it has concentrated on educational product for school use.

Schirmer is nationwide sales representative for a number of specialized foreign and domestic publishers as well as for its own catalog.

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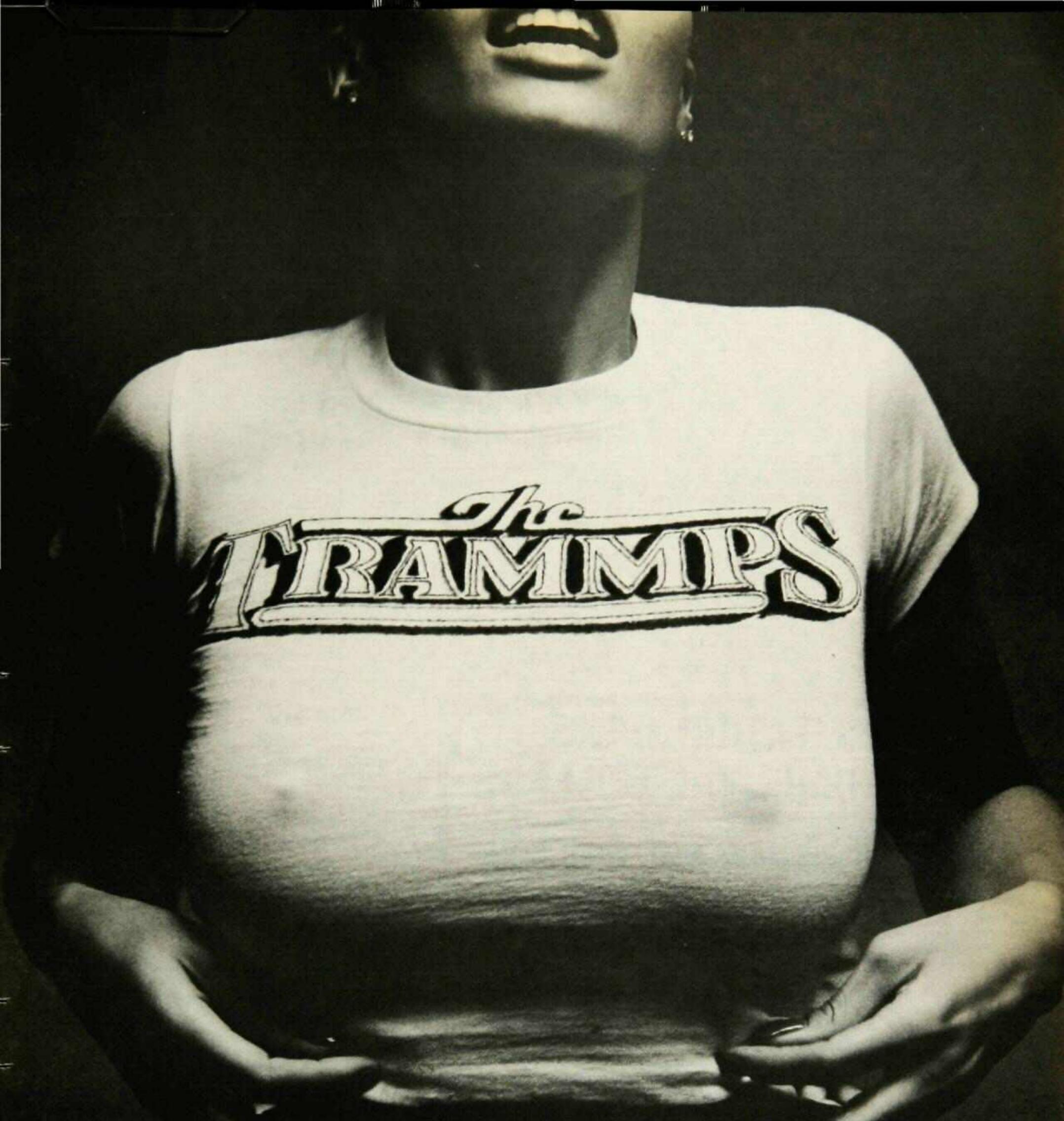
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BROADWAY REVIEW

# 'Porgy And Bess' Revival Is a Major N.Y. Triumph

NEW YORK—To coin an old adage: "A rose by any name is just as sweet," and whether you choose to call the newest revival of the late George Gershwin's "Porgy And Bess" an opera or musical theater, it has emerged as one of Broadway's present day triumphs.

The show, now at the Uris Theatre has, after 41 years of being snipped, chopped and reshaped, oftentimes for inexplicable reasons, with minor modifications, been restored to its original two hours and 45 minutes—much of it brilliant, all of it outstanding.

This coup d'etat of theatrical savoir faire must be credited to Sherwin Goldman, past president of the American Ballet Theatre, and the Houston Grand Opera which was courageous enough to collaborate with him in presenting this inspired American folk opera to Broadway audiences in the way its composer intended.

It follows by not too many months the release for the first time of the complete "Porgy And Bess" on disks by London Records, in a performance directed by Lorin Maazel.

The theme of the opera is universally known. Set in Charleston, S.C. in 1935, it deals with the day-to-day ups and downs of the black, impoverished families of Catfish Row. But more than this, it is a tender, moving story of Porgy (a cripple who virtually exists on handouts, and the loose coin he picks up from village

dice games) and his passionate love for Bess, a lady of questionable morals and a borderline drug addict.

It is difficult, if not impossible, to single out aspects of this production for special mention. With the exception of some minor flaws which the sheer grandness of the production transcends, the show is impeccable.

Featured are some of the most loved and best remembered of Gershwin's music, including "Summertime," "Bess You Is My Woman Now," "I Love You, Porgy," "I Got Plenty of Nuttin'," and "It Ain't Necessarily So." Restorations include the composer's original opening, featuring a solo piano in a village honky tonk as well as such oft-omitted songs as "Oh Doctor Jesus," and "The Buzzard's Song."

Gershwin's score, under the direction of John DeMain, sparkles with beauty. The cast, in which the lead performers are alternated, is probably one of the best ever assembled for this show. On the night this reviewer sat in the audience, Clamma Dale played Bess, with Robert Mosley in the role of Porgy, and Larry Marshall as Sportin' Life.

The sets by Robert Randolph are authentic in their re-creation of the broken-down shanties of "Catfish Row" and coupled with Gilbert Hemsley's lighting and Nancy Potts' costumes, add a dimension of reality to the production which goes to further enhance its magnificence.

RADCLIFFE JOE



HIGH TIMES—The "Mad Hatter" of London Records hams it up for April Wine group members Myles Goodwyn, Jerry Mercer and Gary Moffat, left to right, during a promotional visit to Billboard's New York office. Key to his attention is a themed ad backing the group's latest album. Not pictured is fourth group member Steve Lang.

## N.Y. Times Ad Used For Bernstein Beatles Appeal

NEW YORK—Veteran promoter-manager Sid Bernstein appealed to the Beatles via a full-page advertisement in the Sept. 19 issue of The New York Times, to reunite for one concert which would benefit a charity of their choice.

In the text of the letter, addressed to George, John, Paul and Ringo, Bernstein says a one-shot concert (where they could appear separately or collectively) would be a brief respite for "a world that seems so hopelessly divided."

He goes on to explain his plan for the event, which he says could be

held on New Year's Day or Easter in Bethlehem, Liverpool or any other city of their choice.

Bernstein's plan would have tickets sold at moderate prices at every facility that could be equipped with closed circuit television. On the day of the concert, ticket holders would be required to bring, in addition to their ticket of admission, a can of food or an article of useful clothing.

He further states that a "volunteer" foundation or worldwide organization such as CARE or UNICEF could lend its resources to pick up these gifts the day after the concert, with distribution soon thereafter.

According to Bernstein, revenues from the concert could amount to \$100 million from the sale of an album recorded live at the event; \$15 million for television rights around the world; \$60 million from a movie; and \$15 million from the sale of program books and souvenirs.

He says 20% of those figures could be directed toward the feeding and educating of orphaned children in needy nations.

## Country Program Sets 'Male' Special

LOS ANGELES—Don Bowman's syndicated program, "American Country Countdown," will depart from its regular weekly format of the 40 top records from Billboard's Hot Country Singles chart to present a special, three-hour program entitled "The 40 Top Male Singers In Country Music."

Prepared as a tribute to mark the selection of October as Country Music Month, the show will offer all-time hits by top country performers such as Eddy Arnold, Hank Thompson, Johnny Cash, Hank Williams and Elvis Presley. Produced by Watermark, the show is scheduled to air on subscribing stations Saturday and Sunday (2, 3).

## McKuen, ABC In Greeting Card Tie

NEW YORK—Rod McKuen, in association with ABC Record & Tape Sales, has set his poetry and music to an exclusive series of "Friendship Collection" greeting cards, which the company will merchandise through distributors and retail shops worldwide.

The cards, each with color photography and verse by McKuen, also feature an attached record with McKuen reciting his poems as set to originally scored music.

## New Companies

Good Times Records has been formed in conjunction with the New York showcase club of the same name. First product is the single "Highway Blues"/"The Wagons" by Wayne Phillops and the Hootchy Kootchy Dream Band. Address of club is 449 Third Ave. (212) 679-9077.

SHE Records, division of SHE Productions, formed in Knoxville, Tenn., by writer/composer/producer S.H. Evans. The company will primarily serve the jingle production firm in radio and tv programming. Offices are located at 5107 Holston Hill, (615) 637-5742.

Rosebud Music, a booking agency, formed in San Francisco by Mike Kappus. Exclusive artists already signed include Mike Bloomfield, Anthony Braxton, John Hiatt, Ron Crick and Eddie Harris. Firm is located at 1545 Fifth Ave. (415) 566-7009.

Spectrum Unlimited, a black booking agency for the Southeast, formed at 3011 Rainbow Drive, Decatur, Ga., (404) 243-5158. Firm has a public relations department to aid new acts and assisting in the promotion of recorded product.

Maverick Records, a country oriented subsidiary label of Marsel Records, Inc., formed in Los Angeles. Initial release will be "Oh Those Texas Women" by Gene Davis.

Omni Capital Music, subsidiary of Omni Capital Corp., launched in New York to create and exploit motion picture soundtracks. Mona Tobin heads the new division at 450 Park Ave., (212) 759-3516.

The Great American Amusement Company, a management firm, has changed its name to Management West. Firm will maintain offices at 1050 Carol Drive, Los Angeles, Calif.

Power, Promotion, Sales and Co., Inc., a marketing and promotion firm, launched by veteran promotion director Allen Orange in Nashville with offices at United Artist Towers, 50 Music Square West, Suite 802. The firm will serve primarily producers of black music. Orange has also formed World Music Publishing Bank, an association representing individual copyright holders.

Griffin Entertainment Management Services, a new management firm, formed by David Griffin, former general manager of Sergio Mendes. Initial signings include Kitchen, new group formed by ex-members of Brasil '77. The firm will also represent foreign promoters seeking to contract U.S. artists. Firm is located at 5163 Hesperia, Encino, Calif. (213) 881-4037.

International Cassette Distributors, Ltd., established in Cedar Grove, N.J., for the manufacture, distribution and selling of cassette shells. General manager is Stan Gilbert. Office location is 216 Little Falls Road, (201) 857-2120.

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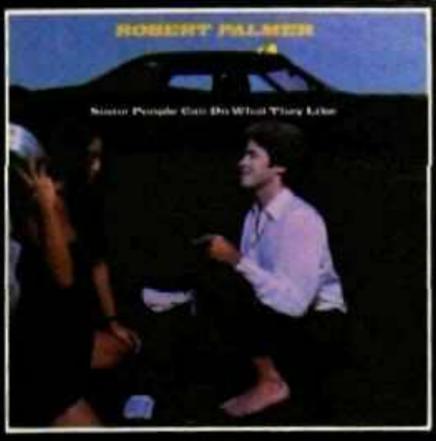
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## Proper Planning, Invention Needed For Disco Growth

• Continued from page 1

informative and educational forum of its kind ever held, panelists and registrants alike agreed that in spite of the fly-by-nighters and get-rich-quick artists who have jumped on the disco bandwagon, the industry will continue a dependable and exciting pattern of growth.

The forum also determined that discos of tomorrow will become even more sophisticated, with greater emphasis on automation, innovation in both sound and lighting, and standardization in areas where such considerations are now lacking.

However, the convention also acknowledged that while the visionaries of the industry are at work on the discos of tomorrow, there are still problems facing the business today. Of prime concern were:

- The formation of strong, viable deejay associations for the dissemination of ideas, education and general know-how to ensure the continued growth, versatility and creativity of the business. A suggestion to unionize was turned down on the grounds that it would only serve to restrict the creative growth of the deejays.

- Nagging fears among musicians that the emergence of discos would only serve to displace live acts were laid to rest with repeated assurances that Disco Proliferation would promote and strengthen the role of the musician, rather than write his epitaph. One delegate from Hawaii, assured that disco clubs on that island state booked more than 90% live acts, while continuing to maintain a basic disco format.

- On the panel dealing with new sight and sound technology for the discotheques of tomorrow, assurances were given that both sound and lighting manufacturers were actively working on both the research and development of equipment specifically geared to the needs of disco owners.

Assurances were also given that the new laser technology, in spite of hazards, could be perfected to the point where it becomes one of the most exciting innovations in lighting since the development of incandescent lamps.

- Near total computerization of all disco equipment is inevitable in the discos of tomorrow. However, concerned deejays were assured that automation would not replace, but complement them and free them for greater flexibility and creativity in their styles.

- The proliferation of video in

discotheques, and the feasibility of this medium was also explored, with concern again being expressed over apparent lack of standardization of equipment, and the unavailability of a wide selection of software, primarily caused through copyright restrictions.

- Of major concern both among record labels and disco deejays was the lack of standardization on the newly developed 12-inch disco disk, which some manufacturers are issuing in LP format, while others are manufacturing as 45s.

Deejays also expressed unhappiness over alleged demands and limitations placed by record manufacturers on disco pools. The pools themselves also came under some fire, and a suggestion was made that pool members get together to discuss their common problems, and possibly develop a list of basic needs for the edification of both members and record labels.

- Some sharp exchanges developed between independent discotheque operators and the large franchisers, with the indies expressing fear that they may be consumed by the franchisers, among whom is 2001 Clubs of America which has vowed to become "The MacDonald's of discotheques."

At this session, Michael O'Harro of Tramps discotheque in Washington, D.C., noted their discos work best on the strength of its personalities, and not on the dollars to be made.

Jerry Owens of Crescendo in California pointed to the pitfalls of possible antitrust suits, motivation of employees, and the 1,001 other problems and frustrations involved in trying to rubber stamp any operation, particularly one as personalized as discotheques.

In addition to the seminars, there were more than 80 exhibit booths—more than twice the number at the first disco convention—at which was demonstrated the newest and most sophisticated light, sound and video equipment.

The first "creative" video software, in both videocassette and super 8mm configurations, finally made its long-promised appearance.

But it was not all work at this four-day confab. Some of the nation's top disco acts, including Gloria Gaynor, the Trammps, Jaki, the Salsoul Orchestra, Double Exposure, Vicki Sue Robinson, Andrea True, Brass Construction, the Manhattans, and Ecstasy, Passion & Pain were on hand to entertain attendees. On most nights dancing went on until the wee hours of the morning.

The forum was climaxed with a special awards dinner, at which the most innovative and successful people in the industry were sponsored. (See separate awards story on page 36 of this issue.)

Complete Disco II coverage, along with a comprehensive picture display will appear in the Oct. 16 issue.

### R&B Personality Gladys Hill Dead

HOUSTON—Gladys Gee Gee Hill, an r&b air personality in this market since starting on KYOK in 1955, died Wednesday (29) at her home of cancer. She was 52, according to Skipper Lee Frazier, who had scheduled a tribute dinner in her honor Oct. 8 at the Continental Showcase; the dinner has now been cancelled. Hill, who is survived by four children, retired from KCOH here in June 1975.

## Label Boss Aims Disks At Machines

By ALAN PENCHANSKY

CHICAGO—"We can build a label regardless of the amount of airplay we get on any of our records," explains Sherman Ford Jr., president of Country International Records.

Because the two-year-old label sells 90% of its product to jukebox operators, Ford can make this challenging statement.

"We've touched retail markets just slightly," he notes.

In the last two weeks, Ford says, the company has sold 12,000 copies of "Chatanooga Shoe Shine Boy," a country instrumental by Tommy Wills.

"And we're not on anyone's charts," Ford exclaims.

"Although some stations are playing it, we're selling it a lot faster than the airplay is coming."

Ford believes operators still are willing to program independently of charts and radio action.

He wonders why many of the major labels "don't care a thing about the jukeboxes," emphasizing that "once you sell to operators you don't get any returns, they're sold."

"The MOA is more important to us than airplay," Ford states, indicating that the label will exhibit at the MOA Expo here Nov. 12-14.

Along with Tommy Wills, singers Joy Ford, Johnny Swendel and Van Trevor comprise Country International's roster. The New York-based label has four LPs and 16 singles in its catalog.

### Appeals Court In Mitchell Ruling

SAN ANTONIO—The marijuana possession conviction of singer Chad Mitchell has been upheld by the Fifth U.S. Circuit Court of Appeals. Mitchell was convicted in January 1975 of possession with intent to distribute 400 pounds of marijuana.

The conviction was handed down by Chief U.S. District Judge Adrian A. Spears following Mitchell's arrest at a motel in October 1973. It was overturned in January, however, by a panel from the Fifth U.S. Circuit Court of Appeals which ruled Mitchell's truck was illegally searched during the arrest. The government was granted a rehearing of that decision before all 15 judges on the court, and the ruling of the panel was overturned at the rehearing.

### Mayco Expands In Bay Area

SAN FRANCISCO—Mayco, a one-stop originally geared to service only its sister company Banana Records, has expanded since July into servicing independent record stores.

Mayco's list of independent customers has grown from 25 stores in August to more than 50 currently, says manager Charlie Dunlop.

Mayco and Banana Records, a Bay Area chain which grows to 10 next month when two new stores open, are part of the umbrella Maya Corp., which also includes Mango Advertising.

President Jason Gilman directs Mayco's growth. Says Gilman, "We expect to be servicing more than 100 independents by the end of 1976."



WORLDWIDE SONGS—ATV Music, Los Angeles, signs the writing team of Barry Mann and Cynthia Weil to exclusive longterm pacts to represent their copyrights here and abroad. From left: Personal manager Bobby Roberts, Cynthia Weil, and Sam Trust, president of ATV Music Group, with Barry Mann seated at the piano. Their tunes have included "You've Lost That Lovin' Feeling," "I Love How You Love Me," and "We Gotta Get Out Of This Place" and the artists who've recorded their works over the years range from Helen Reddy to Elvis Presley.

### NARAS Extends

LOS ANGELES—NARAS has extended for "a few days" the deadline for record company nominations for Grammy Awards. Entry forms were due at Record Academy headquarters here Friday (1). Nominations from members must be postmarked no later than Friday (8).



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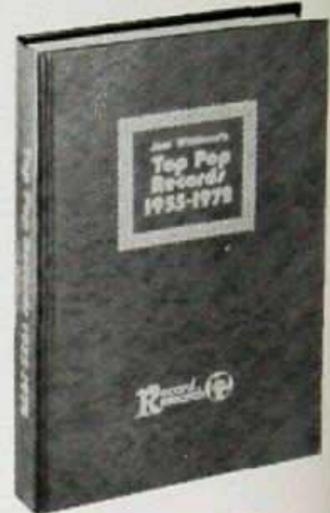
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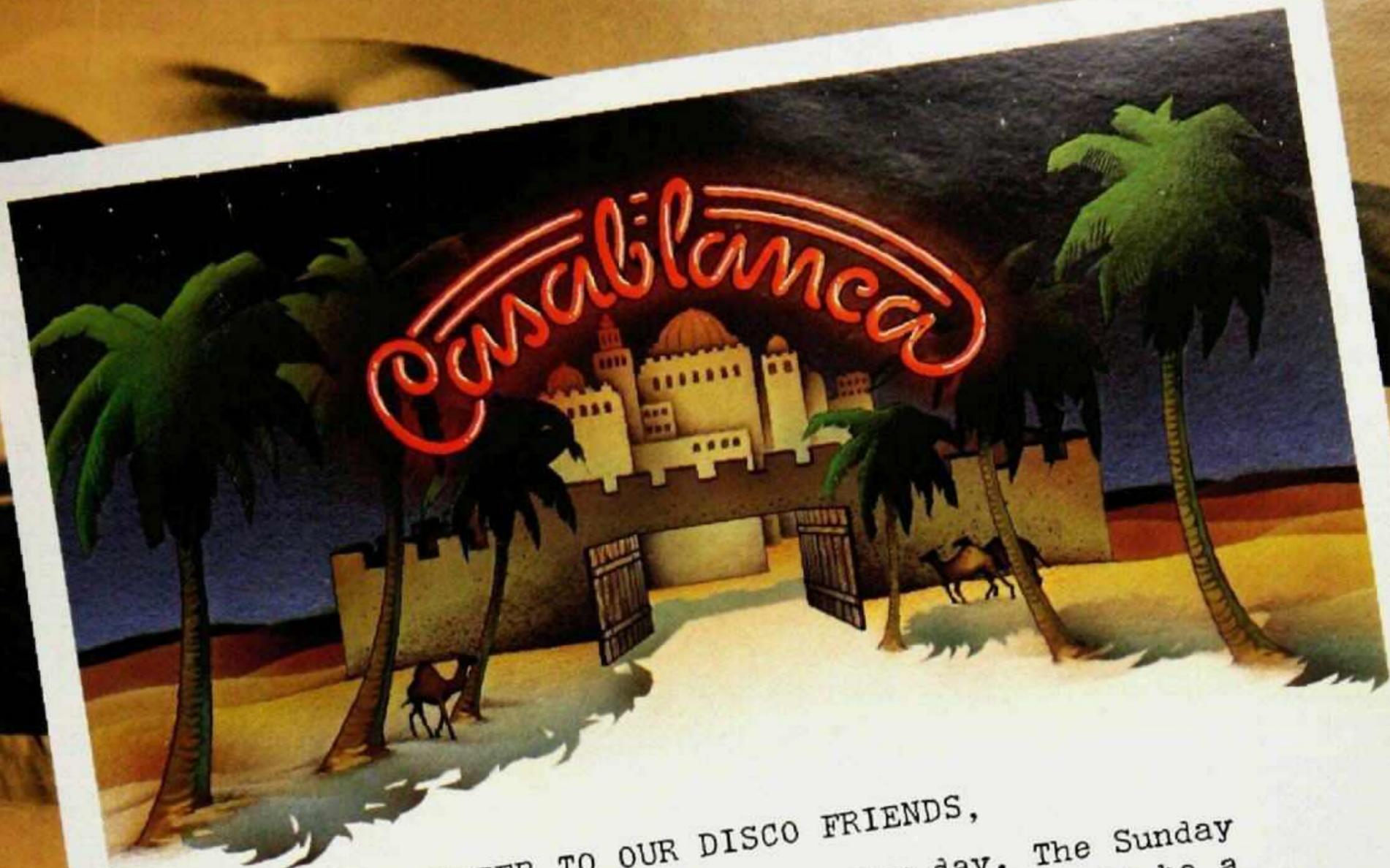
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# Almo Preps A New Series Of Instructional Folios

By ED HARRISON

LOS ANGELES—A&M's Almo Publications is innovating a series of educational/instructional folios designed for guitarists, pianists and vocalists.

Joe Carlton, director of Almo, says the books will be textual and musical with scheduled release in October and November.

"Superstar On Guitar" consists of five deluxe folios of top name stars like Peter Frampton, Captain & Tennille, Carpenters, Beach Boys and Paul Williams. They feature easy arrangements with simplified grids and variations.

"The easy guitar market is one of the most attractive extras for artist and copyright development since it creates another layer of distribution within the guitar trade," says Carlton.

One of Carlton's innovations is "The Professional Audition For Vocalists," which offers a complete musical guide to the performer looking for a theater, club or tv job. The folio contains more than 52 songs of hit copyrights, all with flexible musical arrangements.

"The songs contain theatrical type endings instead of formal record endings," says Carlton. The book will contain textual information on how to land an audition and what to do once you get it.

Almo is also introducing the first universal music book for the synthesizer. Entitled "Switched-On Synthesizer," it is the first book to offer both conventional music arrangements of top copyrights as well as electronic patch diagrams that are compatible to all synthesizers.

"These books are unique and more attractive than the training manuals put out by individual manufacturers such as ARP and MOOG, which just show how to line up the board," says Carlton.

In the keyboard field, Almo is publishing a book of progressive exercises called "Basic Blues For The Piano." Both the piano and synthesizer books will come with attached cassettes so the student can hear and learn simultaneously.

Also on the horizon for January release are two jazz books. One will feature the Brecker Brothers while the other is a textual book entitled "Improvisation For Small Jazz Groups," and will feature A&M artist Dave Liebman.

Carlton claims the old fashioned instructional books have saturated the market and is confident that schools, and teachers in particular, will gladly incorporate them in classes.

"To reach today's kids," says Carlton, "you must talk in a current frame of reference."

All folios will contain color covers with high caliber art, graphics and photography. Carlton says that plans are underway for international distribution through Almo's Rondor Music Affiliates in foreign markets like Australia, Holland, England and South Africa.

## Dee Voted Tops

LOS ANGELES—Kiki Dee has been voted Britain's top female singer of the year by readers of Melody Maker Magazine in London. The Rocket performer is now in England working on her next album to be produced by Elton John.

# General News

## Ex-Beatle Hit By A&M's Suit

LOS ANGELES—Former Beatle George Harrison is being sued here for \$10 million by A&M Records for allegedly not delivering any solo product on his A&M-affiliated Dark Horse Records.

A&M wants Dark Horse dissolved, claiming it paid out \$2,600,000 to help launch the label with a \$1 million advance in royalties to Harrison.

## Ranwood Asked For Accounting

LOS ANGELES—Carl McKnight is asking Superior Court here to find out how much money Sweat & Steel Band is owed by Ranwood Records.

McKnight asks the court for an accounting on a Nov. 15, 1975, contract that promised a 6% of 90% of net sales royalty. The contract indicates that the group got a \$3,000 advance. Other defendants are Larry Welk and Randy Wood.

## Baton Rouge TVer Gearing Mammoth Music Complex

• Continued from page 1

Westbrook points out that the area is a hotbed of record talent, but habitually it has been drained off as artists left for more lucrative cities.

Two of the current artist projects will include a major record act from the area—name withheld pending contract negotiations—and a female singer named Baco Latour.

"We're backing production of their records and will try to guarantee a certain number of sales by putting up to \$10,000 in promotion expenses within our own area—just to let the record companies that release these artists know we're serious," says Westbrook.

Westbrook, a veteran of the Louisiana music and entertainment scene, is vice president of Corporate Entertainment. He has plans to promote major concert attractions at local Louisiana State Univ. using facilities which include a 1,400-seat theater as well as a 14,000-seat assembly center.

Westbrook points out, too, that a civic center complex overlooking the Mississippi River that will seat 12,000 is under construction and will be completed in mid-1977.

The entertainment complex of Corporate Entertainment involves several steps. First, Westbrook is shaping up a full graphics department—"it's my pet project right now." This department will be doing projects for the tv station and for the local concert promotions, then will later step into designing album jackets, etc.

Immediately following will be increased activity in promoting concerts.

As for the recording studio, Westbrook expects construction to be underway in two months with the studio in operation in six months.

"At that point, we'll have the

## Add MOA Talent

CHICAGO—Freddie Hart, LaCosta, Ray Griff, Tommy Wills and Bobby Rydell have been added to the talent lineup scheduled for the MOA Expo banquet here Nov. 14. Appearances by Conway Twitty, Ronnie Milsap, Brenda Lee and the Jim and Julie Murphy Show previously were announced.

## Ticket Co. Sues Cinevision, Others

LOS ANGELES—Music Expedition, doing business as the Ticket Co., seeks \$500,000 in cumulative damages from Cinevision Corp., doing business as Starlight Presentations, Burbank; Carol P. Smith and Jack Berwick, doing business as Fun

Productions, and concert impresario David Forest.

In a Superior Court complaint, it's alleged that the plaintiff bought 338 tickets to a July 24 Todd Rundgren concert in Burbank, paying \$2,822.30 for the tickets at a Broadway department store here. Then it sold the tickets for \$4,353.35. The ticket buyers were refused admittance to the concert, it's claimed, and defendants allegedly told the ticket buyers that the tickets were counterfeit and that they were being "ripped off" by the plaintiff and suggested they stop doing business with them and encouraged them to file criminal charges.

## RKO General Sues

LOS ANGELES—RKO General Inc., which operates a chain of radio stations, has filed suit in Superior Court here seeking payment of \$17,402 it claims is overdue. It names as defendants West Coast Broadcast Consultants, V.J. International and Gladys Knight.

## More Stores Open Sundays In N.Y.

NEW YORK—The Sunday sales experience in the metro area continues to expand, with two additional Sam Goody outlets and four more Jimmy's Music World stores open Sept. 19.

They join 22 or 23 Korvettes units that launched seven-day operations after the state's blue laws were over-

turned (Billboard, Sept. 11), with Macy's and Gimbel's each unshuttering seven units Aug. 29, the Macy's Herald Square flagship added Sept. 5, and nine Alexander's stores bowing Sunday sales Sept. 12.

The added openings reflect the increased business above and beyond a seventh sales day, although not all area retailers are convinced that the operation is worth the effort.

Linked to the seven-day operations is the continuing area pricing battle, with Goody offering its first-ever advertised \$2.99 front-line specials Labor Day weekend, not repeated since; Korvettes upping its six "super specials" to eight and then 10 at \$2.99, from Sunday-Tuesday, and Jimmy's, which began the \$2.99 advertising spree (along with Disc-O-Mat), running its 14 top picks at \$2.99 from Sunday-Wednesday.

The two Goody outlets joining the Sunday operation include its first in Manhattan at third Ave. & 43 St. and in Yonkers in northern suburbia. The only Korvettes outlet not open on Sunday is its Third Ave. & 45 St. location. Jimmy's went from three to seven of its 10 stores (all except its Broadway outlet) with two in New Jersey.

## Pubs Suing WEEZ

NEW YORK—Thirty-five publisher members of ASCAP have filed suit against radio station WEEZ in Chester, Pa. alleging that the station performed 39 copyrighted songs without authorization.

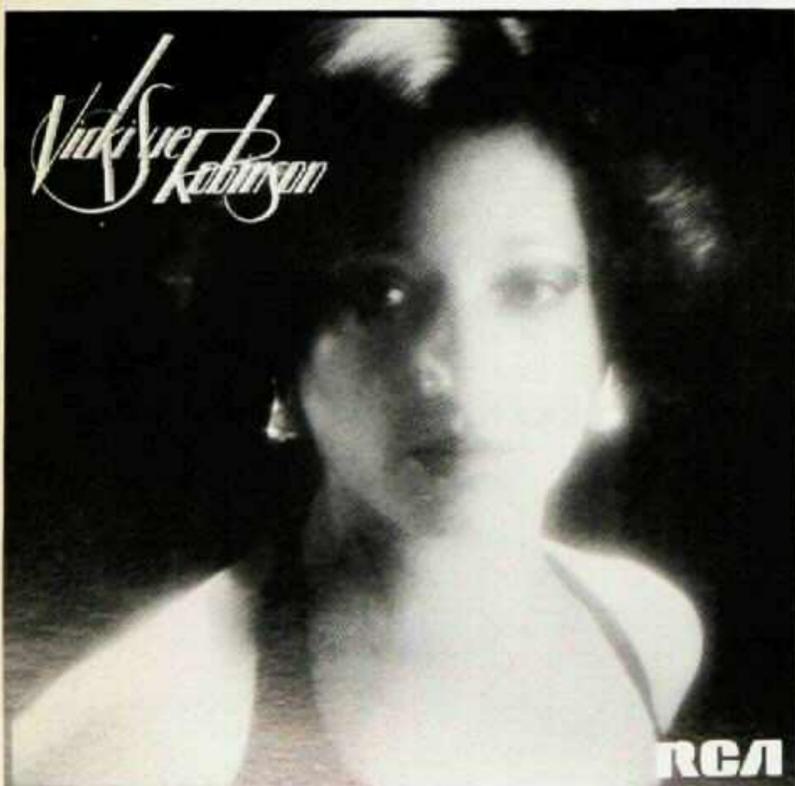
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# Rising Costs Of Freight Are Probed

• Continued from page 1

obtain a Class 100 classification for less than truckload lots, affecting the important cost slash.

The industry committee is composed of Jim Kent, WEA; Rod Weber, Ampex; Dick Dartnell, RCA; John Julianni, CBS and Bud Levinson, Capitol. Henry Brief oversees for RIAA, which was instrumental

# Novel Ploy For Elton's New Album

LOS ANGELES—"Blue Moves," the new double album by Elton John, will be a joint MCA/Rocket release in America and Canada.

The marketing of the album will be coordinated and supervised by Tony King, executive vice president of Rocket, and Rick Frio, MCA vice president of marketing.

"Blue Moves," scheduled for late October release, will mark Elton's first album released on the Rocket label in England and the rest of the world excluding the U.S. and Canada. Earlier this year Elton joined Rocket as a recording artist for these territories when his contract with the Dick James Organization expired.

Mike Maitland, president of MCA, says, "MCA agreed to the inclusion of the Rocket label on this release as recognition of Elton's additional involvement in the Rocket Record Co. and in recognition of our long-time relationship with Elton."

in setting up the move, and Nick Behme is its outside consultant.

Kent points up that the industry has a strong selling point for rate reduction. "We save truckers 90% of their loading, unloading and handling cost through unitization. Palletization aids freight motor carriers. Our product is heavy enough and we are growing larger as an industry, providing us with continual bargaining points."

The committee tries to meet every six months, but they've not convened since February, but intend to do so soon. There is a possibility that representation from independent distributors may be added in the future. Because of constantly rising costs, such as those necessitated by consistent prods for more money to members of the teamsters' union, the industry can depend upon 12 to 15% freight rises annually, Kent estimates. He noted that the full impact of the early-year teamster agreement are not yet fully felt, but that already about 9% has been added to freight cost overall, with another 3 to 5% anticipated before year-end.

Kent, who joined WEA after years as a transportation consultant, like his indie distrib contemporaries finds that freight expense balloons when not continually supervised. As an example, he has ordered a Midwest pressing plant to ship only three specific days of the week to his seven stocking branches nationally to avoid the smaller, more costly shipments which went out before on a five-day weekly shipping schedule. Bob LaValle, Heilicher Bros. of Florida manager, writes letters to pressing plants every six months, requiring that they bulk his shipments. Even with bulking, LaValle finds his LP shipping costs range from 6 to 20 cents for single pocket units.

And, like Henry Hildebrand, All-South. New Orleans, who also deals

with literally hundreds of labels, LaValle gets shipments from "about 90% of the pressing plants in the U.S." LaValle waits 10 days for West Coast shipments, four to five days from the Midwest, several days from Nashville or Memphis and from seven to 10 days from the East Coast. Hildebrand gets merchandise in two less days. To thwart transshipment, both air hot new albums. Usually the labels split such air freight, but it can still run as high as 22 cents, with the distrib absorbing half.

In shipping the long-awaited Stevie Wonder two-pocket, LaValle, to insure prompt delivery, set up a shipping program directly with Gateway Trucking from Nashville to assure three-day delivery. Nashville has no wide-body airfreight planes capable of carrying palletized record/tape shipments, he notes. Hildebrand said that he got the Wonder LPs a day later than a nearby distributor, which could cause a problem in shipping borderline accounts.

LaValle characteristically does a two-week rotation inventory on all his labels, wherein he normally orders catalog fill. The resultant order goes to the label, which sends the order to a pressing plant. He finds that if an order is for 1,000 pieces, often there is a backorder of from 40 to 100, which ship in quantities of 10 to 20 at an exorbitant rate because it's under 100 pounds. Kent, LaValle and Hildebrand all require air shipments on hot singles and LPs consistently.

Bob Norwood, Columbia plant manager at Santa Maria, Calif., says the only way he can see for a pressing plant to help a label and its distributors or branches in defraying shipping costs, a suggestion made at NARM, would be for the distributor to order in full truck lots, where the cost is slashed considerably.

Indie label distributors at NARM griped about some of their labels, who do not have fulltime production transportation people working on consolidation of freight and surveillance of out-shipments from pressing plants. The newer indies, it was noted, fail to set up such departments and delay and costliness of shipping hurts their rapport with distributors.

Kent notes that WEA, Burbank, serving most of the West, has leased two trucks for local delivery, further cutting overall shipping cost.

# Federal Jury Indicts Behar

LOS ANGELES—A federal grand jury here has returned a 24-count indictment charging willful copyright infringement, conspiracy, wire fraud and interstate transportation of property taken by fraud, against Michael Joseph Behar, doing business as Star Sales, C&R Sales, Good Sounds, New Sounds, Certified Sounds, Crest Lamp, West Lamp and Franklin and Sons, among others.

Behar, also known as Joe Behar, Joe Michaels, Jack Michaels, Paul Williams and Joe Miller, was charged with the illegal duplication and sale of 8-track stereo tapes, with the use of false names on shipping documents, with devising a scheme to defraud and obtain money by false pretenses and with conspiring to commit a number of illegal acts.

# Bainbride Bagged

SEATTLE—The Great Northwest Music Co. has acquired the assets and copyrights held by Bainbride Music Company. It will become the major BMI firm utilized by Great Northwest for its BMI writers.

# Rolling Thunder 'Alumni' Making It By Themselves

• Continued from page 3

Also reportedly close to signing disk deals are members Bobby Neuwirth (formerly with Elektra/Asylum), drummer Howie Wyeth and bassist-singer Rob Stoner.

The latter two recently formed a group, the Stoner-Wyeth-Owens Band, with New York blues guitarist Jerome Owens. That band broke up several months after its formation and Stoner and Wyeth have reportedly formed a new ensemble.

According to several sources, all of the abovementioned musicians

are slated to tour with the Rolling Thunder Revue when they are not touring on their own. There is still no indication when Dylan will take to the road.

Another business tie-in that developed directly from the Rolling Thunder tours was the association between most of these and tour manager Chris O'Dell.

When she and Tina Firestone began their Brains Unlimited, a Los Angeles-based company specializing in tour and record date coordination, many of the artists sought her services.

# Label Launched By Restaurant

NEW YORK—The Good Times Restaurant here, which has been running new talent showcases seven nights a week for the past two years, has started a commercial label to seek wider recognition of the best artists appearing at the venue.

Jack Dey, who runs the club's weekly country showcase, is a&r director of Good Times Records, with Julius Dixon acting as producer and promotion executive. The label is owned by Rico Guerrero.

An independent distributor web is now being formed and is expected to include Beta Records here, Schwartz Bros. in Washington, D.C., and Heilicher Bros. in the Midwest.

First single on the label features Wayne Phillips and the Hootch-Kootchy Dream Band.

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#### AGENDA

#### Wednesday, December 1

10 a.m. - 6 p.m.  
**REGISTRATION**

10 a.m. - 6 p.m.  
**EXHIBITS OPEN**

6:30 p.m. - 8 p.m.  
**COCKTAIL RECEPTION**  
Hosted by Billboard Magazine

#### Thursday, December 2

10 a.m. - 11 a.m.  
**KEYNOTE SPEECH**

"Tomorrow's Communication: One-on-One to the World"

11:15 a.m. - 12:15 p.m.  
**ENCOUNTER SESSIONS**

1. Radio vs. Governmental Regulations  
WILLIAM B. RAY, FCC
2. "There's More to Music Than Radio"

12:30 p.m. - 2:30 p.m.  
**AWARDS LUNCHEON**  
Radio Awards & Entertainment

12:30 p.m. - 6 p.m.  
**EXHIBITS OPEN**

2:30 p.m. - 5:30 p.m.  
**SCIENCE WORKSHOPS**

1. "Quad and Stereo AM Radio"  
Live Broadcast Demonstrations on Various Systems
2. "The Computer and Radio Programming"  
Live Demonstrations of the Moffat Computer - Assisted Programming Unit

3. "Audio Processing Equipment - How They Can Help Improve Your Station's Sound"  
A Demonstration

6 p.m.  
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#### Friday, December 3

10 a.m. - 12 noon  
**PLENARY SESSION**

Record Presidents' Session  
"What Will Entertainment Be Like Tomorrow?"

12 noon - 6 p.m.  
**EXHIBITS OPEN**

12 noon - 3 p.m.  
Free Time for Registrants

3 p.m. - 4 p.m.  
**WORKSHOPS**

1. Programming
2. "How to Motivate and Manage Air Personalities and Program Directors"
3. "How Radio Sales Affect Programming"

4 p.m. - 4:15 p.m.  
**COFFEE BREAK**

4:15 p.m. - 5:30 p.m.  
**WORKSHOPS**

4. "Research Today and Tomorrow"
5. "Music Information Sources"
6. "Automation and Syndication as a Way of Life"

6:30 p.m. - 8:00 p.m.

**ENTERTAINMENT**  
Doug Sahm, Lone Star Beer & Nachos  
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#### Saturday, December 4

10 a.m. - 12 noon  
**PLENARY SESSION**

Radio Presidents' Session  
"What Will Entertainment Be Like Tomorrow?"

12 noon - 6 p.m.  
**EXHIBITS OPEN**

12 noon - 1 p.m.  
**CONCURRENT SESSIONS**

1. "How to Deal with the New Demographics and How They Will Affect the Music and Radio Industries"
2. "The ABC's of Radio - You'll Like It!"  
An International Radio panel

1 p.m. - 6 p.m.  
Free Time for Registrants

6 p.m. - 11 p.m.  
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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 (9/30/76)

## TOP ADD ONS - NATIONAL

- PETER FRAMPTON—Do You Feel (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ABBA—Fernando (Atlantic)

### 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

- PETER FRAMPTON—Do You Feel (A&M)
- 
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 10.4
- ★ ORLEANS—Still The One (Asylum) 26.21

### KBBC—Phoenix

- JOHN VALENTI—Anything You Want (Ariola America)
- D• SPINNERS—Rubberband Man (Atlantic)
- ★ BARRY MANILOW—This One's For You (Arista) 34.25
- ★ LITTLE RIVER BAND—It's A Long Way There (Harvest) 22.17

### KTKT—Tucson

- KISS—Beth (Casablanca)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ HEART—Magic Man (Mushroom) 19.13
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 23.19

### KQEO—Albuquerque

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- SYLVERS—Hot Line (Capitol)
- ★ KISS—Beth (Casablanca) 28.22
- ★ ABBA—Fernando (Atlantic) 29.24

### KENO—Las Vegas

- KISS—Beth (Casablanca)
- PETER FRAMPTON—Do You Feel (A&M)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 19.14
- ★ HEART—Magic Man (Mushroom) 22.17

## Pacific Northwest Region

### TOP ADD ONS:

- KISS—Beth (Casablanca)
- ABBA—Fernando (Atlantic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

### PRIME MOVERS:

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- PETER FRAMPTON—Do You Feel (A&M)
- HEART—Magic Man (Mushroom)

### BREAKOUTS:

- BOSTON—More Than A Feeling (Epic)
- FIREFALL—You Are The Woman (Atlantic)
- ORLEANS—Still The One (Asylum)

### KFRC—San Francisco

- KISS—Beth (Casablanca)
- ABBA—Fernando (Atlantic)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 17.10
- ★ HEART—Magic Man (Mushroom) 23.18

### KYA—San Francisco

- STEVE MILLER BAND—Rock'n Me (Capitol)
- ORLEANS—Still The One (Asylum)
- ★ DR. HOOK—A Little Bit More (Capitol) 12.8
- ★ PETER FRAMPTON—Do You Feel (A&M) 14.11

### KLIV—San Jose

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Private Stock)
- ★ JEFFERSON STARSHIP—With Your Love (Gunt) 19.11
- ★ HEART—Magic Man (Mushroom) 13.5

### KNDE—Sacramento

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- FIREFALL—You Are The Woman (Atlantic)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 14.5
- ★ HALL & OATES—She's Gone (Atlantic) 17.9

### KROY—Sacramento

- KISS—Beth (Casablanca)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ ORLEANS—Still The One (Asylum) 24.17
- ★ HEART—Magic Man (Mushroom) 14.8

## PRIME MOVERS - NATIONAL

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- RICK DEES—Disco Duck (RSD)
- COMMODORES—Just To Be Close To You (Motown)

### KYNO—Fresno

- ABBA—Fernando (Atlantic)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 12.5
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 29.23

### KJOY—Stockton, Calif.

- PETER FRAMPTON—Do You Feel (A&M)
- ALICE COOPER—I Never Cry (W.B.)
- ★ KISS—Beth (Casablanca) 29.15
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 30.18

### KGW—Portland

- BEE GEES—Love So Right (RSD)
- ERIC CARMEN—Sunrise (Arista)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 26.15
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 23.16

### KING—Seattle

- KISS—Beth (Casablanca)
- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ★ ORLEANS—Still The One (Asylum) 11.2
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 28.20

### KJRB—Spokane

- BOSTON—More Than A Feeling (Epic)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ BEE GEES—Love So Right (RSD) 25.20
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) HB.25

### KTAC—Tacoma

- ABBA—Fernando (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ ORLEANS—Still The One (Asylum) 19.14
- ★ HEART—Magic Man (Mushroom) 15.11

### KCPX—Salt Lake City

- BOSTON—More Than A Feeling (Epic)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 25.12
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 10.3

### KRSP—Salt Lake City

- YVONNE ELLIMAN—Love Me (RSD)
- FIREFALL—You Are The Woman (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 14.3
- ★ KISS—Beth (Casablanca) 26.17

### KTLK—Denver

- PETER FRAMPTON—Do You Feel (A&M)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 26.16
- ★ STEELY DAN—The Fez (ABC) 39.29

## North Central Region

### TOP ADD ONS:

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- TYRONE DAVIS—Give It Up (Turn It Loose) (Columbia)

### PRIME MOVERS:

- HEART—Magic Man (Mushroom)
- DR. HOOK—A Little Bit More (Capitol)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

### BREAKOUTS:

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- BARRY MANILOW—This One's For You (Arista)
- ABBA—Fernando (Atlantic)

### CKLW—Detroit

- TYRONE DAVIS—Give It Up (Columbia)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ COMMODORES—Just To Be Close To You (Motown) 28.17
- D★ SPINNERS—Rubberband Man (Atlantic) 25.15

### WTAC—Flint, Mich.

- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 16.9
- ★ CHICAGO—If You Leave Me Now (Columbia) 7.1

### WGRD—Grand Rapids

- NONE
- 
- ★ DR. HOOK—A Little Bit More (Capitol) 16.4
- ★ HALL & OATES—She's Gone (Atlantic) 12.5

### Z-96 (WZZM-FM)—Grand Rapids

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ★ DR. HOOK—A Little Bit More (Capitol) 13.5
- ★ HEART—Magic Man (Mushroom) 8.4

### WAKY—Louisville

- BEE GEES—Love So Right (RSD)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ HEART—Magic Man (Mushroom) 26.10
- ★ FIREFALL—You Are The Woman (Atlantic) 10.4

### WBGW—Bowling Green

- BACHMAN-TURNER OVERDRIVE—Gimme Your Money Please (Mercury)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 11.3
- D★ SPINNERS—Rubberband Man (Atlantic) 20.12

### WGCL—Cleveland

- BARRY MANILOW—This One's For You (Arista)
- STILLS-YOUNG BAND—Long May You Run (W.B./Reprise)
- D★ RICK DEES—Disco Duck (RSD) 12.5
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 6.1

### WMGC—Cleveland

- TANYA TUCKER—Here's Some Love (MCA)
- D• LOVE UNLIMITED ORCHESTRA—My Sweet Summer Suite (20th Century)
- ★ ABBA—Fernando (Atlantic) 25.14
- ★ FIREFALL—You Are The Woman (Atlantic) 26.16

### WSAI—Cincinnati

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- 
- ★ HEART—Magic Man (Mushroom) 26.15
- D★ BOZ SCAGGS—Lowdown (Columbia) 27.21

### Q-102 (WKQR-FM)—Cincinnati

- PETER FRAMPTON—Do You Feel (A&M)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ HEART—Magic Man (Mushroom) 21.14
- ★ KISS—Beth (Casablanca) 18.12

### WCOL—Columbus

- ALICE COOPER—I Never Cry (W.B.)
- STEELY DAN—The Fez (ABC)
- ★ BARRY MANILOW—This One's For You (Arista) 39.19
- ★ PETER FRAMPTON—Do You Feel (A&M) 22.10

### WCUE—Akron, Ohio

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 37.21
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 13.8

### 13-Q (WKTQ)—Pittsburgh

- ABBA—Fernando (Atlantic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- D★ RICK DEES—Disco Duck (RSD) 15.5
- ★ DR. HOOK—A Little Bit More (Capitol) 18.12

## BREAKOUTS - NATIONAL

- FIREFALL—You Are The Woman (Atlantic)
- BOSTON—More Than A Feeling (Epic)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)

### WPEZ—Pittsburgh

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ DR. HOOK—A Little Bit More (Capitol) 23.15

### D★ RICK DEES—Disco Duck (RSD) 11.5

### WRIE—Erie, Pa.

- STARBUCK—I Got To Know (Private Stock)
- FRANKIE VALLI—Boomerang (Private Stock)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 19.15
- ★ LINDA RONSTADT—That'll Be The Day (Arista) 11.8

### WJET—Erie, Pa.

- D• SPINNERS—Rubberband Man (Atlantic)
- D• RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 27.13
- ★ BEE GEES—Love So Right (RSD) HB.20

## Southwest Region

### TOP ADD ONS:

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ABBA—Fernando (Atlantic)
- BOSTON—More Than A Feeling (Epic)

### PRIME MOVERS:

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- PETER FRAMPTON—Do You Feel (A&M)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)

### BREAKOUTS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ALICE COOPER—I Never Cry (W.B.)
- FIREFALL—You Are The Woman (Atlantic)

### KILT—Houston

- ABBA—Fernando (Atlantic)
- BOSTON—More Than A Feeling (Epic)
- ★ ROD STEWART—Tonight's The Night (W.B.) 38.22
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 35.23

### KRBE—Houston

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- BOSTON—More Than A Feeling (Epic)
- D★ RICK DEES—Disco Duck (RSD) 14.9
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) HB.25

### KLIF—Dallas

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 18.11
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) HB.18

### KNUS-FM—Dallas

- COMMODORES—Just To Be Close To You (Motown)
- DIANA ROSS—One Love In My Lifetime (Motown)
- ★ JEFFERSON STARSHIP—With Your Love (Gunt) 10.4
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 11.7

### KFJZ—Fl. Worth

- HEART—Magic Man (Mushroom)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 29.18
- ★ FIREFALL—You Are The Woman (Atlantic) 28.22

### KINT—El Paso

- ABBA—Fernando (Atlantic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ KISS—Beth (Casablanca) 20.16
- ★ PETER FRAMPTON—Do You Feel (A&M) 13.10

### WKY—Oklahoma City

- ABBA—Fernando (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 17.9
- ★ KISS—Beth (Casablanca) 18.27

### KOMA—Oklahoma City

- ALICE COOPER—I Never Cry (W.B.)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 35.22
- ★ CHICAGO—If You Leave Me Now (Columbia) 6.1

### KAKC—Tulsa

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 22.16
- ★ FIREFALL—You Are The Woman (Atlantic) 14.9

### KELJ—Tulsa

- JOHN VALENTI—Anything You Want (Ariola America)
- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) HB.2
- ★ LINDA RONSTADT—That'll Be The Day (Arista)

### WTIX—New Orleans

- ROD STEWART—Tonight's The Night (W.B.)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ★ BEE GEES—Love So Right (RSD) HB.30
- ★ KEEL—Shreveport

### ALICE COOPER—I Never Cry (W.B.)

- FIREFALL—You Are The Woman (Atlantic)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 6.2
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 24.21

### Midwest Region

### TOP ADD ONS:

- STEVE MILLER BAND—Rock'n Me (Capitol)
- BEE GEES—Love So Right (RSD)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)

### PRIME MOVERS:

- (D) RICK DEES—Disco Duck (RSD)
- LINDA RONSTADT—That'll Be The Day (Arista)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)

### BREAKOUTS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- (D) EARTH, WIND & FIRE—Getaway (Columbia)
- PETER FRAMPTON—Do You Feel (A&M)

### WLS—Chicago

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 18.13
- ★ ORLEANS—Still The One (Asylum) 12.9

### WDHF—Chicago

- PETER FRAMPTON—Do You Feel (A&M)
- BEE GEES—Love So Right (RSD)
- D★ RICK DEES—Disco Duck (RSD) 13.5
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 12.9

### WVON—Chicago

- LTD—Love Ballad (A&M)
- MOMENTS—With You (Stang)
- ★ JERMAINE JACKSON—Let's Be Young Tonight (Motown) 18.15
- ★ GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah) 36.33

(Continued on page 20)

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Buddy Holly left us many memorable songs...  
and on the 40th anniversary of his birth

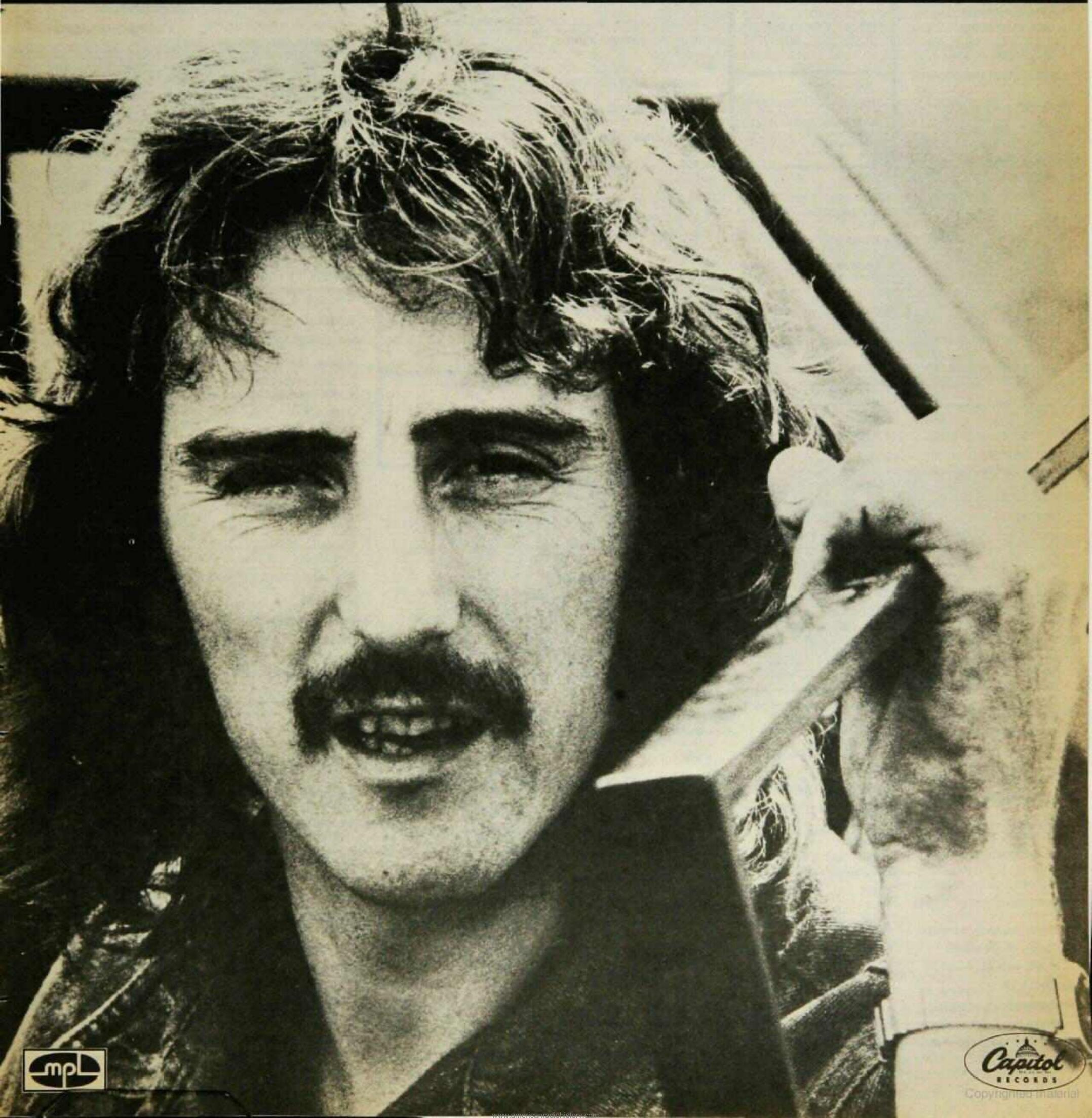
**DENNY LAINE**

has recorded a couple of his best...

**IT'S SO EASY/LISTEN TO ME.**

4340

Produced by Paul McCartney



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# Billboard Singles Radio Action

Based on station playlists through Thursday (9/30/76)

Playlist Top Add Ons  
 Playlist Prime Movers ★

Continued from page 18

- WNDE—Indianapolis**
- BOSTON—More Than A Feeling (Epic)
  - RINGO STARR—A Dose Of Rock & Roll (Atlantic)
  - LINDA RONSTADT—That'll Be The Day (Asylum) 23-13
  - FIREFALL—You Are The Woman (Atlantic) 20-11
- WKY—Milwaukee**
- D• EARTH, WIND & FIRE—Getaway (Columbia)
- FIREFALL—You Are The Woman (Atlantic)
- D★ RICK DEES—Disco Duck (RSO) 14-4
- DR. HOOK—A Little Bit More (Capitol) 13-7
- WZUU—Milwaukee**
- ABBA—Fernando (Atlantic)
  - ROD STEWART—Tonight's The Night (W.B.)
  - GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 9-4
  - STEVE MILLER BAND—Rock'n Me (Capitol) 9-4
- WIRL—Peoria, Ill.**
- BEE GEES—Love So Right (RSO)
  - FIREFALL—You Are The Woman (Atlantic)
- D★ RICK DEES—Disco Duck (RSO) HB-14
- D★ BOZ SCAGGS—Lowdown (Columbia) 11-5
- KSLQ—St. Louis**
- NONE
- D★ RICK DEES—Disco Duck (RSO) 20-10
- COMMODORES—Just To Be Close To You (Motown) 34-25
- KXOK—St. Louis**
- BEE GEES—Love So Right (RSO)
  - GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
  - FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 12-9
  - CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-19
- KIOA—Des Moines**
- D• EARTH, WIND & FIRE—Getaway (Columbia)
- BARRY MANILOW—This One's For You (Arista)
  - KISS—Beth (Casablanca) 28-16
  - BAY CITY ROLLERS—I Only Want To Be With You (Arista) 23-13
- KDWB—Minneapolis**
- NONE
- DR. HOOK—A Little Bit More (Capitol) 15-6
- D★ RICK DEES—Disco Duck (RSO) 12-5
- WDGY—Minneapolis**
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
  - LINDA RONSTADT—That'll Be The Day (Asylum)
- D★ RICK DEES—Disco Duck (RSO) 9-4
- ORLEANS—Still The One (Asylum) 13-10
- KSTP—Minneapolis**
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
  - BARRY MANILOW—This One's For You (Arista)
  - RINGO STARR—A Dose Of Rock & Roll (Atlantic) 29-20
  - STEVE MILLER BAND—Rock'n Me (Capitol) 11-5
- WHB—Kansas City**
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
  - STEVE MILLER BAND—Rock'n Me (Capitol)
- D★ RICK DEES—Disco Duck (RSO) 9-4
- ORLEANS—Still The One (Asylum) 13-10
- KKLS—Rapid City, S.D.**
- PETER FRAMPTON—Do You Feel (A&M)
  - ROD STEWART—Tonight's The Night (W.B.)
  - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 23-16
  - LINDA RONSTADT—That'll Be The Day (Asylum) 16-10

KQWB—Fargo, N.D.

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 29-13
- LINDA RONSTADT—That'll Be The Day (Asylum) 21-7

## Northeast Region

**TOP ADD ONS:**

FIREFALL—You Are The Woman (Atlantic)  
 PETER FRAMPTON—Do You Feel (A&M)  
 HEART—Magic Man (Mushroom)

**PRIME MOVERS:**

STEVE MILLER BAND—Rock'n Me (Capitol)  
 CHICAGO—If You Leave Me Now (Columbia)  
 ABBA—Fernando (Atlantic)

**BREAKOUTS:**

RINGO STARR—A Dose Of Rock & Roll (Atlantic)  
 BAY CITY ROLLERS—I Only Want To Be With You (Arista)  
 BARRY MANILOW—More Than A Feeling (Arista)

WABC—New York

- HEART—Magic Man (Mushroom)
  - LINDA RONSTADT—That'll Be The Day (Asylum)
  - CHICAGO—If You Leave Me Now (Columbia) 10-6
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 11-7

WPIX—New York

- DAVID DUNDAS—Jamaica On (Chrysalis)
- BOSTON—More Than A Feeling (Epic)
- HALL & OATES—She's Gone (Atlantic) 18-10
- ORLEANS—Still The One (Asylum) 19-14

WRWL—New York

- MOMENTS—With You (Stang)
  - JACKSONS—Enjoy Yourself (Epic)
  - COMMODORES—Just To Be Close To You (Motown) 13-7
- D★ O'JAYS—Message In Our Music (Phila. Int'l) 10-6

WPTN—Albany

- PETER FRAMPTON—Do You Feel (A&M)
- STARBUCK—I Got To Know (Private Stock)
- STEVE MILLER BAND—Rock'n Me (Capitol) 21-13
- KISS—Beth (Casablanca) 23-19

WTRY—Albany

- PETER FRAMPTON—Do You Feel (A&M)
- BOSTON—More Than A Feeling (Epic)
- LINDA RONSTADT—That'll Be The Day (Asylum) 19-10
- HEART—Magic Man (Mushroom) 11-4

WKBW—Buffalo

- FIREFALL—You Are The Woman (Atlantic)
  - RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- D★ RICK DEES—Disco Duck (RSO) 13-1
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 11-3

WYSL—Buffalo

- ABBA—Fernando (Atlantic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 28-16
- HEART—Magic Man (Mushroom) 16-10

WBBF—Rochester, N.Y.

- NONE
- STEVE MILLER BAND—Rock'n Me (Capitol) HB-15
  - RINGO STARR—A Dose Of Rock & Roll (Atlantic) 27-22

WRKO—Boston

- BLUE OYSTER CULT—I Don't Fear The Reaper (Columbia)
  - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 23-15
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 26-19

WBZ-FM—Boston

- PETER FRAMPTON—Do You Feel (A&M)
- NORMAN CONNORS—You Are My Starship (Buddah)
- CHICAGO—If You Leave Me Now (Columbia) 10-3
- BOSTON—More Than A Feeling (Epic) 12-7

WVBF-FM—Boston

- NONE
- STEVE MILLER BAND—Rock'n Me (Capitol) 18-12
  - BOSTON—More Than A Feeling (Epic) 13-10

WORC—Worcester, Mass.

- FIREFALL—You Are The Woman (Atlantic)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- BEE GEES—Love So Right (RSO) 17-9
- CHICAGO—If You Leave Me Now (Columbia) 9-4

WORC—Hartford

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- STEVE MILLER BAND—Rock'n Me (Capitol) 25-17
- ABBA—Fernando (Atlantic) 23-16

WPRO—Providence

- HEART—Magic Man (Mushroom)
- FIREFALL—You Are The Woman (Atlantic)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 19-8
- ABBA—Fernando (Atlantic) 14-6

WPRO—Providence

WPRO—Providence

WPRO—Providence

WPRO—Providence

- TOP ADD ONS:**
- BOSTON—More Than A Feeling (Epic)  
 BEE GEES—Love So Right (RSO)  
 NORMAN CONNORS—You Are My Starship (Buddah)

**PRIME MOVERS:**

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)  
 COMMODORES—Just To Be Close To You (Motown)  
 CAPTAIN & TENNILLE—Muskrat Love (A&M)

**BREAKOUTS:**

- FIREFALL—You Are The Woman (Atlantic)  
 ABBA—Fernando (Atlantic)  
 LITTLE RIVER BAND—It's A Long Way There (Harvest)

WFIL—Philadelphia

- NONE
- LINDA RONSTADT—That'll Be The Day (Asylum) 22-16
  - STEVE MILLER BAND—Rock'n Me (Capitol) 20-15

WIBG—Philadelphia

- ABBA—Fernando (Atlantic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- NONE

WFI-FM—Philadelphia

- BEE GEES—Love So Right (RSO)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 29-23
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 23-18

WPGC—Washington

- BOSTON—More Than A Feeling (Epic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 20-14
- STEVE MILLER BAND—Rock'n Me (Capitol) 13-8

WOL—Washington

- D• ROSE ROYCE—Car Wash (MCA)
- MOMENTS—With You (Stang)
  - NORMAN CONNORS—You Are My Starship (Buddah) 11-1
  - LTD—Love Ballad (A&M) 12-2

WGH—Washington

- BEE GEES—Love So Right (RSO)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- NONE

WCAO—Baltimore

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- NORMAN CONNORS—You Are My Starship (Buddah)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 15-9
- PETER FRAMPTON—Do You Feel (A&M) 20-14

WYRE—Baltimore

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- FIREFALL—You Are The Woman (Atlantic)
- COMMODORES—Just To Be Close To You (Motown) 26-11
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 23-12

WLEE—Richmond, Va.

- BEE GEES—Love So Right (RSO)
- FIREFALL—You Are The Woman (Atlantic)
- KISS—Beth (Casablanca) 28-16
- CAPTAIN & TENNILLE—Muskrat Love (A&M) HB-21

WLEE—Richmond, Va.

Y-100 (WHYI-FM)—Miami

- D• RITCHIE FAMILY—The Best Disco In Town (Marlin)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 13-7
  - CLIFF RICHARD—Devil Woman (Rocket) 15-9

BJ-105 (WBJW-FM)—Orlando

- BOSTON—More Than A Feeling (Epic)
- SYLVERS—Hot Line (Capitol)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 30-19

D★ BOZ SCAGGS—Lowdown (Columbia) 10-4

Q-105 (WRBQ-FM)—Tampa/St. Petersburg

- FIREFALL—You Are The Woman (Atlantic)
  - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- D★ BOZ SCAGGS—Lowdown (Columbia) 14-8
- RINGO STARR—A Dose Of Rock & Roll (Atlantic) RX-24

WQPD—Lakeland, Fla.

- SYLVERS—Hot Line (Capitol)
- HENRY GROSS—Someday (Lifesong)
- NATALIE COLE—Mr. Melody (Capitol) 29-8
- ABBA—Fernando (Atlantic) 19-7

WFMJ—Daytona Beach

- PETER FRAMPTON—Do You Feel (A&M)
- BOSTON—More Than A Feeling (Epic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 16-10
- BEE GEES—Love So Right (RSO) 27-21

WAVE—Jacksonville

- COMMODORES—Just To Be Close To You (Motown)
- HEART—Magic Man (Mushroom)
- CLIFF RICHARD—Devil Woman (Rocket) 21-6
- STEVE MILLER BAND—Rock'n Me (Capitol) 14-2

WAYS—Charlotte

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- COMMODORES—Just To Be Close To You (Motown) 13-7
- HALL & OATES—She's Gone (Atlantic) 10-5

WGIV—Charlotte

- ARETHA FRANKLIN—Jump (Atlantic)
- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah)
- FUNKADOLIC—Undisco Kid (20th Century/Westbound) 39-14
- MOTHER'S FINEST—Fire (Epic) 20-12

WKIX—Raleigh, N.C.

- PETER FRAMPTON—Do You Feel (A&M)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- COMMODORES—Just To Be Close To You (Motown) HB-4
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 26-22

WTOB—Winston-Salem

- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 20-15
- BEE GEES—Love So Right (RSO) 28-23

WTMA—Charleston, S.C.

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 24-14
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) HB-18

WORD—Spartanburg, S.C.

- PETER FRAMPTON—Do You Feel (A&M)
- SYLVERS—Hot Line (Capitol)
- COMMODORES—Just To Be Close To You (Motown) 20-8
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 21-12

WLAC—Nashville

- D• RITCHIE FAMILY—The Best Disco In Town (Marlin)
- FIREFALL—You Are The Woman (Atlantic)
  - COMMODORES—Just To Be Close To You (Motown) 22-8
  - NORMAN CONNORS—You Are My Starship (Buddah) 23-10

WMAK—Nashville

- BEE GEES—Love So Right (RSO)
- FIREFALL—You Are The Woman (Atlantic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 18-11

WHBQ—Memphis

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- PETER FRAMPTON—Do You Feel (A&M) 23-15
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 24-10

WMPJ—Memphis

- D• SPINNERS—Rubberband Man (Atlantic)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
  - BEE GEES—Love So Right (RSO) 27-20
  - KISS—Beth (Casablanca) 24-19

WGOW—Chattanooga

- D• RITCHIE FAMILY—The Best Disco In Town (Marlin)
- BARRY MANILOW—This One's For You (Arista)
  - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 30-2
  - FIREFALL—You Are The Woman (Atlantic) 14-8

WERC—Birmingham

- PETER FRAMPTON—Do You Feel (A&M)
- BARRY MANILOW—This One's For You (Arista)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-14
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 13-9

WGSN—Birmingham

- PETER FRAMPTON—Do You Feel (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 26-19
- KISS—Beth (Casablanca) 15-10

WHYY—Montgomery

- ROD STEWART—Tonight's The Night (W.B.)
- JIGSAW—Brand New Love Affair (Cheeba)
- YVONNE ELLIMAN—Love Me (RSO) 22-13
- BEE GEES—Love So Right (RSO) 16-6

KAAY—Little Rock

- PETER FRAMPTON—Do You Feel (A&M)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ORLEANS—Still The One (Asylum) 18-8

D★ EARTH, WIND & FIRE—Getaway (Columbia) 20-10

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# WEA's Potent Autumn Marketing Program Triggered

LOS ANGELES—Warner/Elektra/Atlantic Corp.'s fall program covering 34 current albums and more than 700 catalog titles is bulwarked by a comprehensive sell-through marketing campaign for participating retail outlets.

In addition to deferred billing and discount benefits, Joel Friedman, WEA president, stressed to eight area full-day meetings of all employees of adjacent branches and district marketing offices their responsibility in selling the goods through to the consumer. Friedman, joined by eight key WEA executives, ran down the complete "Fall Combination 1976" concept in eight cities in nine days using the Warner Communications' corporate jet.

The conclaves were heavily audio/visual, covering the mechanics of taking them directly to the consumer through in-store promotion and local and area advertising. In addition to the films on "Combination," the more than 700 employees of WEA nationally saw films covering a regional sales office's actual participation in a national promotion; the albums in the fall program and the actual dealer film presentation on the program. At a nightly banquet, Friedman presented 250 of the personnel with five-year service awards, commemorating their being with the distribution wing since its inception. Those veterans' contributions to the cumulative \$1 billion billing over five years was highlighted.

The selling program began Sept. 20 and closes Oct. 22. On both catalog and current releases, eligible accounts get dating, with 20% due Dec. 10, 50% due Jan. 10, 1977, and 30% due Feb. 10. On the 700 catalog titles, there is a 5% discount on the single order that may be placed.



The whirlwind U.S. sales junket to eight distribution centers was also the fifth anniversary of WEA, where five-year employees received service awards from Friedman, Droz and Faraci as they did in Chicago, where (top row, left to right) Bud Murphy, Ken Windl, Dave Hersrud, Roberta McDougall, LaVerne Masucci, Alma Fadden, Irv Rothblatt, Dennis Willard, Jim McAuliffe, Ray Schnepf and Jules Dapin; (middle row) Al Abrams, Pat Einecker, Pete Pidutti, Emilie Fearn, Paul Peterson, Droz, Joel Friedman, Ron Salpietro, Diane Loveall, Carolyn Willard and Roy Chiovari; (kneeling) Nick Massi, Chester Sleva and Faraci, were honored.

Advertising related to the program may be run between Nov. 20 and Dec. 31 and merchandising aids are to be in all locations by Nov. 22. The latter includes a mammoth 39-by-56-inch groovy Santa display, over-the-wire 20-by-30-inch artist posters, window streamers, 24-by-36-inch posters, customized LP cover mobiles and four-page flyers with counter display boxes. There will be in-store samplers available.

To stimulate total employee interest, all WEA local and district employees are eligible in a national contest which will award first, second and third places to the winning sales marketing areas. Each winner has a choice of 25 different prizes. The 19 most creative, cooperative and aggressive participating retail outlets, too, will win prizes. Marketing areas will provide WEA national headquarters with presentation books full of print and visual support documentation.

## wea's No. 1 Branch



Los Angeles salesman Arnie Hoffman greeted the returning entourage as a one-man band drumming up fall business.



The more than 700 Warner/Elektra/Atlantic employees nationally caught the spirit of "Fall Combination '76" when the national distributor's executives (left to right) Bob Gold, Bob Moering, Henry Droz, Joel Friedman, Vic Faraci, Stan Harris, Irwin Goldstein, Fred Salem and Steve Hull, joined by Tom Gamache, who produced the audio/visual show, jetted to eight cities in nine days aboard the WCI corporate jet.



Enjoying a break at the evening party in Philadelphia are, left to right, Mike Murray, Gregg Jones, Droz, Henry Burnside and Friedman.

## AGAC Adds To Workshop

NEW YORK—AGAC has expanded its songwriting workshops to include a six-week series of seminars aimed at familiarizing songwriters and others in the music business with the basics of the industry.

Topics will include the basic songwriting contract, royalty collection, performing rights, preparing and

presenting material, and setting up a publishing company.

Lew Bachman, executive director of AGAC will moderate the sessions at which prominent industry figures will discuss their areas of expertise and answer audience questions. Guest speakers will include publishers, record producers, attorneys, representatives of performing rights organizations, and writers active in film, theater, tv and commercial fields.

The series will be held at New York's Barbizon Plaza hotel on Tuesdays from 7:30 p.m. to 9:30 p.m. The series begins on Nov. 9.

## Springboard Into A New L.A. Home

NEW YORK—Springboard International Records has acquired its own building in Los Angeles. The 3,500-square-foot facility will house the promotion, special products and creative services departments of the entire Springboard family of labels, including the newly-activated Muscor contemporary and recently launched Catalyst jazz lines.

In addition to the new building, Springboard maintains a fully-staffed branch office and warehouse in North Hollywood which stocks a complete inventory of all its product. There is also a service department with overnight order-filling capacity.

## Hartman Tagged

LOS ANGELES—Dan Hartman, former member of the Edgar Winter Group and co-producer of Winter's recent solo album, will produce Foghat's forthcoming LP. Tony Outeda, the group's manager, selected Hartman to produce the upcoming LP, tentatively entitled "Nightshade," which is slated for release in late October on Bearsville Records. The new album will be Foghat's sixth.

## Big 3 Discount

NEW YORK—Big 3 Music is offering a 15% discount on 300 or more assorted books to coincide with the fall season, traditionally the best time for the music print firm.

"Fall is the time kids go back to school, people return to their piano lessons and Christmas is on the way," says Terrence M. Stevens, director of marketing.

## LP Said To Deter Smoking, Overeating

SAN FRANCISCO—Health Awareness, Inc., a partnership between Dr. Jackson White and Charles Wehrenberg, has an album of recorded therapy, "Sense Relaxation," directly aimed at curbing negative habitual smoking and overeating.

White and Wehrenberg have been entertaining several commercial distribution offers.

The record, a 22-minute "experience," features Dr. White's voice speaking over a simple background of a 12-string guitarist playing a mantra progression. Each side runs 22 minutes, the first dealing with smoking and the second with eating.

White and Wehrenberg say that if they cannot find distribution, they will launch a low-level ad campaign and market the \$6.98 LP through an 800 telephone number and bill against major credit cards.



The Dallas branch showed up with a stagecoach to transport the visiting brass. Standing, left to right, Droz, Dennis Nowak and Gold; passenger, Faraci; atop the coach, Goldstein, Salem, Moering, Tex Schwartz and Friedman.



Even the wives got into the act upon the executives' return as sweatshirted Mmes. Harriot Harris, Barbara Moering and Barbara Faraci welcome Friedman home.

## Chicago Honors Petrillo

CHICAGO—The bandshell in Grant Park here officially was dedicated the James C. Petrillo Music Shell Labor Day.

Petrillo, who was president of the AFM for 18 years and 40 years president of the Chicago local, organized the first band shell concert in Grant Park July 1, 1935, to aid unemployed musicians in the midst of the depression. He was at that time a Chicago Park District commissioner. The dedication was made at a concert sponsored jointly by the Chicago Federation of Labor and Industrial Union Council, the Teamsters Joint Council 25 and the UAW Region 4, that featured the Ink Spots, the King Family and Peter Nero, backed by an orchestra. An estimated 40,000 heard the

performances that were preceded by a brief address from the 85-year-old labor leader.

## RCA Distributing Lawton's Product

NEW YORK—RCA Records and Lawton Records have entered into an agreement under which RCA will distribute Lawton products through its recently established Sixth Avenue label. Announcement of the agreement was made jointly by Clarence Lawton, and Ron Moseley, division vice president, artist & repertoire, rhythm & blues, RCA.

Initial product to be released by RCA under the agreement will feature Baby Washington, the Destinations and Continental IV.

## N.Y. Court Holds Springsteen Ban

NEW YORK—A motion by CBS to re-argue its case in its ongoing battle with Laurel Canyon, has failed to change the status of a temporary injunction issued by a New York Court Judge last month. The injunction bars CBS, Bruce Springsteen and producer Jon Landau from recording or producing any record, album, tape or reproduction in which Springsteen is the artist and Landau the producer.

CBS had sought to overturn the court's decision by re-arguing its case, citing paragraphs of its contract with Laurel Canyon which had not been entered as evidence at the original hearing.

# Billboard Album Radio Action

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

Based on station playlists through Thursday (9/30/76)

## Top Add Ons-National

- ROBIN TROWER—Long Misty Days (Chrysalis)
- AL STEWART—The Year Of The Cat (Janus)
- ERIC CLAPTON—No Reason To Cry (RSD)
- STEVIE WONDER—Songs In The Key Of Life (Tamala)

## Top Requests/Airplay-National

- BOSTON—(Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More From The Road (MCA)

## National Breakouts

- ROBIN BROWER—Long Misty Days (Chrysalis)
- BE BOP DELUXE—Modern Music (Harvest)
- STYX—Crystal Ball (A&M)
- AL STEWART—The Year Of The Cat (Janus)

**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.

### KISW-FM—Seattle

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ MONTROSE—Jump On It (WB)
- ★ TOMMY BOLIN—Private Eyes (Columbia)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ BOSTON—(Epic)
- ★ JOHN KLEMMER—Barefoot Ballet (ABC)
- ★ TED NUGENT—Free For All (Epic)

### KOME-FM—San Jose

- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ DAVID BROMBERG—How Late 'N Ya Play Til? (Fantasy)
- ★ RY COODER—Chicken Skin Music (WB)
- ★ THE SANFORD/TOWNSEND BAND—(Warner Brothers)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ SILVER—(Arista)
- ★ MONTROSE—Jump On It (Warner Brothers)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ BOB DYLAN—Hard Rain (Columbia)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

### KLBI-FM—Austin

- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ STEELEYE SPAN—Rocket Cottage (Chrysalis)
- ★ RORY GALLAGHER—Calling Card (Chrysalis)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ BOB DYLAN—Hard Rain (Columbia)
- ★ J.J. CALE—Troubadour (Shelter)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)

### WCOL-FM—Columbus

- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ DAVID FORMAN—(Arista)
- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ RODERICK FALCONER—New Nation (United Artists)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ BOSTON—(Epic)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

### WKDA-FM—Nashville

- ★ STRAWBS—Deep Cuts (Polydor)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ CHIP TAYLOR—Somebody Shoot Out The Jukebox (Columbia)
- ★ JOHN KLEMMER—Barefoot Ballet (ABC)
- ★ NEKTAR—A Tab In The Ocean (Passport)
- ★ RY COODER—Chicken Skin Music (Warner Brothers)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ ROD STEWART—A Night On The Town (Warner Brothers)

### WOUR-FM—Syracuse/Utica

- ★ BRIAN PROTHEROE—I/You (Chrysalis)
- ★ AZTEC TWO-STEP—Two's Company (RCA)
- ★ RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ TOM JANS—Dark Blonde (Columbia)
- ★ MOSE ALLISON—Your Mind Is On Vacation (Atlantic)
- ★ BONNIE KOLOCK—Close Up (Epic)
- ★ ORLEANS—Waking & Dreaming (Asylum)
- ★ MICHAEL DINNER—Tom Thumb: The Dreamer (Fantasy)
- ★ JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- ★ YAMASHTA, WINWOOD, SHRIEVE—Go (Island)

## Western Region

### TOP ADD ONS:

- ERIC CLAPTON—No Reason To Cry (RSD)
- STEVIE WONDER—Songs In The Key Of Life (Tamala)
- CRACK THE SKY—Animal Notes (Lifesong)
- ROBIN TROWER—Long Misty Days (Chrysalis)

### TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- MONTROSE—Jump On It (Warner Brothers)

### BREAKOUTS:

- RICHIE HAVENS—The End Of The Beginning (A&M)
- AL STEWART—The Year Of The Cat (Janus)
- STRAWBS—Deep Cuts (Polydor)
- TOMMY BOLIN—Private Eyes (Columbia)

### KLOS-FM—Los Angeles

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ AUTOMATIC MAN—(Island)
- ★ RODERICK FALCONER—New Nation (United Artists)
- ★ RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ BOSTON—(Epic)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

### KMET-FM—Los Angeles

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ LYNYRD SKYNYRD—One More From The Road (MCA)
- ★ WIGGY BITS—(Polydor)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ★ BOSTON—(Epic)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

### KWST-FM—Los Angeles

- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ RORY GALLAGHER—Calling Card (Chrysalis)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ STYX—Crystal Ball (A&M)
- ★ BOSTON—(Epic)
- ★ MONTROSE—Jump On It (WB)
- ★ TED NUGENT—Free For All (Epic)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)

### KGB-FM—San Diego

- ★ AUTOMATIC MAN—(Island)
- ★ TOMMY BOLIN—Private Eyes (Columbia)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ J.J. CALE—Troubadour (Shelter)
- ★ LYNYRD SKYNYRD—One More From The Road (MCA)
- ★ RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ BOSTON—(Epic)
- ★ FLEETWOOD MAC—(Reprise)
- ★ YAMASHTA, WINWOOD, SHRIEVE—Go (Island)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

## Southwest Region

### TOP ADD ONS:

- AL STEWART—The Year Of The Cat (Janus)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- STRAWBS—Deep Cuts (Polydor)
- ERIC CLAPTON—No Reason To Cry (RSD)

### TOP REQUEST/AIRPLAY:

- TED NUGENT—Free For All (Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- J.J. CALE—Troubadour (Shelter)

### BREAKOUTS:

- ROBIN TROWER—Long Misty Days (Chrysalis)
- STYX—Crystal Ball (A&M)
- RORY GALLAGHER—Calling Card (Chrysalis)
- BE BOP DELUXE—Modern Music (Harvest)

### KSHE-FM—St. Louis

- ★ STYX—Crystal Ball (A&M)
- ★ RORY GALLAGHER—Calling Card (Chrysalis)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ BOSTON—(Epic)
- ★ TED NUGENT—Free For All (Epic)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ APRIL WINE—The Whole World's Going Crazy (London)

### KADI-FM—St. Louis

- ★ STYX—Crystal Ball (A&M)
- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ IAN THOMAS BAND—Goodnight Mrs. Calabash (Chrysalis)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ BOSTON—(Epic)
- ★ TED NUGENT—Free For All (Epic)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ RODERICK FALCONER—New Nation (United Artists)
- ★ LYNYRD SKYNYRD—One More From The Road (MCA)
- ★ J.J. CALE—Troubadour (Shelter)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

### KZEW-FM—Dallas

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ TOM JANS—Dark Blonde (Columbia)
- ★ RUSTY WEIR—Black Hat Saloon (Columbia)
- ★ LYNYRD SKYNYRD—One More From The Road (MCA)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ TED NUGENT—Free For All (Epic)

## Midwest Region

### TOP ADD ONS:

- AL STEWART—The Year Of The Cat (Janus)
- BE BOP DELUXE—Modern Music (Harvest)
- CRACK THE SKY—Animal Notes (Lifesong)
- STRAWBS—Deep Cuts (Polydor)

### TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- TED NUGENT—Free For All (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- LYNYRD SKYNYRD—One More From The Road (MCA)

### BREAKOUTS:

- ROBIN TROWER—Long Misty Days (Chrysalis)
- ERIC CLAPTON—No Reason To Cry (RSD)
- STYX—Crystal Ball (A&M)
- RODERICK FALCONER—New Nation (United Artists)

### WABX-FM—Detroit

- ★ STYX—Crystal Ball (A&M)
- ★ RORY GALLAGHER—Calling Card (Chrysalis)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ BOSTON—(Epic)
- ★ MONTROSE—Jump On It (Warner Brothers)
- ★ TED NUGENT—Free For All (Epic)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)

### WMMS-FM—Cleveland

- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ TONY BIRD—(Columbia)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ WIGGY BITS—(Polydor)
- ★ EARTH, WIND & FIRE—Spirit (Columbia)
- ★ BOSTON—(Epic)
- ★ LYNYRD SKYNYRD—One More From The Road (MCA)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JOKES—(Don't) Wanna Go Home (Epic)
- ★ ARTFUL DODGERS—Honor Among Thieves (Columbia)

### WXRT-FM—Chicago

- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ BRIAN PROTHEROE—I/You (Chrysalis)
- ★ RODERICK FALCONER—New Nation (United Artists)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ BONNIE KOLOCK—Close Up (Epic)
- ★ TED NUGENT—Free For All (Epic)
- ★ BOSTON—(Epic)
- ★ STANLEY CLARKE—School Days (Nemperor)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

### WZMF-FM—Milwaukee

- ★ TOMMY BOLIN—Private Eyes (Columbia)
- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ STYX—Crystal Ball (A&M)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ JOEY GEORGE & LEWIS McGEHEE—(Lifesong)
- ★ STRAWBS—Deep Cuts (Polydor)
- ★ BOB DYLAN—Hard Rain (Columbia)
- ★ TED NUGENT—Free For All (Epic)
- ★ AEROSMITH—Rocks (Columbia)
- ★ ALICE COOPER—Alice Cooper Goes To Hell (W.B.)

## Southeast Region

### TOP ADD ONS:

- STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ERIC CLAPTON—No Reason To Cry (RSD)
- AL STEWART—The Year Of The Cat (Janus)
- ROBIN TROWER—Long Misty Days (Chrysalis)

### TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- HEART—Dreamboat Annie (Mushroom Records)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamala)

### BREAKOUTS:

- AL STEWART—The Year Of The Cat (Janus)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- CRACK THE SKY—Animal Notes (Lifesong)
- RY COODER—Chicken Skin Music (Warner Brothers)

### WMAL-FM—Washington

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ EARTH, WIND & FIRE—Spirit (Columbia)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ BOB DYLAN—Hard Rain (Columbia)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ CARLY SIMON—Another Passenger (Elektra)
- ★ CHICAGO X—(Columbia)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)

### WKTK-FM—Baltimore

- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ HERB PEDERSEN—Southwest (Epic)
- ★ RUTH COPELAND—Take Me To Baltimore (RCA)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ BOSTON—(Epic)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)

## Northeast Region

### TOP ADD ONS:

- STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- AL STEWART—The Year Of The Cat (Janus)
- ERIC CLAPTON—No Reason To Cry (RSD)

### TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- ORLEANS—Waking & Dreaming (Asylum)

### BREAKOUTS:

- STEELEYE SPAN—Rocket Cottage (Chrysalis)
- EARTH, WIND & FIRE—Spirit (Columbia)
- BE BOP DELUXE—Modern Music (Harvest)
- BRIAN PROTHEROE—I/You (Chrysalis)

### WCOZ-FM—Boston

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ RICHIE HAVENS—The End Of The Beginning (A&M)
- ★ EARTH, WIND & FIRE—Spirit (Columbia)
- ★ ARLO GUTHRIE—Amigo (Reprise)
- ★ STANLEY CLARKE—School Days (Nemperor)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ BOSTON—(Epic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

### WBAB-FM—Babylon

- ★ STRAWBS—Deep Cuts (Polydor)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ CLIMAX BLUES BAND—Gold Plated (Sire)
- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ BOB DYLAN—Hard Rain (Columbia)
- ★ TED NUGENT—Free For All (Epic)
- ★ J.J. CALE—Troubadour (Shelter)
- ★ ERIC CLAPTON—No Reason To Cry (RSD)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ MARK ALMOND—To The Heart (ABC)

### WLIR-FM—New York

- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ AZTEC TWO-STEP—Two's Company (RCA)
- ★ BRIAN PROTHEROE—I/You (Chrysalis)
- ★ DAVID FORMAN—(Arista)
- ★ STEELEYE SPAN—Rocket Cottage (Chrysalis)
- ★ THE SANFORD-TOWNSEND BAND—(Warner Brothers)
- ★ JOAN ARMATRADING—(A&M)
- ★ ORLEANS—Waking & Dreaming (Asylum)
- ★ THE STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ BOSTON—(Epic)

### WHCN-FM—Hartford

- ★ EARTH, WIND & FIRE—Spirit (Columbia)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamala)
- ★ BUNNY WAILER—Blackheart Man (Island)
- ★ NED DOHENY—Hard Candy (Columbia)
- ★ RORY GALLAGHER—Calling Card (Chrysalis)
- ★ MOSE ALLISON—Your Mind Is On Vacation (Atlantic)
- ★ AL STEWART—The Year Of The Cat (Janus)
- ★ AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ BOB DYLAN—Hard Rain (Columbia)

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IS HE COCKY? SILLY? NO MATTER

# WMAL's Curtis Has D.C. Clout

By BORIS WEINTRAUB

WASHINGTON—Some call him cocky, others call him vain and still others call him just plain silly. But whatever their opinions, they all concede that Tom Curtis of WMAL-FM has had a strong impact on the local market in the three years he has been on the air.

The latest ratings confirm that impact. They show that Curtis' 11 a.m.-3 p.m. show, which airs Monday through Saturday, is high-rated in the market in the 18-34 age group, precisely the listeners the show is targeted for.

The diminutive Curtis—he stands a mere 5 feet 5—claims that the show has impact because he is completely in tune with the lifestyles of his listeners. And that, he says, is because he lives that lifestyle himself.

"What I've done is to be myself," he says. "The only rule I follow is to think I'm talking to one person at a time."

The 30-year-old Curtis had no previous radio experience when he was recruited by WMAL-FM's station manager, Vince Genson. In fact, his voice, which Genson admits is "thin," was once called "like a trapped rabbit pleading for mercy in a briar patch."

"We worked for three months, three nights a week in the studio, just so he could learn the medium—talk, tape and listen," Genson recalls. "After about two months, I pointed at him once and nothing happened. I said, 'Tom when that red light goes on, you're on the air.' 'I didn't know that,' he said."

But Curtis learned quickly, and his blend of music, gossip, interviews and chatter have made him a fixture on the Washington scene. He says that he tries to make his shows "dramatic," and says that he comes by his show business trade naturally: He is the nephew of Columbia Pictures founder Harry Cohn.

Curtis went to WMAL-FM after graduating from Yale, after buying and selling a series of prominent singles bars in the Washington area, and after promoting some rock concerts, including an RFK Stadium event featuring Grand Funk Railroad and the Allman Brothers.

"I don't do the weather," he says of his show, "and I don't keep giving my name or the name of the station. I don't understand why radio disk jockeys have to do that after every song. I give more credit to my listeners than most disk jockeys do. They know who I am."

"I'm not always nice. I don't always come off as a nice guy. I have moods on the air. I don't understand all the rules."

Curtis chooses his music in cooperation with the station's music director Mark Kernis. He describes it as "progressive album-oriented music," and says he tries to dramatize the music by tying cuts to items he talks about on the air.

"I may say, 'In a few minutes we'll talk to Macon, Ga., about the breakup of the Allman Brothers. Let's hear from the Allmans,' and then play a cut from one of their albums," he says.

"I'm commercially oriented to my age group. I play recognizable songs. I'm not as deeply into music as some of the more esoteric disk jockeys, but neither are the people who live my lifestyle. They want to hear the latest thing, and they want to hear music by people they know."

An integral part of Curtis' show is the continuous coverage of the local nightclub-disco scene. He is heavily committed to using such terms as

"sippin' and dippin', cruisin' and boozin', clubbin' and pubbin'." He also provides backstage coverage of major rock concerts, talking about such things as who was with what woman, who was upset about the sound, what was served at the backstage buffet.

"I think gossip has become more important than ever," he says, explaining this coverage.

Another important factor is what Curtis calls "MRAs," or major rock announcements. He is often the first radio personality to provide news of upcoming concerts, where tickets can be purchased and how much they cost. He also does interviews, prolonging them by interrupting for music, news and commercials.

# Short Irish Airtime Stirs Radio Needs

DUBLIN—Ireland has only one radio station, the government-controlled RTE Radio. This means that many records released here just do not get sufficient air support and so it is difficult breaking new artists.

As the need for a second channel increases, so do the efforts of those actively campaigning for it. Myles McWeeney is public relations officer for the Alternative Irish Radio Committee. He is director of public relations for the Irish advertising agency Aubrey Fogarty Associates, which compiles the charts on a weekly basis for the Recorded Music Industries of Ireland.

The committee was set up three months ago as a result of a meeting between representatives of different aspects of the entertainment industry.

Says McWeeney: "We decided there had to be more than one radio outlet. The difficulty is that though one third of the airtime of Radio Telefis Eireann is described as being light music, in fact it adds up to far less than that for pop music or MOR entertainment."

"Our group feels that the RTE policy towards the industry is one of scorn or elitism and that the policy really was to give the people what the RTE executives thought they should have, rather than what the people of Ireland want."

"Therefore it was decided that we should press for a second radio channel or indeed local radio stations which would concentrate mostly on popular entertainment, leaving the main RTE free to present what it thinks important."

A committee was appointed on the lines of a study group, with representatives of Irish Actors' Equity, Recorded Music Industries of Ireland, the Irish Institute of Advertising Practitioners, artist management, recording and publishing. One important aim was to increase the amount of live music.

McWeeney says: "This is important because there's no doubt that the policy of Radio Eireann, which has been cutting down on sponsored programs, is affecting the work possibilities of dance bands and the Federation of Musicians, along with Equity."

"It is hard to estimate just how much the industry is worthy at domestic level but certainly from recent reports from the Irish Export Board, the export potential is worth some \$8 million a year, a lot larger than many industries which employ the same number of people."

Among subjects he has interviewed recently are Elton John, Brian Wilson, Chicago's Robert Lamm, Barry Manilow and Aerosmith's Steve Tyler.

"I still get thrilled doing those interviews or making those MRAs," Curtis says. "Other stations are starting to get into those things now, but I have the advantage of having done them first. I was doing interviews when everyone in the business said all you have to do is give the news and the weather."

"I'm more comfortable than ever now. My listeners put up with me, but they know me. For better or for worse, we're married to each other, and they stay with me."

"That export potential is really the growth factor of this industry, with a number of Irish artists making it very big on the continent and the expansion of recording studio facilities in this country and also, more important, the increasing popularity of Irish original music abroad."

"The industry therefore thinks there has to be more radio exposure available to young artists coming through, to make their names known, and to exercise their talents."

Now the committee has asked for a meeting with Oliver Moloney, director-general of RTE, to discuss the station's attitude to providing a second channel or local stations.

McWeeney says the report of the commission on broadcasting in 1974 acknowledged that many RTE executives thought it vital to have a second channel but the commission's own feeling was that a second television channel was more important.

"But we believe that at grassroot level the man in the street would go for a second radio channel in conjunction with a second tv outlet."

"Record sales here are at a lowish ebb simply because the kids are turning away—and not just the kids—to listen to the BBC in its various forms and to Radio Luxembourg. This is where they get their pop music. We accept that the biggest stumbling block is the Broadcasting Act because any independent second channel will have to be licensed by the government. So if RTE is not interested, we can seek a meeting with the Minister of Posts and Telegraphs to find out his feelings."

"We know that there is a lot of commercial interest in running a second radio channel. This has been resisted in the past because it would take away advertising revenue from the RTE. We don't dispute that. But things would level out."

McWeeney says that Eamonn Andrews Studios had indicated in writing that the organization would be completely prepared to finance both the building and operation of a second commercial radio channel.

"Someone has to see sense and realize that public opinion urges more choice in everything. If we draw a blank with RTE and with the Minister, we are prepared to involve ourselves in a long and hard fight to win public opinion over to our side and if necessary make it a political issue."

# Vox Jox

• Continued from page 16

It's about 4 a.m., 20 Sept. 1976, which, in my opinion, is a good radio time because often the all-night disk jockey is somebody hungry for a daytime job and is usually working hard. After hearing a Tom Campbell commercial about a tire commercial on KFRC and then a Father Harry God Squad PSA which was quite good, I listened some more and couldn't figure out who the all-night man was. So, I shifted to KNBR for a while and then back to KFRC and found out that Tom Parker was the all-night man, but he surely wasn't eager to tell anyone who he was. Absolutely a retreatist.

At 8 a.m., I listened to Don Rose for a considerable time. Lord, but I'd love to get him and Dick Haynes of KLAC in Los Angeles together alone in a room. They'd bad-joke each other to death.

Now it's 7:26 a.m. on 24 Sept. and I'm listening to Ted Johnson on WSM, Nashville. The music is more MOR than KMPC in Los Angeles. He played a Yvonne Elliman record and then made a good right before a traffic report, evidently hitting the button for a commercial on the cart machine by accident. Ted had lots of commercials to handle, lord knows, but weaved them in fairly well; a lot were ladden in the newscast.

At 8:38 a.m., Jerry Haas on WSIX-AM, Nashville, was doing pretty well. He played an Andy Williams record a few minutes later that didn't sound like the Andy Williams of old; then he made a cash call off air and announced the woman hadn't won (which makes for a tedious kind of promotion; if going to air such info at all, put on the air). Then a Lana Cantrell record.

A commercial about a Nashville City Bank car loan was pretty poor, unconvincing. It dawned on me that all the time in Nashville I hadn't heard a decent commercial that had been produced locally. Some fledgling Chuck Blore could make a lot of money down there.

Haas came out of the 9:05 a.m. news with "Hello Dolly" by the late and great Louis Armstrong, then a War record, then a Helen Reddy record.

On 25 Sept. at 7:08 a.m., I've been listening for nearly an hour to WLAC and, regardless of how I move the radio about the room, there seems to be something wrong—or displeasing—about the signal. I keep feeling the urge to call Bruce Earle and tell him to come to Nashville because WLAC is, in Bruce's words, "a broken station."

The WLAC disk jockey is Pat Reilly and he's doing okay. He's not much upfront, because of the format, I suspect. There's no traffic at this hour—and I would suspect 7-8 a.m. is prime traffic time in Nashville. The newscast is a little shoddy this morning.

There is a produced (locally, again) spot on a Coca-Cola giveaway for an \$18,000 van. But the spot had about as much excitement about it as a dead beer bottle. If I were going to give away an \$18,000 van (I don't care who paid for it), I would certainly try to make it sound interesting; a dull promo makes for an extra dull radio station.

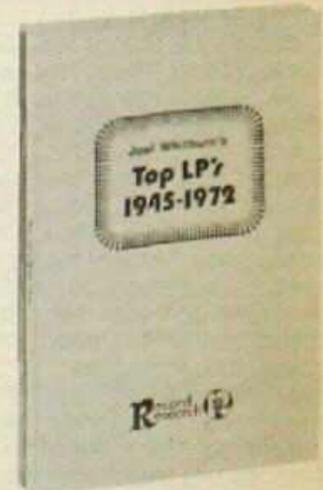
The music is good on WLAC. The blend is good. Production smooth; not strained.

By 7:30 a.m., Reilly was doing jokes, coming on a little stronger.

At 8:15 a.m., I switched over to a country music station—thinking for about an hour that it was WKDA (Biff Collie, the legendary air personality in country music, had told

(Continued on page 24)

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# Vox Jox

Continued from page 23

me the night before that **Bob Lockwood** was doing the morning show at WKDA; I used to listen to Bob on that great New York mistake WJZ. I thought that Bob's tonsils were as good as ever, but his music was more like housewife time: "Love Letters From Your Heart" by **Elvis Presley** is just a little slow for this time period, the dredges of morning drive.

A produced spot on the station, which turned out to be WENO (not WKDA), was the best I'd heard in the town. Then the tempo of the music came up with a good new version of "Rye Whiskey" by an artist I didn't catch.

At 8:52 a.m., I finally found **Bob Lockwood** on WKDA just as he stepped on the lyrics of a **Hank Williams Jr.** record. A locally-produced Warehouse Tire commercial was extremely poor; how come Nashville can produce a ton of hit records and the commercials be so bad?

Lockwood wasn't telling people who he was much—hardly at all this early in the day. And he cliched with "Johnny will take us up to the news" and cued into a **Johnny Cash** record. At 9:15 a.m., he redeemed himself with some cute nonsense tied in with a record; later, he was pretty good also as a female voice helped out. But I don't think he said his name once during any 45-minute period; if ARB had been in town, he would have come up with a minus rating.

Later, as several other country program directors and I listened, Lockwood's nonsense wasn't funny; well, you win some and you lose some.

I war in Nashville for a couple of days attending an advisory committee of the Country Music Seminar slated for Mar. 18-19 next year in Nashville. **Mac Allen**, national program director of **Sonderling**, chaired the two-day meeting. There

were 21 of us in the sessions. On Friday night (24), we were treated to dinner by these fantastic victims: **Tom McEntee**, GRT; **Jerry Seabolt**, United Artists; **Frank Mull**, Mull Ti Hits; **Ron Chancey**, ABC; **Larry Baunach**, ABC; **Roy Wunsch**, Epic; **Slim Williamson**, Scorpion; **Stan Byrd**, Warner Brothers; **Wally Cochran**, Wally Cochran & Assoc.; **Lee Stoller**, L&S Productions; **Dave Olson**, IRDA; **Barbra Kelly**, Gazelle; **Joe & Betty Gibson**, NWS; **B.J. McElwee**, ABC; **Nick Hunter**, Playboy; **Buster Sullivan**, Hitsville; **John Fisher**, Casino; **Jack Bride**, Polydor; and **Early Williams**, Tree. I hope I spelled everyone's name right; if not, blame **Jim Duncan** or **Nick Hunter** or **Jerry Seabolt** or all three.

WDUZ, Green Bay, Wis., is looking for a good air personality who can do good production to join the staff, says music director **Gregg Albert**. "WDUZ has been the home at one time or another of some very talented people like **Gary Price**, **Jack McCoy**, **Rob Sherwood**." ... **KDWB**, Minneapolis, is looking for a good newperson; I guess you should talk to **John Sebastian**, the program director.

**Harley Drew**: Good to hear from you; glad to hear **WBBQ** continues to shine under your leadership. From the ratings, it looks as if you feed every disk jockey on the staff Wheaties three times a day.

**Noel Shekleton**, Blackstone, Va., writes: "We have a multi-format between our two stations here, but all is going real well. With country music on **WKLW** from 6-10 a.m. is **Mac Williams**, followed by **Bob Foster** 10 a.m.-2 p.m. Program director **Gary Taggart** holds down the Top 40 shift from 2-6 p.m. On **WBBC**, the FM station, we are MOR until 7 p.m. when I come in with progressive rock until 11 p.m.; midnight on weekends. Incidentally, I was appointed FM operations manager in August and I'm especially proud of the fact that our evening FM format is the only one of its kind in this area."

**Steve Kaye**, KICK, Springfield, Mo., writes: "Just wanted to drop a line to commend **Michael Black** of **KONO** in San Antonio for his 'Open

Letter From One Disk Jockey To Another', *Billboard* Aug. 21. I would hope that the truth and fact of its content will serve as an inspiration to John, as well as anyone else with the same feelings and I am sure that everyone in radio has, at one time or another, experienced those same feelings."

**Ron West**, after six years as afternoon drive with **KBBQ** in Ventura, Calif., and music director for both **KBBQ** and **KBBY** and program director of **KBBY**, has left to become afternoon drive personality at **KARM**. New early morning man at **KARM**, located in Fresno, Calif., is **Tom Maul**. ... **Jeff Craig**, who used to program a Top 40 station in Jacksonville, Fla., is now working for **International Talent & Booking Directory**, Los Angeles, and buddies can reach him via 213-466-5141.

**Jonathan Warner**, 201-992-0802, is looking for a Top 40 or album rock air personality job. He was morning man and chief engineer at **WYNS** in Leighton, Pa., the last two years and also did production and news. ... **KPUR** in Amarillo, Tex., has made a few changes in lineup, reports music director **C.C. Crowe**. The new lineup features **J. Michael Davenport** in the morning, with **Gary Winter** 10 a.m.-3 p.m., **Crowe** in afternoon drive, and evening by **Shotgun Kelley**. **John Gregory** does the midnight to 6 a.m. show. **Crowe** pleads for better record service, but forgot to tell me what the format was. **Danny Davis**, why don't you send **Crowe** some of those leftover **Dave Diamond** records you have in the closet?

**Sammy Jackson**, who qualifies as one of the nicest guys in country music radio along with **Corky Mayberry**, has rejoined **KLAC**, Los Angeles, to do the evening show. He replaces **Ted (Ted Nolan) Anthony**, a professional of **WLS**, Chicago, etc., but who probably didn't fit much in a country music setup even if they did tag him with a name as close to **Bob Nolan** as you can get without eating tumbleweeds for breakfast. ... **WNAM**, Neenah, Wis., has bought a new Century 21 jingles package, according to program director **Ron R. Ross**. **Dick Starr** scores again.

Had lunch the other day with **Jerre Hall**, the new head of promotion for **London Records**. He's in New York now, but "I moved six times in four years. I'm the only person in the world who keeps Mayflower on retainer." Before joining **London Records** several years ago, **Jerre** worked as a sales manager for **WMMS** in Cleveland when **L. David Moorhead** was managing that progressive station. "That short stint in radio opened my eyes. I think everyone in the record business ought to do at least a short time in radio. Promotion executives, at least, spend too much time talking to music directors and program directors. One of the most important people in a radio station is the traffic girl."

**Jerre** spent a lot of time in Cleveland for **London Records**, then transferred to Seattle around 1973 and was there a year in sales and promotion before moving to Detroit for six months. Spent a little time with **Private Stock Records** before returning to London and moving to Dallas. A month or so ago, he became national promotion director and had to move to New York.

**Douglas Donoho** is the new general manager of **WAXY**, Ft. Lauderdale, Fla. He was co-owner and operator of **WAKC** in Bloomington, Ill. ... **Mac Wilbur**, music director and personality at **KDMA** in Montevideo, Minn., is looking for a new position, 612-269-5317. ... **Dave Baum** is now doing the morning show at **WIND**, Chicago; he'd been doing the 10-midnight talk show on the station since 1969. He replaces **Bob Del Giorno**, who has left the station. ... **Charlie Scott** has left **KSAQ** in San Antonio to program **KIRL** in St. Louis.

**Bob Paiva**, former program director of **WLEE** in Richmond, Va., has moved to Los Angeles and is new regional promotion executive for **London Records**. Buddies can reach him at 213-385-1961 for the moment; his office number will follow as soon as he gets an office. ... **Bob Hamilton's** *Radio Quarterly Report* is out; looks good. Call him at 213-466-7073 and order a copy. \$7.50. It's a winner. ... **Billy Martin** is the new program director of **KFXM** in San Bernardino, Calif. He was looking for some air personalities last week.

**Scotty Brink** has left **KUPD** in Phoenix; he'd programmed the station to considerably good ratings, but the station seems to be gathering an image of not being a stable place for air personalities. A lot of guys have gone through that place the past year or two. **Cleveland Wheeler**, 602-968-2150, is looking for a new position, as is associate music director **Laurie Spoon**. But, in any case, there will probably be new openings at the station and you can call new program director **Don Christy** if you're interested in the market. ... **John Olsen**, 213-927-5868, first ticket, three years of experience, is looking for air work; prefers Top 40 radio. Anywhere.

**Chuck Geiger** has left **KCBQ** in San Diego to join **KSLQ** in St. Louis. So, there's probably a job at **KCBQ** for a good man. ... **Chuck Camroux**, station manager of **CFTR** in Toronto, a 20-year-veteran of Canadian radio, will assume the additional duties of vice president of programming for the AM stations in **Rogers Radio Broadcasting Ltd.** **Rogers Radio** is one of the great radio operations of the world; they

have stations in Toronto, Hamilton, Sarnia, and Leamington. ... **Ed Hider** is one of the writers hired for the new "Captain & Tennille" tv show, ABC-TV, Sept., Monday 8-9 p.m. Ed is an ex-Boston disk jockey; he currently does weekends at **KFI**.

**KLAC**, country station, and **KMET**, progressive station, have moved to plush new facilities in **Metromedia Plaza** down near Hollywood. This means that **KLAC** general manager **Bill Ward** is closer to home; **KMET** general manager **L. David Moorhead** is 22 minutes further away. And it also means that **KMET** sales manager **Howard Bloom** will have to give up his paper-plane-flying out over the **La Brea Tar Pits**.

**WBT** in Charlotte, N.C. pulled a wild one July 4—\$5,000 worth of fireworks were fired from the roof of the **NCNB Bank Building** downtown. "The show was visible for 20 miles and was fired in sync to a program of music and words on **WBT**," according to operations manager **Andy Bickle**. **Bickle** also notes: "We have an opening in one of our day shifts for the first time in three years. I'm looking for a personality who is humorous, plays lots of music, and can relate to adults." Would also be nice to know production and be a demolition expert. ... **KSD** in St. Louis has hired **Ted Dalaku** to do the 2-6 p.m. show, replacing program manager **Tom Straw** who has dropped off the air.

It's getting closer and closer to the ninth annual **International Radio Programming Forum**, Dec. 1-4, New Orleans.

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## FCC Adamant On Duplicating Issue

By MILDRED HALL

WASHINGTON—The FCC is sticking to its resolve to decrease duplicate programming by mutually owned AM-FM radio stations in the same area (but not necessarily in the same city). The commission has turned down requests by daytime stations to ease the rule for their AM stations operated in conjunction with an FM.

Under the present nonduplication rule, duplicated programming is limited to 50% for FM stations licensed to cities for more than 100,000 population.

Effective May 1, 1977 any jointly owned AM or FM station located in a community of over 100,000 population can air duplicate programming only 25% of the average week. In communities between 25,000 and 100,000 population, a 50% duplication rule will take effect.

The rule applies if either the AM

or the FM station is in the city of the designated size. Formerly, it applied only to the FM.

By May 1, 1979 the 25% duplication limit will apply to jointly owned AM and FM stations in the 25,000 to 100,000 category. Population figures will be taken from U.S. Census data.

Daytime Broadcasters Assn., **Sonderling Broadcasting Corp.**, and **WAIT Radio** of Chicago, petitioned for daytime exemption in view of the special handicaps it would impose on the AM station's daytime-only operation.

In rejecting their petition, the FCC argues that production of separate programming involves considerable costs, and to exempt daytime-only stations from these costs would be unfair to full-time stations which have to pay the costs.

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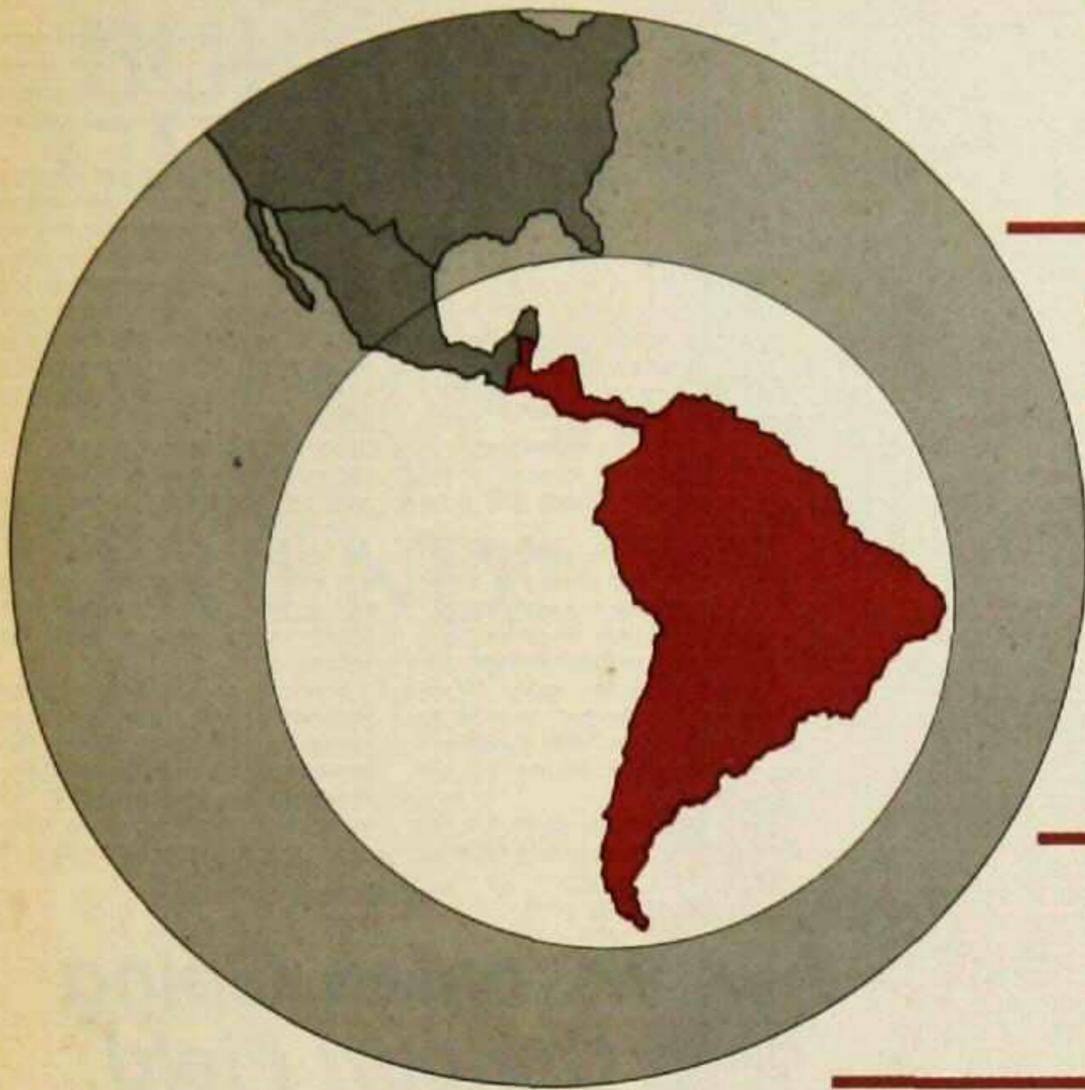
### Bubbling Under The HOT 100

- 101—I NEED IT, Johnny Guitar Watson, DIM 1013 (Amherst)
- 102—KILL THAT ROACH, Miami, Drive 625 (TK)
- 103—CATFISH, Four Tops, ABC 12214
- 104—SHAKE YOUR RUMP—DO THE FUNK, Bar-Kays, Mercury 73833 (Phonogram)
- 105—DOIN' IT, Herbie Hancock, Columbia 3 10408
- 106—CAR WASH, Rose Royce, MCA 40615
- 107—LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 108—STAYING POWER, Barbi Benton, Playboy 6078
- 109—SPOTLIGHT, David Crosby & Graham Nash, ABC 12217
- 110—I WANT YOU, Gato Barbieri, A&M 1857

### Bubbling Under The Top LPs

- 201—CAROL DOUGLAS, Midnight Love Affair, Midland International BKI 1-1798 (RCA)
- 202—ESTHER SATTERFIELD, The Need To Be, A&M SP 3411
- 203—TANYA TUCKER, Here's Some Love, MCA 2213
- 204—MICHAEL DINNER, Tom Thumb The Dreamer, Fantasy F 9512
- 205—MAIN INGREDIENT, Super Hits, RCA APL1-1858
- 206—LALO SHIFRIN, Black Widow, CTI 5000
- 207—JUDAS PRIEST, Sad Wings Of Destiny, Janus JKS 7019
- 208—CHOCOLATE MILK, Comin', RCA APL1-0758
- 209—HUMMINGBIRD, We Can't Go On Like This, A&M SP 4595
- 210—CURTIS MAYFIELD, Give, Get, Take & Have, Custom-GU 5007 (Warner Bros.)

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## College For 5th And Staples Managers Agree Campus Dates Can Create New Image

By NAT FREEDLAND

LOS ANGELES—Two top managers, who worked together from 1968 to 1973, each feel that heavy college touring this season is the way to establish a new, more contemporary image for their best-known acts.

Dick Broder put the Staples on a national tour of key nightclubs to promote the act's new Warner Bros. album with Curtis Mayfield producing and writing. The act's name also was changed from the Staple Singers and specialist Claude Thompson was brought in to restage the live show around current Staples material with hits like "Respect Yourself" and "Let's Do It Again" brought in only enough so the customers won't feel cheated.

"The Staples are an industry favorite but the public has a static attitude about the act," says Broder.

"The best way to change this is to bring them out as a fresh, exciting presence to a brand new audience that never saw them perform before—the colleges."

Marc Gordon, manager of the 5th Dimension, says his group has been categorized MOR for too long now and is capable of getting much more funkily contemporary, especially with recent personnel changes. "We may have lost to Diana Ross and Motown in the battle for the 'Love Hangover' single but at least it showed the industry we were still in the contemporary record business and selling product. The 5th forced Motown to pull 'Love Hangover' out of the Ross album because of the success we were having with it on ABC."

Gordon says the group can no longer be excited about Las Vegas after all this time as a casino headliner and intends to concentrate heavily on youthful college audiences through next spring. Its act will also be revamped, in order to concentrate less on MOR though not ignoring the classic hits like "Up, Up And Away."

Broder's exclusive client for the past three years was Tony Orlando

& Dawn. Orlando is now managing himself.

"Every act needs a different management strategy at different career stages," says Broder. His strategies for his current roster would indicate this precept.

Broder is managing Marilyn McCoo & Billy Davis Jr., who exited the 5th Dimension last year to work as a duo. "The act has been working for nine months. It did well in Las Vegas and made a circuit of the talk shows. I can back up my claim that the acceptance has been phenomenal by telling you the deal has been set for Marilyn and Billy to have a network tv series this summer. Because the deal was made so far in advance, we are already working with a producer and writers to have all the scripts ready three months before the May tapings. The pair will also be featured on that network's spring variety shows to build the summer series.

Broder is also working with the impressive new Casablanca act, Group With No Name. "A lot of European countries and Australia have shown action on the debut LP," he says. "So I'm working on an inter-

(Continued on page 35)

### HIATUS OVER

## Graham Reopens S.F.'s Winterland

By CONRAD SILVERT

SAN FRANCISCO—After four months of summer darkness, Bill Graham reopened Winterland Sept. 24-25 headlining Montrose, a group Graham manages through his Fillmore company.

Graham explains that Winterland went on summer hiatus this year, as it did in 1975, to make room for his series of "Day On The Green" events across the bay at Oakland Stadium.

"A 5,000 capacity building can't compete with nine or 10 outdoor shows," says Graham. "If a kid can see three or four headliners for eight bucks, he's not going to go to Winterland."

But now that the summer outdoor series winds to a close with two Who/Grateful Dead blockbusters this weekend expected to gross well over \$1 million, Graham intends to use Winterland as many weekends as possible.

Following Montrose, Graham says, "We're bringing in the Fania All-Stars, and later shows headlining Black Sabbath, Elvin Bishop, Journey, Ted Nugent."

Graham says, however, that because of the success of the outdoor events, the Winterland operation suffers. "It hurts us financially be-

cause we have to guarantee the Winterland landlords, through our yearly contract, a certain figure. This year the outdoor shows prevent us from meeting that amount through Winterland revenue.

"And it's also getting increasingly hard to find the right kind of acts to book Winterland. It's a gauge of what's happened to rock 'n' roll. When you have a whole summer of monster shows—we had one with J. Geils, Jeff Beck, Blue Oyster Cult and Mahogany Rush—you've used up a lot of what might be available."

Graham further notes that less consistent use of Winterland puts a strain on company personnel: "Even if you can make 50-60 grand for a Day On The Green, you would have made that over a month and given a lot more people work within my company. If in the month of September I don't have weekend work for the 20 or so college kids that I use for security, will they be around in October when I need them? I have to reconsider these things next year."

While showing no signs of lightening his production schedule, including a variety of rock, country, jazz and MOR acts at several venues around the Bay Area, San Jose, Sacramento, and even occasionally Southern California, Graham allows that for the first time in 10 years he is taking more personal time off from handling day-to-day details.

"There's got to be a maniac dictator on top, but there are people working for me without whom there would be no organization. And I feel good about it. For so many years my life was devoted exclusively to taking care of this company, but what happens now is much more up to the rest of the people here than it is me," Graham says.

"I will no longer put in 90 hours a week. It's taken 11 years, but if I hadn't waited this long to slow down we wouldn't have what we've got. I've enjoyed it and now it's time to enjoy other things."

## Grant, Mikkelson Signed To Buy Chi Ivanhoe Acts

By ALAN PENCHANSKY

CHICAGO—Arnie Granat and Jerry Mikkelson, formerly of Windy City Productions, will co-promote concerts in the new Ivanhoe Theatre here for Bob Briggs who owns the venue.

Briggs, who retains responsibility for final booking decisions, says Granat now is in charge of "talent negotiating and buying."

The 600-seat Ivanhoe Theatre and its adjoining restaurant complex reopened Sept. 8 as a showcase club on the line of a Roxy or a Bottom Line (Billboard, Sept. 4).

"Arnie and Jerry have been doing more concerts than anyone in the Midwest," Briggs explains. "They obviously have more booking leverage."

Briggs says the move will allow him more time to devote to the entire operation, including the restaurant's cabaret stage that he will manage exclusively.

Record label support for the new club has begun strong, Briggs reports. What he calls "the most prestigious record party in Chicago in a long time," was hosted there Sept. 21 by Epic Records, for artists Bonnie

## FBI Holds Duo In Bogus Ducat Ploy In Philly

By M.H. ORODENKER

PHILADELPHIA—The breakup of a major counterfeiting operation here involving the sale of more than \$50,000 worth of bogus Ticketron rock concert tickets was announced by the FBI. Two Philadelphia men, identified as Robert L. Moore and Clifford Waymon, were arrested.

The FBI said the two men are ringleaders of a national operation specializing in counterfeiting thousands of Ticketron tickets and that the tickets had been scalped at concert locations throughout the nation. Allegedly at least three printing shops here are involved in the operation and arrest of others involved is expected soon.

At the time of their arrest last week, the two suspects had in their possession a total of 700 counterfeit tickets at \$5 each for a rock concert scheduled in Santa Monica, Calif. The FBI said the bogus ticket operation had cost Ticketron about \$50,000.

Koloc and Jim Peterik, each with a new album.

Jim Scully, CBS branch manager here, confirms that it was the most lavish showcase event the label has sponsored in this city.

Ivanhoe Theatre bookings, through October, list: Dion and Loudon Wainwright, Mark Almond and Larry Coryell, Woody Herman, Gil Scott-Heron, Stéphane Grappelli, Jerry Jeff Walker and Vassar Clements, Chuck Mangione, Michael Murphy, John Klemmer and Papa John Creach, Tim Weisberg, Billy Cobham, England Dan & John Ford Coley.

## Pyramid Promoting

E. LANSING, Mich.—Pyramid Productions, founded by Brad Parsons, Tom Campion and Bonnie Pietila, has begun setting concerts in local 2,000-seat facilities. Booked at the Lansing Theatre Oct. 21 are Michael Murphey and the Amazing Rhythm Aces, and Nov. 4 Leo Kottke and Ellen McElwaine. Tickets are scaled at \$4.50 and \$5.50 by the new concert promotion outfit.

## Smithsonian Going Into Concert Field

By BORIS WEINTRAUB

WASHINGTON—The Smithsonian Institution, which for so long consisted simply of a series of museums, has plunged into the concert business in a big way, designed to further the relatively new concept of itself as a "living museum."

Included in the schedule are a number of concerts that would have been considered unthinkable by the Smithsonian not too long ago, and one major jazz event of international stature.

The jazz show is a full-scale performance of Duke Ellington's masterpiece, "Black, Brown And Beige," to be performed by the New York Jazz Repertory Company. The work has been heard in its entirety only a few times since its premiere in Carnegie Hall in New York in January 1943. The last performance was by the repertoire group at this year's Newport Jazz Festival.

As if to underscore the importance of the event, arranged by jazz critic Martin Williams, director of the Smithsonian's Jazz Program, the concert will be held in the auditorium of the State Dept. as part of the Institution's Bicentennial International Conference called "The United States In The World."

The conference is concerned with the effects of 200 years of American culture on the rest of the world. Participating will be 300 distinguished scholars in all fields of science, technology, politics and art.

But Williams also has two separate jazz series on tap. The first, called "Jazz Heritage," is in its fourth year and is designed to present "the best musicians from all eras of jazz in intimate and informal concerts." A free workshop precedes each concert.

Scheduled to perform this year are Max Roach, Art Blakey & the Jazz Messengers, Bob Wilber leading a set called "Small Group Ellington," pianists Al Haig, Roland

Hanna and Stanley Cowell in an evening called "Solo Jazz Piano" and saxophonists Phil Woods and Charles McPherson in a tribute to Charlie Parker.

The other series, called "Jazz Connoisseur," is designed "to give recognition to talented musicians and composers whose contribution to the idiom is highly important, but whose names may not have reached the general public." Scheduled in this series are guitarist Bill Harris, avant-garde saxophonist Anthony Braxton and a program called "The Swing Trombones" with Vic Dickenson and Benny Morton.

Another major series, entering its third year, is called "American Popular Song," aimed at presenting a wide panorama of American pop singing styles and songwriters. Scheduled to perform are the Mad Gibsons Chocolate Box Review in a demonstration of the black vaudeville tradition, Tony Bennett, Asleep At The Wheel, Peggy Lee and Billy Eckstine.

A series called "Country Guitar" has already opened with a critically acclaimed sellout concert by Chet Atkins. Others on tap are Doc & Merle Watson, Merle Travis, Les Paul, Lester Flatt and Josh Graves.

And yet another series puts the spotlight on the blues, offering a variety of blues singers and shouters, including Joe Turner, Mighty Joe Young, Jimmy Witherspoon, Muddy Waters and Willie Dixon.

In addition, there are several classical series on tap, including a series of chamber concerts and a unique series of concerts featuring music played on many of the rare and priceless musical instruments in the Smithsonian's collections. There also will be four evenings of country music and dance, featuring country-folk performers, at which members of the audience will be able to join and dance.

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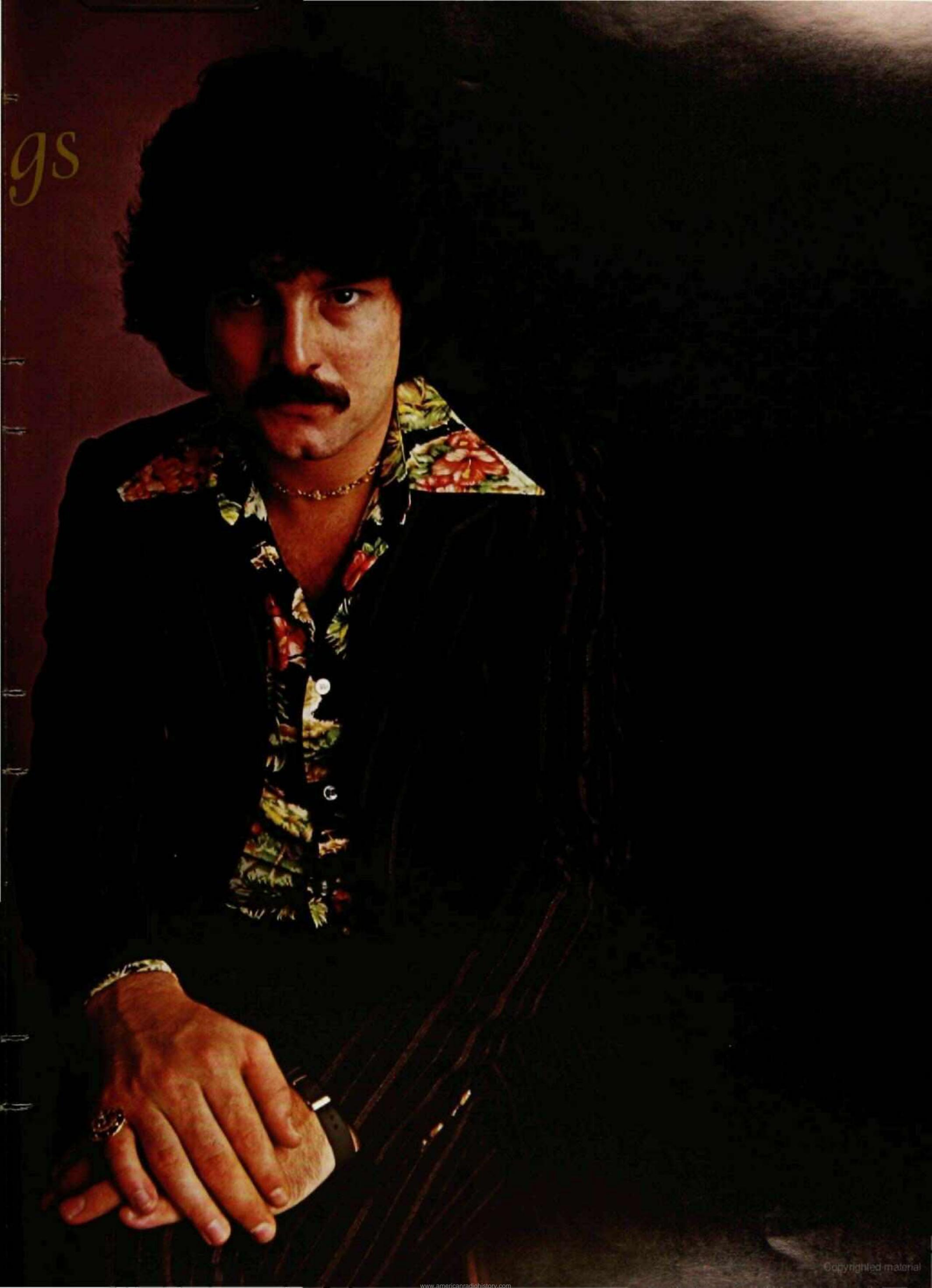
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# Виктор Симинин



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# A Singer 15 Years, Then Gets Break In Fla. Club.

By SARA LANE

MIAMI—Although not new to South Floridians who've been listening to his music and unique voice for 15 years, Mickey Carroll might have remained a comparative unknown had not fate in the persons of Don Cornelius ("Soul Train") and his partner, Dick Griffey, happened to wander into the small Hideaway Lounge one evening and heard his talents.

Purely by chance, Cornelius and Griffey were seeking a late-night drink and the Hideaway is one of a very few clubs in Greater Miami with a 5 a.m. license.

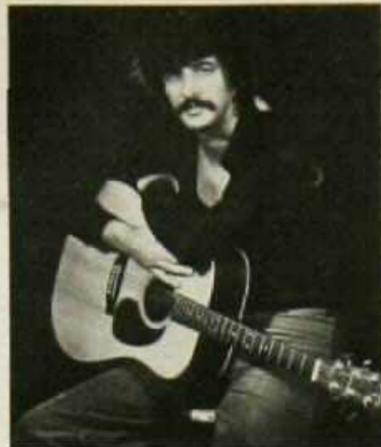
Cornelius and Griffey liked what they heard and what followed was one of the most unusual recording sessions of all time. Carroll, flown to California, found himself aboard the 110-foot cruiser, Magnifico II, which is outfitted with a 24-track recording studio, a creation of Record Plant's Gary Kelgren.

Carroll recorded the first LP ever produced aboard a moving ship that sailed the California waters between Los Angeles and Catalina Island.

Bob Johnston, producer of Bob Dylan, Simon & Garfunkel and Johnny Cash, was named to produce the Carroll album.

Johnston says, "The session was six days of living together and playing together with no distractions. The entire LP aside from the mix, was done aboard the yacht."

Carroll is an extremely versatile singer-writer, able to sound funky, pop, soulful, jazzy, country or even gospel. He is now looking forward to



Recorded At Sea: Mickey Carroll, a "pure chance" discovery of "Soul Train's" Don Cornelius, cut the first LP ever recorded on a seagoing studio, the Record Plant's Magnifico II.

his first dates "even second or third billing," he says. He has had his fill of even the most prestigious lounge dates.

# Doug Weston In Producer's Role

LOS ANGELES—Doug Weston, owner of the Troubadour nightclub here, has produced an album being released this month by Fantasy Records writer-singer Byron Keith Daugherty's "Let My Heart Be My Home."

Weston manages and publishes Daugherty, who sings two songs in the upcoming Kris Kristofferson UA film, "Vigilante Force."

# Aiss Will Manage New Athena Office

DENVER—Athena, the booking agency based here which represents such artists as Tim Weisberg and Randy Newman, is opening a Beverly Hills office which will be headed by Bob Aiss, formerly with Billy Jack Productions and Apple Records.

Aiss is currently at Athena's Denver headquarters, familiarizing himself with the agency's procedures before returning to California.

# New On The Charts



L.T.D. "Love Ballad"—

Though this 10-man soul group has been on A&M for 3½ years and three albums, this is the first time it has made Billboard's pop charts: a tribute to that label's loyalty to acts it believes in.

L.T.D., which stands for Love, Togetherness and Devotion, the title of the group's debut album, consists of L.A.-based session musicians who came from backgrounds with such acts as Sam & Dave and the Friends Of Distinction to Jerry Butler's Chicago Workshop. Butler then brought the group to A&M and produced its first two albums.

Heavy touring preceded the release four months ago of "Love To The World," the group's latest album which was produced by Larry and Fonce Mizell, who have also recorded Donald Byrd and the Blackbyrds.

The single, which has been out for two months, is a slow, soulful romantic ballad which features the lead singing of brothers Billy and Jess Osborne.

There is no manager currently, but bookings are handled by Mike Martineau of Gemini Artists in New York, (212) 758-0900.

# Talent In Action

## STAPLES METERS

Bottom Line, New York

The mellow Staples and the explosive Meters combined for one of the most interesting soul double bills of the year Sept. 16. The Staples' set featured most of their best known material as well as material from the recently released Warner Bros. album "Pass It On." Lead singer Mavis Staples remains the focal point of the group, continuing to be a captivating performer with a powerful voice. Highlights of the 50-minute set included the title out of the new album as well as Staples classics "I'll Take You There" and "Respect Yourself." The only flaw in the show was that the Staples backup band tended to be a bit overpowering at times, most notably in the group's most recent solid success is "Let's Do It Again." Despite it all, the Staples delivered a solid and entertaining set.

Though the Staples were enjoyable, the evening belonged to the Meters, who electrified the crowd with a 50-minute set that showcased some of the best musicianship New York has ever seen. The Meters have somehow managed to remain obscure despite a string of consistently excellent records and concerts spanning seven years. The band combines studio quality precision with tight vocal harmony and energetic showmanship.

Drummer Joseph Modeliste, one of the most creative percussionists in soul music, drives the band with his steady playing. The band came out cooking with "Fire On The Bayou" and kept the heat on till the slow closing "Hey Pokey Way," with the group marching through the audience playing cowbells and singing.

ROBERT FORD JR.

## MARY KAY PLACE

Palomino, Los Angeles

Place, who has million of "Mary Hartman, Mary Hartman" tv fans in thrall as the charming hillbilly bumpkin, Loretta Huggers, debuted live here for her impressive new country album Sept. 22 at a Columbia invites-only showcase. Her set, with the Emmylou Harris Hot Band backing as they did on the album, turned out to consist of only four songs. And her voice didn't take on its full flexibility and color until the final number, "Baby Boy" which she wrote for her character on the tv series.

Place swiftly admitted to being nervous at never having sung before outside a studio or her "personal bathtub" and she placed the microphone in its stand after opening with the traditional "Good Ole Country Baptizing," because it was shaking too much in her hand. Actually, she has nothing to be nervous about. She needs only a few more times onstage, preferably away from the Hollywood media, to relax and let her winning personality and impressive country voice come into its own before live audiences.

She should be able to play all the concerts she wants during her next tv hiatus, whether at colleges, state fairs, suburban theaters or show-room nightclubs.

NAT FREEDLAND

## SHA NA NA

Magic Mountain, Los Angeles

Rumors that Sha Na Na may be on the verge of a breakup weren't in evidence when the group ended a one-week engagement here Aug. 29. Although the stage of the Showcase Theatre was virtually loaded with equipment, which made available space for theatricals somewhat limited, the highly acclaimed disciples or the '50s successfully performed wildly creative skits with split-second timing and a high degree of professionalism that only a closely knit and untroubled outfit could convince an audience with.

"Leader Of The Pack" for example, has been worked into a full production number complete with motorcycle props and a choreographed "rumble" between rival gangs swinging chains and wielding knives in the slow motion effect of flashing strobes, and "Monster Mash" was backed by smoke machines to simulate fog for members performing in the costumes of Count Dracula, Frankenstein and Igor.

A highlight of the show was a '50s-style dance contest with Bowzer as emcee and contestants selected from the audience to join Screamin' Scott Simon, Tony (formerly Captain Outrageous) and Denny Greene as partners.

In an attempt to provide the audience with even more variety, and possibly to showcase capabilities other than nostalgia, some of the members crossed over into the electronic rock of the '60s and '70s doing takeoffs on Elton John, Mick Jagger and the Righteous Brothers. But except for these occasional breakthrough routines, the show appeared to maintain the Sha Na Na theme that "Rock'n'Roll Is Here To Stay," as "Tell Laura I Love Her," "Yakity Yak," "Jailhouse Rock" and similar numbers in the repertoire took precedence.

Internal problems or not, unless some individuals are thinking of striking out on their own like former member Henry Gross did, the popular group has a winning combination that makes a breakup of the act seem highly unlikely.

LARRY OPPEN

## SUPREMES

Aladdin Hotel, Las Vegas

Motown's Supremes scored a musically entertaining show Sept. 15 in the intimate, 600 capacity Bagdad Theatre with an 11-song, one-hour performance. Expertly led by original member Mary Wilson, new additions Scherrie Payne and Susaye Green contributed their respective styles in completing the strong package.

The soul trio began in rocking harmony with a fast-paced "We've Only Just Begun" as they danced in full-length yellow, white and orange capes. A salute to the group's many hits from 1965-70 resulted in wild response by a full house.

Timed with the release of new Motown album "High Energy," the Supremes finished with the Holland-Beatty-Holland compositions "And I Don't Want To Lose You," a disco Latin tune and new single "Let My Heart Do The Walkin'."

Payne demonstrated her singing abilities on

several selections as well as ad-libbing antics with the audience, helped along by the quieter Green, who was formerly with Stevie Wonder's backup group, "Wonderlove" and Ray Charles.

But, not surprisingly, it is Wilson, a seasoned veteran shining through as successor to de-

parted Diana Ross, who holds the effort together. The new Supremes just may once again attain a position in the top soul-rock echelons of the industry.

HANFORD SEARL

(Continued on page 32)

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# Expansion On: Derby Promotes First Concert

NEW YORK—Derby Attractions, now also expanding into publishing, will be promoting its first concert at the Berklee Performance Center in Boston Saturday (9).

Headlining will be Steve Goodman with Molly Malone as the opening act. Derby has also scheduled the Danish act Gasolin for its Boston debut in late November.

Derby's new publishing wing will open in late November, and will publish its own and outside material. Derby has made manager agreements with John Hamilton: F.A.O.S, a local rock band; and concert pianists Joy and Shari Berger.

Meanwhile, Derby's chief, Richard Goldstein, is in the classroom teaching "The Business Of Music—How To Survive." It is a 13-week Berklee course dealing with the basic principles of the music industry.

# 4 Forum Nights For Eagles In L.A.

LOS ANGELES—The Eagles have boosted a projected two-night stand at the Forum here to four nights due to ticket demand. The group will now play the Forum Oct. 19-22. Pacific Presentations and Concerts West are co-promoting with KHJ.

# 9 For the Who

LOS ANGELES—The Who return to the U.S. and Canada for a nine-concert tour this month. The group plays this weekend, Oct. 9-10, at 57,000-capacity Oakland Stadium for Bill Graham, co-headlining with the Grateful Dead.

## Talent In Action

• Continued from page 31

### VICKI SUE ROBINSON MOTHER'S FINEST Starwood, Los Angeles

Vicki Sue Robinson packed in an enthusiastic crowd Sept. 10. Her backup band, Daylight opened the set with Herbie Mann's "Hornets." Danny Pickering displayed a versatility, playing flute and trumpet (and later handling rhythm guitar and vocals). The band then moved into a taste of Vicki's current hit "Turn The Beat Around" which was what the audience came to hear.

Vicki came on with a lot of energy and played directly to the audience in an effort to bring in their participation. While she endeavored to get the audience involved throughout her numbers, she seemed a little uncomfortable with her band and an intimate rapport failed to materialize.

Throughout the show, Vicki stayed with a disco style, performing "Never Gonna Let You Go," "Daylight" (her next single), and "Let Me Down Easy." Despite her raucous disco performance, one suspects that Vicki will evolve into a solid nightclub act, considering her Broadway background. She attempts to be a "personality" as well as a performer.

Mother's Finest preceded Robinson with a hard rock show that featured soul-style lead singing and a driving rock beat. The band, which has been touring extensively with Peter Frampton and Robin Trower and is looking forward to 20 days on the road with the Who, has an LP out on Epic. Among its numbers were "Feel It," "Rain," "Baby Love," and "Moses My Baby." "Feel It" included an especially nice keyboard solo by Michael Keck. Gary Moore is a fast guitarist, but he was not given space for any outstanding licks. The vocalists put on a nice show and worked well together.

Mother's Finest ended by succumbing to a current rock motif in which the bass player takes an extended solo that includes feedback, wild gyrations and playing of old standard songs on the bass. This gimmick has unfortunately been reduced to a cliché, and Mother's Finest was no exception. The band could use a greater

variety of numbers, but turned in an adequate hard rock performance.

TOM CECI

### DON WILLIAMS JEANNE PRUETT

Fairfield Hall, Croyden, England

In Britain Williams can be counted as little short of the 1976 music phenomenon, and the success of his debut nationwide tour was well assured by the buzz that preceded him, let alone the high chart placings of his single "I Recall a Gypsy Woman."

However, success was completely assured by his opening night performance. There a capacity house greeted the Nashville-based singer-songwriter and, right from the opening bars of "The Shelter Of Your Eyes," the ecstatic response remained with Williams throughout the whole of his 50-minute set.

A low keyed performer, Williams' material is melodic and his vocal work gentle, and both are finely complemented by his accompanying musicians, Danny Flowers (electric guitar and harp) and David Williamson (bass). Together they worked the repertoire well and have come up a sound and harmonies that besides being a faithful reproduction of the artist's recordings, easily put many larger bands in the shade.

There was little talk to be found in his performance, and what little there was seemed to be a puzzled wonderment at the audience's enthusiasm. Rather, the time on stage was left to his string of hit titles that included "I Wouldn't Want To Live If You Didn't Love Me," "Amanda" and "You're My Best Friend," all of which meant immediate association with his listeners. Then, at the set's conclusion, came "I Recall a Gypsy Woman" which brought a standing ovation from sections of the house, and two well deserved encores.

In support was Jeanne Pruett, an artist who is fast establishing herself with British country devotees. Backed by her own outfit the Pure Country Band, the singer-songwriter went through her paces with a warm, rich vocal assurance. Once again the audience was familiar with her material and at the conclusion of her 40 minutes stage time, came up with a highly enthusiastic response for her 1973 million-seller "Satin Sheets."

TONY BYWORTH

### RAY CHARLES & THE RAYLETTES CANDI STATON

Aladdin Performing Arts Theatre  
Las Vegas

If there's an award for performing under stress conditions and unfavorable circumstances, the patient Ray Charles should easily earn it after the sound difficulties he encountered Sept. 17 before a sparse turnout of about 1,200. Overcoming dead microphones, temperamental speakers and a piano pedal which fell off early in the program, Charles and company endured to turn around a slipshod, non-humorous situation into his inimitable, jazz-blues.

Prior to all the distractions, Warner Bros. disco-soul artist Candi Staton and her cooking four-member band put together a funky eight-song set. Her clear, powerful voice diminished the feedback sound problems encountered in her 45-minute show, which included "Feelings," "Stand By Your Man" and "In The Ghetto." Her smash single, "Young Hearts Run Free" worked well with "Aquarius" in a live setting.

Staton's soulful singing style is close to that of Roberta Flack, but individualized to her own phrasing delivery. Her clear enunciation is a credit and steps above the average disco-rock singer in telling a story and expressing emotions.

Charles and his 17-piece orchestra opened with "Goin' Fishin'." The 10-song program was rife with his extempor blues vocals. Clifford Solomon on alto sax and trumpeters Johnny Coles and Phil Guildbeaux were standouts on several selections.

Classic hits, "I'm Busted," "Georgia" and "I Feel So Bad" came alive with that great blues voice, picking out the high and low emphasis. Moving to an electric piano after the pedal fell off the grand, the versatile musician captivated the appreciative audience with "How Long Has This Been Going On?" The five Raylettes, all accomplished harmonic singers, then joined Charles for the remainder of the concert.

The second half of the set took on a more blues-rock feeling with Charles and group singing "I Can't Stop Lovin' You," "I Can See Clearly" and "I Know We're Gonna Make It" in impressive arrangements. The genius and down-home aura of Charles at the keys and on the vocal lines was the star of the night despite annoying and disruptive Aladdin production and sound snafus.

HANFORD SEARL

### "COUNTRY OVER MANHATTAN"

Rainbow Grill, New York

This room in Rockefeller Center, a long-time showcase of top international jazz and pop acts in this city, has launched a three-week experimental country music show, which, if successful, could play a major role in boosting country music popularity here.

Opening the three-week "Country Hoedown" Sept. 8 was Michael Simmons & Slewfoot supported by Eric Weissberg & Deliverance. Simmons, a 21-year-old New Yorker, has played summer gigs in Nashville and Texas, and is influenced by the late Bob Wills, Willie Nelson, and Asleep At The Wheel.

Blessed with a rich baritone voice and better than average skill on the acoustic guitar, Simmons plays an innovative and interesting blend of progressive country music with jazz overtones.

To country music purists for whom nothing but the "down home" type of traditional music will suffice, this may be unacceptable, but Simmons finds his audience more among younger, more liberal country fans.

For the traditionalists in his audience, Simmons features Lynn Carmony-Hayward, a little-known red-headed singer from Marshall, Tex., with true music soul. Hayward is a talented and appealing entertainer with a voice that, with a little professional coaching, could assure her a place in country music history.

Opening the show was Eric Weissberg & Deliverance of "Dueling Banjos" fame. Here again is a tight artistic group, with a versatility of style that spans both traditional and progressive country music. There is excellent fiddling by Kenny Kosek, with Weissberg on guitar. Unfortunately the group falls prey to a general tendency to overamplify its music.

Simmons will continue to headline for the entire three-week period, with such supporting acts as Troy Ferguson & the Country Gentlemen, Whiskey Hill, Michael Baldwin & Smokehouse plus, according to Rainbow Grill officials, guest appearances by major country music stars.

RADCLIFFE JOE

### FLYING BURRITO BROTHERS GRINDERSWITCH MIRABAI

Starwood, Los Angeles

The Flying Burrito Brothers ended a three-day engagement Sept. 9, playing to a moderately-sized, but enthusiastic crowd. It immediately had the audience on its feet with foot stomping music, and it was clear this was the band everyone had come to see. Opening with "Cannonball Rag" and shifting to an exuberant "White Line Fever," it continued with cuts from its new Columbia LP "Airborne" such as "Waitin' For Love To Begin," "Toe Tappin' Music" and "Border." Throughout the set, the Burritos displayed the down-home style that has made it one of the leading progressive country bands.

The country/rock atmosphere was established by Grinderswitch with an enthusiasm that belied its rigorous touring schedule that has taken it throughout the Western U.S. in support of its new album "Pullin' Together" on Capricorn Records. An immediate problem in its performance was excessive volume which had many members of the audience shouting "too loud" between the numbers. The band did not adjust the sound level, and the result was a muddiness that kept some of the best playing from being appreciated.

While the numbers were not exceptional, they could be easily danced to, and the show was well structured. The band moved from opening country sounds of "Higher Ground," "Open Road," and "I'm Satisfied," through more laid-back blues, back into country sound with the new single "You're So Fine" and "Nobody Can" and ended with an energetic blues, Albert King's "Pickin' The Blues," designed to have the audience on its feet and asking for more.

The show was opened by Mirabai, from New York, who played an acoustic set. She displayed a good voice and a command of the folk idiom. Her songs are interesting, finding inspiration in love, springtime and her native New York ("The Canal Street Song," for instance). One song, "Impress Yourself," dealt with the integrity of the press—and she had first sung it in front of a press corps meeting. She has a nice style, but she needs to find her own direction musically in order to really break through. Her between-number comparisons of California and New York

(Continued on page 34)



Lady Flash: Making its debut as the debut RSO release, with some good help from boss Barry Manilow.

## Rise Of Lady Flash A Summer Highlight

By ED HARRISON

LOS ANGELES—After two years of experience and polishing as Barry Manilow's sassy backup trio, Monica Burruss (Voices Of East Harlem), Reparata (Reparata & the Delrons) and Debra Byrd, collectively known as Lady Flash, are reaping their own success.

With a first single "Street Singin'," rapidly rising on the charts, the girls attribute their enviable situation to Manilow who recognized their talent and helped secure a record deal with RSO.

"We're very fortunate ladies and we know it," says Reparata. "We had someone established and respected take us under his wing, pitching us."

Though likened to the Supremes and other female groups, Lady Flash has the distinct advantage of three lead singers (they each do a solo on their recently released "Beauties In The Night," LP) thus giving more diversified appeal.

"We're trying to fill the void and use some of the elements other lady groups haven't utilized," says Burruss.

With dissimilar ethnic and geographic backgrounds, extensive musical training is the common bond uniting the group.

"We've all been in groups before and we all did solo, so the fact we're coming into our own is only natural. It's not the first time we've been out front," says Reparata.

"Actually it's the first time we've done backup," adds Byrd.

The emergence of Lady Flash on RSO was no accident. The girls first caught the eye of label president Al Coury (then with Capitol) at one of Manilow's Las Vegas shows headlined by Helen Reddy. Fortunately, the show he saw included a one-time-only Lady Flash performance of a Martha & the Vandellas medley, later cut because the show was running late.

Coury moved to RSO and immediately signed the group. "He didn't really know what we could do after seeing us perform only five minutes. He was taking a chance," says Byrd.

The group is happy with its affiliation with RSO because the label is young and has a relatively small roster.

"We know what it's like being new artists and not have your record company take a real interest in you as an act. We're thinking in terms of longevity," says Reparata.

In the future, Lady Flash would like to expand and possibly have each member cut her own album.

"There is room for growth collectively as well as individually," says Burruss.

"We want to be in show business, not only the record business although that comes first," adds Byrd. "Music is the basis of it all but we don't want to worry single-to-single."

Five of the 10 cuts on its current LP are Manilow tunes. "The group can write songs but as new artists we couldn't ask for a better starting vehicle than the Barry Manilow treatment," says Burruss with a smile.

## Chargit To Add Arenas To Service

NEW YORK—Chargit, the computerized ticket service used by many Broadway theaters, is expanding to arenas, according to Arthur and Gladys Golden, head of the operation.

The firm has completed negotiations with Loris Smith, executive director of New Haven Veterans Memorial Coliseum in New Haven, Conn., to provide service to that facility. Plans are also on the drawing boards for other East Coast arenas.

Chargit works for entertainment entrepreneurs by accepting credit card orders by telephone, then computerizing the data and presenting a daily printout of orders along with advance payment to boxoffice officials.

## Scot Tapes At N.Y. Carnegie

NEW YORK—Scottish comedian Billy Connolly, Britain's biggest comedy record seller, headlined Carnegie Hall here in September after appearing on 33 dates of this summer's Elton John tour. Connolly recorded part of a live Polydor LP for U.K. release at the Carnegie date.

Connolly, who has sold more than a million units of his two albums worldwide, may sign with Elton's Rocket Records for the U.S. According to Billboard's London Bureau, Connolly has developed a rare ability to make audiences laugh even when they have difficulty understanding his thick Scotch accent.

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# Billboard Top Boxoffice

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| Rank                             | ARTIST—Promoter, Facility, Dates<br>*DENOTES SELLOUT PERFORMANCES   | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|----------------------------------|---|--------------------|--------------------|----------------|
| <b>Arenas (6,000 To 20,000)</b>  |   |                    |                    |                |
| 1                                | ANDRE CROUCH/DANNIE BELLE HALL/JOHNNY MANN & HIS SINGERS/ARCHERS/DOUG LAWRENCE/DINO/LYNN MANN "Great Gospel Concert"—Lexicon Music, Bowl, Hollywood, Calif., Sept. 24 | 15,000             | \$2.50-\$7.50      | \$81,000       |
| 2                                | STEVE MILLER/SOUTH SIDE JOHNNY & THE ASBURY JUKES—Cornucopia Prod., Civic Center, Hartford, Conn., Sept. 24   | 6,500              | \$6-\$7.50         | \$44,556       |
| 3                                | BRUCE SPRINGSTEEN—Wolf & Rissmiller, Veteran's Memorial Coliseum, Phoenix, Ariz., Sept. 26  | 6,062              | \$6-\$7            | \$42,783       |
| 4                                | LYNYRD SKYNYRD/FIREFALL/HEAD EAST—Contemporary Prod./Chris Fritz, Civic Auditorium, Omaha, Neb., Sept. 22   | 6,280              | \$6.50-\$7.50      | \$42,064       |
| <b>Auditoriums (Under 6,000)</b> |   |                    |                    |                |
| 1                                | TOWER OF POWER/CHEECH & CHONG—Morning Sun Prod., Circle Star Theater, San Carlos, Calif., Sept. 23, 24, 25, 26 (6)  | 20,196             | \$5.50-\$6.50      | \$127,431      |
| 2                                | MONTROSE/AUTOMATIC MAN/MOTHER'S FINEST—Bill Graham, Winterland, San Francisco, Calif., Sept. 24 & 25 (2)  | 9,161              | \$5-\$6            | \$48,367       |
| 3                                | LYNYRD SKYNYRD/FIREFALL—Contemporary Prod./Chris Fritz, Century II, Wichita, Kan., Sept. 21   | 5,034              | \$6-\$7            | \$31,588       |
| 4                                | BLUE OYSTER CULT/RUSH/ANGEL—Cedric Kushner, Dome Audit., Rochester, N.Y., Sept. 22  | 5,699              | \$5.50-\$6.50      | \$31,023*      |
| 5                                | THE BAND/CHRIS HILLMAN—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Pa., Sept. 21   | 3,800              | \$7-\$8            | \$31,000*      |
| 6                                | STEVE MILLER—Don Law Co., Music Hall Theater, Boston, Mass., Sept. 23   | 4,225              | \$5.50-\$7.50      | \$28,900*      |
| 7                                | HARRY CHAPIN/LEON REDBONE—Daydream Prod., Performing Arts Center, Milwaukee, Wisc., Sept. 22 (2)  | 4,351              | \$4.50-\$6.50      | \$26,545       |
| 8                                | BARRY MANILOW/LADY FLASH—Northwest Releasing, Paramount Northwest, Seattle, Wash., Sept. 25   | 2,976              | \$6.50-\$8.50      | \$23,024*      |
| 9                                | EVENING WITH STEVE MILLER—Monarch Ent., Capitol Theater, Passaic, N.J., Sept. 26  | 3,422              | \$6-\$7            | \$22,776*      |
| 10                               | BARRY MANILOW/LADY FLASH—Northwest Releasing, Paramount Northwest, Portland, Ore., Sept. 26   | 2,891              | \$6.50-\$8.50      | \$22,612       |
| 11                               | CHARLIE DANIELS BAND/GRINDERSWITCH/POINT BLANK—Contemporary Prod., Kiel Audit., St. Louis, Mo., Sept. 22  | 3,830              | \$4.50-\$6.50      | \$22,238       |
| 12                               | HEART/RICK SPRINGFIELD/LIBERATION—Friends Prods. Inc., Memorial Gym, El Paso, Tex., Sept. 25  | 3,956              | \$5-\$6            | \$20,566*      |
| 13                               | RUSH/ANGEL—DiCesare-Engler Prod., Agricultural Hall, Allentown, Pa., Sept. 20   | 4,000              | \$5                | \$20,000*      |
| 14                               | LYNYRD SKYNYRD—Cowntown Prod., Hoch Audit., Lawrence, Kan., Sept. 24  | 3,200              | \$6-\$6.50         | \$20,000       |
| 15                               | EVENING WITH WEATHER REPORT—Bill Graham, Paramount Theater, Oakland, Calif., Sept. 26   | 2,472              | \$5.50-\$7.50      | \$16,946       |
| 16                               | BLUE OYSTER CULT/TOMMY BOLIN BAND—Cedric Kushner, Palace Theater, Albany, N.Y., Sept. 20 (2)  | 2,713              | \$5.50-\$6.50      | \$16,785       |
| 17                               | CHICK COREA/GARY BURTON—Ted Kurland Assn./Eclipse Jazz, Hill Audit., Ann Arbor, Mich., Sept. 25   | 3,900              | \$3-\$5            | \$15,300       |
| 18                               | RUSH/ANGEL—DiCesare-Engler Prod., Zembo Mosque, Harrisburg, Pa., Sept. 19   | 2,630              | \$5.50             | \$15,000       |
| 19                               | GLENN YARBROUGH & THE LIMELITERS—Northwest Releasing, Auditorium, Portland, Ore., Sept. 26  | 2,460              | \$4.50-\$6.50      | \$14,084       |
| 20                               | HARRY CHAPIN/LEON REDBONE—Daydream Prod., Dane County Coliseum, Madison, Wis., Sept. 23   | 2,272              | \$4.50-\$6.50      | \$13,570       |
| 21                               | POCO/SILVER—Wolf & Rissmiller, Civic Auditorium, Santa Monica, Calif., Sept. 26   | 2,016              | \$5.50-\$6.50      | \$13,141       |
| 22                               | GEORGE BENSON/JOHN KLEMMER—Contemporary Prod./Chris Fritz, Municipal Theater, Tulsa, Okla., Sept. 23  | 1,417              | \$7                | \$9,919        |
| 23                               | GLENN YARBROUGH & THE LIMELITERS—Northwest Releasing, Opera House, Spokane, Wash., Sept. 25   | 1,852              | \$4-\$6            | \$9,686        |

## Talent

### Talent In Action

• Continued from page 32

could have been better in New York, however, as her humor drew a blank with this audience. **TOM CECCH**

#### MARK-ALMOND MOVIES

*Roxy, Los Angeles*

As evidenced by its Sept. 9 performance, Jon Mark and Johnny Almond have lost no appeal during the two-year disbandment of their musical partnership. The capacity crowd applauded the introduction of each song and then settled back into a tranquilized mood set by the band's mellow jazz/pop compositions.

Mark's acoustical guitar and unique easygoing vocals complemented Almond's proficient sax, flute and clarinet playing. The backup unit, comprised of new members, most notably violinist Greg Bloch formerly of It's A Beautiful Day provided a compatible mixture of funky jazz and soft, low-key pop.

The group performed old tunes and some recent ones from its ABC "To The Heart" LP. The set opened with a Mark composition "Morning Sunrise," abetted by Almond's sax.

"What Am I Living For" was highlighted by a sustained instrumental break. Bobby Torres' congas and David Dahlsten's trombone effectively aided this insightfully mellow ode to life's significance.

The two best numbers were "Lonely Girl," a moderate hit from two years ago which featured Mark's soothing vocals, and the crowd-pleasing Billy Joel tune "New York State Of Mind" coupled with "Return To The City." The medley shifted moods between uptempo orchestrations and relaxing vocals while E.W. Wainright provided a memorable drum solo.

Without a doubt, Mark Almond is playing some of the most intelligent and refreshing music today and its return has been long overdue.

The Arista group Movies, which was recently reviewed in Billboard, opened the show with an impressive, theatrically oriented set of ballads, sarcastic love songs and fifties sounding rockers. **ED HARRISON**

#### JOHN STEWART

*Palomino, Los Angeles*

Admittedly "between labels," John Stewart capped his dynamic, crowd-pleasing performance Sept. 18 with a request that everyone in the audience help him get a recording contract with RSO Records. "Al Coury, the president, can't seem to make up his mind."

He asked everyone to write Coury for him—and later slips of paper with the address of RSO were passed out at the door—"It's never been done this way before... We're doing a grassroots campaign." He said that he already had songs ready for his next album.

Stewart, in a voice that is deep and appealing, did a show that ranged from folk to country to country-rock to progressive rock. "Never Going Back To Nashville Anymore" was the hottest effort of the night by a five-man group, which featured congas as well as drums. He did "Daydream Believer" and then a parody of it. "Big Joe He Ain't Ever Coming Home" was his contribution to the truck driving industry, which it seems every country artist must do. "Lady And The Outlaw" was his tribute to the growing outlaw music syndrome of Austin, Tex. His best effort of the night was "Mother Country," a building song, though the audience—which stomped its feet for 10 minutes as he tried to end his gig after an encore—might have disagreed. The place was jammed with college-age men and women while a full house was waiting outside for the second show.

Stewart, essentially, seems to have taken all of his experience as a member of the Kingston Trio and expanded on it. He has taken many of the elements of folk and modified them. One hopes that Al Coury is not buried under letters from this grassroots campaign.

The house band, Brian Mark and the Marks-men, is a little bit of outlaw music unto itself. Its material is country-rock in nature. "Bob Willis Is Still The King" was excellent, with segments of very complex country rhythms. Then it went into a slower "Faded Love." **CLAUDE HALL**

#### PAUL DELICATO

*Ye Little Club, Beverly Hills*

Paul Delicato impressed a three-fourths filled (dampened somewhat by the L.A. rains) Ye Little Club Sept. 10 by serving up 50 minutes of

(Continued on page 35)

## Campus

### West Chester Fest To Run For 4 Days

WEST CHESTER, Pa.—The full gamut of jazz will be on display when West Chester State College here begins its four-day second annual jazz festival Saturday (2)—Jazz Farm 1976. Everything from contemporary to traditional to progressive jazz will be heard at various locations on campus.

Tom Waits kicks it off with beatnik jazz on Saturday at the school's Phillips Memorial Auditorium. The following morning the Howard Hanger Trio will hold a jazz worship service at the student union.

That afternoon, the New Black Eagle Jazz Band, a traditional New Orleans ensemble, will perform at a campus-wide picnic on the Alumni House lawn.

Capping off Sunday's entertainment schedule will be a concert fea-

turing The Revolutionary Ensemble and the Sonny Fortune Quintet.

On Monday, the evening's music is provided by the Thad Jones-Mel Lewis Band, and the duet jazz of reedman Dave Liebman and pianist Richie Beirach.

This year's finale will showcase the Billy Cobham-George Duke Band in concert.

Pricing structure for tickets is also off-the-norm. The picnic and jazz service are free while the other four are available collectively for \$10. Each concert will also have single ticket sales with low prices.

Staff members of the festival are Joe Drabyak, director of co-curricular programs; Dorothy Hickey, program coordinator; and Debbie Nehls.

#### BUDGETS DOWN

### Few Big Names Booked For Pa. Campus Dates

PHILADELPHIA—While classical names, both soloists and symphony orchestras, Broadway stage productions; lecturers the likes of Israel's Moshe Dayan (Widener College) and Vincent Bugliosi, chief prosecutor of Charles Manson (Villanova Univ.), and a rash of film festivals now overwhelm the entertainment calendar at area campuses, the musical attractions are not left out. Big names are few and far between, indicating that budgets for the big recording names are down. Moreover, the names are not entirely in the rock or folk genre which for many years dominated the campus scene.

Indicative of the change in musical tastes is seen in Kutztown (Pa.) State College which showcased Melba Moore and her orchestra Sept. 25; Henry Mancini with a 35-piece orchestra already sold out for a Wednesday (6) concert at Muhlenberg College at Bethlehem, Pa., with only a limited number of floor seats available; and Pennsylvania State Univ., Centre, Pa., selecting Fred Waring and his orchestra for its homecoming weekend program on Friday (15).

Most ambitious concert program has been set up by Widener College at nearby Chester, which began Sept. 25 with two rock groups, Angel and Stars. Widener's student activities committee is sponsoring a concert with the Lettermen at the Academy of Music here on Friday (15) with two shows; and has Donovan set on campus for an Oct. 29 date. Widener also has on campus the Carriage House, a coffeehouse, with folk concerts every Tuesday night. Season started Sept. 21 with Daryl Beard and followed Sept. 28 with square dance caller Peter Beard. Also on campus is "The Hobbit," a nightclub, with some 20 different area bands set to appear during the school year.

Among the local colleges, Temple Univ. drops out of the concert scene with which it has had little success, with film series and stage plays primary for the student entertainments. At the Univ. of Pennsylvania's A Little Night's Music in Houston Hall, student manager-booker Danny Soclof opened with the reggae sounds of the House of Assembly Band Sept. 18, with negotiations on for Larry Coryell and Ian Matthews for fall dates. Also at Penn's

Irvine Auditorium, where the bigger concerts are staged, it will be the Philadelphia premiere of reggae stars Peter Tosh on Oct. 22.

While it's working on a limited budget, Philadelphia Community College has full schedule of musical entertainment which started Sept. 23 with Windfall; John Herald and the Honkies, Sept. 28; Ina May Wool, Sept. 30; Charles Mingus, Saturday (3); Calvin and Bernstein, Oct. 21; Hour Glass, Oct. 23; and the Brockington Ensemble, Oct. 28. Area groups hold forth at the suburban Montgomery County Community College, where Johnny's Dance Band had a sell-out crowd Sept. 17, followed by Home Grown on Sept. 24, and Nils Lofgren plus the Striders on Sept. 29.

St. Joseph's College started out with Steve Goodman for two shows on Sept. 19. La Salle College offers area groups in its Showroom, with the lineup started Sept. 15-16 with Mark Child and Windmill on Sept. 17-18. Penn State-Ogontz Campus has a coffeehouse, Village South, for its concerts, opening Sept. 24 with Bill Dooley, Jesse Graves and Perry Leopold, and a disco with Chuck Weber coming up.

In bordering New Jersey, the McCarter Theatre Co. in Princeton will again promote a series of Pop at Princeton concerts on the university campus, and for starters has Judy Collins on Saturday (2) and Stephen Sills on Oct. 17. The concerts are held in the Dillon Gymnasium, Rider College at Lawrenceville, which brings in an impressive list of names each year, started off Oct. 1 with Billy Joel plus Deadly Nightshade in its Alumni Gymnasium.

Glassboro State College ushered in the new school year Sept. 19 with a giant disco and show featuring four groups and starring Vicki Sue Robinson. Several mini concerts are also planned ahead, including one with Jonathan Richman.

### Folk Concerts For Univ. Of Delaware

NEWARK, Del.—Free folk music concerts are scheduled for the Univ. of Delaware this fall. The second of four such events will be Oct. 6 with Larry Older and his dulcimer strumming wife, Martha. Blues shouter-guitarist John Jackson will be the guest Oct. 27.

# Rock Singles Best Sellers

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As Of 9/27/76

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

- |  |   |
|--|---|
| 1 <b>FRAMPTON COMES ALIVE</b> —Peter Frampton—A&M SP 3703                      | 21 <b>LOVE WILL KEEP US TOGETHER</b> —The Captain & Tennille—A&M SP 3405                          |
| 2 <b>FLEETWOOD MAC</b> —Reprise MS2225   | 22 <b>BREEZIN'</b> —George Benson—Warner Bros. BS 2919  |
| 3 <b>DREAMBOAT ANNIE</b> —Heart—Mushroom MRS 5005                              | 23 <b>THIS ONE'S FOR YOU</b> —Barry Manilow—Arista AL 4090  |
| 4 <b>FLY LIKE AN EAGLE</b> —Steve Miller Band—Capitol 11516                    | 24 <b>HISTORY—AMERICA'S GREATEST HITS</b> —America—Warner Bros. BS 2894                           |
| 5 <b>CHICAGO X</b> —Columbia PC 34200  | 25 <b>WILD CHERRY</b> —Epic PE 34195  |
| 6 <b>SPIRIT</b> —John Denver—RCA APL1-1694                                     | 26 <b>ALIVE!</b> —Kiss—Casablanca NBLP 7020   |
| 7 <b>GREATEST HITS</b> —War—United Artists UA LA648 G                          | 27 <b>SILK DEGREES</b> —Boyz Scaggs—Columbia PC 33920   |
| 8 <b>THEIR GREATEST HITS 1971-1975</b> —Eagles—Asylum 7E-1052                  | 28 <b>ORIGINALS</b> —Kiss—Casablanca NBLP 7032  |
| 9 <b>HASTEN DOWN THE WIND</b> —Linda Ronstadt—Asylum 7E-1072                   | 29 <b>GREATEST HITS</b> —Elton John—MCA 2128  |
| 10 <b>WINGS AT THE SPEED OF SOUND</b> —Capitol SW 11525                        | 30 <b>HOT ON THE TRACKS</b> —Commodores—Motown M6 867 S1  |
| 11 <b>SPITFIRE</b> —Jefferson Starship—Grunt BFL1-1557                         | 31 <b>CHICAGO IX CHICAGO'S GREATEST HITS</b> —Columbia PC 33900                                   |
| 12 <b>ROCKS</b> —Aerosmith—Columbia PC 34165                                   | 32 <b>ALL THINGS IN TIME</b> —Lou Rawls—Philadelphia International PZ 33957                       |
| 13 <b>DREAMWEAVER</b> —Gary Wright—Warner Bros. BS 2868                        | 33 <b>A NIGHT AT THE OPERA</b> —Queen—Elektra 7E-1053   |
| 14 <b>SONG OF JOY</b> —Captain & Tennille—A&M SP 4570                          | 34 <b>TOYS IN THE ATTIC</b> —Aerosmith—Columbia PC 33479  |
| 15 <b>BEST OF B.T.O. (So Far)</b> —Bachman-Turner Overdrive—Mercury SRM-1-1101 | 35 <b>A NIGHT ON THE TOWN</b> —Rod Stewart—Warner Bros. BS 2938                                   |
| 16 <b>DIANA ROSS' GREATEST HITS</b> —Motown M6-969S1                           | 36 <b>THE OUTLAWS</b> —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 17 <b>ENDLESS SUMMER</b> —Beach Boys—Capitol SVBO 11307                        | 37 <b>BIGGER THAN BOTH OF US</b> —Daryl Hall & John Oates—RCA APL1-1467                           |
| 18 <b>SUMMERTIME DREAM</b> —Gordon Lightfoot—Reprise MS 2249                   | 38 <b>ROCK 'N' ROLL MUSIC</b> —The Beatles—Capitol SKBO 11537                                     |
| 19 <b>BEAUTIFUL NOISE</b> —Neil Diamond—Columbia PC 33965                      | 39 <b>IN THE POCKET</b> —James Taylor—Warner Bros. BS 2912  |
| 20 <b>15 BIG ONES</b> —Beach Boys—Brother/Reprise MS 223                       | 40 <b>SKY HIGH!</b> —Tavares—Capitol ST 11533   |

# Rock LP Best Sellers

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As Of 9/27/76

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

- |  |  |
|--|--|
| 1 <b>PLAY THAT FUNKY MUSIC</b> —Wild Cherry—Epic 8-50225                                   | 21 <b>WITH YOUR LOVE</b> —Jefferson Starship—Grunt 10746   |
| 2 <b>DEVIL WOMAN</b> —Cliff Richard—Rocket 40574   | 22 <b>BABY I LOVE YOUR WAY</b> —Peter Frampton—A&M 1832  |
| 3 <b>DISCO DUCK</b> —Rick Dees—RSO 857   | 23 <b>MUSKRAT LOVE</b> —Captain & Tennille—A&M 1870  |
| 4 <b>IF YOU LEAVE ME NOW</b> —Chicago—Columbia 3-10390                                     | 24 <b>NADIA'S THEME (The Young &amp; The Restless)</b> —Barry DeVorzon & Perry Botkins Jr.—A&M 1856  |
| 5 <b>A FIFTH OF BEETHOVEN</b> —Walter Murphy & The Big Apple Band—Private Stock 45073      | 25 <b>SUMMER</b> —War—United Artists 834   |
| 6 <b>(Shake, Shake Shake) SHAKE YOUR BOOTY</b> —K.C. & The Sunshine Band—TK 1019           | 26 <b>SAY YOU LOVE ME</b> —Fleetwood Mac—Reprise 1356  |
| 7 <b>DON'T GO BREAKING MY HEART</b> —Elton John & Kiki Dee—Rocket 40585                    | 27 <b>SUNRISE</b> —Eric Carmen—Arista 0200   |
| 8 <b>A LITTLE BIT MORE</b> —Dr. Hook—Capitol 4280  | 28 <b>KISS AND SAY GOODBYE</b> —Manhattans—Columbia 3 10310  |
| 9 <b>STILL THE ONE</b> —Orleans—Asylum 45336   | 29 <b>HEAVEN MUST BE MISSING AN ANGEL (Part 1)</b> —Tavares—Capitol 4270                             |
| 10 <b>WHAM BANG SHANG-A-LANG</b> —Silver—Arista 0189                                       | 30 <b>DID YOU BOOGIE (With Your Baby)</b> —Flash Cadillac & The Continental Kids—Private Stock 45079 |
| 11 <b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> —England Dan & John Ford Coley—Big Tree 16069 | 31 <b>YOU SHOULD BE DANCING</b> —Bee Gees—RSO 853  |
| 12 <b>MAGIC MAN</b> —Heart—Mushroom 7011   | 32 <b>IT'S O.K.</b> —Beach Boys Brother/Reprise 1368   |
| 13 <b>ROCK 'N' ME</b> —Steve Miller—Capitol 4323   | 33 <b>LET 'EM IN</b> —Wings—Capitol 4293   |
| 14 <b>I ONLY WANT TO BE WITH YOU</b> —Bay City Rollers—Arista 0205                         | 34 <b>FERNANDO</b> —Abba—Atlantic 3346   |
| 15 <b>LOWDOWN</b> —Boyz Scaggs—Columbia 3-10367  | 35 <b>LAST CHILD</b> —Aerosmith—Columbia 3-10359   |
| 16 <b>YOU'LL NEVER FIND ANOTHER LOVE</b> —Lou Rawls—Philadelphia International 3592        | 36 <b>TEDDY BEAR</b> —Red Sovine—Starday 642   |
| 17 <b>SHE'S GONE</b> —Hall & Oates—Atlantic 3332   | 37 <b>THIS MASQUERADE</b> —George Benson—Warner Bros. 8209   |
| 18 <b>THE WRECK OF THE EDMUND FITZGERALD</b> —Gordon Lightfoot—Reprise 3169                | 38 <b>GETAWAY</b> —Earth, Wind & Fire—Columbia 3-10373   |
| 19 <b>THAT'LL BE THE DAY</b> —Linda Ronstadt—Asylum 45340                                  | 39 <b>GET THE FUNK OUT MA FACE</b> —Brothers Johnson—A&M 1851  |
| 20 <b>BETH</b> —Kiss—Casablanca 863  | 40 <b>(Don't Fear) THE REAPER</b> —Blue Oyster Cult—Columbia 3 10384                                 |

## No More Festivals For Willie Nelson

SAN ANTONIO—Willie Nelson says he has had it with huge outdoor music festivals and will not sponsor any more of the extravaganzas because it is just too big a hassle.

The singer has sponsored several outdoor affairs. But his most recent such venture, a Fourth of July picnic

near Gonzales, was riddled with legal difficulties.

Nelson states that he lost money on the Gonzales festival. He pointed out that he did not hold the concerts to make money but he did not want to sponsor them to lose money.

## Talent

### Talent In Action

• Continued from page 34

tastefully selected and expertly charted MOR, as well as some charming and laugh-provoking between-tune patter.

Backed by a supertight jazz-pop instrumental trio—Michael Traylor, drums, Michael Girard, keyboards; and David Bates, guitar—the handsome tenor evinced a savor faire at the mike that immediately captured his auditors' fancy and held it there for the duration.

Among the standout uptunes were: "It's The Season" (medley opener), "Love Will Keep Us Together," the Neil Sedaka hit "Bad Blood" (drummer Traylor handling the Elton John harmonies with aplomb) and the closer, "Cara Mia Mine," delivered forthrightly in neat soft-rock garb.

Delicato, a former guitar and bass player with such acts as Mary Kaye Trio, Ike & Tina Turner and country singer Roy Head, showed his versatility when, about midset, he strapped on his guitar and swung into a country medley built around the Johnny Cash click, "I Walk The Line."

But it was in the ballads where he shined the brightest as he put his big range and powerful pipes to best use in "What Are You Doing The Rest Of Your Life?," "All In Love Is Fair" and the old nostalgia tripper from "Casablanca," "As Time Goes By."

Delicato is a real talent and a natural winner for any room which caters to the more mature, sophisticated crowds. **JOE X. PRICE**

## Signings

**Target**, Memphis rock quintet managed by Butch Stone who handles Black Oak Arkansas, to A&M. **Pat Cloud**, bop jazz banjoist, to Denie Smith's Renaissance Records. **Ramm**, Portland rock foursome, to Omega Management division of Great Northwest Music Co. **David Crisman Quintet**, acoustic rock-jazz group featuring two mandolins, to Calliope Records. **Tex Williams** and **Faith Allen** both to Denim Records of Nashville.

**Robb Strandlund** to Polydor with Ken Mansfield producing. Strandlund co-wrote early Eagles hit "Already Gone." **Cleo Laine** and **John Dankworth** to Regency Artists. **Marvin Gaye** to Lee Craver's Lee Productions for exclusive West Coast concert booking.

**Bobby Borchers**, to Buddy Lee Attractions for exclusive booking. **Bobby Rydell** also to the firm for exclusive representation. **Mitch Torok** and **Ramona Redd** to Tuckahoe Music. **The Osborne Brothers**, the **Stonemans**, **John Graves & Bobby Smith**, the **Second Generation** and **Crossroads** to CMH Records.

## Managers Agree

• Continued from page 26

national tv promotion tour before the end of the year. Also, this month the act will start following that six-week nightclub showcase route we just finished with the Staples. After that, we'll see where it makes sense to go next."

In another unusual package designed to take advantage of an artist's strengths, Broder is involved in a touring one-hour Donna Summer package titled "A Summer Rose." The Summer tour opens with a limited engagement at New York's Roseland Ballroom and then the disco revue will take off across the country, playing facilities where a combination of audience dancing and listening is feasible.

## Fat Merch. Income

LOS ANGELES—Boutwell Enterprises here announced its highest gross for in-concert merchandise ever, more than \$36,000, at this summer's Kiss concert in Anaheim Stadium. Products sold at the show by the stadium's concession sales team included a \$3 program book with a T-shirt iron-on transfer bound inside. Boutwell worked as many as six tours simultaneously this summer.



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# Trammps Cart Away 3 Major Accolades

NEW YORK—Diana Ross, Van McCoy, Vicki Sue Robinson, the Trammps and the Salsoul Orchestra are among top disco entertainers to receive awards presented at Billboard's Second International Disco Forum held at the Americana Hotel here Sept. 28-Oct. 1.

Twenty-eight awards were presented at a special disco awards dinner. They spanned the spectrum of sound and lighting companies, record labels, artists, disco club owners and consultants, and producers, promoters, composers and arrangers.

Atlantic Records act, the Trammps, romped away with three awards for disco LP cut of the year, "Disco Party"; disco album of the year, "That's Where The Happy People Go"; and disco artist of the year.

Van McCoy, H&L Records, followed with two awards for disco arranger and disco instrumentalist. Ross picked up her award for disco/radio single, "Love Hangover"; and Vicki Sue Robinson, RCA Records, was cited for most promising new disco artist. The disco single award went to Jesse Green; and the Salsoul

Orchestra picked up its award for disco orchestra.

The award for disco composer went to Dave Crawford. There was a tie between Casablanca Records and Salsoul Records for the award of disco label of the year. Salsoul picked up two additional awards for the most important new disco software product and for its innovative 12-inch disco disk for consumers.

Tom Savarese and Bobby D.J., both of New York, shared honors for disco deejay of the year; while Burma East Music and Bull Pen Music/Perren-Vibes Music shared the title of disco music publisher.

Michael O'Harro of Tramps Discotheque in Washington D.C., was cited for both disco consultant and most innovative disco club owner. Tom Moulton was cited for his disco mixing of such acts as Trammps, Andrea True and Gloria Gaynor; while Freddie Perren was cited as disco producer. The title of disco concert promoter went to Norby Walters.

Sigma Sound of Philadelphia was cited for disco recording studio, and 2001 Clubs was awarded the title, disco franchiser. The title of disco promotion person went to Dave Todd, RCA Records.

Among the equipment people, Cerwin Vega's "Earthquake" speaker was named best new disco audio product of the year; while the Digital 6x9 modular programmable dimming system developed by Digital Lighting was named best new disco lighting product of 1976.

## Disco Craze Goes To Penn. Colleges

CHESTER, Pa.—The disco scene, a favorite of the college crowd, has moved to the campus at Widener College here and upstate at Pennsylvania State College. With Philadelphia's WYSP deejay spinning his records at the turntable, alternating with the live sounds of Ransom and Silver Dollar groups, Widener's Student Union sponsored its first "Dynamite Disco Dance" Sept. 10 at the MacMorland Center on campus. The \$3.50 ticket also included a continental breakfast.

At State College, the more conventional discotheque was opened this week as Mr. C's Disco, operated by Chris Papadopoulos and Zeno Papas as a division of 100 West, which also operates the Hotel State College, Zeno's and the Corner Room at the college community. Liz Pierce, recent Penn State graduate, manages the room which is maintained on a membership basis, entitling members and guests to enter without paying a cover charge and getting a table reservation.

Mr. C's, located in the basement of the former Cathaum Theatre, features a lighted dance floor with 1,400 miniature lights in Plexiglas panels between parquet wood and stainless steel squares. Overhead are 20 beams forming a starburst carrying 850 lights. The floor and overhead light patterns are controlled by a computer. There are two bars, lounge and game room with a 210 seating capacity in the main room.

Four sepakers for quad effect carrying the musical sounds with the spinning handled by Octo, house DJ. Programming of the records is in the keeping of Doug Flodin, deejay at Station WMAJ at State College.

## Disco Mix

By TOM MOULTON

NEW YORK—Atco Records will release the debut LP by Boney M in November. At present the group has one of the hottest singles in Germany. "Daddy Cool," their current single in this country, will run for 4:05 minutes on the LP. There are several other strong songs on the album which will undoubtedly be very popular. "Sunny" (the Bobby Hebb tune) is given the German sound plus some extras. It starts off with a phased rock symbol and follows with that distinct German bass and bass drum sound, then the voices come in and are repeated in echo. This song will probably be a big hit all over again.

"Fever," another standard, is given the same treatment, and sounds like a new song. "Take The Heat Off Me" (title track of the group's LP in Germany) is pop sounding, and "up" with one part going into half time with the rhythm. "No Woman, No Cry" (the Bob Marley reggae tune) is given a different type of treatment. It has a strong similarity to "More, More, More" and a nice rhythm break. For a while, most of the records that came out of Germany had the same sound, but now they are expanding on it, and bringing excitement to their sound.

Spring Records (distributed by Polydor) is releasing its first commercial 12-inch disco disk. It carries a different title from the new 45. "Disco Crazy" and "The Joint" have both been remixed and made longer, and will be available only on the disco disk.

Mercury Records has picked up the rights to "Love Bug" by Bumble Bee Unlimited, and will make the 12-inch disk commercially available.

Warwick Records, the legendary doo-wop label of the 1950s, is back with a disco sound. It was started by Morty Craft, another of the legends of the '50s. "Closer To The Feeling" by Zebra, is a seven-piece, self-contained group. Its sound is a cross between the Fatback Band and Crown Heights Affair. There is a lot of energy generated in this group's sound which at times sounds almost live. There is a 12-inch disco disk available on this.

There is one good cut on the new Ronnie Dyson LP titled "The More You Do It." "You and Me" is very uptempo and pop sounding with good lyrics and a nice melody; and "Jive Talkin'" is also well done.

Arista Records is releasing a special 12-inch disco disk on Gil Scott-Heron's classic, "The Bottle." This mix is different from the one on his new two-record set. This version runs for 16:30 minutes and has more percussion in the mix. The slow part has been taken out. The tempo speeds up considerably in the timbali/percussion break and may have to be slowed down. This version does not compare with his original, but is guaranteed to get good exposure.

Arista has finally released the Bell import by the Glitter Band from England. The tune, "Makes You Blind" has got a lot of exposure here, and is spreading throughout the country.

## A 3-Day Marathon Turns Up \$100,000

CHICAGO—More than \$100,000 was raised here for Special Children's Charities in a benefit three-day disco dance marathon, Aug. 14-16, at Faces.

The private discotheque was opened to the public, which paid \$1 during the day and \$3 in the evening to watch the 25 couples that undertook 60 hours of dancing. Each couple was allowed only six hours total time away from the floor, with two hours the maximum single break. Fifteen couples completed the ordeal.

Loudspeakers and a closed circuit tv monitor outside the Rush St. disco attracted passersby.

According to the club, all money was raised there, in cash, from donations, sponsorship of dance couples and celebrity dances, and from auction of donated prizes.

More Disco-related audio news on pages 54-55 of Tape/Audio/Video.

# Programming Firm Setting Up Again After Its Move

NEW YORK—Candidly acknowledging its problems related to shifting operations from Canada to Kansas City, Mo., and setting up an entirely new operating entity, Video Disco is getting its house in order and will be bowing its own creative programming this fall, according to Ralph Martin, national sales manager.

Problems arose in the firm's ambitious plans for programming, with Lyle Wallace, who headed the original British Columbia firm, basically promising more than he was able to deliver in the form of monthly programming, says Martin.

Arrangements to get footage from tv sources fell through when demands of up to \$650 per selection were made, with Video Disco to arrange all the releases. "To put it bluntly, it became a bloody nightmare," he emphasizes.

Video Disco acquired several hours of demo tapes from Intervention Distributors of the U.S.A., Cincinnati, which it has provided to its initial locations, Martin says. He adds that Tom Bengimina, the new president, is working on agreements with Computer Image and several

record labels that will provide some of the new Video Disco programming.

Meanwhile, the firm has eight signed contracts for installations that involve about \$25,000 in equipment at each club, according to Martin.

Included are Butch Cassidy's, Kansas City; Mad Hatter, Tampa; Someplace Else, Cherry Hill, N.J.; Bumble's, Milwaukee; and Napoleon's in suburban Detroit. Due for installation this fall are the Crescendo, Anaheim; Calif.; Gini's, St. Louis, and a new club in Evansville, Ind., Martin says.

"We believe the record companies see the potential of this type of video programming," he explains, "and with the incorporation of our promotional material and footage from other sources, we expect to have a more than adequate supply of programming for our clubs."

Video Disco is currently equipping its own video production studio in Kansas City, Martin says, with a 40 by 52-foot room being set up with Panasonic cameras and Ampex 1-inch videtape recorders, to facilitate software production.

# Design Circuits Set For Remodel Of N.Y.'s Copa

NEW YORK—The management of N.Y.'s Copacabana Club, soon to be reopened as a posh new discotheque (Billboard, Aug. 28) has retained Design Circuits as a special consultant on light sound and decor, according to E. Roy Webb, director of operations of the club.

Design Circuits, one of the leading disco design consulting firms in the country has worked on such popular New York discos as Infinity, Big Julie's, Ibis, Boombamakoo, and Ashleys.

According to Bob Lobi, president of Design Circuit, the original and elegant decor of the 1940s which exists in the club will be maintained and enhanced. "Sound and lighting will be upgraded with the finest state-of-the-art equipment available," promises Lobi. Emphasis will be on a more conservative setting.

When opened later this month, the Copa will be operated on a membership basis with dues running from \$150 to \$1,000 depending on the type of membership. There will also be a special corporate membership fee for groups of persons from a single company.

Non-members attending the club will be requested to pay a cover and a minimum which will run between \$12 and \$15.

The club, which will essentially be a cabaret disco, will feature both live talent and recorded music. Webb will work closely with record labels, managers and agents handling disco talent in his efforts to showcase the best disco acts in the country. In addition, plans are afoot for a weekly syndicated television show to be televised from the club. A pilot for this is planned for the opening.

Many discotheques in New York now operate three nights a week. The rest of the time the space is unused. Webb hopes to turn this trend around at the Copa by using the rooms as a daytime conference center.

The center, which will go into operation at the same time as the discotheque, will feature facilities for conferences, seminars, business meetings, product presentations,

new product introductions, record promotions, fashion shows, cocktail receptions, banquets and parties. Space will be available for groups of from 50 to 1,000 people.

According to Manny Polak, director of sales and promotion for the center, there will be a full complement of audio/visual equipment, projectors, tape recorders, microphones and screens, and more specialized equipment will be available on a rental basis.

## 3 New Systems From Marlboro

NEW YORK—Marlboro Sound Works debuted three new disco sound systems at Billboard's Disco II convention just ended at the Americana Hotel here. According to Ed Finger of Marlboro, the systems were designed to complement the firm's basic disco consoles: the models MD1 & MD3 mono consoles, and the SD5 stereo console.

The complete system supplied with Marlboro's top-of-the line SD5 includes two 150-watt power amps, 15-inch speaker, plus a specially designed bass speaker system for maximum sound penetration. It carries a suggested list price of \$1,890. A slightly lower-priced version of this package includes the same model SD5 system, the same 150-watt power amps, and 15-inch and 12-inch speakers with piezos/horns.

Finger claims the model SD5 console is among the most advanced professional portable stereo disco systems on the market today. It features include a full program and master control section, and exclusive autofade and PFL systems.

The system complementing the MD3 console includes a 15-inch speaker, two piezo super horns, and a 150-watt four channel power amp. This unit carries a list price of \$935.

The model MD1 disco sound system includes the MD1 mono console, a 60-watt single channel amplifier head, and two speaker systems each with a 12-inch speaker and a piezo super horn. It lists for \$625.

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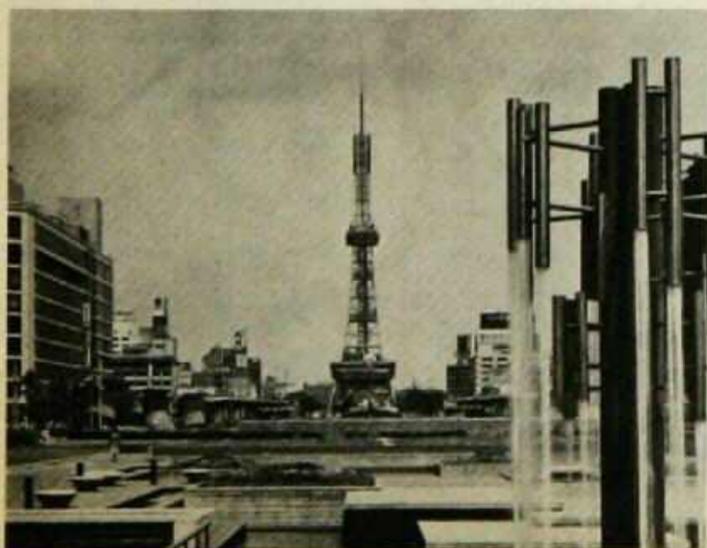
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ROTARY IN FRONT OF THE STATION

# Billboard's Disco Action

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## National Disco Action Top 40

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- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
- 2 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 4 NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (LP)
- 5 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
- 6 DOWN TO LOVE TOWN—Originals—Motown
- 7 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
- 8 YOU SHOULD BE DANCING—Bee Gees—RSO
- 9 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
- 10 THE BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
- 11 FULL TIME THING—Whirlwind—Roulette (12 inch)
- 12 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
- 13 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
- 14 CAR WASH—Rose Royce—MCA (LP)
- 15 RUBBERBAND MAN—Spinners—Atlantic
- 16 GETAWAY—Earth, Wind & Fire—Columbia
- 17 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic/Sweet City
- 18 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- 19 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
- 20 MAKES YOU BLIND—The Glitter Band—Bell (Import)
- 21 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros. (LP)
- 22 LOWDOWN—Boz Scaggs—Columbia
- 23 LIKE HER—Gentlemen And Their Lady—Roulette (12 inch)
- 24 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
- 25 NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (12 inch)
- 26 DAZZ—Brick—Bang
- 27 MUSIC, MUSIC, MUSIC—California—Warner/Curb
- 28 DAYLIGHT—Vicki Sue Robinson—RCA (12 inch)
- 29 NIGHT PEOPLE/LIES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
- 30 FULL SPEED AHEAD—Tata Vega—Motown
- 31 EVERYMAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul (LP)
- 32 SALSOL BOOGIE/SOUL CHA CHA—Van McCoy—H&L (LP)
- 33 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
- 34 DO THE WALK—Heart and Soul—P.I.P. (12 inch)
- 35 I GOT YOUR LOVE—Stratavarius—Roulette (12 inch)
- 36 DON'T STOP THE MUSIC—Bay City Rollers—Arista
- 37 TAKE A LITTLE—Liquid Pleasure—Midland International
- 38 MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International (LP)
- 39 LIVE AND LEARN—Ace Spectrum—Atlantic
- 40 PETER GUNN—Deodato—MCA (LP)

### PITTSBURGH

- This Week
- 1 THE BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 2 DAZZ—Brick—Bang
  - 3 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 4 HEAVEN/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol
  - 5 RUBBERBAND MAN—Spinners—Atlantic
  - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International
  - 7 NICE AND NAASTY/RITZY—Salsoul Orchestra—Salsoul (LP)
  - 8 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 9 DAYLIGHT—Vicki Sue Robinson—RCA
  - 10 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 11 I'VE GOTTA DANCE TO KEEP FROM CRYING—Destinations—Master Fire
  - 12 DO THE WALK—Heart And Soul—P.I.P.
  - 13 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 14 FULL TIME THING—Whirlwind—Roulette (12 inch)
  - 15 LOVE BITE—Richard Henson—Splash

### SAN FRANCISCO

- This Week
- 1 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
  - 3 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 4 RUBBERBAND MAN—Spinners—Atlantic
  - 5 DOWN TO LOVE TOWN—Originals—Motown
  - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 7 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century
  - 8 DAYLIGHT—Vicki Sue Robinson—RCA
  - 9 NICE AND NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 10 FULL SPEED AHEAD—Tata Vega—Motown (12 inch)
  - 11 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 12 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century
  - 14 LOVE BUG—Bumblebee Unlimited—Red Greg
  - 15 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)

### SEATTLE

- This Week
- 1 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic/Sweet City
  - 3 TEN PERCENT—Double Exposure—Salsoul (12 inch)
  - 4 NICE AND NAASTY—Salsoul Orchestra—Salsoul (LP)
  - 5 LIVE AND LEARN—Ace Spectrum—Atlantic
  - 6 GETAWAY—Earth, Wind & Fire—Columbia
  - 7 IT'S ALRIGHT—Farragher Brothers—ABC
  - 8 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 9 DOWN TO LOVE TOWN—Originals—Motown
  - 10 RUBBERBAND MAN—Spinners—Atlantic
  - 11 THE BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 12 RUN TO ME—Candi Staton—Warner Bros. (12 inch)
  - 13 SHAKE YOUR RUMP DO THE FUNK—Bar Kays—Mercury
  - 14 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
  - 15 FANCY DANCER—Commodores—Motown

### MONTREAL

- This Week
- 1 BEST DISCO IN TOWN—Ritchie Family—London
  - 2 LOVE BUG—Bumble Bee Unlimited—Trans Canada
  - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA
  - 4 MAKES YOU BLIND—The Glitter Band (Capitol)
  - 5 A CHACUN SON ENFANCI—Recreation—CBC
  - 6 I'M CRYING—Mike Hagep—RCA
  - 7 SUNSHINE LOVE—Metal Weeds—RCA (12 inch)
  - 8 FUTURE WOMAN—Rockets—London
  - 9 DISCO DUCK—Rick Dies and His Cast of Idiots—Polydor
  - 10 RUN TO ME—Candi Staton—WEA
  - 11 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artist
  - 12 DISCO BUMP—R.B. & Co.—CBS
  - 13 BORN BORN—I.D.V. & Friends—London
  - 14 DON'T STOP THE MUSIC—Bay City Rollers—Capitol (disco mix)
  - 15 TAKE A LITTLE—Liquid Pleasure—RCA (disco mix)

### MIAMI

- This Week
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 3 JOO! NICE AND NAASTY—Salsoul Orchestra—Salsoul (LP)
  - 4 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 5 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 6 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia
  - 7 BEST DISCO IN TOWN—Ritchie Family—Marlin
  - 8 YOU SHOULD BE DANCING—Bee Gees—RSO (12 inch)
  - 9 I GOT YOUR LOVE—Stratavarius—Roulette (12 inch)
  - 10 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
  - 11 FULL TIME THING—Whirlwind—Roulette (12 inch)
  - 12 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 13 LET'S MAKE A DEAL/LOVER BE MINE/I'VE GOT YOU UNDER MY SKIN—Gloria Gaynor—Polydor (LP)
  - 14 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 15 DISCO MAGIC—T. Connection—Media

### NEW YORK

- This Week
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 2 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
  - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 4 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 6 NICE AND NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 7 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
  - 8 DOWN TO LOVE TOWN—Originals—Motown
  - 9 FULL TIME THING—Whirlwind—Roulette (12 inch)
  - 10 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 11 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 12 MAKES YOU BLIND—The Glitter Band—Bell (Import)
  - 13 MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International
  - 14 O LA AMOUR—Gorgio—Oasis (LP)
  - 15 LOVE BUG—Bumblebee Unlimited—Red Greg (12 inch)

### PHILADELPHIA

- This Week
- 1 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 3 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 4 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 5 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
  - 6 FULL TIME THING—Whirlwind—Roulette (12 inch)
  - 7 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International
  - 9 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists
  - 10 ATMOSPHERE STRUT—Cloud One
  - 11 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 12 MAKES YOU BLIND—The Glitter Band—Bell (Import)
  - 13 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 14 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 15 THE BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)

### PHOENIX

- This Week
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 2 MAKES YOU BLIND—The Glitter Band—Bell (Import)
  - 3 NICE AND NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 4 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 5 CAR WASH—Rose Royce—MCA (LP)
  - 6 NIGHT PEOPLE/LIES DIVIDED BY JIVE—Fantastic Four—Westbound
  - 7 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 8 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic/Sweet City
  - 9 DOWN TO LOVE TOWN—Originals—Motown
  - 10 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 11 PETER GUNN—Deodato—MCA (LP)
  - 12 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 13 STAND UP AND SHOUT/PARTY HARDY—Gay Toms Empire—P.I.P. (12 inch)
  - 14 PEOPLE POWER—Billy Paul—Philadelphia International
  - 15 GETAWAY—Earth, Wind & Fire—Columbia

### DENVER

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12 inch)
  - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic
  - 3 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 4 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century
  - 6 GETAWAY—Earth, Wind & Fire—Columbia
  - 7 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
  - 8 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros.
  - 9 LOWDOWN—Boz Scaggs—Columbia
  - 10 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 11 DANCING FEET—Hudson Person—Mercury
  - 12 COME DANCING—Jeff Beck—Epic
  - 13 KEEP ON DOING IT—Herbie Hancock—Columbia
  - 14 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA
  - 15 NIGHT FEVER—Fatback Band—Event

### DETROIT

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12 inch)
  - 2 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 3 LOWDOWN—Boz Scaggs—Columbia
  - 4 RUBBERBAND MAN—Spinners—Atlantic
  - 5 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 7 LIKE HER—Gentlemen And Their Lady—Roulette (12 inch)
  - 8 DOWN TO LOVE TOWN—Originals—Motown
  - 9 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic
  - 10 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 11 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
  - 12 DANCE—Paul Jabac
  - 13 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 14 GET UP OFF OF THAT THING—James Brown—Polydor
  - 15 SOUL CHI CHI—Van McCoy—H&L

### HOUSTON

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

### LOS ANGELES

- This Week
- 1 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
  - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 4 CAR WASH—Rose Royce—MCA (LP)
  - 5 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 6 MUSIC MUSIC MUSIC—California—Warner/Curb
  - 7 DOWN TO LOVE TOWN—Originals—Motown
  - 8 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 9 FULL TIME THING—Whirlwind—Roulette
  - 10 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 11 NIGHT PEOPLE/LIES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - 12 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
  - 13 RHYTHMS/SOUL CHI CHI—Van McCoy—H&L (LP)
  - 14 DISCO MAGIC—T. Connection—Media
  - 15 PETER GUNN—Deodato—MCA (LP)

### ATLANTA

- This Week
- 1 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 3 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 4 GETAWAY—Earth, Wind & Fire—Columbia (12 inch)
  - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 6 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 7 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic
  - 8 YOUNG HEARTS/DESTINY/RUN TO ME—Candi Staton—Warner Bros. (LP)
  - 9 LOWDOWN—Boz Scaggs—Columbia
  - 10 DAZZ—Brick—Bang
  - 11 TAKE A LITTLE—Liquid Pleasure—Midland International
  - 12 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 13 YOU SHOULD BE DANCING—Bee Gees—RSO (12 inch)
  - 14 DOWN TO LOVE TOWN—Originals—Motown (LP)
  - 15 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)

### BALT./WASH., D.C.

- This Week
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 2 DOWN TO LOVE TOWN—Originals—Motown (LP)
  - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
  - 4 CARWASH—Rose Royce—MCA (LP)
  - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 6 FULL TIME THING—Whirlwind—Roulette (12 inch)
  - 7 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 8 LIKE HER—Gentlemen And Their Lady—Roulette (12 inch)
  - 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 10 MAKES YOU BLIND—The Glitter Band—Bell (Import)
  - 11 FULL SPEED AHEAD—Tata Vega—Motown (12 inch)
  - 12 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
  - 13 DON'T BEAT AROUND THE BUSH—Salsoul Orchestra—Salsoul (LP)
  - 14 SALSOL BOOGIE—Van McCoy—H&L
  - 15 NICE AND NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)

### BOSTON

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

### CHICAGO

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12 inch)
  - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
  - 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
  - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 6 DOWN TO LOVE TOWN—Originals—Motown
  - 7 GETAWAY—Earth, Wind & Fire—Columbia
  - 8 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 10 LET'S GET IT TOGETHER—El Coco—AVI (12 inch)
  - 11 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12 inch)
  - 12 FULL TIME THING—Whirlwind—Roulette (12 inch)
  - 13 LIKE HER—Gentlemen And Their Lady—Roulette (12 inch)
  - 14 I NEED IT—Johnny "Guitar" Watson—OJM
  - 15 LOVE HANGOVER—Diana Ross—Motown

OCTOBER 9, 1976, BILLBOARD

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Jimmy Webb is recording his debut Atlantic LP here at Cherokee for producer George Martin. A few of the guest musicians on the project are Nigel Olsson, Harvey Mason, Dee Murray, Lowell George, David Hungate, Fred Tackett, Kenny Loggins, Artie Garfunkel, the Manhattan Transfer. John Mills is engineering with assistance from George Tutko. Todd Rundgren and his group were also in Cherokee recently to work on an LP with Rundgren producing and engineering with help from Steve Branden on the console. Leon Haywood and engineer Mills were also working his new LP.

coming tv special with Wolfman Jack. David Coffin was the engineer B.B. King was also due in for vocal overdubs on his latest LP with Barney Perkins at the board and Steve Malcolm assisting. In other activity there, John Handy did overdubs for his new LP with Malcolm assisting. The new Pointer Sisters LP has been completed by David Rubinson and Friends. Fred Catero was the engineer and Susie Foot was his assistant.

Heavenly Recording Studios at Sacramento has just finished installing a new MCI JH-16 16-track machine.

In studio activity elsewhere:

Members of Wishbone Ash were working with producers Ron and Howard Albert at Criteria in Miami mixing their master tape done with the Criteria/Metro van in Connecticut earlier this month. Pandora Production's Bill Szymczyk has been overdubbing and mixing with the Eagles on their new LP. Karl Richardson and Alby Galuten have been overdubbing and mixing the recently completed Andy Gibb (younger brother of the Bee Gees) LP who composed all the tunes.

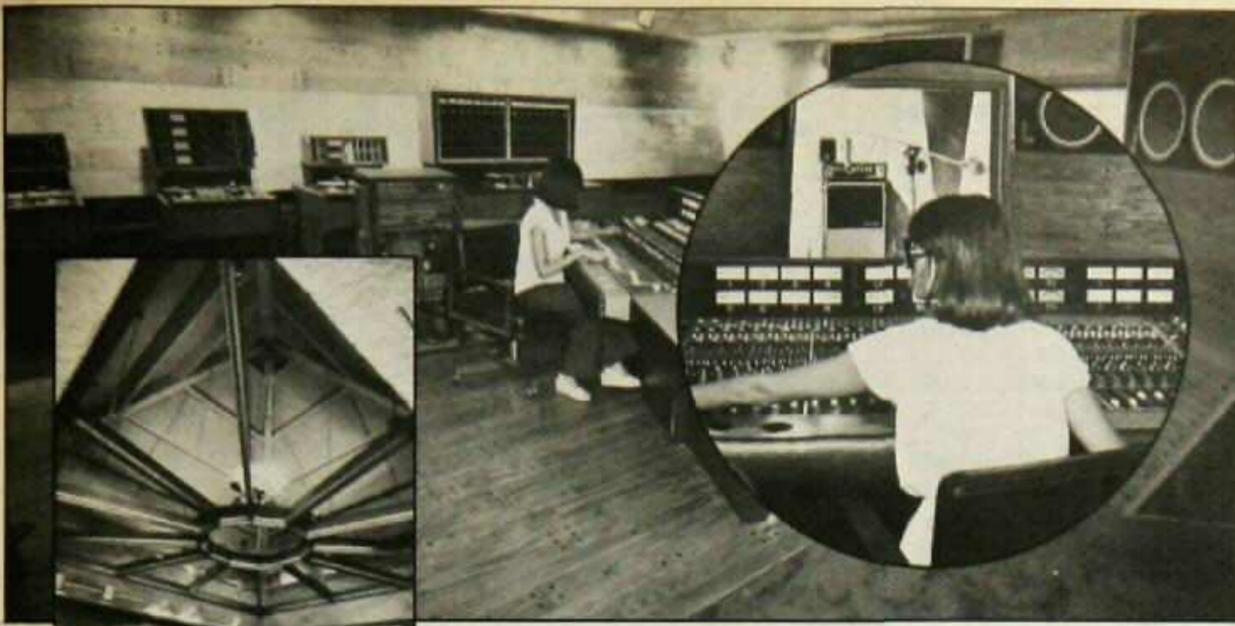
The Ozark Mountain Daredevils are slated for Caribou Ranch, Colo., next March to begin work on their next David Anderle produced LP.

At Ultra-Sonic, Hempstead, N.Y., Jeff Lane has been working on the second Brass Construction LP with John Bradley engineering.

Bill Wilson has just completed a new LP at Gilfoy's Sound Studio in Bloomington, Ind., produced by Mark Bingham and engineered by Mark Hood.

Woodland Sound in Nashville recorded French artist, Dick Rivers, for Sonopresse Mouche Records under the production of Philippe Rault. Rivers, one of the most popular country rock artists in France, has been at Woodland overdubbing pedal steel guitar, harmonica and vocals with the Lea Jane Singers on tracks recorded at Studio In The Country in Bogaloussa.

Steven Lapa is producing albums for Improv by Charlie Byrd and Marian McPartland. Both were recorded live in May at the Downtown Room of the Statler Hilton, Buffalo. The next scheduled production on the Improv label will be a second Tonny Bennett-Bill Evans album produced by Helen Keane.



Billboard photos by Sam Ross

DEBUT—Record Plant Studios in New York opened one of the most offbeat as well as unusually conceived and designed rooms in memory recently. Called The Dome, the room's striking feature is a huge glass ceiling supported by wagon-wheel-like beams. Above that rises a pyramid about 20 feet at its tip with a black and gold chandelier. Shelly Yakus, vice president and chief engineer says, "The room has an open feeling about it, is easy to hear in, and extremely comfortable to work in." (Photos show the studio's Carol Peters at the console.)

## Sound Waves

### New E-V, Long Speakers

By JOHN WORAM

NEW YORK—New speaker systems of interest to the professional and semi-pro markets have been introduced by Electro-Voice and E.M. Long Associates.

Electro-Voice announced its new Sentry V two-way Professional Monitoring System. The Sentry V measures 28½" high, 20" wide, and 11¾" deep, and has been designed as a replacement of the early Sentry IA and IIA systems.

Jim Long, Electro-Voice director of product management, notes that the Sentry V is a full 10 dB more sensitive than the typical acoustic suspension system, and in fact is almost as sensitive as the company's larger Sentry III system. It is claimed that the Sentry V will reproduce, without clipping, peak sound pressure levels of 104 to 110 dB.

At such high power levels, tweeters are usually the first component to fail, and E-V includes a special tweeter protection device as part of the Sentry V system. The protection circuit is built around a relay which is a voltage/duration sensitive device. The relay allows short high-level transients to pass, since these are rarely damaging to the tweeter. However, longer duration voltages will actuate the relay, thus protecting the tweeter only when necessary.

Electro-Voice claims its tweeter protection effectively expands the dynamic range of the entire system. During high level operation, if the tweeter switches in and out repeatedly, EV suggests a power reduction or some high frequency attenuation.

As a further refinement to the tweeter protection circuit, a No. 307 light bulb (12-28 volts) may be wired across a special set of terminals on the system's rear panel. With the bulb in place, the tweeter will not be turned off by the protection relay. Rather, its level will be momentarily attenuated some 10 dB. If even more power is applied, the tweeter output will remain constant, while the light bulb gets brighter. Thus, the bulb serves as a visual warning of excessive levels.

The Sentry V has been designed for placement in close proximity to the floor or wall, or both. Although

the published usable lower frequency limit is 35 Hz, this may be extended to 33 Hz by using an optional accessory electronic equalizer, in conjunction with a port cover supplied with the system. The equalizer provides a slight amount of low frequency boost without affecting overall harmonic distortion, according to the system's specification sheet.

The Sentry V is a two way system, with a crossover frequency of 2,000 Hz.

Another new speaker system comes from E.M. Long Associates in Oakland, Calif. Called the MDM-4 Mix-down Monitor, the company claims it to be the first monitor loudspeaker which is individually calibrated and documented.

Each monitor is assigned a serial number, tested in an anechoic chamber, and shipped with its own frequency response chart. According to the MDM data sheet, the company will also provide documentation of harmonic distortion components at low and high levels, system resonance and axial response, on special order.

The speaker is connected to a power amplifier via binding posts, or in bi-amplification systems, the high and low frequency drivers may be separately powered via phone jacks on the rear panel. Alternatively, the phone jacks may be used for fusing of either or both drivers.

At the other end of the signal path, Nakamichi Research announces a new dynamic moving coil microphone. According to Ted Nakamichi, marketing director, the DM-1000 is a cardioid microphone, suitable for hand-held applications. For better isolation against vibration, a foam rubber damping system separates the inner casing from the exterior housing. Nakamichi claims the diaphragm/voice coil mass is about one third that of competitive microphones, and that frequency response does not change as the microphone-to-source distance is varied.

The DM-1000 features an integral metal screen blast filter, and carries a suggested retail price of \$200.

## 'HILDY' HERSCH Communists Chase Blonde To Cap Spot

By DAVE DEXTER JR.

LOS ANGELES—One of the nation's most skillful recording engineers, a woman, works her daily shift deep in the bowels of the Capitol Records Tower here. And therein lies a story.

Hildegard "Hildy" Hersch was 21 years old when she, with her family, fled the East German city of Leipzig to escape communism and "an intolerable way of life."

"They shipped my brother off to Asia," she recalls, "and put him to work collecting rubber juice in heavy buckets from tree trunks. But he escaped and all the Hersches, after enjoying true freedom for a time in the West German city of Frankfurt, made it to the U.S. together."

For a time, in the East, Hildy put her background as a gifted amateur musician to work as a technician in radio. "After about six years," she says, "I strove for something better and that's how I wound up in Southern California."

By then—it was 1958—Hersch was married to Hans Hendel. She went to radio station KBIC in Los Angeles and "someone there suggested I go talk to Capitol's chief engineer, Bill Robinson, in the circular Tower on Vine St. He hired me right off. But after three years my father died and I went back to West Germany for a short time.

"When all my family matters were straightened out I returned to Capitol and resumed my old job in the studios. It is my home. It's the best job anyone could have."

It is Hersch's chore to check out the many tapes shipped from numerous EMI-affiliated companies throughout the world, intended for release on the firm's Angel classical label. She works closely with fellow engineer Carson Taylor and the label's femme producer, Patti Laursen.

And then there's the "Here's To Veterans" radio show taped by producer Paul Mills which features records and interviews with chart-riding contemporary pop artists.

(Continued on page 47)

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RUNS MAIL-ORDER FIRM

## Old-Timer Wakely Back In Business

By CLAUDE HALL

LOS ANGELES—A series of old network radio shows, courage, and a determination to remain active in the record business has mushroomed into a profitable mail-order record business for cowboy singer Jimmy Wakely.

In fact, the firm has done so well—Wakely has been plowing profits back into expansion—that a half-hour syndicated television show spins off Sept. 23 on KTLA-TV here and will be syndicated to other tv stations coast-to-coast. It is just the first of a series of western music shows which will be bartered in return for commercials pushing the mail-order business, says Wakely.

Wakely has 22 albums and a series of 8-track cartridges in his catalog by such artists as himself, Tex Ritter, Rex Allen, Johnny Bond, Tex Williams, Eddie Dean and Merle Travis. In addition, Gene Autry is featured through a deal with Autry's Republic Records.

Largely, however, other than new product recorded in Wakely's private studio, the material dates back to CBS radio network shows that Wakely produced and starred in between 1953-1958. By "sweetening" these tapes in the studio, playing some of the instruments himself and hiring musicians to fill out the session, Wakely has created a series of high quality stereo albums. He has them pressed by Monarch.

Wakely, who performs 15 weeks a year in nightclubs ranging from the jackpot in Nevada to the Wharf in Seattle, started his mail-order operation "as a toy." He only had a list of 500 of his personal fans to start with. Today, he sells albums at \$5 each, cash in front, from Tokyo to Germany.

He plans to add three more LPs to his catalog by the end of the year and "next year we'll launch a massive campaign to expand to 50 albums."

Besides new material that he plans to record—he would love to bring Margaret Whiting back into the studio for new duets harping back to the million-selling "Slipping Around" that he and she had years ago on Capitol Records—Wakely has a total of 315 masters from his 165 half-hour radio shows, all on tape.

He plans to contact some of the artists on those masters to make a deal. In the case of the Tex Ritter product, he made a deal with Dorothy Ritter. Wakely is paying 5% of gross. Because there are no promotion fees—except for advertising in local newspapers—and no returns,



Wakely; back in action

the operation is reasonably successful.

Two of the major best-sellers that he has in the catalog now are Gene Autry's "Cowboy Hall Of Fame" and a Merle Travis album. The Autry product is on Republic Records. The Travis product is from the CBS radio shows.

Via small ads in newspapers, Wakely gets requests for his printed catalog. "If I send out 100 catalogs, I'll average 100 album sales."

He presses anywhere from 500 to 2,500 albums.

Basically, he has found a consistent and strong demand for the product. "We are selling a few albums direct to dealers at \$3 each, but you can't obtain this material anywhere except by mail. And it's all unreleased material, though some of the songs have been hits on other labels." One of these would be Ritter singing "High Noon," which was a big hit on Capitol Records as produced by Lee Gillette.

A major source of product, of course, for the mail-order firm is Wakely's own recordings. With his own studio, he has been constantly recording over the years. "Our kind of music," he says, referring to western music, "sort of faded out of popularity." So, he has literally hundreds of masters on hand of himself singing all the great standards.

Now, however, western music is making a comeback, especially with such groups as Asleep At The Wheel and artists like Red Steagall. Wakely intends to start pressing some of these masters.

Today, Wakely is the benefit of countless honors, a lifetime member of the Cowboy Hall Of Fame in Oklahoma, and the owner of a record firm that he hopes, eventually, to turn into a full-fledged record label operating through normal distribution channels.

## Shape Plans For '77 Air Seminar

NASHVILLE—"Country Radio: The Business Of Winning" is the theme for the 1977 Country Radio Seminar which plans to stress the business side of radio.

The seminar's agenda committee met at ASCAP in Nashville Sept. 24-25, planning the program for the eighth annual seminar slated for March 18-19 at Nashville's Airport Hilton.

"This year the seminar will have quite a few more discussions on the business of radio, as well as programming, promotion and contests," comments Mac Allen, national program director for the Sonderling Broadcasting Corp. and agenda chairman for the seminar. "We're going to treat radio in the most businesslike way it's been treated in quite a while, with an accent on preparing deejays and program directors for their movement upward into higher management."

Allen notes that country radio has become a strong business and "our thrust will be toward the business of radio on every level."

Invited speakers are now being contacted and exact schedules are being determined for the spring conclave.

## Performing Rights Groups Shift Plans For Banquets

By SALLY HINKLE

NASHVILLE — The annual awards banquets of ASCAP, BMI and SESAC—always a highlight of country music week activities—will undergo major changes in locale and program this year.

The invitation-only events staged to honor the top writers and publishers of the three performance rights organizations will lure hundreds of leading writers, publishers and music executives from across the nation.

SESAC's Country Awards show this year reflects the most changes: a new place, new night and several new awards categories.

Moving from its regular time and place to accommodate the CMA and its dinner-show at the new Opry House, the awards will take place Friday, Oct. 15, at the Woodmont Country Club in Franklin, Tenn., featuring for the first time, a star-studded show headlining Bert Parks and a bevy of contestants from the 1976 "Miss America" pageant.

Another innovation for SESAC will be the limiting of its announced awards presentations to only 11 major categories based on average positions of songs in two or more of the

major trade charts and how much activity is generated by a publisher and writer. Six annual awards to be presented are ambassador of country music, a&r producer of the year, best country single, country music writer of the year, most promising country music writer and an international award presented for the SESAC song most recorded overseas during the year. Added to these long established categories will be five new awards comprising the best country song, best country album, most recorded country song, a SESAC Hall of Fame award and a special award honoring outstanding journalistic achievement in the field of country music. These 11 awards will be the only presentations made. Guest presenter will include country music stars Eddy Arnold, C.W. McCall, Charley Pride and Faron Young.

The BMI building will host the BMI Awards Tuesday, Oct. 12. This change from the past locale at the Belle Meade Country Club will allow observance of the activities from one main room.

BMI's program, comprising 96 awards based on the top logged broadcast performances in the period April 1, 1975 through March 31, 1976, will also include a special honor—citing a writer and publisher for the most performed song during that same time period—the Robert J. Burton Award. Some of those attending this year will be Merle Haggard, Dolly Parton, Waylon Jennings, Mac Davis, Phil Everly and the Statler Brothers.

The following night, Oct. 13, ASCAP will have its awards banquet at the National Guard Armory. Included in the program will be 213 awards going to the writers, publishers, producers and artists of 84 award-winning songs based on 10 weeks of chart activity in the national trade magazines. Among those present will be Ray Griff, Dave Loggins, Ronnie Milsap, Jim Mundy, Webb Pierce, Lynn Anderson and Russell Smith of the Amazing Rhythm Aces. No changes in the ASCAP Awards program will take place this year.

## 'DROPKICK ME, JESUS'

### Controversial Bare Disk Rates a Release By RCA

NASHVILLE—It probably won't win any gospel music awards, but RCA Records is doing it anyway. The firm just released Bobby Bare's new single, "Dropkick Me, Jesus (Through The Goal Posts Of Life)," composed by Nashville songwriter, Paul Craft.

At the onset, RCA was a bit leary of reactions to the song. "We're sweating this one," says Ed Mascolo. "There's no telling what reaction it will bring, but the song is too good not to release."

Some radio executives didn't think "Dropkick Me, Jesus" was a straight song. "I won't play it," retorts Larry Vaughn, program director for WSIX-FM, a local country-

MOR station. "When you start messing with the name of Jesus, I don't like it at all."

But now initial reactions have succumbed to more positive responses. WMAK, an area pop station responsible for breaking "The Winners And Other Losers" LP, from which the single is taken, is surprised at the lack of negative response, and positive response stemming from the Gospel Music Assn. and various Baptist churches has been overwhelming. "I don't agree with some of the terms used in the song, but I don't find the song, itself, offensive," comments Rene Weiss, deacon for the Two Rivers Baptist church.

Bobby Bare, on the other hand, had no misgivings about the song. "If someone else had done it other than straight, I could see where it would be offensive. But I think it's a great song, that's why I recorded it."

As for Paul Craft, composer, "if you listen to it, it is saying the same thing that the out-and-out gospel songs do."

"Dropkick Me, Jesus," mentioned on two television shows, "Tomorrow" and "AM America," has received numerous newspaper responses from all over the country, including the Chicago Tribune and the Vancouver Sun.

## Label Promotes 4 LPs, 4 45s

NASHVILLE—Record Production of America, Inc. launched "a major promotion" with point of purchase advertising techniques, extensive radio promotional tours and trade media use.

The six-week project, announced by Tom McBee, vice president of operations, will boost four singles and four LPs.

Singles include "For Your Love" by Bobby Lewis, "Honky Tonk Song" by Richard Tillis, "Pardon Me" by Billy Dee Haines and the master purchase of Jeff Raymond's "Hillbilly In The White House." The LP campaign centers on "Portrait In Love" by Bobby Lewis; an easy listening oriented package, "Jack Hickox-Country," Gloria Davis' classical release, "A Toast To Music" and "Ray Hawthorne—Country."

## Signs With Savage

NASHVILLE—World International Group, Inc. has signed with Savage Records for national distribution of the label. The first release on Savage under the new pact is "Where Love Goes (When It Dies)" by new artist Danny Byrd.

## Tape TV Series

ARLINGTON, Tex.—For four days a number of country stars were here at Six Flags Over Texas using the amusement park as a backdrop for the syndicated country music television show, "Nashville On The Road." Country singers Mel Tillis, Jim Ed Brown, Don Gibson, Red Steagall, Dotsy, Del Reeves and comedian Jerry Clower and others filmed 13 of the half-hour shows.

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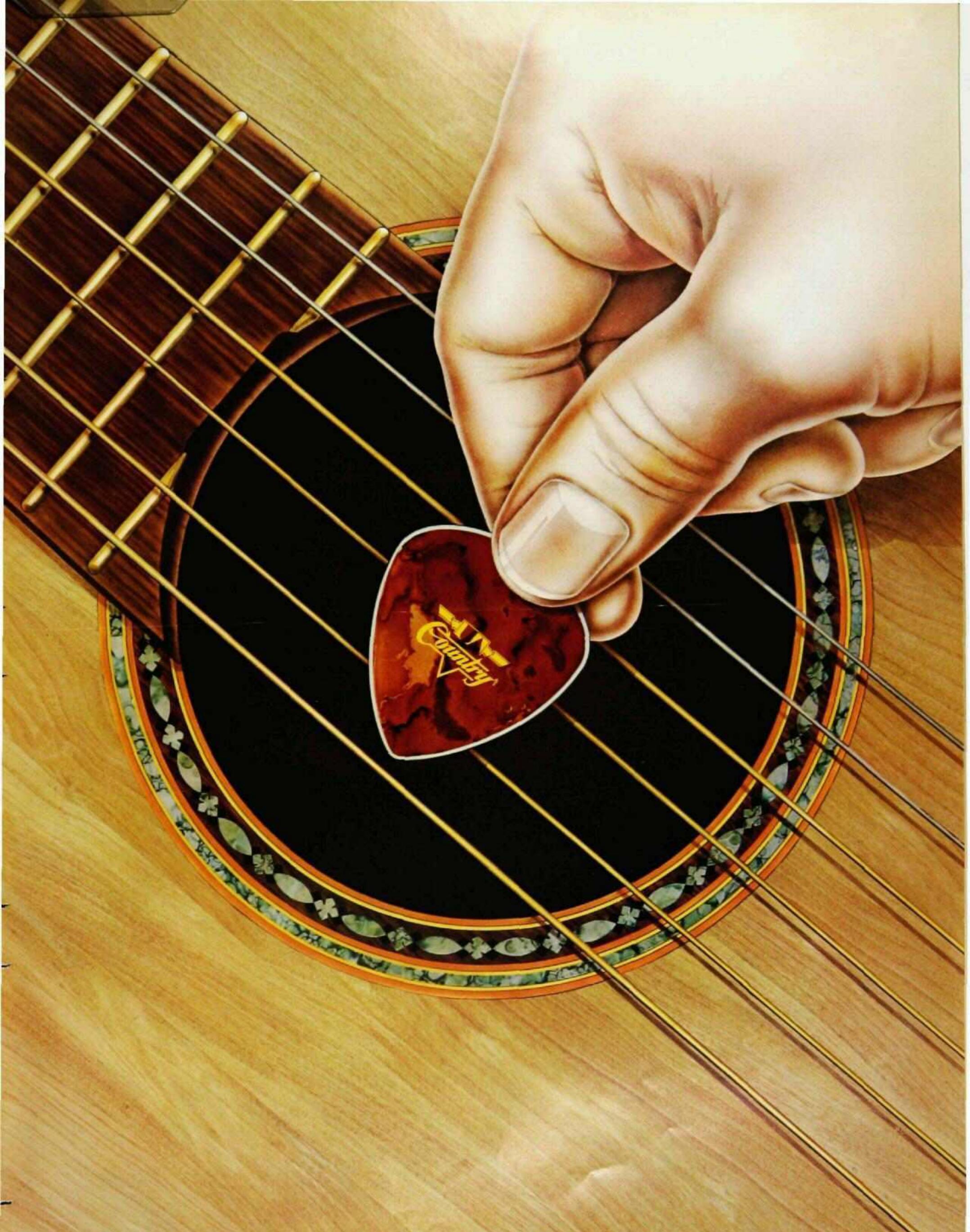
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**A salute to Larry Butler and the entire United Artists Country Family**

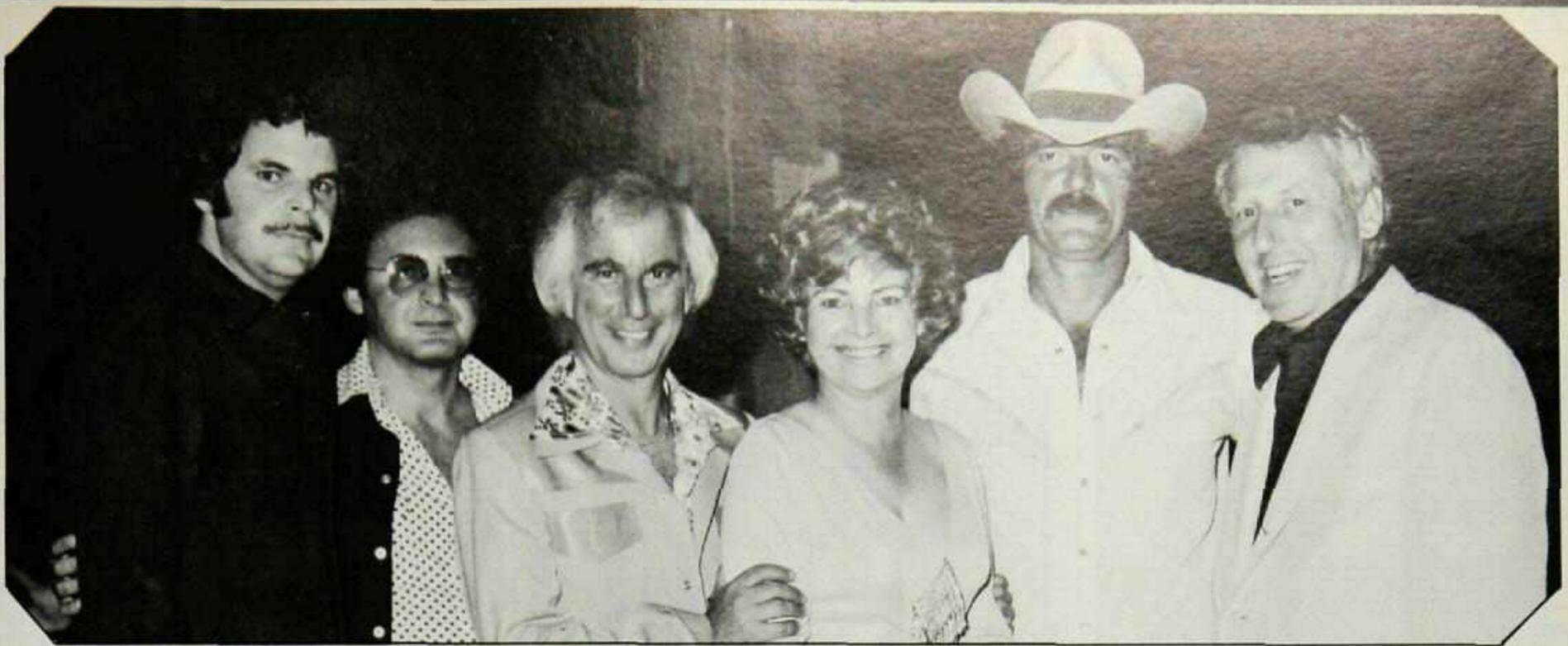
# A Tower of Strength.



Glenn Ash ■ Carolyn Baker ■ Tony Booth ■ Roger Bowling  
Ed Bruce ■ Larry Butler ■ Calico ■ Tommy Cash  
Steve Davis ■ Tim Dean ■ Dave Dudley ■ Debi Fleischer  
Crystal Gayle ■ Lloyd Goodson ■ Hylton Hawkins ■ Wayne Kemp  
Sherri King ■ Roxanne Lawrence ■ Melba Montgomery  
Sherrie McCleanahan ■ Dewwayne Phillips ■ Susan Raye ■ Del Reeves  
Kenny Rogers ■ Carson Schreiber ■ Jerry Seabolt ■ Jean Shepard  
Lynn Shults ■ Billie Jo Spears ■ Johnny Tilletson ■ Doc Watson  
Dottie West ■ Slim Whitman ■ Bobby Wright

## United Artists, Tennessee.





As part of a recent United Artists national sales and promotion meeting (the first UA has ever held in Nashville), the UA Nashville folks showcased several country acts at Music City's Possum Holler nightclub. After newly named UA president Artie Mogull met and

discussed plans with UA's sales and promotion staffs, the entire UA crew adjourned to the showcase (from left) Mark Levinson, vice president, business affairs; Phil Skaff, vice president, operations; Mogull; UA country thrush Billie Jo Spears; UA progressive country singer Ed Bruce; and Joe Bos, chairman of the board, UA music and records group.



Larry Butler does a rare turn as a performer during the recent UA meeting in Nashville.



It was a balmy day in the Dallas-Fort Worth area as KZEW ("the zoo") presents its first annual Urban Survival Fair at the University of Texas at Arlington's football stadium. The fair, attended by 60,000 people, featured exhibitions by social agencies, lectures and demonstrations and music supplied by two UA groups, the Dirt Band and Calico. Shown during the festivities is Dirt Band getting it on in front of the crowd.

# The Tower Is Hot !!!

By GERRY WOOD

The Tower may be hot, but Larry Butler is just a shade hotter.

This poet, picker, prophet, Pensacolan has reached incredible heights in his short career as a music executive, producer, writer and performer. "What do you think you're teaching people with your music?" someone once made the mistake of asking the blunt Butler.

"I'm not trying to teach them a damn thing," was his quick reply. "I'm trying to entertain them. I'm not a teacher, I'm an entertainer—and that's what I try to do. I want to make them smile for a while."

Butler is right and Butler is wrong. He is an entertainer. And a damn good one. But he is also a teacher. If people view his career and listen to what he says, there's enough gut-felt, off-the-street wisdom there to qualify for a Ph.D. in Music Success.

**BUTLER ON PERFORMING:** "I try to analyze and approach a record from every possible standpoint. As an artist, can I do this song? Can I sing this song? Do I want to sing this song? Does it fit me? Does it fit my image? Is this a hit song? Is this the best song I can find? Is this the best song I've heard?"

**BUTLER ON PRODUCING:** "Can I take this song with this artist and go into the studio and cut a record that people will want to go into the store and lay down \$1.29 to buy? The average person walking into a record store buys a record. Is this going to be the record they choose to buy this week? Why would they want to buy it? Why would they want to buy something that's going to last maybe 30-60 days and then be discarded?"

"You have to have bread, you have to have milk, you have to have food, but you **don't** have to have a record. And all these things go through my mind whenever I'm about to produce a session, produce a record. I try to put together something that people will want to have in their home, want to play for their friends or would call a radio station and ask them to play it again because it reached them somehow."

**BUTLER ON HOW IT REACHES THEM:** "We're involved in an emotional business. In your records, you have to convey some sort of emotion—happy, sad, love, hate, whatever. If you don't, you're lost. Because we're in the entertainment business."

**BUTLER ON WHY BILLY SHERRILL ISN'T A GOOD PRODUCER:** "Billy Sherrill is not a good producer. He's a great producer. Billy can pack more emotion in a record than anybody I've ever heard in my life, instrumentally, artist performance-wise and song-wise."

**BUTLER ON JOHNNY CASH:** "Johnny Cash is one of the finest people in the world."

**BUTLER ON QUAD:** "I like quad, but it's kind of a pain in the butt to place four speakers exactly right and sit in the right place to hear it. Of course, that's what people said when stereo first came out. Maybe people don't care to get that much engrossed in sound. Maybe they're satisfied hearing a good stereo record. You can buy a beautiful set with cabinet that has a 25-inch color tv, a stereo and AM-FM. That's a beautiful piece of furniture. But maybe they don't care about those wires running to those other two speakers. I don't have a quad at home. But I do have a stereo set that will blow you completely to China."

**BUTLER ON ARTIE MOGULL:** "He's a total music person. He's not a pencil-pusher or an attorney. He's a music man and he understands good songs and good records. Artie has been in every possible phase of music and he knows it well. He's allowing me to run the country division. What more can you ask from the president of the company than the freedom to be able to run the division as you think it should be run? We have a tremendous rapport. I guess it's a mutual admiration society."

**BUTLER ON THE HOT TOWER:** "The Tower was a very good move for us. It's a psychological lift because you could see what progress we were making. We went from a small upstairs office in a small house down the street to the UA Tower—and this all happened within two years. What's more important

than the structure itself is that writers and publishers realize we have an absolutely open door here."

**BUTLER ON OPEN DOORS:** "I get songs from every publisher in the city, and I get songs in the mail. I listen to everything that comes in. Every song. I just recorded a song with one of my artists that was written by a guy who plays steel guitar in a club here in town. There was no big push from a publisher, and he was not known as a songwriter. But the song got listened to, and the song got recorded. It makes a difference that people in the city are getting an honest ear at this company. I don't claim to be the only record producer in this city. Presently there are six independent producers working for UA Country. I believe in talent. I believe in producers. I believe in artists, of course. I believe in songwriters. We're doing business with everybody in the city now, and the people realize that. I'm very proud of this—and it's the reason I plan to be here for a long time."

**BUTLER ON SONGWRITERS:** "Songwriters are the most important people who walk through my door."

**BUTLER ON WHY SONGWRITERS ARE THE MOST IMPORTANT PEOPLE WHO WALK THROUGH HIS DOOR:** "They might play me a hit song."

Hit songs. That's what Larry Butler, is, was, and evermore shall be about.

As a songwriter, he has written several hits, including the B.J. Thomas classic ("Hey, Won't You Play) Another Somebody Done Somebody Wrong Song" that won a Grammy for Butler and his co-writer Chips Moman. As a producer, he has hit with such artists as Johnny Cash and Kenny Rogers. As an artist, Johnny Cash thinks he's the best piano picker around. And as a record company head, well, Artie Mogull thinks Larry Butler is about the best around. And so do many other less subjective observers who marvel at the UA thrush in Nashville in the scant two years of Butler's leadership.

Butler has plowed many fields between Florida and Nashville, and much has blossomed enroute.

Butler barged into Nashville—a town that definitely did not

(Continued on page UA-6)

# UA Country Artists

## GLENN ASH

Glenn Ash began his show business career in the unlikely position of drill instructor in the U.S. Air Force. Born in Cincinnati, the rapidly rising comedian-singer-musician remained there until he was 15, when he enlisted in the Air Force by "stretching" his age. At 16, he found himself drilling troops at



Glenn Ash

Lackland Air Force Base in Texas; after a tour in Japan where he picked up a brown belt in Judo, he went to radio school and taught himself to play guitar.

For a year Glenn played small clubs in the South, which he called the Grit Belt. He followed that up with a year on the Playboy circuit, and then in 1964 volunteered to go to Vietnam to entertain the troops.

Glenn found himself on a second tour of Vietnam a short time later, when Jonathan Winters saw him working at a club in Texas and asked him to go along. As a result of the ensuing six-week tour, Glenn was invited to appear on the "Merv Griffin Show" where he was so well received that he was asked back for five more appearances.

While in Dallas playing a supper club date where Don Knotts just happened to be premiering his newest movie, Glenn got an enthusiastic response from Don, who convinced a Santa Monica club to book Glenn for a one-night gig. Glenn stayed 10 weeks.

The 6'1" Ash has displayed his acting talents on "The New



Tony Booth

Andy Griffith Show," "Mayberry R.F.D.," "Gomer Pyle" and "Petticoat Junction." He has made guest appearances on the Dean Martin, Glen Campbell, Mike Douglas, Merv Griffin and Johnny Carson television shows, working with personalities such as Andy Griffith, Bob Hope, Eddy Arnold, Tennessee Ernie Ford, Bobbie Gentry, Jimmy Dean, Bill Cosby, Leslie Uggams, Lynn Anderson and Freddie Hart.

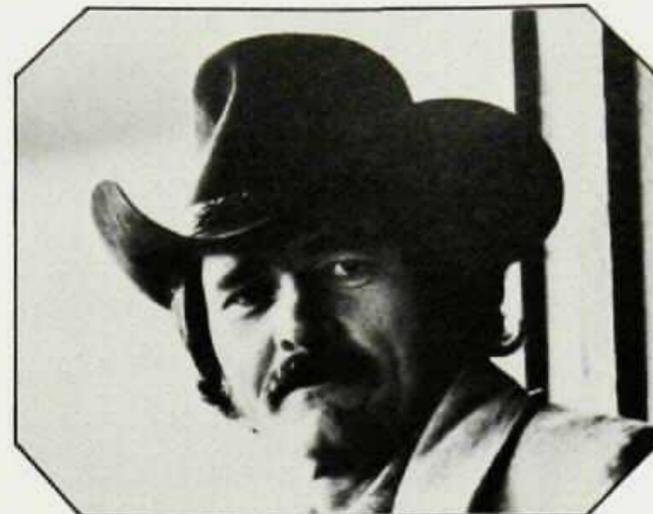
## TONY BOOTH

To be successful in the entertainment industry today calls for perseverance, energy and a great deal of talent. All of these qualities are possessed by United Artists' country music recording star Tony Booth.

Tony, who began singing in his teens, has developed one of the finest singing voices in country music, and he combines

this voice with an ability to please all sorts of musical tastes, making his show one of universal appeal. He can hold audiences spellbound with his tender ballads or get them up and moving with good foot-pounding dance music.

In building his recording career, Tony performed on several different labels before finding a home at United Artists. Some of his biggest hits have been "Cinderella," "Key's In The



Ed Bruce

Mailbox," "Lonesome 7-7230" and "Workin' At The Car Wash Blues."

Tony Booth entered the country music scene amid rave reviews that made the entire industry sit up and take notice a few years back. A whole raft of "most promising male vocalist" awards followed his arrival, coming from every quarter of the country music field, and the very next year he was nominated for "top male vocalist" of the year.

Tony has remained at the forefront of the country music industry. The soft-spoken musician has become polished and self-assured, and it is clear that Booth has already secured himself a permanent position in country music.

## ED BRUCE

Ed Bruce was born in Keiser, Ark. Early on the family moved to Memphis; he claims Tennessee as home and that's appropriate, because he currently represents the state as "The Tennessean" in a nationwide campaign promoting its industrial development.

His formative summers were spent back on his grandfather's farm in Keiser, and among the things that resulted from those times were his songs "The Northeast Arkansas Mississippi County Bootlegger," an early seventies hit for Kenny Price, and "See The Big Man Cry," which got Ed his first BMI award and which Charlie Louvin says is the record that finally established him as a solo artist after Ira died. He even named his band "The Big Men" because of it, and then recorded several more Ed Bruce songs.

Bruce was first produced in the late fifties on Sun Records by Jack Clement. His idol at the time was Johnny Cash, who was still on that same label; he did "American Bandstand" and doesn't remember much about it but he does remember he didn't get paid. He wrote the "B" side of Tommy Roe's million seller, "Sheila;" it got him to Nashville the first time. Bruce recorded in the early sixties on Wand/Sceptre, a label that at the time was featuring such artists as Chuck Jackson, Dionne Warwick, the Shirrelles.



Calico

Bruce is a major progressive country writer. He wrote "The Man That Turned My Mamma On" which was a giant hit for Tanya Tucker; "Working Man's Prayer," recorded by Tex Ritter, Dave Dudley and Arthur Prysock; "Restless," which helped establish Crystal Gayle as one of country's brightest young stars; and "Too Much Love Between Us" for Kitty Wells.

And he's scored big for himself with his UA hits "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "The Littlest Cowboy Rides Again," and his current hit "For Love's Own Sake."

Let it get a little mellow, and Bruce will dig deep into his record collection and play you some of the sweetest and then some of the funkier blues you've ever heard, with all the reverence a man reserves for when he's gonna share with you some very fine, very old whisky. Things from early Nina Simone to early B.B. King, stuff a cowboy's not supposed to know about—but does—and that's good. Ask him what kind of music he likes and he says, "American." And that says it all.

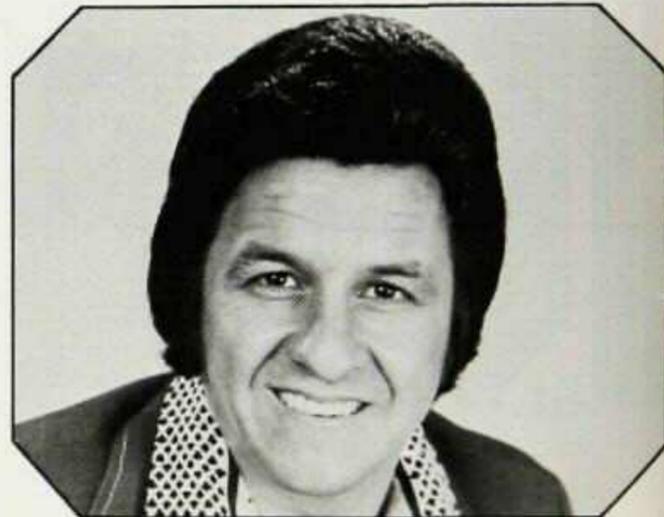
Bruce is 30-something now and it shows, but that's all right because it fits. He can relax now and indulge himself in a smile about the good times and laugh about the tougher ones he went through picking the bars from nine till two, then hosting his own tv show at 6 a.m. every weekday morning on WSM-TV in Nashville. He's got all those national commercial spots going for him... singing or talking about Pan-Am Airlines, Lava Soap, Schlitz Malt Liquor, Ultra-Brite Toothpaste, John Deere and other stuff. And he's got the family: his wife, Patsy, and the four kids. He's also got Larry Butler and United Artists Records in his corner.

Ed Bruce is a big man.

## CALICO

Jerry Oates and Keith Impellitier, the creative nucleus of the Dallas-based group named Calico, know a lot about the music people like to hear. For years they have been playing throughout Texas and the South, drawing a solid and dedicated following, performing original material with a flair and inventiveness which mark them a cut above other Texas bands.

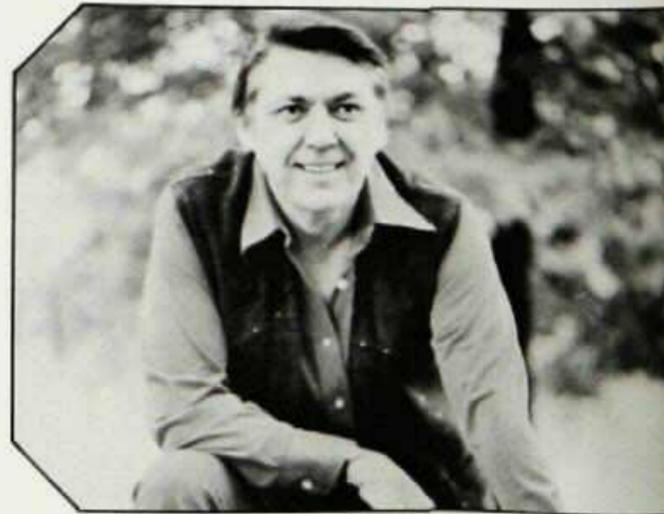
While Jerry and Keith are two young songwriters who have



Tommy Cash

their roots firmly planted in Texas-style country, they also draw upon a wide and surprising diversity of influences in their music. Traces of rock, jazz, swing and folk music traditions can be heard in the refreshing compositions of Oates and Impellitier, and in their stylizing of tunes penned by Hank Williams, Randy Edelman and Larry Butler. Calico brings much to their fresh and melodic brand of music.

Calico has been in existence, in one form or another, since 1971. That was when Jerry and Keith met. Jerry had brought his group from Dallas to Rochester to play a hotel where Keith



Dave Dudley

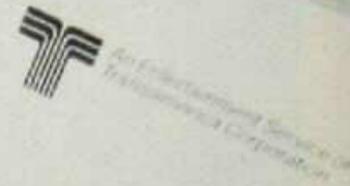
was a bellhop. They have been playing together ever since. In Nashville they were in a group known as the Trippers; in Fort Worth the band was called Score. All the while Jerry and Keith were writing songs together, and soon musicians from other Texas bands were drawn to the special talents of the team.

Calico today is Jerry and Keith, guitars and vocals; Mike

(Continued on page UA-8)

United Artists Records of America  
2000 Broadway, New York, N.Y. 10023  
212-485-1441

ARTHUR MOGULL  
President



October 9, 1976

Dear Larry:

Why do I always  
get stuck with you?

Love,  
Arthur



mentioned that Kelso Herston at Capitol was looking for a producer. "I had played some sessions with Kelso and I literally ran out of the door, down the street and into his office. I couldn't talk for two or three minutes because I was totally out of breath.

"I understand you're looking for a producer," Butler gasped.

"Yes, I am," answered the startled Herston.

"Well, it makes no difference who you hire, you cannot get anybody to do the job for you that I'll do."

Herston didn't say yes or no. But that night, tossing and turning in bed, he realized that it was Butler's determination that was prodding him awake. Wishing no more sleepless nights, Herston hired Butler early the next morning. Butler's track record: *Zero records produced.*

Nashville is a town of hunches. The odd man is in. Gravity doesn't apply here. Inertia hasn't done too well lately, either. You go by gut feeling. And when Herston went by gut feeling, his intestinal fortitude paid off. As is the case so often in Nashville, foresight proved better than hindsight. So Butler went to work at Capitol.

The unknown, unproven producer told Kelso he'd like to produce Jean Shepard. Herston could have said no. Shepard could have said no, worrying about the effect of a no-name producer on her career. Neither said no. Both said yes. The first Butler-Shepard collaboration, "Seven Lonely Days," went top 15. The second, "Then He Touched Me," reached top 5.

A good start. And Butler remembers those who helped him. "I'll be forever grateful to Kelso and also to Jean."

Gaining a name as a producer at Capitol, Butler gave it two years then moved to Columbia. He had always admired Billy Sherrill and when the Columbia producer-executive asked Butler to join him, the answer was quick in coming. "I was tickled to death to work with him and I learned an awful lot from Billy."

Butler noticed that Johnny Cash had been in somewhat of a slump and, knowing he had pulled both Jean Shepard and Ferlin Husky out of dry spells at Capitol, he felt brave enough to telephone Cash and tell him he'd like to talk to him about the possibility of producing some records on him. Larry Lee, who worked for Cash, put the meeting together. Butler hurried to the House of Cash in Hendersonville, Tenn., sat down with Cash, and played four songs he felt could be hits for Cash.

One of the four was "A Thing Called Love." Cash loved it. Cut it. The record became No. 1. And the Cash-Butler combo scored with four more number ones.

Cash had never used a piano player in his shows, but one night on the road Cash spotted a piano on the stage and asked, "Larry Butler, would you like to get up there and play that piano?"

## The Tower Is Hot

• Continued from page UA-3

need another session piano player—back in 1962. Buddy Killen at Tree International (which wasn't International back then, but is now) signed the fledgling musician to a writer's contract. Killen has always been known to possess one of Nashville's best eyes for talent and it didn't take him long to latch onto the kid from Pensacola, Fla.

Nashville sessions were few and far between, so Butler, sensing some greener grass 200 miles west in Memphis moved to the Bluff City—Tennessee's number two music city. He gained some work and met Chips Moman, now one of the top producers in Nashville and then the King of Memphis Music. Chips used Butler for many sessions at his American Sound Studios, until the legend of the road lured Butler into endless trips across the country with the rock'n'roll group, the Gentrys.

Rock'n'roll. Rock'n'roll? Did someone say rock'n'roll? Our country hero involved in nasty ol' rock'n'roll?

Oh, yes. And Larry Butler was a real rock'n'roller. "I rocked and rolled through every dime I had," he admits. "We toured all over the country and our song 'Keep On Dancing' was a hit."

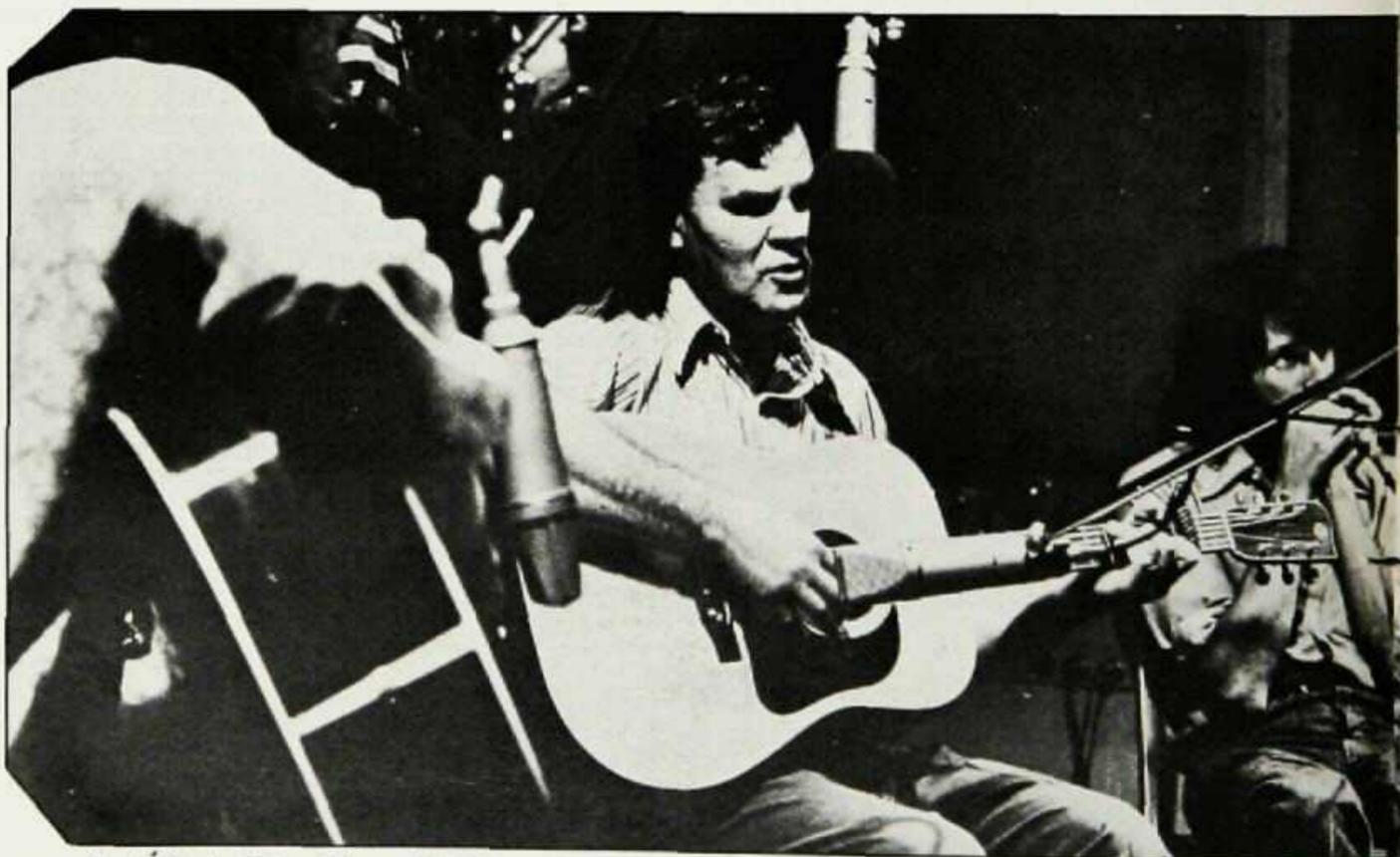
And he learned a very important lesson by watching the audience. "When I was with the Gentrys, it was really strange to me that when we'd go to parties, kids would talk about country music. I saw it coming. Way ahead of time—way before the impact."

Butler learned about country music in a rock band? "Yeah. It was absolutely rock'n'roll. I realized that 17-year-olds and 18-year-olds and 16-year-olds were talking about what a great instrument a steel guitar was."

Then Larry Butler started talking to himself. He told himself: "Wait a minute!" And when he heard there was a group that went into the Whiskey A'Go-Go with a steel guitar, he added, "What is this?"

After a year and a half of Memphis and rocking and rolling, Butler had burned himself out. One day he called Killen and confessed, "They've padlocked my apartment. Can I come home?"

"Of course," answered Killen, as he had with countless other touched-by-the-moon talents from Roger Miller to Joe Tex. And Killen had the heart, the nerve, the care to send Butler the money he needed to come back to Nashville.



Crystal Gayle, Mickey Gilley and Barbi Benton at the Palomino Club in Hollywood (upper left). Above, Doc Watson performs with the Dirt Band.

Recalling his rock'n'roll daze, Butler admits, "That was really a good experience. When I came back from Memphis to Nashville, that's when I really started to work."

Butler had also put in a stint with Cedarwood Publishing and he quickly fit back into the mold of songs for Tree and sessions for Butler. Then the producer bug bit him. "It was time for me to get serious with what I wanted to do with my life. I'd always wanted to be a producer and I decided that's what I was going to be."

He worked hard at it, assembling friends in the studio and they'd put some music together. He tried several companies for a producing slot. Nothing. One day Butler was in Tree when writer Curley "Green Green Grass Of Home" Putman

"I'd love to."

Butler climbed up on stage and played the show. Afterwards, Cash and Butler did some serious talking. Butler became totally involved with Cash, left Columbia, became manager of Cash's studio, played piano in the Cash shows, produced his records and was his music director. "I wouldn't take anything in the world for that year and a half of my life. It meant an awful lot to me."

Butler later branched off into Larry Butler Productions, returned to Tree, this time in an executive capacity, and then the important move to UA.

The UA operation wasn't exactly setting Nashville on fire for

(Continued on page UA-14)

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Crystal Gayle



Dwayne Phillips



Del Reeves



Wayne Kemp



Kenny Rogers

rito Brothers and a whole slew of similar country-rock aggregations.

The Dirt Band has finally proven that persistence, a genuine love for the varied spectrum of popular music and an incredible amount of talent can really overcome all obstacles.

The Dirt Band. American music brilliantly realized.

**DAVE DUDLEY**

Dave Dudley was born in Spencer, Wis., but grew up and spent many years in Stevens Point, Wis. As a young man, Dave was an outstanding baseball pitcher, and he also learned to play guitar in high school. Dave joined the Navy at 16; two years later, he was signed by the Chicago White Sox to the Gainesville (Tex.) Big State League where he played pro ball for three years until an arm injury knocked him out the game for good.



Susan Raye

Looking for a new career that would satisfy his love for music, Dave started in radio as a disk jockey in Wisconsin. He went on to have his own live country music show—"The Texas Stranger Show"—three days a week. Dave soon moved to KBOK in Waterloo, Iowa, as a deejay/singer; then on to a Charles City, Iowa station where he served as co-manager and increased his outside singing engagements. When the radio station was sold, he organized his own trio and went on the road. He started writing as well.

That first group soon broke up, sending Dave back into radio at WCOW in St. Paul. Small label deals followed.

After a near fatal car accident in 1960, Dave started his own Golden Wing label and sank everything he had into what became his million-selling disk of "Six Days On The Road," the beginning of a long list of hit records.

While Dave made his reputation as "that truck-drivin' man" (he's received numerous citations of appreciation from trucking organizations, including a gold permanent membership card from the Teamsters' Union), his talents range over the entire spectrum of country music, as his first UA album, "Special Delivery," shows.

Dave's second UA opus, "Uncommonly Good Country," contains one of his hottest songs (a return to his truck-drivin' constituents), "Me And Ole CB." The song is definitely in the vanguard of the CB rage and speaks affectionately of the role the radio plays in the life of a trucker. Dudley does not condescend to his constituency.

His latest album, "Seventeen Seventy Six," is an album about America. Nobody sees America as a truck driver does, and nobody sings about it like that truck-drivin' man, Dave Dudley.

**CRYSTAL GAYLE**

Crystal Gayle was born in the small Eastern Kentucky town of Paintsville. Music immediately became a part of her life, since her four brothers and three sisters were all involved in music (brother Jay Lee Webb and sister Peggy Sue are both professional singers and one of Crystal's other sisters is Loretta Lynn). Crystal played guitar and sang at home with them.

At the age of four, Crystal and her family moved to Wabash, Ind. where she graduated from high school. During her school years she and brothers Don, Herman and Junior performed for churches, charities and other civic organizations.

After graduation, Crystal signed her first recording contract. Her first single, "I've Cried (The Blue Right Out Of My Eyes)," hit the top 20 on the country charts. Crystal was on her way.

Crystal made many appearances at fairs and jubilees and toured regularly with Loretta. Her name became a familiar one in the midwest and across the country when she appeared regularly on the Jim Ed Brown television show, "The Country Place."

In January of 1973 Crystal signed with UA. Her first single, "Restless," received heavy airplay and was a country chart item. Through the success of "Restless," Crystal found herself performing in many of the top country nightclubs across the country and appearing on major tv shows, including "Hee-Haw."

Crystal and her husband Bill have recently resettled in Nashville, refurbishing their new home and enjoying the five acres that surround it. In their spare time, Crystal and Bill have been writing songs and trying out new musical ideas.

Although Crystal is quite a homemaker, music is the most important part of her life. Her desires are to broaden her musical appeal, to reach as many people as possible and, simply, to make good music that people will enjoy. She is doing just that.

Crystal's first album, "Crystal Gayle," contained three country hits—"Restless," "Wrong Road Again," and "This Is My Year For Mexico." Her second album, "Somebody Loves You," contained more of the same including the single hits "Somebody Loves You" and her No. 1 "I'll Get Over You."

Already voted "Most Promising Female Vocalist" by the Academy of Country Music, Crystal has just been nominated "Top Female Vocalist" by the Country Music Assn. Her current best-selling LP, "Crystal," includes her latest hit, "One More Time."

**WAYNE KEMP**

Wayne Kemp was born in Greenwood, Ark. to a musical family of nine children. Encouraged by a mother who played guitar and a father who played guitar and mandolin, each member of the family learned to play an instrument and sing with the others. At age six, Wayne moved with his family to Muldrow, Okla. and found himself singing and playing at church, cakewalks and local affairs.

Wayne realized early in life that country music was to be his career. By sixteen he had joined Benny Kecham as a guitarist at the Cains Ballroom in Tulsa.

Shortly thereafter, Wayne became a regular member of a daily television show sponsored by Cal Worthington Dodge called "Country Music Time."

In 1965 George Jones received from a mutual friend a demo tape of songs Wayne had written. George Jones was interested in the guitar player on the tapes, but as Wayne happened to be the guitar player as well as the writer, he wound up recording in Nashville with George Jones.

Jones recorded "Love Bug" and "I Made Her That Way" with Wayne on guitar. Wayne stayed on to do six sessions that week as a guitarist.

Wayne recorded "I Made Her That Way" a short time later in 1966, with Glen Campbell and others backing him up. The record went basically unheard, but fortunately for Wayne, Conway Twitty heard the cut and decided to record it on an album. Wayne continued to write for Conway, which turned out to be a profitable relationship for both of them.

In early 1967, a drunk driver crashed his car into the car Wayne and his band were riding in and both cars burst into flames. Two members of Wayne's band were burned to death and Wayne suffered third-degree burns on his face, hands and legs. He was told by doctors that he would never be able to play the guitar again, but with determination, he spent the next year proving them wrong.

Wayne's big break came with Conway Twitty's first number one record, which was Wayne's "Image of Me." This song was quickly followed by "Next In Line," "Darling You Know I Wouldn't Lie" and "That's When She Started To Stop Loving Me."

The first big hit Wayne had as a performer came with the release of "Won't You Come Home To Talk To A Stranger" and he followed with "Award To An Angel." Other hits have

(Continued on page UA20)

**UA Country Artists**

• Continued from page UA-4

Morrell, steel guitar; Bill Miner, drums; Mike Redden, bass; and Tom McClure, piano.

Calico's second release on United Artists, Calico Vol. II, is a taste of the warmth and sensitivity which has become the trademark of this group. Listening to Calico is a joyful experience.

**TOMMY CASH**

Artists such as Tommy Cash demonstrate that the greatest American music of the 1970s has a country flavor. Cash is not merely successful as a country act, but is clearly in the upper echelon of today's most popular entertainers. His string of record successes, his tv popularity and the packed audiences on his personal appearance tours all attest to the fact that Cash is a super performer.

A native of Memphis, Cash has always found music to be an important part of his life. It first became his career while he was in the U.S. Army, where Tommy became a popular disc jockey. About that time, he also did his first serious performing.

In 1970, Cash organized the Tomcats, his touring band. The first year of its existence, the band found itself on the road constantly. Tommy has since purchased his own bus for traveling, which he has christened "The Tomcat Special." The bus was built for him by Silver Eagle.

Cash, who was a star basketball player back in Memphis in his high school days, is a natural athlete and likes to stay in top physical shape. As part of his current program he has given up smoking and drinking, a step he has found useful to his career.

The list of hit records by Tommy is impressive, and United Artists Records is proud to have him in the family. Among his credits are "Six White Horses," "Rise And Shine," "So This Is Love" and "Workin' On A Feelin'." Many of his songs he has written, as well as recorded.

**THE DIRT BAND**

To attempt to chronicle the various manifestations of the Dirt Band is a bewildering task. The Dirt Band is part of the fluid California scene that has flowered with the careers of Jackson Browne, Linda Ronstadt and the like; the Dirt Band was in at the beginning of it all.

Let's start at the present and work backwards, albeit, slowly. The three members of the Dirt Band (it was originally conceived as six) are Jeff Hanna, John McEuen and Jimmie Fadden.

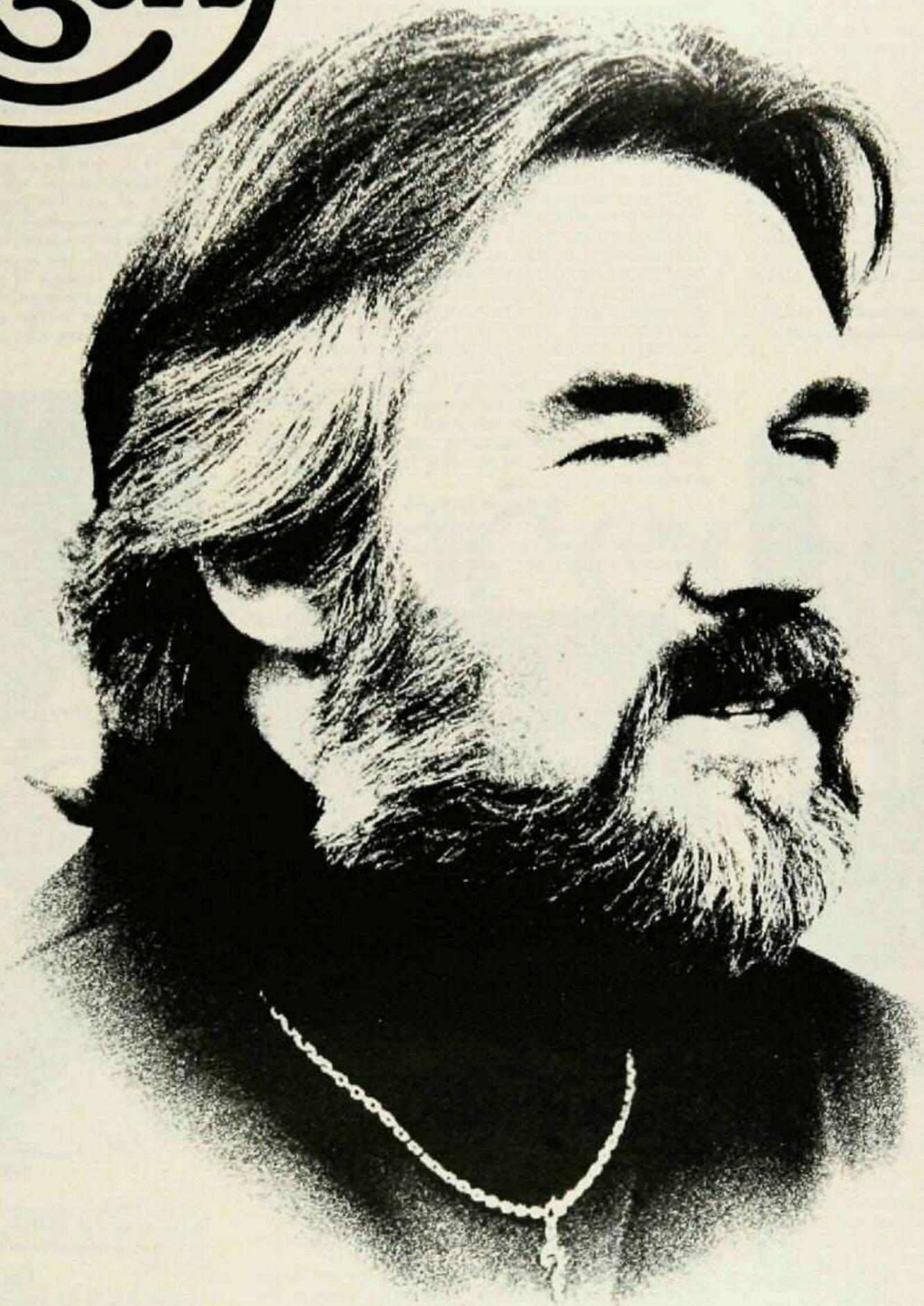
These three gentlemen have gone through a lot of bands (about 15, not counting all the various versions of the Dirt Band itself), finally coming together as the Nitty Gritty Dirt Band in 1969. Now, there had been four emanations of the Dirt Band before that. They had recorded for Liberty (which later became part of United Artists), had had some hit singles ("Buy For Me The Rain," "Mr. Bojangles" and "House At Pooh Corner" are still thought of with misty-eyed nostalgia by au courant West Coast pop aficionados), and had been a pioneering band, straddling such diverse styles as rock, folk, country and bluegrass.

It was in 1969, however, that today's Dirt Band really came together, recording "Uncle Charlie And His Dog Teddy" for Liberty, "All The Good Times" for UA, and taking part in what must be one of contemporary music's most historic albums, "Will The Circle Be Unbroken," put together by Dirt Band major domo Bill McEuen.

On the way to where they are now, the Dirt Band has recorded some truly memorable songs, and helped create a genre of music that has also included Poco, Eagles, the Bur-

OCTOBER 9, 1970 • BILLBOARD

**Kenny  
Rogers**



*Thanks, pardners.*

*Especially Larry Butler, Jerry Seabolt & Jack Mesler*

# UA Country Artists

• Continued from page UA-8

been "Who'll Turn Out The Lights," "Darlin'," "Honky Tonk Wine," "Kentucky Sunshine," and "Listen." His current UA single, "I Should Have Watched That First Step," is now climbing the country charts and it is clear that Wayne Kemp has become one of Nashville's finest artists.

## SHERRI KING

Sherri King, who was born and raised in Knoxville, Tenn., comes from a very musical family. Her father sang on a local radio show and backed up artists such as Roy Acuff; her brother played with the Charlie Daniels Band and Ronnie Dove, among others. As a child, Sherri sang with the family and played piano and guitar.

Later Sherri studied music and voice at the Univ. of Tenn. with the aim of becoming an opera singer. Her first professional job happened quite by accident—while enjoying a birthday dinner at a club in Atlanta, Sherri was coaxed into singing by her friends. The club manager was immediately impressed and hired her on the spot to perform at his club. Sherri stayed in Atlanta for about three years, performing in various clubs in underground Atlanta. At this time, her musical inclinations were towards folk and bluegrass.

Sherri then took her talents east to the Big Apple. Her next door neighbor was a recording artist and through him she met

state line to Florence, Ala. There Melba grew up and attended high school. By the time she reached her teens, Melba had been singing at home, in church and at social functions in Florence. When she and her brothers' group were selected as finalists in a musical talent contest sponsored by Pet Milk, Melba was ready for her next move, this time to Nashville.

In Nashville, Melba's voice caught the ear of the legendary Roy Acuff, who asked her to join his group, the Smokie Mountain Boys. She travelled with the band throughout the South, receiving her first real taste of the rigors of touring.

In 1962 Melba went solo and recorded her first singles, "Happy You, Lonely Me" and "Just Another Fool Along The Way." Early the next year she teamed with George Jones for the hit, "We Must Have Been Outta Our Minds." During the next four years they recorded a number of albums and hit singles including "The Greatest One Of All" and "Hall Of Shame." Melba also continued to record albums as a soloist.

During 1966-67 Melba continued to develop her impact in duet singing through memorable sessions with Gene Pitney that yielded a single and an album. And, beginning in 1969, she took this phase of her career still further through a new partnership with Charlie Louvin, highlighted by three albums together and a hit single, "Something To Brag About."

Marking a new phase in her career, Melba signed with Elektra Records. Teaming with producer and pedal steel guitar virtuoso Pete Drake, Melba embarked on a series of solo records that earned the artist her first triumph at the top of the country charts. Since the summer of '73, Melba's hit singles have included "Wrap Your Love Around Me" (which she co-authored with her husband, Jack Solomon), "He'll Come Home," "Your Pretty Roses Came Too Late," and, of course, "No Charge," the Harlan Howard song that brought Melba her first No. 1 country record as a soloist in the spring of '74.

Today, as one of U.A.'s newest stars, Melba Montgomery lives near Nashville with her family. She remains both open and adventurous, focusing her vocal talents on the whole spectrum of country music.

## DEWAYNE PHILLIPS

DeWayne Phillips was only three years old when he first started singing. Moving from his birthplace in Longview (Tex.) to Houston, he made his first professional appearance at the

With the formation of the Buck Owens All American Show, Buck realized the need for a permanent female singer to add versatility to his road show. Susan was his first choice and so became the sole female performer in a previously all male show. She signed a Capitol recording contract and hit the road with the show, promptly proving her value with her ability to project her vibrant, personal feelings to receptive audiences throughout the world.

Warmth, beauty, and an earthy sincerity that people want to relate to has enabled Susan to reach the hearts of every one; young, old, male or female. It is hard to pinpoint which of these many qualities touches the hearts of her audiences. Susan's songs are about reality, life, love, dreams and happiness, all sung in that special "straight-from-the-heart" style that is hers alone. Heart songs and Happy songs have since become a trademark of Susan's and have worked well for her as capacity audiences and phenomenal record sales across the nation have proven.

With her recent record successes have come two gold records, one in Australia and one in New Zealand, both for "L.A. International Airport." Her regular television appearances on "Hee Haw" and "The Buck Owens Ranch Show" as well as nationwide appearances with the Buck Owens Show, and her many solo performances, have launched her to the top of the popularity polls. Her recordings, both single and album releases, have rocketed to the top of the charts and stayed there. The smooth sweet and innocent notes that Susan produces have met with success in duet form with the "down home" comfortable voice of Buck Owens.

Advertisement



Jean Shepard



Billie Jo Spears

Danny Jordan who became her manager. Danny and Sherri found an old gospel song, put some new words to it and took it to Al Gallico, one of country music's most important gentlemen. Gallico loved the song and he loved Sherri, so he flew her to Nashville where she was signed with Columbia Records. But, as Sherri puts it, "the time just wasn't right."

At this point, Sherri still wasn't sure what direction to go with her music. She began travelling around, playing all sorts of clubs, performing all types of music—folk, rock, country, etc. She also spent more time developing her songwriting technique.

Al Gallico and Sherri King met again. Still impressed with Sherri, he signed her as a songwriter to his production company and introduced her to UA.

As a result, Sherri is now recording with United Artists, and her debut LP on the label impressively shows off her talents. Sherri brings a fresh feeling into country music by utilizing all the styles of music she has lived with over the years.

## MELBA MONTGOMERY

A native of Tennessee, Melba Montgomery has become a musical citizen of Nashville, respected throughout Music Row as a seasoned performer and distinctive vocal stylist. While Melba's career in Nashville began in 1958, and went on to include long association with several of that city's best country bands, the last two years have brought her the widest recognition to date.

Born in Iron City, Tenn., Melba's family moved across the



Doc Watson

age of eight. Two years later DeWayne found himself on the same stage with George Jones who, impressed with the young man's talents, offered him a recording session should DeWayne ever come to Nashville.

DeWayne did come to Nashville, and as promised, Jones recorded him. Before long DeWayne found himself with a contract at Musicor Records, and his first release, "Bubble Gum Bandit," received substantial airplay.

Jones gave young DeWayne another big break by making him part of the George Jones-Tammy Wynette Show. DeWayne performed in the show for over a year, traveling across the U.S. and Canada.

But singing wasn't DeWayne's only talent. The self-taught guitar player began developing his songwriting abilities. His composition "Luziana" was a top 10 record for Webb Pierce.

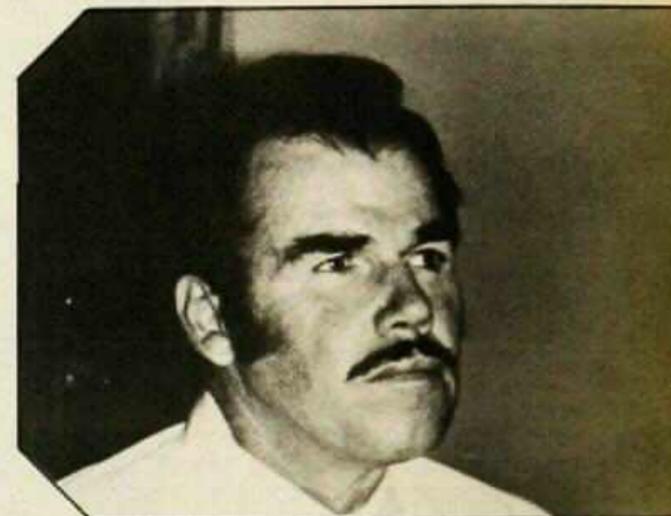
DeWayne has appeared on the Porter Wagoner and Wilburn Brothers syndicated television shows and was a star of WSM's "Young Country" tv show in Nashville.

Bright, energetic and most of all, talented, U.A.'s DeWayne Phillips is headed for the top.

## SUSAN RAYE

When the "Greatest Country Music Show In The World," the Buck Owens Show, came to Portland, Ore., in 1965, no one, least of all Jack McFadden, Buck Owens' personal manager, realized they were about to write a new chapter in the history of country music. Across town from where the Owens troupe was performing, another performance was taking place, that of young Susan Raye. Although they were at two opposite ends of the performing spectrum, they had one common bond—country music. While Buck was sharing his music with the world, Jack discovered Susan sharing hers with the country folk of Portland.

Buck returned to Bakersfield, Ca., had Susan flown down for an audition, then had her accompany the show on an ensuing series of performances.



Slim Whitman



Bobby Wright

Since 1966 she's received more "Best" and "Outstanding" female vocalist awards than just about anyone. Success and fame have come quickly for Susan Raye, but certainly not undeservedly.

## DEL REEVES

United Artists Records' pride and joy, Del Reeves, has emerged as one of the true giants of country music. He's a singer, actor, songwriter, impressionist and television stage personality, and when he's off stage he is also one of the most amiable, easygoing and funniest human beings there is.

Del was born in Sparta, N.C., attuned to music from the word go. At the age of 12, he already had his own radio show. After he finished his education, there came a four-year hitch in the Air Force.

After the service, Del settled in California where he had ample opportunity to exhibit his many talents on the Chester Smith television show. This led to a local show of his own which ran for four years. While gaining prominence on tv, Del was also gaining a reputation as one of the best country songwriters. His own hit recordings then earned him that long-awaited big break, a permanent spot on the prestigious "Grand Ole Opry."

Since then, every one of Del's UA singles has been on the best-seller charts from his first, the memorable "Girl On The Billboard," to his very latest. He is now considered just about the nation's top country entertainer—and there are few acts brave enough or foolish enough to risk following him on a per-

(Continued on page UA-12)

Heard in the best of circles:

“Produced by  
Larry Butler.”



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# UA Country Artists

• Continued from page UA-10

sonal appearance bill. The recent Del Reeves Country Carnival tv program was syndicated in over 100 markets and gained Del many new fans.

Now another triumph for Del Reeves has come. A trip to Great Britain in mid-1972 so turned on the English folks that he is presently a highly important commodity there, growing in popularity daily and much in demand for the regular visits which showcase his tremendous talents via both personal appearances and television.

In the rare moments when he is not working, Del reigns as the Squire of Centerville, Tenn., just outside of Nashville, with his lovely wife Ellen, and two beautiful daughters. He travels in the fabulous Del Reeves live-in bus, a familiar sight at the major country fairs and clubs throughout the nation.

## KENNY ROGERS

For the first time in his illustrious career, which began as a choir boy in Texas, Kenny Rogers is on his own. No more groups; no more compromises; no more trying to find six pairs of shoes in the same color.

Rogers' first UA single, "Love Lifted Me," soared up the country charts and received rave notices from critics. "Love Lifted Me" is also the title of his new album on UA.

Kenny's roots are firmly planted in the soil. One of eight children born to Edward and Lucille Rogers of Houston, Tex., Kenny discovered how much he enjoyed music from the family ritual of singing in the choir on Sundays.

By the time Kenny reached high school he had decided that

alia, Ca. She was one of 11 children—nine boys and two girls. But there were no musicians in the family, she says. "Actually, we were all musically inclined, but singing in the church choir was about all we did." Jean was one member of the family, however, who lived and breathed music. She learned to sing by listening to old Jimmie Rodgers records on a windup Victrola that was an antique even then.

Western swing was the popular sound on the West Coast as Jean was growing up. So it was not surprising that she was the ringleader in the formation of an all-girl western swing band called The Melody Ranch Girls. Jean played string bass and sang. The girls were good and soon they were playing for dances and on the radio. One night they found themselves on



Johnny Tillotson

Billie Jo had her first record out when she was thirteen. It was called "Too Old For Toys, Too Young For Boys" and it made quite a name for the little girl from Beaumont. The flip side of the record, by the way, was a novelty done by Mel Blanc in his inimitable Bugs Bunny voice.

At her first public appearance, at an auditorium in Houston, she got such a severe case of stagefright that she couldn't sing a note. Later, though, she appeared, singing "Toys, Boys" on the Louisiana Hayride.

After graduating from high school, Billie Jo travelled around a bit, later settling back in Texas. She worked at many jobs, none of them even remotely connected with singing, including a four-year stint as a car hop (she calls it being a "fender lizard") at a Beaumont drive-in. She later met Jack Rhodes, the late country music writer, who heard her sing, liked her voice, and persuaded her to come to Nashville. She cut some demos and signed with UA. She had a country hit with UA called "Easy To Be Evil."

Billie Jo later left UA, had flings with two other record labels, recovered her contract and returned to the UA fold in 1974.

She had admired the production work of Larry Butler, who was then one of the hottest independent producers in Nashville and when he joined UA, she got her chance to work with him.

Her UA recordings of "Blanket On The Ground" (which went to No. 1), "Stay Away From The Apple Tree," "Silver Wings and Golden Rings," "What I've Got In Mind," the title tune of her latest UA album and "Misty Blue" have established her as a major country-pop star. A trip to England for a concert tour, which coincidentally picked up some gold records, established her as a favorite in Europe.

ADVERTISEMENT



Sherri King



Melba Montgomery



Dirt Band

singing would be an integral part of his life, so he formed a group comprised of school chums who called themselves The Scholars. Kenny realized that in order for the group to be self-contained, each member had to play an instrument and he decided on bass. The Scholars won a recording contract and their first single, "Crazy Feeling," became a million-seller hit. After graduation, Kenny joined the Bobby Doyle Trio and travelled the country in nightclub and concert appearances, often in tandem with the Kirby Stone Four.

Kenny joined the New Christy Minstrels in 1966 and, after a year of working with Mike Settle and Terry Williams, left with them to form The First Edition.

Shortly after The First Edition was formed, Reprise Records signed them to a contract. One of the songs in their first album, "Just Dropped In To See What Condition My Condition Was In," was released as a single and quickly became their first hit. Seven more major hit records, including "But You Know I Love You," "Ruby," "Tell It All Brother," "Heed The Call," "Reuben James," "Someone Who Cares," and "Some-thin's Burnin'" made the group chart toppers on a regular basis.

The First Edition also became top concert and television personalities, appearing on more than 70 tv shows. This was followed by their own tv series, "Rollin'."

Kenny's happy about being on his own now. He's exploring his roots, getting back to the people. His UA singles "Love Lifted Me," "While The Feeling's Good," and his current "Laura (What's He Got That I Ain't Got)" have all been chart items, so for Kenny, the future looks good.

## JEAN SHEPARD

Already one of the biggest and best female stars in country music, gifted Jean Shepard has recently seen almost all her musical efforts turn to gold.

Just about every new single record she has produced has climbed high in the country music popularity charts. They've included such outstanding songs as "My Name Is Woman," "Just As Soon As I Get Over Loving You," "Another Lonely Night," "With His Hand In Mine," "Just Plain Lonely" and "I Want You Free," as well as her more recent smashes "Slippin' Away," "At That Time," "I'll Do Anything It Takes To Stay With You" and "Poor Sweet Baby."

Since 1955 Jean Shepard has been a regular cast member of the Grand Ole Opry and she's the sort of solid entertainer that has made the Opry the greatest show of its type in history. Jean simply refuses to turn in an indifferent performance. She's loyal to her audiences and she responds to their applause with her best effort. And her best is terrific.

Jean was born in Paul's Valley, Okla. and she grew up in Vis-



Dottie West

the same bill with Hank Thompson, who was an established star.

Hank liked Jean's clear, lovely voice so much that he introduced her to some of the executives of his recording label, Capitol. They promptly signed her to a contract.

By 1953 Jean was ready to move to Springfield, Mo., to join Red Foley and the other stars on the unforgettable Ozark Jubilee. Her name grew and in 1955 she joined the Opry and moved to Nashville.

Jean has always traveled extensively, as do most of the top country music names, but she saves time to spend with her family. Her hobbies include outdoor pleasures. She is an excellent horsewoman and has trained dogs.

Jean's album "Poor Sweet Baby" contained the hit title tune plus a collection of other Bill Anderson songs that revealed the very real depth and range of her talent. "I'm A Believer," featuring the country-charted title song, once again proved that there is nobody who sings country quite like Jean Shepard.

If more proof were needed, Jean's latest album, "Mercy, Ain't Love Good" reveals even more of her explosive country talent.

## BILLIE JO SPEARS

Billie Jo Spears was born in Beaumont, Tx., a city about 90 miles east of Houston. Billie Jo was brought up on country music, listening to (and admiring) people like Loretta Lynn and Tammy Wynette.

All in all, it's recently been good for Billie Jo, after years of paying dues. Her voice, silvery and rich, reveals both her optimism and the depth of her experience.

## JOHNNY TILLOTSON

Johnny Tillotson is an entertainer. It didn't happen by accident; it has taken a lifetime to cultivate. The results are evident to all who watch this young song merchant at work.

Tillotson, who with Ray Charles, became the forerunner of pop/country artists, was one of the first recording artists to cross over into both pop and country music charts. Tillotson burst forth on the national music scene in the late 50s and early 60s, and has since dedicated his total energy into perfecting his craft.

Tillotson's roots are country. The Jacksonville, Fla. native spent his afternoons as a youth devouring Gene Autry and Roy Rogers movies, which led to a natural desire to become a singing cowboy actor. But that dream faded when he discovered the magic of Hank Williams. From then on he wanted nothing more than to be allowed to sing. His desire was then, and still is, to try to touch people the way the legendary Williams did.

After a few years of country singing, Tillotson was offered a contract with Cadence Records under the guiding genius of Archie Bleyer. According to Tillotson, Bleyer could spot a hit better than anyone else in the business. He felt that the right material was the key to success in recording, a sentiment shared by Tillotson's current producer, Jerry Crutchfield of UA records.

Under Archie Bleyer's guidance, Tillotson had 23 consecutive Top 40 records, some of them rock, some country, and some cross-over. Among Tillotson's hit records are "Why Do I Love You So," "Dreamy Eyes," "Jimmy's Girl," "Poetry In Motion," "Without You," "It Keeps Right On A Hurtin'," "Talk Back Trembling Lips," and "Heartaches By The Number."

Although he plans to write more and spend more time in the recording studio, one thing he'll never do is quit performing live. His heart lies with the people whom he meets playing all across the U.S., Europe, England and the Far East. He's being acclaimed now as a total entertainer, the consummate performer who can woo an audience of all ages and from all walks of life.

In Las Vegas he has starred at hotels such as the MGM Grand, the Sahara and the Flamingo Hilton. Tillotson has also starred in leading clubs and hotels throughout the country including the Copacabana in New York, the Eden Roc in Miami Beach, the Caribe Hilton in San Juan, Puerto Rico and Har-

(Continued on page UA-20)

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Shown in front of the WLS/Chicago sign at the station's Chicago offices are (from left) Jeff Davis, WLS air personality; Kenny Rogers; and Bill Price, WLS air personality. The album Davis is holding in front of Rogers is Kenny's new UA album, his first for the label, "Love Lifted Me."



In an obviously festive mood at the recent Academy of Country Music Awards in Los Angeles are (from left) Loretta Lynn, who was voted entertainer of the year and top female vocalist; television personality Dinah Shore; and Crystal Gayle, Loretta Lynn's sister, who was voted most promising female vocalist. Crystal completed her visit to Los Angeles with a stint (right) at West Coast country music mecca the Palomino, performing selections from her recent UA album, "Somebody Loves You," which contains her just-released single, "I'll Get Over You."

## The Tower Is Hot

*Continued from page UA-6*

a combination of reasons, few of them concerning the management. There was little chart activity, little traffic by the office.

"When UA talked to me about coming with them and they asked me what I wanted, the last thing we discussed was money. The first things we talked about were things I felt were necessary and essential for the success of the division. I was surprised and happy that they agreed to everything I asked for."

Butler learned that UA folks keep their word: "I'll say this, they've never backed down one time in the two years I've been with the company. I have total support from the home office. In fact, I have more than that. I have an interest that is absolutely incredible.

"They never cease to amaze me. From time to time, I think, well, their enthusiasm is slipping or they don't care as much as they used to. Then about 30 minutes later I'll get a phone call from L.A. and they'll say, 'Listen, we're making up 50,000 guitar picks with UA country on them, and 5,000 T-shirts and so on!' It's fantastic.

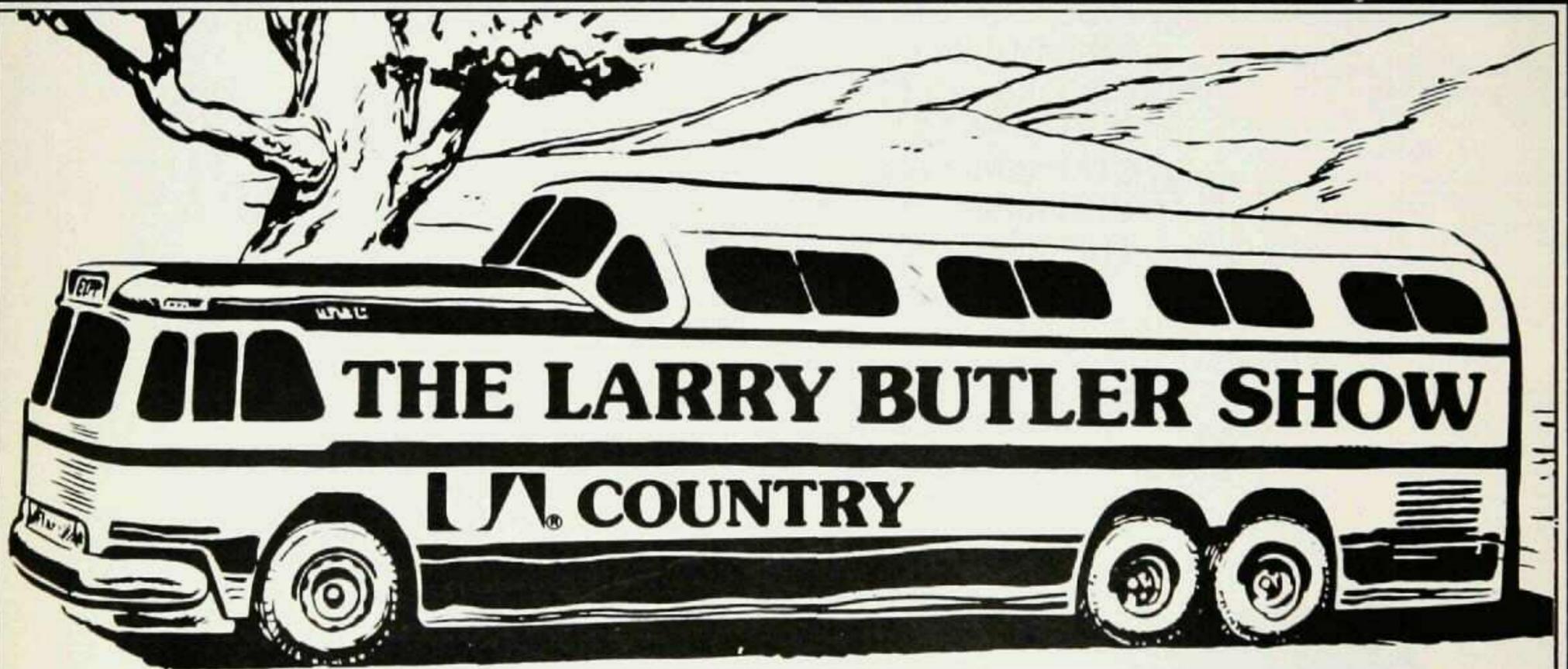
"I'm talking about every department. The publicity department is enthused about the country division. So is the art department. They've really gotten into our roster and they're doing those little extra things that are so important. The new Crystal Gayle album cover is a beautiful cover. There was someone in L.A. who did an awful lot of thinking, listening to Crystal's records and albums and came up with the concept and the idea. I'm very proud of that."

Recently UA executives from L.A. and across the nation journeyed to Nashville for intensive meetings and examined the Nashville scene first-hand. It was a show of faith, a show of concern. And Larry Butler, hosting Artie and the other UA moguls, was as proud as a peacock.

When he first walked into his new position, he could handle the 25 calls a day by himself. But a month later, he didn't have time to answer all of them. And, in Nashville, that's a good sign. Soon he was swamped with songwriters, artists and managers—and the calls zoomed into the hundreds until, nowadays, it's not unusual for UA's Nashville Tower to receive up to 600 phone calls a day.

Everybody wants to do business with UA. "That's the reason for the turnaround," Butler opines. "It's a lot of fun and

*(Continued on page UA-16)*



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## The Tower is Hot

Continued from page UA-14

it's something I've taken a lot of pride in. That's the reason I plan to be here for a long time."

What was Butler's magic formula? Alexander Graham Bell invented it. It's called the telephone. He got on it. He started calling publishers and writers and said such original things as, "Come see me. Bring me some songs. They'll be listened to." They did. He did. They were.

He called independent producers. "Come see me. I want you in my corner. I want you helping me." They did.

He called artists. He called agencies. And the message was the same: "There's a record company in Nashville called United Artists. It's been here for a long time. I would like for you to realize that. Come see me."

"They did," Butler observes. "They gave me a chance. They gave us a chance."

Butler is quick to share the glory. "I'm not just talking about Larry Butler. I'm talking about Jack Mesler and Lynn Schults and Jerry Seabolt who have aided the UA effort since I've been here. I'm talking about the guy who works in the mailroom and the secretaries. I'm talking about the total operation."

Corn and country go hand in hand, and Butler is the first to admit it. "You know, it's corny to say we're a family. A lot of people would laugh at that statement. But we really are a family. Everybody cares about everybody else in this operation and they help each other. I don't ever hear, 'I'm not gonna do that—that's not my job.' That's never said in this office. Ever."

Though receiving autonomy, Butler realistically views the corporate picture. "We have autonomy, but we are also part of United Artists Records. There are times when Artie says no, but he's supposed to. He has to. But that's very, very seldom. Yet, I'm a normal creative person, and there are times when I'd like to record the entire city of Nashville."

Butler praises the work of Jack Mesler who served as vice president and director of the Nashville office. Mesler recently left UA after an impressive stint to get into his own distributing company operation in L.A. "Jack is an absolute country fanatic, and he believes in it, lives it, breathes it. He's one of the most dynamic record people I've ever met."

Mesler's Brooklyn accent and manners (he has justifiably been dubbed the Brooklyn Cowboy) collided with the manners and mores of Southern Nashville, and somehow the oil and water combination worked. He leaves Nashville with a respect and admiration that's hard as hell for an outsider to gain.

Jerry Seabolt is national country promotion director. "He's one of the most dedicated workers I've ever seen. He knew what we were trying to do and what we were doing when he

remarkable job. He'll get on your case. He doesn't care who you are, what position you have. If he knows that you're wrong, he's going to tell you about it."

Butler's philosophy is simple. Everybody does what he or she does best. Seabolt doesn't try to be a record producer. Butler doesn't promote records. "You can ask Rick Liddy at KENR what kind of promotion man I am and he'll tell you. He threw me out of KENR."

Among the Tower success stories has been the reunion between Butler and Jean Shepard. "She had been with her other label for 20 years. When she came to UA, the first record she had was 'Slipping Away'—a number one record."

Similar success came to Billie Jo Spears who had floundered in minor success before her UA renaissance. The right song, right musicians, right studio, right producer and right label all merged into a giant hit, "Blanket On The Ground." Since then Spears has enjoyed a string of hits.

And here comes Crystal Gayle, the sister of Loretta Lynn, who has recently been surpassing Loretta on the charts. "Crystal is an exceptional artist. She has a warmth about her singing and her appearance and personality. People want to put their arms around her and hug her. She's a super sweet gal and she sings fantastic. Allen Reynolds has done a tremendous job with Crystal. The feel of the records he cuts with her is so warm, it's just incredible."

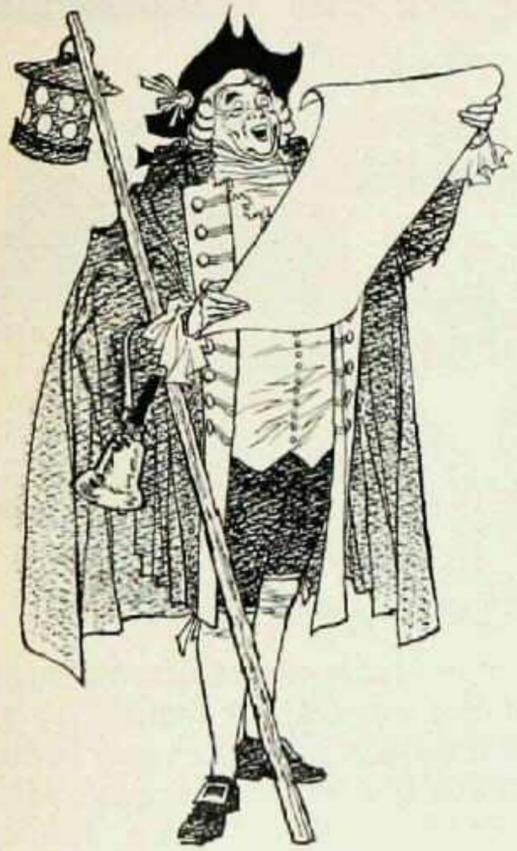
UA boasts some 25 artists on the roster, and it's difficult for Butler to talk about a few instead of all of them. Now, he will say a few words about Kenny Rogers, the pop/rock singer who ditched his First Edition after marked success because the winds of change were blowing strong. Rogers is one of the most respected names in the business.

"Kenny's going to be a super artist for us. He's in total control. And he just loves country music. He has no boundaries." Butler believes many music boundaries have fallen by the wayside in recent years. He feels it's the sign of a healthy industry.

Boundaries? "I'm talking about when a country record was a country record, a r&b record was an r&b record, and so on. Now, a record is a record, and I'm glad of that. I'm glad that I can walk into a studio and not worry about intro, verse, bridge, turnaround, verse, bridge, out. I can now go in and cut a record, a song I believe in, that I think is a hit song, and cut it the way I think it should be recorded, the way I think people would like to hear it. The barriers have been totally smashed."

Marketing has also improved over the last few years, Butler notes. In country music, it has become more sophisticated. The success of pop marketing campaigns has been transferred to country. "If it works in pop, it'll work in country. And it has worked—it does work. But if you don't have the talent to back up the campaign, you've wasted a lot of money."

(Continued on page UA-18)



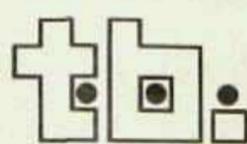
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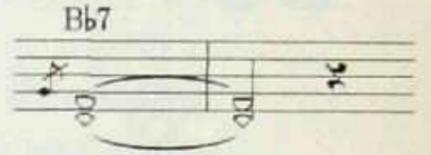


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## The Tower Is Hot

• Continued from page UA-16

If success has been the byword of UA-Nashville's past, then crossover will be the byword of the future. Crossover is a magic word in Nashville, but Butler approaches the idea with a bit of caution merged with his optimism about the ultimate national and international success of country music product. "Sometimes if you go into a studio trying to cut a crossover record, you can really hurt yourself because when you're cutting successful records and you go in and attempt to cut something different you can get in trouble."

Kenny Rogers is a case in point. He has enjoyed substantial success on Top 40, rock and MOR stations, as well as country. Butler's theory was to take Rogers into the studio with the same rhythm section that he used to cut Billie Jo Spears and Jean Shepard, and cut some good country records because Rogers is highly regarded by country program directors, artists, publishers and writers. The strategy worked, and now every Rogers release is a threat to cross over.

"But I don't go into the studio trying to cut a crossover record," Butler emphasizes. "I try to go in and cut the best record I can cut, and then hope for the best."

Though Butler professes that he never wants to get into competition with Top 40 producers, he admits to a slight contradiction. "I just did a Top 40 album with Kenny. We cut some very heavy material, not country necessarily, but some of it would be accepted by country audiences. We did 'Desperadoes' by the Eagles, and when we walked into the studio, we decided to try to do some different things. But, at the same time, we also cut 'Laura' and 'Green Green Grass Of Home.'"

The result will probably be two Rogers LPs, one country and one pop oriented.

Butler, as the leader of any record company's division, faces some hard decisions about roster size from time to time. "We're in the process of adding several artists and we're also in the process of taking that look you have to take which is the only thing about this job I really don't like. It's the painful part, it really is, because you sign people since you believe in them. I can't turn my feelings on and off. If I like someone and believe in them, I'll believe in them 100 years from now. But, of course, business-wise, you can only go so far."

Creative divorces should be carefully considered, Butler believes. "There are some artists who have a good relationship with a producer and company and then made the mistake of going for the top dollar and leaving that company. If the company believes in them and they're having success, then they sure can mess that up. An artist should really consider the creative aspect before going to the highest bidder."

Another problem is the shrinking country playlist on radio. "I hate to see this happen because the survival of a company

a new talent if they're only playing 20-25 records. It's rough. But it's good for us in a way. It makes us realize that we have to buckle down and really go to work, and work hard at it. That's good in any business."

Nashville's slow pace has given way to a frenetic atmosphere that would make a New Yorker feel at home. It's kind of like eating grits at 100 m.p.h. When someone recently remarked to Butler that Nashville isn't as fun as it used to be, he replied, "We've gone to work. It's still a fun town, it's still a good town, but people have gone to work. Had to. Instead of four record companies, there are about 30."

The clash between the Old South and the New Economics results in some decisions that hone the creative edge. "You have to cut the best records you can possibly cut, believe in the staff you've got, sign the artists, promote them, and if it doesn't work, it doesn't work. Then you go back to the drawing board."

As Nashville changes internally, it changes the world externally. Billy Jo Spears and Crystal Gayle are becoming big stars in Europe. So is Kenny Rogers. And Slim Whitman's last UA LP came in the British album chart in the No. 1 position. Whitman, ironically, has had more success in England than in the U.S. Butler studied the situation and, noting that Whitman has hit in Europe with the songs recorded in the States, happily reports that Whitman has recorded in Europe. Perhaps the hits will flow in reverse across the briny deep separating England from its former colonies.

Butler believes in all his acts. "Del Reeves will be back on the charts again. He's one of the finest entertainers in the business. Ed Bruce is an extremely talent artist and one of the best writers in the city. As far as what the future holds for our artists, you cut the right song and the sky is the limit."

Artistry, creativity, management—it all seems to come together in the Tower. No wonder it's hot with all this combustion. Larry Butler has the talent, and the Tower, together.

The reason for UA's success can be found in the town named Nashville, the man named Butler, the building called the Tower and the label known as United Artists. And the esprit de corps is evident in each and every UA employee.

Perhaps the best example of the UA spirit came when promotion man Jerry Seabolt, working some long hours on the road, was helping Billie Jo Spears with a personal appearance at a radio station that had drawn some 20,000 persons. Seabolt could have taken to the sidelines and taken it easy. But, instead, he grabbed a heavy amplifier and lugged it on stage.

"Hey, Seabolt, that's not your job," yelled a promotion man from another record company.

Without breaking stride, Seabolt had a classic reply: "Yes it is. This is my artist!"

## An Open Letter

To: Ed Bruce, Larry Butler,  
Tommy Cash, Dave Dudley,  
Crystal Gayle, Sherri King,  
Del Reeves, Kenny Rogers,  
Jean Shepard, Billie Jo Spears,  
and Doc Watson.

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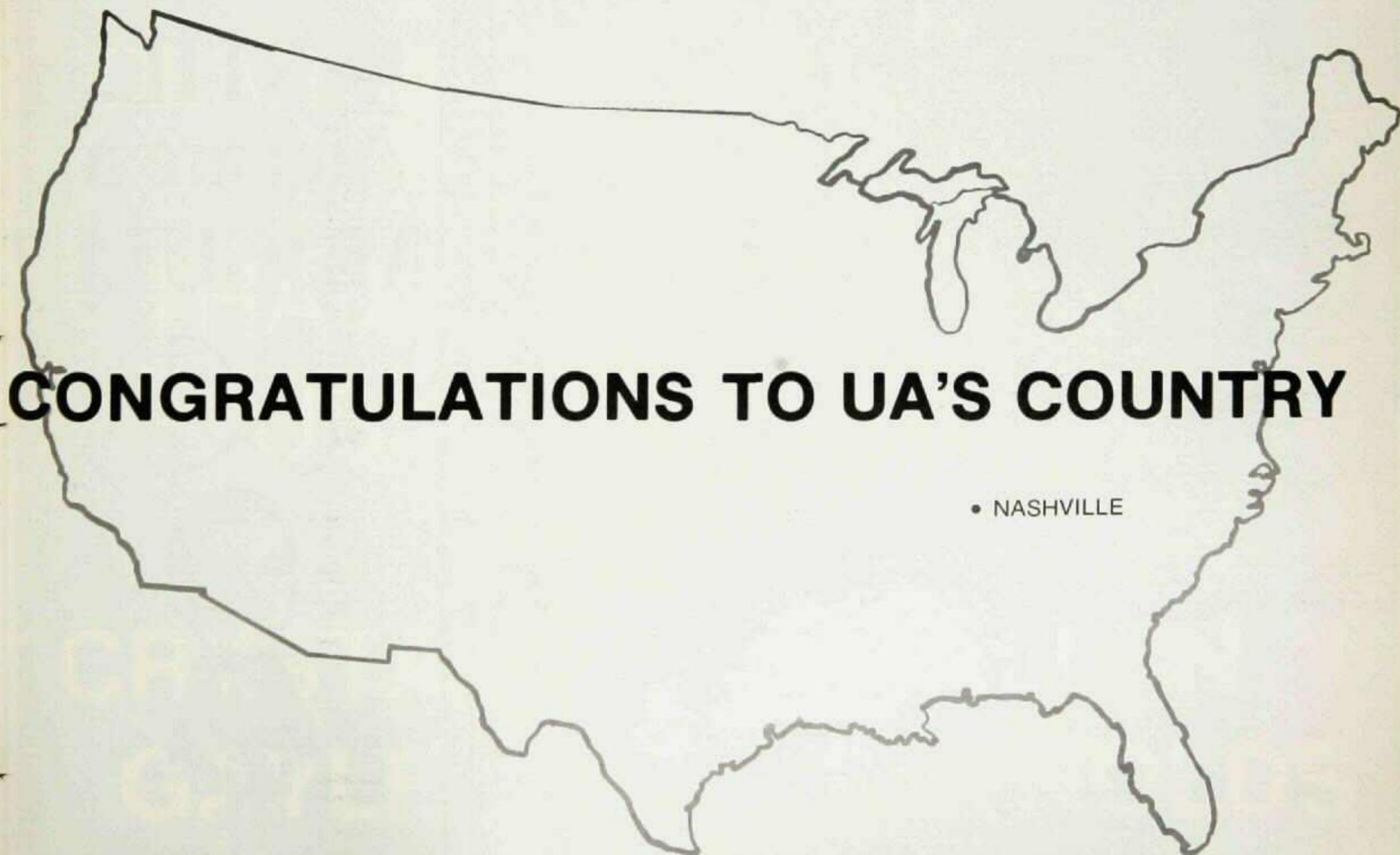
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**UA Country Artists**

• Continued from page UA-12

rah's in Lake Tahoe and Reno, Nev. Tillotson also has to his credit starring appearances at the Michigan State Fair, the Ohio State Fair, the Trenton, N.J. State Fair, as well as other major fair dates throughout the United States.

**DOC WATSON**

There's not much anybody can say about Doc Watson. Superlatives would sound like so much publicity hype; besides, his place in the current pantheon of American contemporary music is secure. So, rather than give you a glowing portrait of Doc and his current cohorts (which include his son Merle and his newly formed band Frosty Morn), here are the facts.

Doc Watson was born in 1923 in Stoney Fork, N.C. His first instrument was a harmonica, but his musical imagination was restless, and he soon graduated to banjo and then to guitar.

It was not until he was twenty-nine that Doc became a professional musician, playing in a band (an electrified band, let it be known) that played, as Doc once told Chet Flippo, "a combination of rock and roll, country, old pop standards and a few of the old square dance tunes."

Watson "arrived" in 1960. It was during the rediscovery by various and sundry folkies of "old time music," that unamplified and authentic music of the mountains of the south. It quickly became apparent that Doc, because of his knowledge of all the old songs he had heard on the radio in North Carolina, was one of the most important purveyors of this earlier musical style—and, besides, he was a great performer, with a subtle wit, a warm personality and last but certainly not least, an incredibly proficient picking style.

From that year to this, now 16 years, Doc Watson has been in the forefront of his particular genre of music; first on Vanguard, then on UA-distributed Poppy and now on UA.

Watson has won two Grammys in a row, for his two Poppy albums "Then and Now" and "Two Days in November" and his list of awards is quite literally too long to be quoted here. "Doc Watson/Memories," featuring Doc, Merle and Frosty Morn in Doc's own rather spectacular readings of some of the best music America has ever produced, added new fans.

His latest album, "Doc and The Boys," once again proves that Doc Watson is without peer as an interpreter, as a performer and as a pure and vibrant personality.

**DOTTIE WEST**

A genuine country girl, Dottie West was declared by Billboard the No. 1 female writer in the U.S. and the No. 1 female performer in England in 1974. She also won the title of coun-

try music artist of the year from the British Country Music Assn. Impressive accolades for the new UA recording star who combines all her talents into a sparkling, fast-moving personal appearance stage show that leaves audiences clamoring for more.

One of the country's largest ad agencies heard a song she wrote, "I Was A Country Girl," and asked her to make a commercial for Coca-Cola. As a result she wrote "Country Sunshine," which was released as a single due to popular request. The final result of Dottie's magnetic style is a lifetime contract as the "Coca-Cola Country Girl." She will write and perform six television and radio commercials a year, drawing from her own experience and memories as a Tennessee farm girl, the oldest of 10 children, for the material.

"Country Sunshine" won her two Grammy nominations, in the categories of country female performer and writer (along with Billy Davis). The commercial placed No. 1 in the CLEO awards.

After majoring in music at Tennessee Tech and after several years of working northern nightclubs, she cut her first record for Starday in 1959.

A contract with Atlantic followed. But on the recommendation of Jim Reeves, Chet Atkins asked her to sign with RCA in 1962. Jim Reeves had recorded one of her early songs, "Is This Me?" It won her the BMI writer's award in 1961.

A regular on the Grand Ole Opry since 1962, she is one of 60 Opry stars who appeared March 15 for the closing of the old building and again the next night on the new Opryland stage in a special performance attended by the President.

In 1965 she became the first country music female artist to win a Grammy Award. The song, "Here Comes My Baby," (which she wrote) has also been recorded by Perry Como, Dean Martin and 50 other artists.

National tv shows taped include "The Eddy Arnold Special," "Country Hit Parade," two "Music Country U.S.A." shows and "Hee-Haw." Other credits include the Glen Campbell, Jimmy Dean, Mike Douglas and "Good Ole Nashville" tv shows, as well as several Las Vegas hotels.

She has made two European tours and spends her summers playing fair dates. Not all of Dottie West's performances have been country-billing. She opened the 1973 Memphis Symphony Orchestra season and performed a week with the Kansas City Symphony.

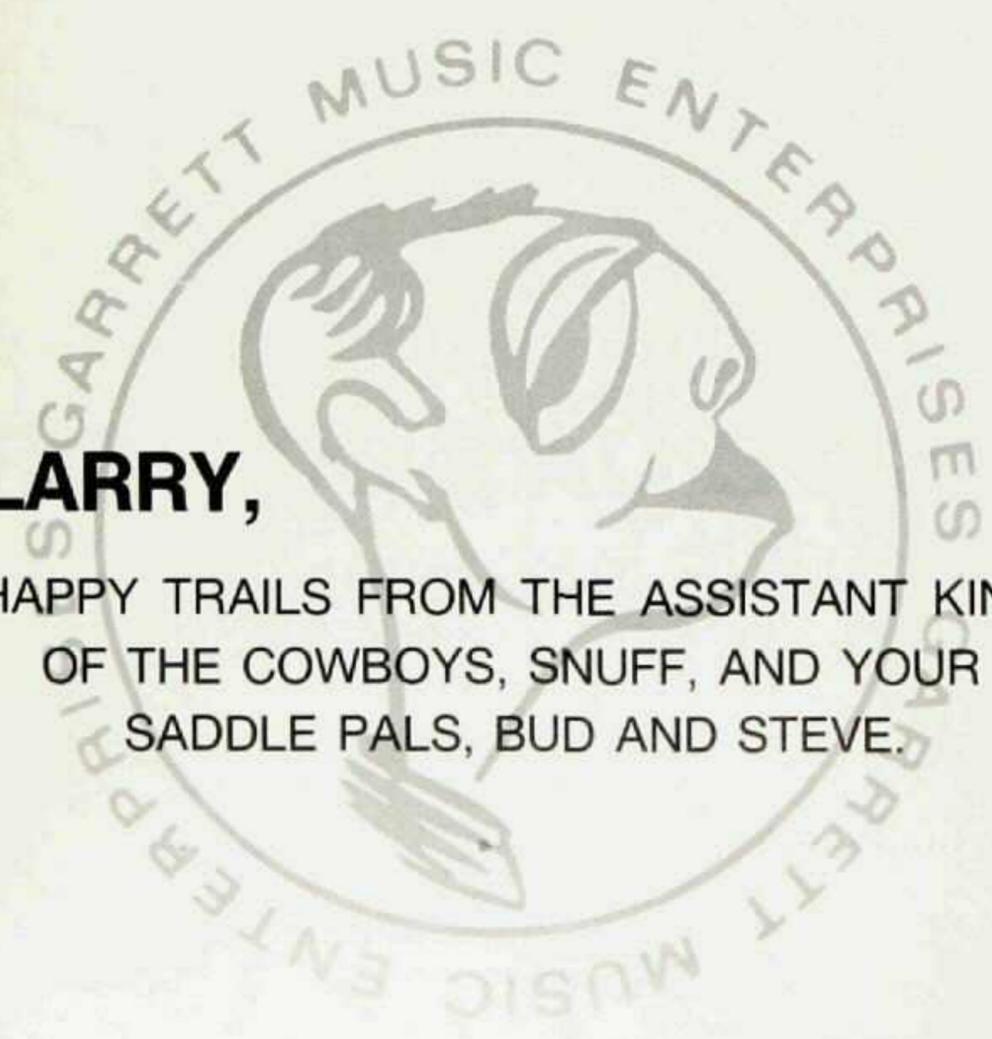
With her vivacious and thoroughly appealing style, Dottie will continue to be in demand for network shows and personal appearances throughout the world, spreading "Country Sunshine" wherever she goes.

**SLIM WHITMAN**

Slim Whitman was born in Tampa, Fla. Had he not pursued (Continued on page UA-22)

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Continued from page UA-20

his singing career. Slim might now be playing professional baseball, as he was a promising semipro in his teens. But music took the spotlight, especially after Slim joined the Navy. Slim enjoyed entertaining his service buddies and decided to build a career in music.

Slim joined the famous Louisiana Hayride in 1951, where he introduced his classic "Love Song of the Waterfall." He was soon contacted by a West Coast record label and signed to a contract.

Since that signing, he's recorded some fifty albums and nearly 150 singles. "Indian Love Call" and "Rose Marie" earned him million-selling gold discs, as did two of his albums.

A favorite around the world, Slim was the first country performer to appear at London's Palladium. His records frequently make the top 10 of England's pop charts.

Slim currently has several new albums.

**BOBBY WRIGHT**

United Artists recording artist Bobby Wright is one of the

experience in country music began at age eight in Shreveport on the famous "Louisiana Hayride." During summers he traveled across the United States with a Grand Ole Opry touring unit and was a Decca recording artist at age 11.

Bobby didn't stop there. After completing high school in the Nashville area, he entered Middle Tennessee State University, but left when show business beckoned. A call came to audition for a television series, which resulted in his being seen by millions of people each week in the part of "Willie" on the network show "McHale's Navy." It changed the direction of Bobby Wright's life and sealed his future in show business.

Bobby was a feature performer for the full four-year run of McHale's Navy. The highly rated tv series, which starred Ernest Borgnine, is still in syndication and continues to be successful in the U.S. and various foreign countries.

A more dramatic side of Bobby Wright was revealed when he was spotlighted as the guest on "The Road West" tv program, while "Pistols and Petticoats" cast him as a "bad guy" in a comical situation. In addition to these network television programs, Bobby has made guest appearances on highly rated syndication shows from Nashville including Del Reeves' Country Carnival, The Porter Wagoner Show, The Country Palace, and The Wilburn Brothers Show. Bobby is a regular mem-

Classic" Family Show.

As a performer, Bobby takes a back seat to no one when he steps up on stage, whether it be a concert stage, a tv studio, or the stage of WSM's Grand Ole Opry. Famous for such songs as "Long Tall Texan," his repertoire ranges from the soft sounds of ballads to hard country, pop-rock and novelty numbers.

Bobby's unique styling has placed such songs as "Seasons In The Sun," "Everybody Needs A Rainbow," and "Baby's Gone" high on the charts. He has combined with The Nashville Sound to produce "Here I Go Again," "Upstairs In The Bedroom," "Search Your Heart," and "Lay Some Happiness On Me," all of them top 10 LPs.

Last year the soft-spoken Bobby Wright traveled throughout the U.S., Canada and Europe on a tour that lasted 247 days. He is presently in Nashville, where he lives with his wife Brenda and their two daughters, Theresa Le Ann and Kamela Lynn, and is devoting full time to recording and personal appearances.

A young man who is a polished professional, Bobby Wright has certainly carved a place for himself in country music.



Shown backstage after doing a concert at Los Angeles' Pilgrimage Theatre are UA recording artist Doc Watson and singer Maria Muldaur. Muldaur, who sat in with Doc and Merle Watson at the outdoor music fest, later used Doc and Merle on a session for her upcoming album.

**Credits**

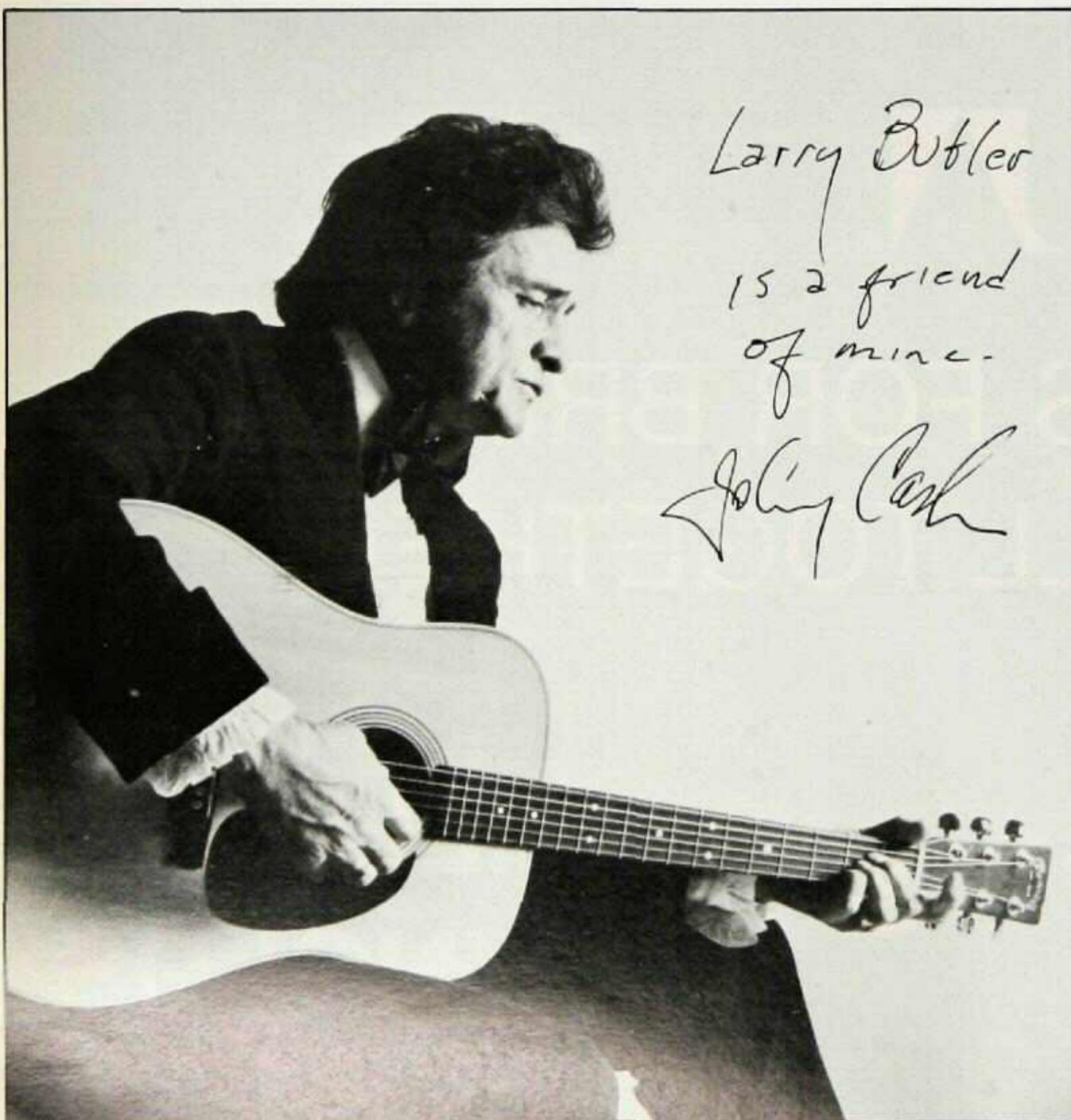
Writer, Gerry Wood. Editor, Earl Paige. Art, Bernie Rollins. Production, John Halloran.

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# Here's why we're such a great Country



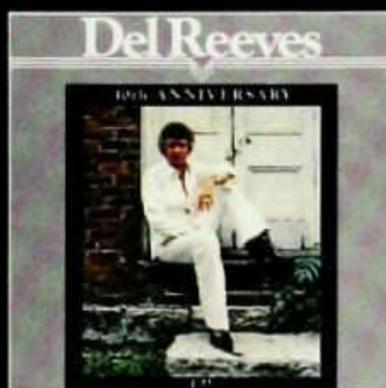
## Jean Shepard

One of country's most popular and gifted artists with an album that's sure to please and excite country fans who have put her last four singles on the charts, "Jean Shepard's Greatest Hits" should be one of the biggest selling albums of her career. (UA-LA 685-G)



## Sherri King

An exciting new Al Gallico discovery, Sherri King's impressive debut album should establish her as one of country's major new female artists. (UA-LA 686-G)



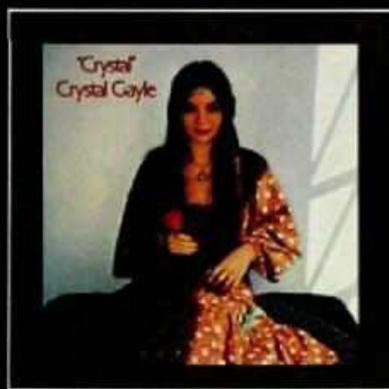
## Del Reeves

One of the true giants of country music celebrates his 10 years on UA with an album of hit songs that his fans have been eagerly waiting for. This album of course, is another Del Reeves winner. It just doesn't happen any other way. (UA-AL 687-G)



## Calico Vol. II

Calico's first debut album established them as a new group with a bright future. Recently voted "The Best Vocal Group In Texas" Calico is progressive country at its most powerful. (UA-LA 659-G)



## Crystal Gayle

Already voted "Most Promising Female Vocalist" by The Academy of Country Music, Crystal has just been nominated for "Top Female Vocalist" by the Country Music Association. All you have to do is look at the charts to see why. (UA-LA 614-G)



## Billie Jo Spears

Recently voted England's "Top Female Vocalist", Billie Jo Spears' new album follows her back to back hits "What I've Got In Mind" and "Misty Blue". "I Never Did Like Whiskey (But I Sure Love To Dance)" is Billie's new single from "I'm Not Easy". (UA-LA 684-G)



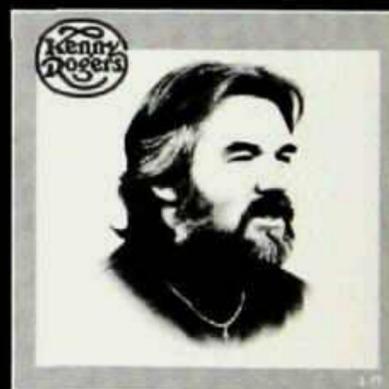
## Melba Montgomery

An established country artist, the promise of Melba Montgomery as a major country artist can be heard on her stunning debut album for UA. It includes her new single "Angel of The Morning". (UA-LA 688-G)



## Dave Dudley

Dave Dudley's string of hits continues with his album "Dave Dudley Presents" which follows his recent chart single "38 & Lonely". Like previous Dudley products his new album should have no trouble driving up the charts. (UA-LA 675-G)



## Kenny Rogers

A major pop star that firmly established himself as a name country artist with his debut UA album, Kenny's new album has the potential to be one of the biggest crossover hits of the year. The single from the album "(Laura) What's He Got That I Ain't Got" is country hit product at its best. (UA-LA 689-G)

# Label.



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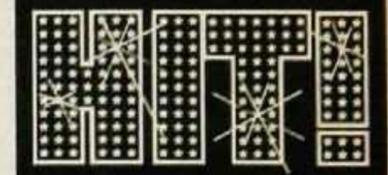
# Billboard Hot Country Singles

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| This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1         | 2         | 8              | THE GAMES THAT DADDIES PLAY—Conway Twitty<br>(C. Twitty, MCA 40601 (Twitty Brod. BMI))   | 34        | 34        | 8              | TAKE ME AS I AM (Or Let Me Go)—Mick White<br>(B. Bryant), Commercial 1319 (Acuff-Rose, BMI)   | 79        | 3         | 3              | HER BODY COULDN'T KEEP YOU (OH My Mind)—Gene Watson<br>(R. Griffith, Capitol 4331 (Blue Echo, ASCAP))                                    |
| 2         | 3         | 8              | YOU AND ME—Tammy Wynette<br>(B. Sherrill, G. Richey), Epic 8-50264 (Algeo, BMI)  | 35        | 40        | 6              | I NEVER SAID IT WOULD BE EASY—Jacky Ward<br>(J. Foster, B. Rice), Mercury 73626 (Phonogram) (Jack & Bill, ASCAP)  | 84        | 2         | 2              | YOUNG GIRL—Tommy Overstreet<br>(J. Fuller), ABC/Dot 17657 (Warner/Tamerlane, BMI)  |
| 3         | 4         | 11             | ALL I CAN DO—Dolly Parton<br>(D. Parton), RCA 10730 (Dweper, BMI)  | 36        | 36        | 7              | KISS AND SAY GOODBYE—Billy Larkin<br>(W. Love), Casino 076 (GRT) (Natlham/Blackwood, BMI)   | NEW ENTRY | NEW ENTRY | NEW ENTRY      | HILLBILLY HEART—Johnny Rodriguez<br>(D. Penn, J. Christopher), Mercury 471 (Dan Penn/Lazy Nine, BMI)                                     |
| 4         | 1         | 10             | HERE'S SOME LOVE—Tanya Tucker<br>(J. Roberts, R. Malingera), MCA 40598 (Screen Gems-Columbia, BMI)                                       | 37        | 22        | 11             | RED SAILS IN THE SUNSET—Johnny Lee<br>(J. Kennedy, H. Williams), GRT 065 (Shapiro/Bernstein, ASCAP)   | 90        | 2         | 2              | LOVE IT AWAY—Mary Lou Turner<br>(L. Durrell), MCA 40620 (Excellenc, BMI)   |
| 5         | 9         | 7              | A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride<br>(B. Peters), RCA 10757 (Pi-Gen, BMI)   | 38        | 32        | 8              | THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Bobby Borchers<br>(R. Bourke), Playboy 6083 (Chappell, ASCAP)   | 83        | 2         | 2              | I'VE TAKEN—Jeanne Pruett<br>(J. Pruett, W. Haynes), MCA 40605 (Jeanne Pruett/Weeping Willow, BMI)  |
| 6         | 6         | 10             | LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis<br>(J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)                 | 39        | 31        | 8              | ONE MORE TIME (Karneval)—Crystal Gayle<br>(J. Heider, C. Heilburg, B. Blackburn), United Artists 838 (Morning, ASCAP)   | 74        | 80        | 4              | I THANK GOD SHE ISN'T MINE—Mel Daniels<br>(B. Morrison, J. MacRae), Capitol 4324 (Music City, ASCAP)                                     |
| 7         | 5         | 12             | IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson<br>(L. Frazier, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI) | 40        | 45        | 6              | I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter<br>(L. Emerson), Capitol 4325 (Golden West Melodies, BMI)  | 75        | 75        | 5              | YOU'RE THE ONE—Billy Swan<br>(B. Holly, W. Jennings, S. Corbin), Monument 8705 (Columbia) (Peer International, BMI)                      |
| 8         | 8         | 11             | AFTER THE STORM—Wynne Stewart<br>(D. Noel), Playboy 6080 (Brougham-Hall Music, BMI)  | 41        | 27        | 14             | (I'M A) STAND BY MY WOMAN MAN—Ronnie Milsap<br>(K. Robbins), RCA 10724 (Pi-Gen, BMI)  | 87        | 3         | 3              | LOVE IS A TWO-WAY STREET—Dottie<br>(S. Whipple), RCA 10766 (Tree, BMI)   |
| 9         | 11        | 6              | AMONG MY SOUVENIRS—Marty Robbins<br>(B. Leslie, H. Nichols), Columbia 3-10396 (Chappell, ASCAP)  | 42        | 47        | 5              | WHAT'LL I DO—La Costa<br>(J. Crutchfield, H. Cornelius), Capitol 4327 (Duchess, BMI)  | NEW ENTRY | NEW ENTRY | NEW ENTRY      | EVERY NOW AND THEN—Mac Davis<br>(M. Davis), Columbia 3-10418 (Screen Gems/Song Painter, BMI)   |
| 10        | 15        | 5              | CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Merle Haggard<br>(C. Walker, D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI) | 44        | 49        | 6              | THAT'S ALL SHE EVER SAID EXCEPT GOODBYE—Hal Stuckey<br>(N. Stuckey), MCA 40608 (Stuckey, BMI)   | 89        | 3         | 3              | IT HURTS TO KNOW THE FEELING'S GONE—Billy Mizell<br>(D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)                                      |
| 11        | 12        | 9              | PEANUTS AND DIAMONDS—Bill Anderson<br>(B. Braddock), MCA 40595 (Tree, BMI)   | 45        | 50        | 4              | LITTLE JOE—Red Sovine<br>(J. Coleman, M. Lytle, T. Hill), Starday 144 (Gusto) (Power Play, BMI)   | NEW ENTRY | NEW ENTRY | NEW ENTRY      | REMEMBERING—Jerry Reed<br>(J.R. Hubbard), RCA 10784 (Vector, BMI)  |
| 12        | 13        | 10             | THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces<br>(H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)                           | 46        | 46        | 8              | LONELY EYES—Randy Barlow<br>(F. Kelly), Gazelle/IRDA 280 (Frebar, BMI)  | 81        | 81        | 6              | WALTZ ACROSS TEXAS/OFF AND RUNNING—Maury Finney<br>(B. Tubb, M. Finney), Soundwaves 4536 (NSD) (Ernest Tubb, BMI/Music Craftshop, ASCAP) |
| 13        | 25        | 5              | SOMEBODY SOMEWHERE—Loretta Lynn<br>(L.J. Dixon), MCA 40607 (Coal Miners, BMI)  | 48        | 48        | 7              | ROUTE 66—Aaleep At The Wheel<br>(B. Troup), Capitol 4319 (Londontown, ASCAP)  | 82        | 82        | 5              | MR. GUITAR—Cates Sisters<br>(J. Hunter, R. Le Blanc), Caprice 2074 (Sound Corp., ASCAP)  |
| 14        | 23        | 6              | HER NAME IS . . .—George Jones<br>(B. Braddock), Epic 8-50271 (Tree, BMI)  | 49        | 68        | 2              | THANK GOD I'VE GOT YOU—Stallier Brothers<br>(D. Reid), Mercury 73846 (Phonogram) (American Cowboy, BMI)   | 83        | NEW ENTRY | NEW ENTRY      | LAURA (What's He Got That I Ain't Got?)—Kenny Rogers<br>(L. Ashley, M. Singleton), United Artists 868 (Al Gallico, BMI)                  |
| 15        | 21        | 7              | COME ON IN—Sonny James<br>(S. James, C. Smith), Columbia 3-10392 (Marson, BMI)   | 50        | 42        | 10             | MY PRAYER—Harvel Felts<br>(J. Kennedy, G. Boulanger), ABC/Dot 17643 (Skidmore, ASCAP)   | 84        | 86        | 4              | IT'S BAD WHEN YOU'RE CAUGHT (With The Goods)—Billy Parker<br>(T. Overstreet, D. Vest), SCH 131 (Tommy Overstreet, SESAC)                 |
| 16        | 20        | 8              | THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats<br>(B. Peters), Capitol 4313 (Ben Peters, BMI)                                       | 51        | 43        | 10             | SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers<br>(R. Heiland, T. Brown), Capitol 4302 (Gary S. Paston/Acoustic, BMI) | NEW ENTRY | NEW ENTRY | NEW ENTRY      | ROOM 269—Freddy Weller<br>(F. Weller), Columbia 3-10411 (Roadmaster, BMI)  |
| 17        | 17        | 9              | SAD COUNTRY LOVE SONG—Tom Brash<br>(J. Beland), Fann 009 (Screen Gems-Columbia, BMI)   | 52        | 59        | 5              | FOR YOUR LOVE—Bobby Lewis<br>(E. Richards), Record Productions of America 7603 (Beechwood, BMI)   | 86        | 93        | 2              | I GUESS YOU NEVER LOVED ME ANYWAY—Randy Cornier<br>(E. Raven), ABC/Dot 17655 (Milene, ASCAP)   |
| 18        | 19        | 10             | WHISKEY TALKIN'—Joe Stampley<br>(D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Al Gallico/Algeo, BMI)                               | 53        | 63        | 3              | WILLIE, WAYLON AND ME—David Allan Coe<br>(D. Coe), Columbia 3-10395 (ShowFor, BMI)  | 87        | 85        | 3              | TO A SLEEPING BEAUTY—Jimmy Dean<br>(L. Markes, J. Gleason), Casino 074 (GRT) (Song Smiths, ASCAP)  |
| 19        | 28        | 4              | LIVING IT DOWN—Freddy Fender<br>(B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)   | 54        | 69        | 2              | GOOD WOMAN BLUES—Mel Tillis<br>(K. McDuffie), MCA 40627 (Sawgrass, BMI)   | 88        | 96        | 3              | OL' MAN RIVER (I've Come To Talk Again)—Shylo<br>(P. Scaife, D. Hagan), Columbia 3-10398 (Partner/Julen, BMI)                            |
| 20        | 24        | 7              | I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith<br>(E. Raven), Columbia 3-10393 (Milene, ASCAP)  | 55        | 66        | 3              | CALIFORNIA OKIE—Buck Owens<br>(R. Jones), Warner Bros. 8255 (Blue Book, BMI)  | NEW ENTRY | NEW ENTRY | NEW ENTRY      | DROPPICK ME, JESUS—Bobby Bare<br>(P. Craft), RCA 10290 (Black Sheep, BMI)  |
| 21        | 29        | 5              | I'M GONNA LOVE YOU—Dave & Sugar<br>(B. Knight), RCA 10768 (Danbar/Westgate, BMI)   | 56        | 64        | 4              | THAT LITTLE DIFFERENCE—Carmel Taylor<br>(C. Taylor, M. Fields), Elektra 45342 (Algeo/Al Gallico, BMI)   | 89        | NEW ENTRY | NEW ENTRY      | (The Worst You Ever Gave Me Was) THE BEST I EVER HAD—Faron Young<br>(D. Rice, R. Hick), Mercury 73847 (Mandy, ASCAP)                     |
| 22        | 22        | 11             | CAN'T YOU SEE/I'LL GO BACK TO HER—Waylon Jennings<br>(T. Caldwell/W. Jennings), RCA 10723 (No Exit, BMI/Baron, BMI)                      | 57        | 60        | 6              | ONE NIGHT—Ray Head<br>(D. Bartholomew, P. King), ABC/Dot 17650 (Travis, Elvis Presley, BMI)   | 90        | NEW ENTRY | NEW ENTRY      | JOHNNY ONE TIME—Jessica James<br>(D. Frazer, A.L. Owens), MCA 40513 (Acuff-Rose/Unichappell, BMI)  |
| 23        | 35        | 5              | 9,999,999 TEARS—Dickey Lee<br>(R. Bailey), RCA 10764 (Lowery, BMI)   | 58        | 70        | 3              | COME ON DOWN (To Our Favorite Fogel-About-Her Place)—David Houston<br>(B. Sherrill, N. Wilson), Epic 8-50275 (Algeo, BMI)                                       | 91        | 98        | 2              | WHY DON'T YOU LOVE ME—Hank Williams<br>(H. Williams), MGM 14849 (Fred Rose, BMI)   |
| 24        | 26        | 9              | LOVE IS THIN ICE—Barbara Mandrell<br>(G. Morgan), ABC/Dot 17644 (Pi-Gen/Cumberland, BMI)   | 59        | 74        | 2              | TAKE MY BREATH AWAY—Margo Smith<br>(M. Smith, N.D. Wilson), Warner Bros. 8261 (Dicobu/Al Gallico, BMI)  | NEW ENTRY | NEW ENTRY | NEW ENTRY      | CRAZY AGAIN—Rayburn Anthony<br>(B. McDill), Polydor 14346 (Halt Clement (A Division Of Vogue), BMI)                                      |
| 25        | 25        | 15             | I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius<br>(F. Imut, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)               | 60        | 44        | 10             | HONKY TONK WALTZ—Ray Stevens<br>(P. Craft), Warner Bros. 8237 (Ahab, BMI)   | 92        | NEW ENTRY | NEW ENTRY      | THE BAD PART OF ME—Jerry Naylor<br>(J. Styner, P. Jordan), Hitville 6041 (Motown) (Casym/Alta Mesa/Winner Circle/Stone Diamond, BMI)     |
| 26        | 26        | 10             | TEARDROPS IN MY HEART—Res Allen Jr.<br>(V. Horton), Warner Bros. 8236 (TRO Cromwell, ASCAP)  | 61        | 71        | 3              | ROSIE (Do You Wanna Talk It Over)—Red Steagall<br>(S. Throckmorton), ABC/Dot 17653 (Airkhod, BMI)   | 93        | 95        | 2              | ALMOST PERSUADED—Sherry King<br>(B. Sherrill, G. Sutton), United Artists 855 (Al Gallico, BMI)   |
| 27        | 30        | 7              | THAT'S WHAT I GET (For Doin' My Own Thinkin')—Ray Griff<br>(Ray Griff), Capitol 4329 (Blue Echo, ASCAP)                                  | 62        | 65        | 6              | SOMEDAY SOON—Kathy Barnes<br>(J. Tyson), Republic/IRDA 293 (Warner/Bros., ASCAP)  | 94        | 97        | 2              | WOMAN DON'T TRY TO SING MY SONG—Cal Smith<br>(D. Wayne), MCA 40518 (Tree, BMI)   |
| 28        | 39        | 4              | SHOW ME A MAN—T.G. Sheppard<br>(S. Whipple), Hitville 6040 (Motown) (Tree, BMI)  | 63        | 65        | 6              | LONG HARD RIDE—Marshall Tucker Band<br>(T. Caldwell), Capricorn 0258 (Warner Bros.) (No Exit, BMI)  | 95        | 97        | 2              | BIG BIG WORLD—Ronnie Prophet<br>(Neison-Burch West), RCA 50273 (Studio, BMI)   |
| 29        | 29        | 6              | ROAD SONG—Charlie Rich<br>(P.D. Clements), Epic 8-50268 (Double R, ASCAP)  | 64        | 51        | 13             | I'VE LOVED YOU ALL THE WAY—Donna Fargo<br>(D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)  | NEW ENTRY | NEW ENTRY | NEW ENTRY      | CABIN HIGH—Dan King<br>(L. Parker), Con Bro 112 (MSD) (Wiljex, ASCAP)  |
| 30        | 30        | 11             | HONEY HUNGRY—Mike Lamford<br>(J. Coleman, M. Lytle), Starday 143 (Gusto) (Power Play, BMI)   | 65        | 77        | 3              | FOR LOVE'S OWN SAKE—Ed Bruce<br>(C. Kelly, J. Didier), United Artists 862 (Bibby Goldstone, ASCAP)  | 96        | NEW ENTRY | NEW ENTRY      | THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot<br>(G. Lightfoot), Reprise 1369 (Warner Bros.) (Moose, CAPAC)                        |
| 31        | 31        | 9              | DON'T STOP BELIEVIN'—Olivia Newton-John<br>(J. Farrar), MCA 40600 (John Farrar, BMI)   | 66        | 73        | 4              | I LOVE US—Skeeter Davis<br>(J. Tweed), Mercury 73818 (Phonogram) (Window, BMI)  | 97        | NEW ENTRY | NEW ENTRY      | TRUCK DRIVER'S HEAVEN—Red Simpson<br>(H. Southern, E. Dean, R. Simpson), Warner Bros. 8259 (Sage And Sand, SEAC)                         |
| 32        | 32        | 5              | THINGS—Anne Murray<br>(B. Darin), Capitol 4329 (Hudson Bay, BMI)   | 67        | 67        | 6              | TAKE ME TO HEAVEN—Sami Jo<br>(R. Malingera, S. Taylor), Polydor 14341 (Screen Gems-Columbia, BMI)   | 98        | 78        | 5              |  |
| 33        | 33        | 6              | THAT'LL BE THE DAY—Linda Ronstadt<br>(J. Allison, B. Hatly, N. Petty), Asylum 45340 (MCA Communications, BMI)                            | 68        | 88        | 2              | THINKIN' OF A RENDEZVOUS—Johnny Duncan<br>(S. Throckmorton, B. Braddock), Columbia 3-10417 (Tree, BMI)  | 99        | NEW ENTRY | NEW ENTRY      |  |

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Kathy Barnes

BILLBOARD RECORD WORLD

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OCTOBER 9, 1976, BILLBOARD

# Bluegrass, Country Music For Truckers And CBers

ALLENTOWN, Pa.—Promoters of the first Northeast Regional Trucker's Fair and CB Jamboree have lined up an impressive array of bluegrass and country musical talents. The event, scheduled for Oct. 9-10 (Saturday and Sunday) at the Allentown Fairgrounds here, and expected to attract more than 50,000 persons, will be promoted by Roadworld Productions—a combination of Entertainment Development Corp., New York, and the locally-based Mayac Productions, which has been promoting rock concerts in the area.

The performers will provide continuous entertainment and the lineup will include C.W. McCall, Cledus Maggard, Red Sovine and "Jamboree USA" starring Lynn Stewart, Linda Lea O'Dell and Crazy Elmer. The Shimersville Sheiks, a popular bluegrass group in this area, is also included in the lineup. Radio Station WEVA, from Wheeling, W. Va., which produces the "Jamboree USA" revue, will

broadcast its Trucker's Show live from the fairgrounds during the exposition.

Richard Nadar, head of Entertainment Development Corp., says the Allentown event will be a pilot program for a planned series of five regional jamborees throughout the country. His firm, which produces about 35% of the shows at New York's Madison Square Gardens as well as many other expositions and tv specials across the country, plans a massive advertising and promotion campaign in an eight-state area for the weekend.

## Nashville Scene

By PAT NELSON

One good turn deserves another so Dolly Parton traveled to New York Sept. 30 to tape the "Captain Kangaroo" show. The good Captain appeared on the premiere show of "Dolly" Sept. 13. And for all the Dolly fans who've wished they could take Dolly home, it can soon be done. Goldberger Dolls, Inc. of New York will soon begin production on an 11-inch scale model doll of the country music superstar that will be available in the U.S. by Christmas.

Ronnie Prophet is among the top five nominees for two Canadian country music awards. The RCA artist has been voted into the "outstanding performer—country male singer" and "top Canadian country tv show" categories. ... Jim Ed Brown and Helen Cornelius have been in town finishing a new album for RCA. Cornelius will be making Nashville her home at the end of the year.

Saturday (9) has been proclaimed "Jeanne Pruett Day" in Alabama. The proclamation, signed into effect by Gov. George Wallace, was presented to Pruett onstage at the Grand Ole Opry by city and county officials of her home state. Pruett will appear in concert in her home town, Pell City, Ala., that evening. The MCA artist is on a 17-day tour of England with Don Williams.

Garth Fundis and Charles Cochran are at Jack's Tracks studio producing an album on New Grass Revival for Flying Fish records.

Buckacre, a recent addition to the MCA roster, has a new LP release, "Morning Comes," produced in London by Glyn Johns whose credits include albums by the Eagles, the Who and the Doobie Brothers. Nashville stations WKDA-FM and WBQ-FM were among the first in the nation to add the single, "Love Never Lasts Forever," to their playlists.

Bob Luman's 1961 chart-topping single, "Let's Think About Living," is now climbing the U.K. charts. The single was gold domestically in 1961. ... Clarence "Gatemouth" Brown opened to a packed and anxious house Sept. 17 at Nashville's Old Time Pickin' Parlor. Don White, an up-and-coming singer/writer from Tulsa, Okla., commenced the evening of music with some excellent self-penned tunes.

The Charlie Daniels Band began its fall tour with a sellout performance at Western Illinois Univ. Ticket sales were halted at 3,615 with several hundred fans turned away. The first leg of the tour includes colleges and auditoriums in Illinois, Wisconsin, Iowa, Missouri, Minnesota, North Dakota and Michigan.

Roy Rogers was the featured entertainer when KLAC in Los Angeles presented its tribute to the Sons of the Pioneers Sept. 24 at the Hollywood Palladium. Rex Allen was master of ceremonies for the event that included performances by Stuart Hamblen, Jimmy Wakely, Johnny Bond, Rex Allen Jr., Leon McAuliff and Ken Curtis.

Dorothy Ritter, wife of the late country music great, Tex Ritter; Jo Walker, executive director of CMA; Bill Hagerty, entertainment editor of the "London Daily Mirror"; and Tony Byworth, chairman of the Country Music Assn. (Great Britain), were among those backstage at the "Grand Ole Opry" Sept. 11.

Welcome, Debi Fleischer, to United Artists' Nashville office. Fleischer, who has been with UA's Los Angeles office for four years, joins the Nashville team as director of country publicity and artist relations.

## 8 Seminars For Talent Buyers Set

NASHVILLE—Serving as the foundation for CMA's fifth annual Talent Buyers Seminar at Nashville's Hyatt Regency, Thursday to Monday (7-11), will be eight separate seminars.

Moderators and panelists for the seminars include: needs of a fair—George Meagher, Kentucky State Fair; Paul King, Florida State Fair; Myles Johnson, Clay County Fair; and Wayne McCary, Eastern States Exposition. Needs of an artist—Sonny James and other artists to be announced. Needs of parks and special attractions—Bill Hollingshead, Knott's Berry Farm; Sonny Anderson, Disneyland; and Bob Cross, Disney World.

Contracts and riders—Tandy Rice, Top Billing, Inc.; J. Don Ferguson, Coastal Carolina Fair; James Harris, attorney; and Jerry Clower, artist. Promotion and advertising of shows—Ray Pilszak, Amusement Business magazine; Fred Huff, Du Quoin State Fair; Ruby Hardin, media representative, Lexington, Ky.; Lynn Shults, United Artists; and Bob Rouse, WTHI, Terre Haute, Ind. Presentation of an artist—Don Keirns, Chardon, Inc.; Mary Elen Charters, Technical Arts Creations; Dolores Smiley, William Morris Agency; Skip Shulte, Technical Arts Creations; and Norm Hesslink, Shure Brothers, Inc.

Buying direct from a responsible agent—Bob Neal, William Morris Agency; Mike North, ICM, Inc.; Shorty Lavender, Lavender-Blake Agency; Sid Epstein, William Morris Agency; and Charles Hailey, Jim Halsey Co. Buying from promoters, fair producers, etc.—Don Romeo, Don Romeo Agency; Stanley Bowker, Knights of Ak-Sarben; and others to be added.

In addition to the seminars, there will be artist showcases and suites. Those present also will attend the CMA Awards show, followed by a post-awards show party.

Attending for the five-day event will be operators of state fairs, county fairs, theme parks, auditorium managers, show promoters, booking agents and music executives.

BIG MAN WITH A SMOOTH VOICE

# CLYDE CREEEL

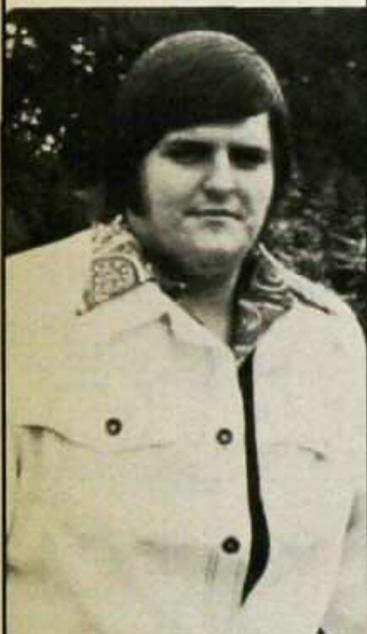
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# Billboard Hot Country LPs

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label)   |
|-----------|-----------|----------------|---|
| 1         | 1         | 6              | HASTEN DOWN THE WIND—Linda Ronstadt, Aylum 7E 1022  |
| 2         | 2         | 13             | ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1816                                    |
| 3         | 3         | 5              | SPIRIT—John Denver, RCA APL1 1654   |
| 4         | 4         | 6              | GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291   |
| 5         | 5         | 6              | EL PASO CITY—Marty Robbins, Columbia KC 34301   |
| 6         | 7         | 5              | ALL I CAN DO—Dolly Parton, RCA APL1 1665  |
| 7         | 6         | 12             | TEDDY BEAR—Red Sovine, Standay SD 958 (Gusto)   |
| 8         | 8         | 19             | 20-20 VISION—Ronnie Milsap, RCA APL1 1666   |
| 9         | 10        | 5              | CRYSTAL—Crystal Gayle, United Artists UA-LA614-G  |
| ★10       | 25        | 2              | HERE'S SOME LOVE—Tanya Tucker, MCA 2213   |
| 11        | 9         | 10             | DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543   |
| 12        | 11        | 15             | UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209  |
| 13        | 13        | 12             | ALL THESE THINGS—Joe Stampley, ABC-Dot D05D 2059  |
| ★14       | 19        | 4              | DAVE & SUGAR, RCA APL1 1818   |
| 15        | 12        | 10             | MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544                                      |
| 16        | 14        | 36             | WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1321 |
| ★17       | 21        | 6              | 24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)                                      |
| 18        | 15        | 14             | CHARLIE RICH'S GREATEST HITS, Epic PE 34240   |
| 19        | 16        | 14             | THE BEST OF JOHNNY DUNCAN, Columbia KC 34243  |
| 20        | 18        | 9              | SURREAL THING—Kris Kristofferson, Monument FZ 34254 (Columbia)                                  |
| 21        | 22        | 18             | A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522  |
| 22        | 20        | 23             | HARMONY—Don Williams, ABC-Dot D05D 2049   |
| 23        | 24        | 18             | NOW AND THEN—Conway Twitty, MCA 2206  |
| 24        | 17        | 17             | ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065   |
| 25        | 26        | 37             | ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)   |
| 26        | 30        | 4              | A LEGENDARY PERFORMER—Jim Reeves, RCA CPL1 1891   |
| 27        | 28        | 45             | SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543 G                                    |
| 28        | 33        | 4              | EDDY—Eddy Arnold, RCA APL1 1817   |
| 29        | 34        | 3              | AFTERNOON DELIGHT—Johnny Carver, ABC-Dot D05D 2042  |
| ★30       | 40        | 2              | PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222                                   |
| 31        | 23        | 10             | WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546                                      |
| 32        | 38        | 6              | RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958   |
| 33        | 35        | 18             | TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCO 940   |
| 34        | 27        | 15             | LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 8170 (Warner Bros.)                           |
| 35        | 32        | 30             | THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34052 (Columbia)                             |
| 36        | 31        | 16             | WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G                               |
| 37        | 29        | 12             | ROY CLARK IN CONCERT, ABC-Dot D05D 2054   |
| 38        | 36        | 5              | THIS IS BARBARA MANDRELL, ABC-Dot D05D 2045   |
| 39        | 39        | 5              | SOMETHING NEW—Barbi Benton, Playboy 411   |
| 40        | 43        | 5              | BOTH BARRELS—Jerry Reed, RCA APL1 1861  |
| 41        | 37        | 18             | FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1 1506                                 |
| 42        | 44        | 4              | SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Republic IRDA P 5011                       |
| 43        | 46        | 3              | SONGWRITER—Carmol Taylor, Elektra 7E-1069   |
| 44        | 45        | 2              | IN CONCERT—Bob Willis and His Texas Playboys, Capitol SKBB 11550                                |
| 45        | NEW ENTRY |                | HOMEMADE LOVE—Tom Bresh, Farn FL 1000   |
| 46        | NEW ENTRY |                | BY REQUEST: DEL AND BILLIE JO—Del Reeves & Billie Jo Spears, United Artists UA-LA649 G          |
| 47        | 48        | 3              | BUCK 'EM—Buck Owens, Warner Bros. BS 2952   |
| 48        | NEW ENTRY |                | TURN ON TO TOMMY OVERSTREET—ABC-Dot D05D 2056   |
| 49        | NEW ENTRY |                | KING OF ALL THE TAVERNS—Little David Wilkens, MCA 2215  |
| 50        | 49        | 26             | GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409                                    |

"Volunteer Jam," the first full length Southern rock motion picture, will premiere Thursday (14) at Nashville's Belcourt Cinema. Produced by Joseph Sullivan and Roger Grod, and filmed before an advance sellout crowd of 13,000, the film captures the Charlie Daniels' homecoming performance and unannounced spontaneous appearances by other artists including the Marshall Tucker

Band, Dicky Betts, Chuck Leavell, Jimmy Hall of Wet Willie, Dru Lombard of Grinderswitch and Mylon Lefevre. Executives from Epic and Capricorn Records, as well as some of the featured musicians in the movie, will attend the showing. Following the debut, "Volunteer Jam" will open in Martin theatres in Tennessee, Kentucky and other Southeastern states.

# Billboard Best Selling Gospel LPs

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| This Week | Last Report      | Weeks on Chart | TITLE, Artist, Label & Number  |
|-----------|------------------|----------------|--|
| 1         | 5                | 24             | <b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b><br>Love Alive, Light LS 5686 (Word/ABC)  |
| 2         | 1                | 15             | <b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b><br>Give It To Me, Savoy SGL 14412 (Arista)  |
| 3         | 2                | 41             | <b>ANDRAE CROUCH AND THE DISCIPLES</b><br>The Best Of Andrae, Light LS 5678 (Word/ABC)   |
| 4         | 3                | 81             | <b>ANDRAE CROUCH &amp; DISCIPLES</b><br>Take Me Back, Light LS 5637 (Word/ABC)   |
| 5         | 6                | 59             | <b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b><br>Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)                             |
| 6         | 4                | 29             | <b>REVEREND MACEO WOODS &amp; THE CHRISTIAN TABERNACLE CONCERT CHOIR</b><br>Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGL 7907 (Arista) |
| 7         | 9                | 46             | <b>SHIRLEY CAESAR</b><br>Be Careful Of Stones You Throw, Mob HBX 2181 (Scepter)  |
| 8         | 7                | 77             | <b>THE GOSPEL KEYNOTES</b><br>Reach Out, Nashboro 7147   |
| 9         | 8                | 136            | <b>JAMES CLEVELAND &amp; THE VOICES OF TABERNACLE</b><br>God Has Smiled On Me, Savoy SGL 14352 (Arista)  |
| 10        | 11               | 24             | <b>GOSPEL WORKSHOP MASS RECORDED IN NEW YORK</b><br>Savoy SGL 7906 (Arista)  |
| 11        | 12               | 136            | <b>HAROLD SMITH MAJESTICS</b><br>James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGL 14319 (Arista)  |
| 12        | 14               | 51             | <b>GOSPEL KEYNOTES</b><br>Destiny, Nashboro 7159   |
| 13        | 18               | 10             | <b>PILGRIM JUBILEE SINGERS</b><br>Don't Close In On Me, Nashboro 7169  |
| 14        | 15               | 51             | <b>REVEREND ISAAC DOUGLAS</b><br>By The Grace Of God, Creed 3064 (Nashboro)  |
| 15        | 16               | 77             | <b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b><br>To The Glory Of God, Savoy SGL 14360 (Arista)                                      |
| 16        | 13               | 140            | <b>ANDRAE CROUCH</b><br>Live At Carnegie Hall, Light LS 5602 (Word/ABC)  |
| 17        | 22               | 37             | <b>WILLIAMS BROTHERS</b><br>Spreading A Message, Nashboro 7161   |
| 18        | 21               | 33             | <b>REVEREND W. LEO DANIELS</b><br>What In The Hell Do You Want, Jewel LPS 0110   |
| 19        | 23               | 15             | <b>TESSIE HILL</b><br>ABC/Peacock PLP 59222  |
| 20        | 20               | 94             | <b>SUPREME ANGELS</b><br>Shame On You, Nashboro 7141   |
| 21        | <b>NEW ENTRY</b> |                | <b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS, Vol. II</b><br>Savoy DBL 7009 (Arista)  |
| 22        | 19               | 24             | <b>GLORIA SPENCER</b><br>For Once In My Life, Creed CR 3066 (Nashboro)   |
| 23        | 17               | 24             | <b>SOUL STIRRERS</b><br>Heritage, Vol. II, Jewel LPS 0113  |
| 24        | 24               | 115            | <b>REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE</b><br>The Harvest Is Plentiful, Creed 3956 (Nashboro)   |
| 25        | <b>NEW ENTRY</b> |                | <b>GOSPEL KEYNOTES</b><br>Ride The Ship To Zion, Nashboro 7172   |
| 26        | 28               | 15             | <b>DIXIE HUMMINGBIRDS</b><br>Wonderful To Be Alive, ABC/Peacock PLP 59226  |
| 27        | 30               | 6              | <b>BROOKLYN ALL-STARS</b><br>He Touched Me, Jewel LPS 0109   |
| 28        | <b>NEW ENTRY</b> |                | <b>SHIRLEY CAESAR</b><br>No Charge, Mob 2176 (Scepter)   |
| 29        | 31               | 10             | <b>HOLY LIGHTS</b><br>It's Getting Late, Savoy SIL 14397 (Arista)  |
| 30        | <b>NEW ENTRY</b> |                | <b>REV. CLEOPHUS ROBINSON</b><br>Only One Bridge, Nashboro 7149  |
| 31        | 32               | 6              | <b>JAMES CLEVELAND &amp; SHIRLEY CAESAR</b><br>The King And Queen Of Gospel, Vol. 2, Mob HBX 2184 (Scepter)  |
| 32        | 35               | 6              | <b>INSTITUTIONAL RADIO CHOIR</b><br>This Is The Answer, Savoy SGL 7008 (Arista)  |
| 33        | <b>NEW ENTRY</b> |                | <b>VOICES SUPREME</b><br>We Can Make It Together, Glori 1025   |
| 34        | <b>NEW ENTRY</b> |                | <b>REV. ISAAC DOUGLAS SINGS WITH THE NEW YORK CITY COMMUNITY CHOIR</b><br>Until You Come Again, Savoy SGL 14426 (Arista)                                   |
| 35        | <b>NEW ENTRY</b> |                | <b>JACKSON SOUTHERNAIRES</b><br>Down Home, Watson 4350 (TK)  |

## Gospel Scene

By GERRY WOOD

A gospel version of "Before The Next Teardrop Falls" has launched the newly reorganized **New Day Singers**. After being separated for seven months, the group has returned to both the studio and the road. The record, produced by **Randy Hammel**, will be distributed to major gospel music stations. The **New Day Singers** is a six-member group that often features **Donna Bertram** as lead singer.

"Country Crossroads," produced and syndicated by the Southern Baptist Radio and Television Commission, is releasing this month by popular demand a country music calendar, listing birthdays of more than 500 singing stars and dates of major music events. The half-hour show features country music, Christian testimonies from country stars and co-hosts **LeRoy Van Dyke**, **Jerry Clower** and deejay **Bill Mack** of Fort Worth. The calendar, first offered last year, became a popular item with 75,000 mailed to "Country Crossroads" listeners across the nation.

**Don Butler**, chairman of the board of the Gospel Music Assn., has been appointed to the membership committee of the Nashville **NARAS** chapter which is now mounting a major membership drive. **John Sturdivant** is the current **NARAS** chapter president and he serves the Gospel Music Assn. as a director-representative. Another link between the two music organizations is **Aaron Brown**, a member of the **NARAS** board of governors and a vice president of the Gospel Music Assn. They're included in a group that's compiling information and videotapes on gospel acts to obtain greater national recognition for the gospel music industry.

The Dove Awards ceremony in Nashville Monday (4) will see the induction of new members of the Gospel Music Hall of Fame. Those nominated for the living category are **John T. Benson Jr.**, **Cleavant Derricks**, **Connor Hall**, **Eva Mae LeFevre** and **Mosie Lister**. The deceased category nominees are **Clarice Baxter**, **George Bannard**, **Mahalia Jackson**, **Haldor Lillenas** and **Ira Sankey**.

**Gail Holmes**, program director of **KFKZ** in Greeley, Colo., reports tremendous response to the recent article on the Colorado contemporary Christian music station (*Billboard*, Aug. 21). "I've been swamped with requests for tapes of our format and have received phone calls from all over the U.S." Holmes notes.

## Word Goes Into Country Humor

**NASHVILLE**—Word Inc. continues to expand its scope, adding the realm of country humor to its mainly gospel stable of talent.

The Waco, Tex., complex has enjoyed previous success on a humorous item by gospel singer **Wendy Bagwell**, "The Rattlesnake Story." Now, **Cotton Ivy** has joined Word's Canaan record label.

**Ken Harding**, an a&r director for Canaan, notes, "Cotton has already received a lot of reaction in country music circles." The country humorist will write exclusively with **Promise-Land Music** of Nashville, a division of **Word, Inc.**

## Gospel

### Label In Memphis Shoots For National Recognition

**NASHVILLE**—A Memphis record company, specializing in black gospel music, is setting its sights on the national gospel market.

**Messenger Records** has been functioning two years on a regional basis with pockets of success in Memphis and Dallas. The firm is now cultivating the Houston, New Orleans and Nashville markets.

"We have 19 singles and three albums and 8-tracks on the market," comments **William Taylor**, president of **Messenger**. The label has three gospel acts: the **Shaw Singers**, the **Jubilee Hummingbirds** and the **Sensational Six**.

Other officials of the expanding company are **Jim Crudgington**, vice president; **Bill Brown**, treasurer, and **James Eikner**, secretary.

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- THE FABULOUS LUCKETT BROTHERS**  
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- THE WEEKS SISTERS**  
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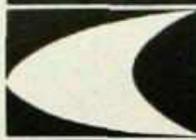
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"NOTHING TO LOSE" Nashboro #7175
- THE FLORIDA SPIRITUALAIRES**  
"GIVE GOD THE GLORY" Ernie's #2007
- THE JOHNSON ENSEMBLE**  
"COME TO JESUS" Creed #3073
- THE O'NEAL TWINS & INTERFAITH CHOIR**  
"IN CONCERT" Creed #3074
- REV. ISAAC DOUGLAS & HIS SINGERS**  
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# Jazz

## Desmond & His Alto Come Out Roaring

By ELIOT TIEGEL

LOS ANGELES—Paul Desmond is activating his career to the point where he's doing more club dates, more recordings and getting out in front of the public more aggressively.

The alto saxophonist has one LP left on his contract with Horizon and says he's got several ideas for that project.

He just finished playing on a reunion tour with the renowned but retired Dave Brubeck Quartet on an Eastern tour which is scheduled for release as a Horizon LP.

Having cut one duet LP with Brubeck for Horizon, "The Duets," Desmond speaks of doing another. He's also done one LP "Paul Desmond Quartet Live" with his current rhythm section of Canadian musicians (which played beautifully at the recent Monterey Jazz Festival followed by five days at El Matador in San Francisco).

Desmond says his Toronto associates—Ed Bickert, guitar; Don Thompson, bass and Jerry Fuller,



Billboard photo by Bonnie Tiegel  
Paul Desmond: more dates makes everybody happy.

drums—are his working band, but he just worked several dates with the Brubeck family in Mexico.

The Brubeck Quartet reunion LP will feature many of the group's well-known tunes. "The old material

was what the people wanted to hear," Desmond says, "and what we wanted to play. The quartet disbanded in 1968 and he, Brubeck, Joe Morello (drums) and Eugene Wright (bass) haven't worked together since that time.

The reunion was built on the 25th anniversary of the group. Desmond says it was "fun" playing the old book.

Living in New York, Desmond says he's been "hanging around a lot" and he hopes to play more New York clubs.

Desmond says his Horizon pact "runs out any second," although he has high praise for producer John Snyder. "The relationship has been terrific," he says, adding: "John's unique in the record business. He's the most understanding, helpful executive I've met. He combines a rare number of qualities. He's very musical, very alert, very efficient and very sympathetic. He likes the kind of music I play and I like the kind of music he records."

### BASIE BEST?

## Everest Reissues 9 Jazz LP's

LOS ANGELES—The Everest budget-priced classical label veers into jazz this week with the release of nine LPs, all containing reissued masters.

Attracting the major share of interest is a Count Basie program of nine tunes featuring Billie Holiday

and Jimmy Rushing. Front cover lists the recording date as March 7, 1964—five years after Holiday died—but the back cover, in smaller type, gives June 30, 1937, as the date. And that's unquestionably more accurate.

The recording quality is poor, but

Basie's early band was one that outswung them all and it's of special note that his first theme, "Moten Swing," is heard at the start and close of the disk. Herschel Evans, Lester Young, Jack Washington, Buck Clayton and Dan Minor overcome

(Continued on page 47)

## Billboard Best Selling Jazz LPs

| This Week | Last Report | Weeks on Chart | TITLE<br>Artist, Label & Number (Distributing Label)                         |
|-----------|-------------|----------------|--|
| 1         | 3           | 5              | <b>SECRETS</b><br>Herbie Hancock, Columbia PC 34280                          |
| 2         | 1           | 27             | <b>BREEZIN</b><br>George Benson, Warner Bros. BS 2919                        |
| 3         | 2           | 17             | <b>BOB JAMES THREE</b><br>CTI 6063   |
| 4         | 4           | 7              | <b>WINDJAMMER</b><br>Freddie Hubbard, Columbia PC 34166                      |
| 5         | 5           | 21             | <b>YOU ARE MY STARSHIP</b><br>Norman Connors, Buddah BDS 5655                |
| 6         | 17          | 5              | <b>BAREFOOT BALLET</b><br>John Klemmer, ABC ABCD 950                         |
| 7         | 7           | 9              | <b>EVERYBODY LOVES THE SUNSHINE</b><br>Roy Ayers Ubiquity, Polydor PD-1-6070 |
| 8         | 11          | 5              | <b>SCHOOL DAYS</b><br>Stanley Clarke, Nemperor NE 439 (Atlantic)             |
| 9         | 8           | 21             | <b>HARD WORK</b><br>John Handy, ABC/Impulse ASD 9314                         |
| 10        | NEW ENTRY   |                | <b>I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES</b><br>A&M SP 3705        |
| 11        | 9           | 7              | <b>GLOW</b><br>Al Jarreau, Reprise MS 2248 (Warner Bros.)                    |
| 12        | 12          | 17             | <b>GOOD KING BAD</b><br>George Benson, CTI 6062                              |
| 13        | 13          | 21             | <b>THOSE SOUTHERN KNIGHTS</b><br>Crusaders, ABC/Blue Thumb BTSD 6024         |
| 14        | 6           | 18             | <b>FEVER</b><br>Ronnie Laws, Blue Note BN-LA628-G (United Artists)           |
| 15        | 14          | 25             | <b>LOOK OUT FOR #1</b><br>Brothers Johnson, A&M SP 4567                      |
| 16        | 26          | 14             | <b>THE NEED TO BE</b><br>Esther Satterfield, A&M SP 3411                     |
| 17        | 27          | 3              | <b>SOUND OF THE DRUM</b><br>Ralph MacDonald, Marlin 2202 (TK)                |
| 18        | 15          | 21             | <b>FLY WITH THE WIND</b><br>McCoy Tyner, Milestone M 9067 (Fantasy)          |
| 19        | 16          | 18             | <b>EVERYBODY COME ON OUT</b><br>Stanley Turrentine, Fantasy F 9508           |
| 20        | 10          | 7              | <b>SANBORN</b><br>David Sanborn, Warner Bros. BS 2957                        |
| 21        | 20          | 50             | <b>FEELS SO GOOD</b><br>Grover Washington Jr., Kudu 24 S1 (Motown)           |
| 22        | 22          | 48             | <b>TOUCH</b><br>John Klemmer, ABC ABCD 922                                   |
| 23        | 18          | 17             | <b>ARBOUR ZENA</b><br>Keith Jarrett, ECM 1070 (Polydor)                      |
| 24        | 21          | 21             | <b>SALONGO</b><br>Ramsey Lewis, Columbia PC 34173                            |
| 25        | 33          | 5              | <b>ON LOVE</b><br>David T. Walker, Ode SP 77035 (A&M)                        |
| 26        | 37          | 3              | <b>FEELINGS</b><br>Milt Jackson & Strings, Pablo 2310.774 (RCA)              |
| 27        | NEW ENTRY   |                | <b>YELLOW &amp; GREEN</b><br>Ron Carter, CTI 6064 S1 (Motown)                |
| 28        | NEW ENTRY   |                | <b>THE OTHER SIDE OF ABBEY ROAD</b><br>George Benson, A&M SP 3028            |
| 29        | NEW ENTRY   |                | <b>LIVE AT LAST</b><br>Tim Weisberg, A&M SP 4600                             |
| 30        | 30          | 3              | <b>MILLION DOLLAR LEGS</b><br>New Tony Williams Lifetime, Columbia PC 34263  |
| 31        | 29          | 9              | <b>THE MAIN ATTRACTION</b><br>Grant Green, Kudu 28 (CTI)                     |
| 32        | NEW ENTRY   |                | <b>CALIENTI</b><br>Gato Barbieri, A&M SP 4597                                |
| 33        | 28          | 18             | <b>EARL KLUGH</b><br>Blue Note BN-LA596-G (United Artists)                   |
| 34        | 35          | 7              | <b>WAITING</b><br>Bobby Hutcherson, Blue Note BN-LA615-G (United Artists)    |
| 35        | 19          | 52             | <b>KOLN CONCERT</b><br>Keith Jarrett, ECM 1064/65 (Polydor)                  |
| 36        | NEW ENTRY   |                | <b>PREMONITION</b><br>Jon Lucien, Columbia PC 34255                          |
| 37        | 38          | 3              | <b>RIVER HIGH, RIVER LOW</b><br>Les McCann, Atlantic SD 1690                 |
| 38        | 40          | 5              | <b>LOVE DANCE</b><br>Woody Shaw, Muse MR 5074                                |
| 39        | 39          | 3              | <b>METAMORPHOSIS</b><br>Wade Marcus, ABC/Impulse ASD 9318                    |
| 40        | NEW ENTRY   |                | <b>THE MAIN FORCE</b><br>Elvin Jones, Vanguard VSD 79372                     |

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# Billboard Hot Soul Singles

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   | This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   | This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1         | 3         | 6              | <b>JUST TO BE CLOSE TO YOU</b> —Commodores<br>(L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)   | 44        | 5         | 5              | <b>MY SWEET SUMMER SUITE</b> —Love Unlimited Orchestra<br>(B. White), 20th Century 2301 (Sa Vette/January, BMI)   | 67        | 69        | 4              | <b>STAND UP AND SHOUT</b> —Gary Toms<br>(G. Toms, Birnweiss, Stahl), PIP 6524 (Bambarr Happy Endings, ASCAP)  |
| 2         | 8         | 8              | <b>GIVE IT UP (Turn It Loose)</b> —Tyrese Davis<br>(L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)  | 35        | 13        | 13             | <b>FUNNY HOW TIME SLIPS AWAY</b> —Dorothy Moore<br>(W. Nelson), Malaco 1033 (TK) (Tree, BMI)  | 68        | 72        | 3              | <b>NO WAY BACK</b> —Dells<br>(A. Terry, W. Morris, R. Brooks), Mercury 73842 (Phonogram) (Gamb, BMI)  |
| 3         | 1         | 14             | <b>(Shake, Shake, Shake) SHAKE YOUR BOOTY</b> —K.C. & The Sunshine Band<br>(H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)   | 36        | 14        | 14             | <b>SUMMER—War</b><br>(S. Allen, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)              | 69        | 79        | 4              | <b>GET UP '76</b> —Esquires<br>(G. Moore, B. Sheppard), Ju Par 104 (Big 7, BMI)   |
| 4         | 7         | 6              | <b>MESSAGE IN OUR MUSIC</b> —O'Jays<br>(K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)   | 37        | 10        | 10             | <b>ENTROW Part 1</b> —Graham Central Station<br>(L. Graham), Warner Bros. 8235 (Nineteen Eighty Four, BMI)  | 70        | 80        | 2              | <b>DISCO BODY (Shake It To The East, Shake It To The West)</b> —Jackie Moore<br>(C. Reid), Kayvette 5127 (TK) (Sherlyn, BMI)                                    |
| 5         | 5         | 14             | <b>LOWDOWN</b> —Boyz Scaggz<br>(B. Scaggz, D. Panch), Columbia 3-10367 (Boyz Scaggz/Mudmar, ASCAP)  | 47        | 7         | 7              | <b>UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME</b> —Peabo Bryson<br>(P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)  | 71        | 71        | 4              | <b>FEEL LIKE MAKIN' LOVE</b> —Millie Jackson<br>(P. Rogers, N. Ralphs), Spring 167 (Polydor) (Baqco, ASCAP)   |
| 6         | 4         | 9              | <b>GET THE FUNK OUT MA FACE</b> —Brothers Johnson<br>(Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Widada/Gouligro, BMI)  | 39        | 5         | 5              | <b>ENERGY TO BURN</b> —B.T. Express<br>(S. Taylor, T. Howard), Columbia 3-10395 (Triple O/Jeff Mar/B.T. Express, BMI)   | 72        | 66        | 7              | <b>NICE &amp; SLOW</b> —Santiago<br>(K. Gibson), Amherst 715 (Red Bus, BMI)   |
| 7         | 14        | 7              | <b>YOU ARE MY STARSHIP</b> —Norman Connors<br>(M. Henderson), Buddah 542 (Electrocard, ASCAP)   | 58        | 4         | 4              | <b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)</b> —Marilyn McCoo & Billy Davis Jr.<br>(J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)                     | 73        | NEW ENTRY | NEW ENTRY      | <b>SO SAD THE SONG</b> —Gladys Knight & The Pips<br>(M. Mazer, G. Goffin), Buddah 544 (Screen Gems/Columbia, BMI/Print SL, ASCAP)                               |
| 8         | 8         | 10             | <b>ONLY YOU BABE</b> —Curtis Mayfield<br>(C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)  | 61        | 3         | 3              | <b>JUMP/HOOKED ON YOUR LOVE</b> —Artha Franklin<br>(C. Mayfield), Atlantic 45 3358 (Warner-Tamerlane, BMI)  | 74        | 84        | 2              | <b>FINGER FEVER</b> —Dramatics<br>(T. Hester), ABC 12220 (Groovesville, BMI)  |
| 9         | 9         | 8              | <b>HARVEST FOR THE WORLD</b> —Isley Brothers<br>(E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)                                       | 52        | 6         | 6              | <b>CATFISH—Four Tops</b><br>(L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)   | 75        | 86        | 2              | <b>THE DEVIL IN MRS. JONES</b> —Jerry Butler<br>(M. Smith), Motown M 1403F (Kizzie, ASCAP)  |
| 10        | 12        | 6              | <b>THE RUBBERBAND MAN</b> —Spinners<br>(L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)   | 43        | 7         | 7              | <b>SWEET SUMMER MUSIC—Attitudes</b><br>(P. Stallworth, C. Higgins, G. Bottiglier), Dark Horse 10011 (A&M) (Ganga/Jungle City, ASCAP/Hardwood, BMI)                | 76        | 82        | 3              | <b>BABY I'M GONNA LOVE YOU</b> —Phyllis Hyman<br>(L. Alexander), Desert Moon 6402 (Buddah) (Desert Moon/Mesaline, BMI)  |
| 11        | 11        | 9              | <b>A FIFTH OF BEETHOVEN</b> —Walter Murphy & The Big Apple Band<br>(W. Murphy), Private Stock 45073 (RFT, BMI)  | 54        | 4         | 4              | <b>RUN TO ME</b> —Candi Staton<br>(D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)   | 77        | 77        | 5              | <b>GHETTOS OF THE MIND</b> —Pleasure<br>(D. Hepburn, Pleasure), Fantasy 774 (Funky P.D./At Home, ASCAP)   |
| 12        | 6         | 14             | <b>GETAWAY</b> —Earth, Wind & Fire<br>(B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)  | 45        | 10        | 10             | <b>YOU &amp; ME—Love—Undisputed Truth</b><br>(N. Whitfield), Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)   | 78        | 78        | 4              | <b>LET MY LIFE SHINE</b> —D.J. Rogers<br>(D.J. Rogers), RCA 10760 (Sunbury/Woogie, ASCAP)   |
| 13        | 10        | 15             | <b>PLAY THAT FUNKY MUSIC</b> —Wild Cherry<br>(R. Parissi), Epic 3-50225 (Bema/Blaze, ASCAP)   | 46        | 9         | 9              | <b>KILL THAT ROACH</b> —Miami<br>(W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)   | 79        | 85        | 2              | <b>YOU GOTTA LET ME SHOW YOU</b> —Esther Williams<br>(A. Walker, E. Williams, A. Walker), Friends & Co. 129 (Dimit, BMI)  |
| 14        | 23        | 7              | <b>LOVE BALLAD</b> —LTD<br>(S. Scarborough), A&M 1847 (Unichappell, BMI)  | 47        | 11        | 11             | <b>LET THE GOOD TIMES ROLL</b> —S.S. King & Bobby Blue<br>(S. Theard, F. Moore), ABC/Impulse 31006 (Warlock, ASCAP)   | 80        | 96        | 2              | <b>SHOORA SHOORA</b> —Jenny Jackson<br>(A. Toussaint), Fair 008 (Warner-Tamerlane/Marsaint, BMI)  |
| 15        | 19        | 6              | <b>MR. MELODY</b> —Natalie Cole<br>(C. Jackson, M. Yancy), Capitol 4326 (Jay's Enterprises/Chappell, ASCAP)   | 48        | 19        | 19             | <b>GET UP OFFA THAT THING</b> —James Brown<br>(D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)                                    | 81        | 87        | 2              | <b>HOME TO MYSELF—Brenda &amp; The Tabulations</b><br>(Manchester, Sager), Chocolate City 004 (Casablanca) (Ramanan Pickleworks/Little Max/New York Times, BMI) |
| 16        | 20        | 9              | <b>ANYTHING YOU WANT</b> —John Valenti<br>(J. Valenti, J. Spinzola), Arista America 7625 (Capitol) (Minta, BMI)   | 49        | 22        | 22             | <b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> —Lou Rawls<br>(K. Gamble, L. Huff), Philadelphia International 3592 (Epic) (Mighty Three, BMI)                    | 82        | NEW ENTRY | NEW ENTRY      | <b>HOT LINE</b> —Sybers<br>(K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren/Vibes, ASCAP)  |
| 17        | 21        | 8              | <b>THE BEST DISCO IN TOWN</b> —Ritchie Family<br>(J. Murali, R. Rume, H. Belolo, P. Hurt), Marlin 3306 (TK) (Can't Stop, BMI)   | 50        | 5         | 5              | <b>OFF</b> —Margie Joseph<br>(L. Dozier), Cotillion 44207 (Atlantic) (Dozier, BMI)  | 83        | 83        | 7              | <b>MAKING LOVE AIN'T NO FUN (Without The One You Love)</b> —Ebony<br>(N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)                           |
| 18        | 17        | 12             | <b>LEAN ON ME</b> —Melba Moore<br>(V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)  | 51        | 11        | 11             | <b>JIVE TALKIN'</b> —Rufus Featuring Chaka Khan<br>(Barry, Robin, M. Gibb), ABC 12197 (Casseroles/Flamm, BMI)   | 84        | 88        | 3              | <b>I DON'T WANT TO BE A LONE RANGER</b> —Hidden Strength<br>(J.C. Watson), United Artists 847 (Jawet, BMI)  |
| 19        | 18        | 11             | <b>ONE LOVE IN MY LIFETIME</b> —Diana Ross<br>(T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)  | 52        | 10        | 10             | <b>AFTER THE DANCE</b> —Marvin Gaye<br>(M. Gaye, L. Ware), Tamla 54273 (Motown) (Jobete, ASCAP)   | 85        | NEW ENTRY | NEW ENTRY      | <b>LET'S GET IT TOGETHER</b> —El Coco<br>(M. Ross), AVI 115 (Equinox, BMI)  |
| 20        | 26        | 8              | <b>SHAKE YOUR RUMP TO THE FUNK</b> —Bar-Kays<br>(L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Barkay, BMI) | 53        | 3         | 3              | <b>FALLIN' IN LOVE (Part 1)</b> —New Birth<br>(D. & A. Hamilton), Warner Bros. 8255 (Spitfire, BMI)   | 86        | NEW ENTRY | NEW ENTRY      | <b>LIVING TOGETHER (In Sin)</b> —Whispers<br>(V. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI)                                      |
| 21        | 16        | 14             | <b>FLOWERS</b> —The Emotions<br>(M. White, A. McKay), Columbia 3-10347 (Sagittaire, BMI/Kalimba, ASCAP)   | 54        | 4         | 4              | <b>BECAUSE I LOVE YOU GIRL</b> —Stylistics<br>(Hugo & Luigi, G.D. Weiss), H&L 4674 (Boca, ASCAP)  | 87        | 89        | 6              | <b>RHYMES—O.V. Wright</b><br>(A. Green, M. Hodges), Hi 2313 (London) (Jec/Al Green, BMI)  |
| 22        | 22        | 9              | <b>COME GET TO THIS</b> —Joe Simon<br>(G. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)   | 55        | 3         | 3              | <b>TEACH ME</b> —Blue Magic<br>(K. Barrow), Atco 45-7061 (Atlantic) (Miss Thang, BMI)   | 88        | 90        | 2              | <b>WITH YOU—Mumfords (TM)</b><br>(K. Ascher, C. Sager), Stang 5068A (All Platinum) (Unichappell/Auchken, BMI)   |
| 23        | 25        | 10             | <b>IF I EVER DO WRONG</b> —Betty Wright<br>(B. Wright, W. Clarke, Alton 3722 (TK) (Sherlyn, BMI)  | 56        | 9         | 9              | <b>GIVE A BROKEN HEART A BREAK</b> —Impact<br>(B. El, L. Barry), Atco 7056 (WIMOT/Friday's Child, BMI)  | 89        | NEW ENTRY | NEW ENTRY      | <b>SOUL SEARCHIN'</b> —Trammps<br>(L. Green, N. Harris), Atlantic 3345 (Six Strings, BMI)   |
| 24        | 24        | 7              | <b>CHANGIN'</b> —Branz Construction<br>(R. Muller), United Artists 837 (Desert Moon/Jeff Mar, BMI)  | 57        | 8         | 8              | <b>I WANNA SPEND MY WHOLE LIFE WITH YOU</b> —Street People<br>(R. Dalrouge), Viper 1732 (PIP) (Vignette, BMI)   | 90        | NEW ENTRY | NEW ENTRY      | <b>DAZZ</b> —Brick<br>(R. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP)   |
| 25        | 28        | 7              | <b>I'D RATHER BE WITH YOU</b> —Bootsy's Rubber Band<br>(W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)  | 58        | 8         | 8              | <b>MOVIN' IN ALL DIRECTIONS—People's Choice</b><br>(L. Huff, D. Jordan, D. Ford), Tsoop 4782 (Epic) (Mighty Three, BMI)   | 91        | 93        | 5              | <b>THAT'S WHEN IT HURTS</b> —Terry Huff<br>(T. Huff), Mainstream 5585 (Brent, BMI)  |
| 26        | 32        | 7              | <b>NICE 'N NAASTY</b> —Salsoul Orchestra<br>(V. Montana Jr.), Salsoul 2011 (Gaytronic) (Lucky Three/Anatom, BMI)  | 59        | 6         | 6              | <b>ME AND MY GEMINI</b> —First Class<br>(T. Keith), All Platinum 2365 (Gamb, BMI)   | 92        | 95        | 2              | <b>I'LL PLAY THE FOOL</b> —Dr. Buzzard's Original Savannah Band<br>(S. Browder, Jr.), RCA 10762 (Pink Petican, ASCAP)   |
| 27        | 29        | 6              | <b>STAR CHILD</b> —Parliament<br>(G. Clinton, W. Collins, W. Worrell), Casablanca 854 (Mabiz and Rick's, BMI)   | 60        | 9         | 9              | <b>IF YOU CAN'T BEAT 'EM, JOIN 'EM</b> —Mark Radice<br>(M. Radice), United Artists 840 (Desert Rain, ASCAP)   | 93        | 94        | 6              | <b>IF THERE WERE NO MUSIC</b> —Rufus Thomas<br>(G. Jackson), Artists of America 126 (Fame, BMI)   |
| 28        | 31        | 6              | <b>QUEEN OF MY SOUL</b> —Average White Band<br>(R. Stuart), Atlantic 3354 (Average, ASCAP)  | 61        | 5         | 5              | <b>BLESS MY SOUL</b> —Skip Mahoney & The Casuals<br>(J. Paudie, S. Mahoney), Abet 9466 (Nashboro) (Excel/Broc/Skipsung, BMI)                                      | 94        | NEW ENTRY | NEW ENTRY      | <b>CAR WASH</b> —Rose Royce<br>(N. Whitfield), MCA 10615 (Duchess, BMI)   |
| 29        | 27        | 16             | <b>THE MORE YOU DO IT (The More I Like It Done To Me)</b> —Rennie Dyson<br>(M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)                                 | 62        | 2         | 2              | <b>DISCO DUCK (Part 1)</b> —Rick Dees & His Cast Of Idiots<br>(R. Dees), RSO 857 (Polydor) (Staltee, BMI)   | 95        | NEW ENTRY | NEW ENTRY      | <b>YOU OUGHT TO BE HAVIN' FUN</b> —Tower Of Power<br>(H. Tubbs, E. Castillo, S. Pugh), Columbia 3-10409 (Ruphilo, ASCAP)  |
| 30        | 13        | 12             | <b>YOU SHOULD BE DANCING</b> —Boyz Scaggz<br>(B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroles/Unichappell, BMI)   | 63        | 3         | 3              | <b>HAPPY BEING LONELY</b> —Chi-Lites<br>(K. Husch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)  | 96        | NEW ENTRY | NEW ENTRY      | <b>DOWN TO LOVE TOWN</b> —Originals<br>(D. Daniels, M.B. Sulton, K. Wakefield), Soul 35119 (Motown) (Jobete, ASCAP)   |
| 31        | 37        | 6              | <b>LET'S BE YOUNG TONIGHT</b> —Jermaine Jackson<br>(M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)  | 64        | 3         | 3              | <b>UNDISCO KID</b> —Funkadelic<br>(G. Clinton, W. Collins, B. Worrell), 20th Century/Westbound 5029 (Bridgeport, BMI)   | 97        | NEW ENTRY | NEW ENTRY      | <b>FULL TIME THING (Between Dusk And Dawn)</b> —Whitwind<br>(Mystro & Lync), Roulette 7195 (Big Seven/Sleats Bros., BMI)  |
| 32        | 30        | 9              | <b>CHANCE WITH YOU</b> —Brother 5 Brother<br>(B. Jones, B. Randle), Turbo 048 (All Platinum) (Gamb, BMI)  | 65        | 3         | 3              | <b>FUNKY MUSIC (Is A Part Of Me)/SECOND TIME AROUND</b> —Luther<br>(L. Vandross), Cotillion 45-442 5 (Atlantic) (Elvve DeeKay, ASCAP)                             | 98        | 98        | 2              | <b>FULL SPEED AHEAD</b> —Teta Vega<br>Motown  |
| 33        | 15        | 16             | <b>WHO'D SHE COO</b> —Ohio Players<br>(W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)   | 66        | 74        | 5              | <b>COMIN'</b> —Chocolate Milk<br>(D. Barad, A. Castenell, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tio, K. Williams), RCA 10758 (Marsaint, BMI) | 99        | NEW ENTRY | NEW ENTRY      | <b>AIN'T NUTHIN' SPOOKY</b> —Rudy Love & The Love Family<br>(R. Love), Calla 112 (ATV) (JAMF/Luv Fam, BMI)  |

## Soul Sauce

### Revival Of Money In Los Angeles

By JEAN WILLIAMS

LOS ANGELES—Ruth Dolphin Wiggins, owner of the Dolphin retail record chain here, has reactivated Money Records.

The r&b oriented label, which has signed as its first acts Willard Burton and Don Julian, gained national attention nearly a decade ago with Betty Swan's gold disk, "Make Me Yours."

Although "Make Me Yours" was the label's biggest national hit, it had several West Coast regional successes.

Wiggins is looking to sign other acts and is holding auditions and visiting area nightclubs searching for new talent. Professional hopefuls from the community are also submitting tapes.

"People in this community know us because of our many years in the retail business. They continued to follow us when we originally formed Money Records. Recalling what we did with the label, young people yearning for recording careers are coming into the shops to audition," she says.

The label is located on the premises of one of the outlets in South Central Los Angeles. The chain has three outlets, two in the South Central area and one in Hollywood.

Wiggins originally formed the label with her late husband, but discontinued its activity following his death several years ago.

"Money Records has been reactivated because there are many talented young people in black communities across country with no recording outlets available to them," Wiggins says.

"It's not always the fault of the record companies for not signing these acts. Most kids do not know how to approach a label or how to correctly cut a tape. I am offering these kids a chance."

The Dolphin shops will tie-in closely to Money Records. Wiggins feels that through her retail outlets, she has the advantage of keeping in touch with public desires.

She believes that if she is conscious of trends and the kind of product that gains the most sales, she can gear her acts in that direction.

"Every two or three years the industry goes through a different musical cycle coming up with a new sound. The sound for more than a year now has been the Philadelphia sound produced by the Philadelphia International Records group.

"The product that sells most here are records with that sound, even if the artist is not on Philadelphia International. In a year or two there will be a new sound, maybe the sound of Chicago, but through my shops, I will know exactly in which direction I should take my acts," says Wiggins.

Burton, formerly organist with the vocal group Archie Bell & the Drells, who started a singing career two years ago, has a new single on Money Records, "Let Me Be Your Pacifier."

Julian, a producer and lead singer with the Larks, who are also signed to the label, will produce the Larks and other acts.

Wiggins explains she is looking to sign other young producers with new ideas. She cites Quincy Jones' discovery of the Brothers Johnson as

(Continued on page 46)

OCTOBER 9, 1976, BILLBOARD



LOOK THIS KNOCKED-OUT RECORD OVER BECAUSE IT'S GOT "SURE BET" WRITTEN ALL OVER IT!

# "A MAN'S GOT TOO MUCH DOG IN HIM"

CASINO/GRT-070



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## General News EmArcy Jazz In Rebirth

By ALAN PENCHANSKY

CHICAGO — Phonogram/Mercury reopens a chapter in its history this month with the introduction of a collector's jazz series drawn from material originally available on the label's EmArcy jazz line.

Six artists, Gene Ammons, Maynard Ferguson, Buddy Rich, Dinah Washington, Oscar Peterson and Clifford Brown are featured in the first installment in the double-pocket, \$7.98 list line, that retains the name EmArcy.

The six albums that represent a total reorganization of original EmArcy material, will be in stores by Oct. 15, the label informs.

Mercury says Springboard Records will continue to release EmArcy LPs as originally mastered, using existing artwork.

Advertising for the new series will be "very heavy and at many levels," explains Jules Abramson, vice president in charge of marketing.

Abramson says posters and an "EmArcy Jazz Series" browser card will be supplied dealers who stock the release in pre-packs containing three of each.

The albums are consistent in packaging and design, Abramson says, featuring line drawings of the musicians as they looked at the time the recordings were made. Most of the cuts in the initial release date from the mid-fifties.

According to Abramson, a followup release is scheduled for early 1977, with series releases to follow regularly, two or three times a year.

## Soul Sauce

• Continued from page 45

the type of performer/producer she is seeking.

She is currently negotiating to sign two producers but will not disclose their names at this time due to other agreements.

She is also scouting the country for independent promotion persons. Although the label is distributed by Independent Record Distributors Assn. (IRDA) in Nashville, she feels she can get more mileage for her product if she also hires independents.

The entire Wiggins operation is a family affair. Wiggins is president, her son Earl Dolphin is vice president and her husband Clarence Wiggins and sister Teresa Clark are officers.

A free concert titled "Soul & Symphony" performed by the Los Angeles Philharmonic under the direction of Calvin Simmons, was held Sunday (3) at the Trinity Baptist Church in L.A.

In addition to orchestral works, new gospel songs by Joe Westmoreland with the 300-voice Interdenominational Choir were performed.

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

Billboard SPECIAL SURVEY For Week Ending 10/9/76

# 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 | TITLE   |                                      |                                      | This Week | Last Week  | Weeks on Chart | TITLE |
|-----------|-----------|----------------|---|---|--------------------------------------|--------------------------------------|-----------|--|----------------|-------|
|           |           |                |   | Artist, Label & Number (Dist. Label)  | Artist, Label & Number (Dist. Label) | Artist, Label & Number (Dist. Label) |           |  |                |       |
| 1         | 1         | 14             |   | HOT ON THE TRACKS<br>Commodores, Motown M6-867 51                                       | 32                                   | 24                                   | 9         | GET UP OFFA THAT THING<br>James Brown, Polydor PD-14871                          |                |       |
| 2         | 2         | 13             | ★   | SOUL SEARCHING<br>Average White Band (AWB), Atlantic SD 18179                           | 33                                   | 39                                   | 3         | MY NAME IS JERMAINE<br>Jermaine Jackson, Motown M6-842 51                        |                |       |
| 3         | 3         | 12             |   | WILD CHERRY<br>Epic PE 34195  | 34                                   | 25                                   | 16        | MIRROR<br>Graham Central Station, Warner Bros. BS 2937                           |                |       |
| 4         | 5         | 14             |   | AINT THAT A BITCH<br>Johnny "Guitar" Watson, DJM D/LPA 3 (Amherst)                      | 35                                   | 36                                   | 6         | THE GIST OF THE GEMINI<br>Gino Vanelli, A&M SP 459E                              |                |       |
| 5         | 6         | 22             |   | YOU ARE MY STARSHIP<br>Norman Connors, Buddah BDS 5655                                  | 36                                   | 35                                   | 18        | CONTRADICTION<br>Ohio Players, Mercury SRM 1-1088 (Phonogram)                    |                |       |
| 6         | 7         | 8              |   | SILK DEGREES<br>Boyz Scaggs, Columbia PC 33920  | 37                                   | 37                                   | 18        | SKY HIGH!<br>Tavares, Capitol ST 11533   |                |       |
| 7         | 8         | 11             |   | HAPPINESS IS BEING WITH THE SPINNERS<br>Atlantic SD 18181                               | 38                                   | 28                                   | 16        | GOOD KING BAD<br>George Benson, CTI 6062   |                |       |
| 8         | 9         | 5              |   | SECRETS<br>Herbie Hancock, Columbia PC 34280  | 39                                   | 57                                   | 2         | TALES OF KIDD FUNKADELIC<br>Funkadelic, Westbound W 227 (20th Century)           |                |       |
| ★         | 13        | 9              |   | FLOWERS<br>Emotions, Columbia PC 34163  | 40                                   | 40                                   | 7         | TEN PERCENT<br>Double Exposure, Salsoul S25 5503 (Caytronics)                    |                |       |
| 10        | 11        | 5              |   | THE TEMPTATIONS DO THE TEMPTATIONS<br>Gordy G6-975 51 (Motown)                          | 41                                   | 45                                   | 4         | DR. BUZZARD'S ORIGINAL SAVANNAH BAND<br>RCA APL1 1504                            |                |       |
| 11        | 10        | 9              |   | EVERYBODY LOVES THE SUNSHINE<br>Rhy Ayes, Ubiquity Polydor PD-1-6070                    | 42                                   | NEW ENTRY                            |           | GOIN' UP IN SMOKE<br>Eddie Kendricks, Tamla TG-346 51 (Motown)                   |                |       |
| 12        | 12        | 11             |   | LOVE TO THE WORLD<br>LTD, A&M SP 4589   | 43                                   | 43                                   | 4         | I HOPE WE GET TO LOVE IN TIME<br>Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952  |                |       |
| ★         | 16        | 3              |   | GREATEST HITS<br>War, United Artists UA LA 648-G  | 44                                   | 44                                   | 3         | MYSTIC DRAGONS<br>Blue Magic, Atco SD-36140                                      |                |       |
| 14        | 4         | 26             |   | BREEZIN'<br>George Benson, Warner Bros. BS 2919   | 45                                   | 34                                   | 10        | ARABIAN NIGHTS<br>Ritche Family, Marlin 2201 (TK)                                |                |       |
| ★         | NEW ENTRY |                |   | BICENTENNIAL NIGGER<br>Richard Pryor, Warner Bros. BS 2960                              | 46                                   | 26                                   | 15        | GIVE, GET, TAKE AND HAVE<br>Curtis Mayfield, Curtom CU 5007 (Warner Bros.)       |                |       |
| 16        | 14        | 18             |   | ALL THINGS IN TIME<br>Lou Rawls, Philadelphia International PZ 33957 (Epic)             | 47                                   | 53                                   | 2         | FEELING GOOD<br>Walter Jackson, Chi-Sound CH-LA 656 (United Artists)             |                |       |
| 17        | 17        | 6              |   | WINDJAMMER<br>Freddie Hubbard, Columbia PC 34156  | ★                                    | NEW ENTRY                            |           | RAUGH OF THE DRUM<br>Ralph MacDonald, Marlin 2202 (TK)                           |                |       |
| ★         | 33        | 2              |   | MESSAGE IN THE MUSIC<br>O'Jays, Philadelphia International PZ 34245 (Epic)              | 49                                   | 52                                   | 3         | ON THE ROAD AGAIN<br>D.J. Rogers, RCA APL1 1697                                  |                |       |
| 19        | 15        | 21             |   | NATALIE<br>Natalie Cole, Capitol ST 11517   | ★                                    | NEW ENTRY                            |           | NICE 'N' NAASTY<br>Salsoul Orchestra, Salsoul S25 5502 (Caytronics)              |                |       |
| 20        | 21        | 4              |   | PASS IT ON<br>The Staples, Warner Bros. BS 2945   | 51                                   | 51                                   | 13        | THE WHISPERS<br>Soul Train BVL-1450 (RCA)  |                |       |
| 21        | 18        | 20             |   | HARVEST FOR THE WORLD<br>Isley Brothers, T-Neck PZ 33809 (Epic)                         | 52                                   | 49                                   | 15        | ACCEPT NO SUBSTITUTES<br>Pleasure, Fantasy F 9506                                |                |       |
| ★         | 42        | 2              |   | LOVE AND TOUCH<br>Tyrone Davis, Columbia PC 34268                                       | 53                                   | 22                                   | 12        | LOVE POTION<br>New Birth, Warner Bros. BS 2953                                   |                |       |
| 23        | 23        | 31             |   | LOOK OUT FOR #1<br>Brothers Johnson, A&M SP 4567  | 54                                   | 58                                   | 2         | PEABO<br>Peabo Bryson, Bullet B1 7000 (Web IV)                                   |                |       |
| 24        | 27        | 4              |   | CHAMELEON<br>Labelle, Epic PE 34789   | 55                                   | NEW ENTRY                            |           | THIS IS NIECY<br>Deniece Williams, Columbia PC 34242                             |                |       |
| 25        | 29        | 4              |   | AIN'T NOTHIN' STOPPIN' US NOW<br>Tower Of Power, Columbia PC 34302                      | 56                                   | 30                                   | 8         | GLOW<br>Al Jarreau, Regras MS 2248 (Warner Bros.)                                |                |       |
| ★         | 46        | 2              |   | I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES<br>A&M SP 3705                         | 57                                   | 47                                   | 13        | TOGETHER AGAIN... LIVE<br>B.B. King & Bobby Bland, ABC/Impulse ASD 9317          |                |       |
| 27        | 19        | 17             |   | MUSIC FROM THE MOTION PICTURE SPARKLE<br>Aretha Franklin, Atlantic SD 18178             | 58                                   | 50                                   | 9         | DIANA ROSS' GREATEST HITS<br>Motown M6-86951                                     |                |       |
| 28        | 20        | 27             |   | STRETCHIN' OUT IN BOOTSY'S RUBBER BAND<br>Williams Bootsy Collins, Warner Bros. BS 2920 | 59                                   | 59                                   | 2         | CHERRIES, BANANAS & OTHER FINE THINGS<br>Jeanette Reynolds, Casablanca NBLF 7029 |                |       |
| 29        | 32        | 4              |   | E-MAN GROOVIN'<br>Jimmy Castor Bunch, Atlantic SD 18186                                 | 60                                   | 31                                   | 8         | NIGHT FEVER<br>Fatback Band, EMI EV-1 6711 (Polydor)                             |                |       |
| ★         | NEW ENTRY |                |   | MARVIN GAYE'S GREATEST HITS<br>Marvin Gaye, Tamla TG-348 51 (Motown)                    |                                      |                                      |           |  |                |       |
| ★         | 41        | 2              |   | CHILDREN OF THE WORLD<br>Bee Gees, RSO R51-3003 (Polydor)                               |                                      |                                      |           |  |                |       |

OCTOBER 9, 1976, BILLBOARD

## CHI-SOUND RISE *Carl Davis Grabs 17-Room Building To Handle Label*

By JEAN WILLIAMS

NEW YORK—Carl Davis, owner of Chi-Sound Records in Chicago, is purchasing a 17-room office building, installing an Eastlake recording studio, a demo studio and a show-room where acts will perform.

The entire package is being built on the premises of the four-month-old label.

"We hope to expand the Chicago and Midwest recording scenes," says the former Brunswick executive.

To promote the Windy City, Davis is stamping a Chicago logo on all LPs. LP covers will also carry pictures of Chicago scenery or acts photographed in scenic sections of the city.

To date Chi-Sound has released

four LPs by Walter Jackson, Ebony Rhythm Funk, Peddler and Windy City.

"Many of our nationally known acts are recording here, but the labels are located in California, New York and the South and these labels are into promoting the sounds of their areas," says the 20-year industry veteran.

Davis resigned from Brunswick in June, forming Chi-Sound the same day. He immediately set a label distribution deal with United Artists.

Under the UA agreement, Chi-Sound is required to produce six or seven acts. Chi-Sound is then free to place other acts with other labels. Davis says that to date, UA appears

to be interested in all acts signed to Chi-Sound.

The roster includes Jackson, a pop/r&b act; Peddler, a pop act; Ebony Rhythm Funk, a self-contained soft rock group; Windy City, an r&b act, veteran performer Della Reese and Davis himself.

Davis is currently producing a disco LP a la Van McCoy on himself accompanied by the Chicago Sound Orchestra. He will also release a single marking his singing debut.

He has limited the label to 10 acts. "Because," he says, "I want to have the time to concentrate on each act individually."

Davis notes that his 20 years in the industry has taught him the importance of melding an act's performance with its product which is the reason for an in-house showroom.

The showroom will house a stage with mirrored walls. Choreography will be taught and the acts will perform their entire shows for the Chi-Sound staff before facing the public.

"My acts will be thoroughly trained in stage techniques. When they come through the front door raw, they will leave by the back door complete artists, or they will not go out."

Several former Brunswick staffers are now at Chi-Sound. Davis is president and head of creative activities; George Davis is vice president/administration; Tom Washington, chief arranger; Sonny Sanders, music director; Otis Leaville, who discovered Tyrone Davis and the Chilites at Brunswick, is director of artist relations.

### Jazz Served Up At Philly College

PHILADELPHIA—Philadelphia College of Performing Arts, fully-accredited college formerly known as the Philadelphia Musical Academy, has announced the creation of a studio/jazz emphasis program designed as an elective program within a traditional Bachelor of Music degree. The new program is designed to prepare students for careers in all aspects of jazz and commercial music.

Program director Evan Solot stresses the fact that all the courses within the studio/jazz program will be taught by active East Coast studio musicians. Courses include jazz theory and arranging, studio/jazz ear training and jazz history. Additional performers oriented courses include improvisation, recording techniques and a seminar on the business of music, as well as extensive participation in small and large jazz ensembles. Elective courses in electronic music will also be made available.

### 'Hildy' Hersch

• Continued from page 39

Hildy, a tall blonde who has never lost her Teutonic accent, is adept at putting the twice-weekly "Here's To Veterans" programs together and it requires delicate splicing, editing and matching up interview tapes recorded in scores of different studios. She's also good at remixing music.

"The program goes out on 12-inch LP disks to more than 3,100 radio stations," says Hildy, who sometimes uses as many as four Ampexes in shaping up each show.

Mills, a veteran in commercial radio before he took over producing for the Veterans Administration here, says Hersch has "a particular and rare sensitivity" with tape.

"I wouldn't work without her."

### PRESLEY FOR \$22

## Movie Collectors Zero In On Old & New Disk Talent

LOS ANGELES—Bruce Furman of Wilmington, Calif., will sell you 400 feet of 16mm movie film showing Elvis Presley singing "Don't Be Cruel" and "Love Me Tender" on a 1956 Ed Sullivan CBS-TV show for \$22.

And for \$30, Furman will ship 650 feet of Roy Rogers doing nine songs from 1940s Republic westerns.

Furman is but one of a growing number of movie music buffs who assiduously collect musical films for sale or trade to other filberts throughout North America.

Sometimes there is hot competition.

Ken Crawford Jr. in Pittsburgh offers a classic 1930 Bing Crosby "Where The Blue Of The Night" two-reeler for \$30. Bones Mizell of Pasadena, Calif., offers the identical item for \$44. The difference, they say, is in the quality of the print. A print directly from the original negative is overwhelmingly preferred to one that has been "duped" from another "dupe."

Mizell's choice plums up for sale include "Boogie Woogie Dream" starring Pete Johnson, Albert Ammons, Lena Horne and Teddy Wilson's orchestra, made in '42, on a 600-foot reel for \$44. For \$10 less one may order Doris Day singing with Les Brown's Band in the '40s for \$34. Mizell also is prepared to peddle a rare 1935 "Bubbling Over" two-reeler starring Ethel Waters for \$44 and a 1929 Ruth Etting Vitaphone entry in which she sings "I'm Dancing With Tears In My Eyes" for a modest \$14.

Particularly popular are the old western stars who did more singing in films than shooting guns for Monogram, Republic and Columbia. Bob Stepleton of Los Angeles asks \$89.95 for a full-length Tex Ritter "Song Of The Gringo" compris-

ing six reels. Bruce Webster, Oklahoma City, places a \$69 tag on Roy Rogers' 54-minute epic, "Yellow Rose Of Texas," in which Rogers plays a singing riverboat insurance agent. Webster's sale list also includes, for \$15, the singing Boswell Sisters in a short in which they do their hot-selling 1931 Brunswick single, "When It's Sleepytime Down South."

Webster's pride item, however, is a smartly spliced collection of 1950 trailers in which Bill Haley's Comets, Molly Bee, Paul Anka, Little Richard, Danny and the Juniors and the Royal Teens are shown performing excerpts of their hit singles. It runs 15 minutes and sells at \$25.

Ed Lawson of Dayton, Ohio, is selling nine reels, in color, of "Hello, Dolly" on big 35mm film. His price is \$400.

Is this trafficking in copyrighted motion pictures legal?

Yes, the sellers say, so long as they specify that each film is for non-profit, home use only. John A. Cordell, Norridge, Ill., reports he has been "visited" and quizzed by the FBI. No action was taken. Cordell is selling original prints of Ray Charles, Bobby Vee and the late Tommy Noonan in the 1962 full-length musical, "Swingin' Along" on 16mm, in color, for \$70.

Albert Brenner of Haverhill, Mass., lists a rare CBS-TV presentation of a Leonard Bernstein-New York Philharmonic Young People's Concert (one hour) for \$60. And for the immense western music market Brenner offers a Gene Autry "Indian Uprising" short for a mere \$18.

Bill "Bojangles" Robinson, singer and dancer who recorded in the '30s, and songs by Shirley Temple are highspots of the 1935 "Little Colonel" full-length on sale for \$125 by Thomas D. Gibbons, Rockford, Ill.

Frank Sinatra's long-forgotten "Double Dynamite" with Jane Russell goes for \$150 from Al Roberts, Reading, Pa. Doris Day is more expensive. Her "April In Paris" Warner Bros. musical was produced when she topped all the record charts. The film now sells for \$240 and it's a mint print, says Roberts.

For \$120 each, Warren L. Jacob of North Hollywood, Calif., will ship "Check And Double Check" starring Duke Ellington's Band and Amos 'n' Andy or Maurice Chevalier's "The Love Parade" loaded with memorable songs. Both were hefty grossers for Paramount nearly a half-century ago.

DAVE DEXTER JR.



Stéphane Grappelli: Eager and enthusiastic after fiddling 'round the world 57 years, his U.S. tour concludes at Rosy's in New Orleans Nov. 24.

## Grappelli Fiddling 'Round the Country

By DAVE DEXTER JR.

LOS ANGELES—He soon will be 69, and for 57 years he has entertained millions with his fancy fiddling on records and in clubs. Stéphane Grappelli this week goes into Chicago's Ivanhoe on the middle lap of a butt-breaking American tour which began Sept. 7 at New York's Bottom Line and ends at Rosy's in New Orleans Nov. 24.

"Then," says the Paris-born veteran who earned international prominence in the mid-'30s performing with the late Django Reinhardt and the Quintet of the Hot Club of France, "I'll be starting a new tour in London. I am miserable when I'm not performing."

The quick-witted Grappelli is seeing areas of the U.S. he's never visited previously. Working with the Diz Disley Trio, he has treated long-time fans in Vancouver, Winnipeg, Seattle, San Francisco and Los Angeles to his classy violinistics in recent weeks and will work Minneapolis, Detroit and London, Ont., before he flies to the U.K. at Thanksgiving time.

And what of today's jazz—does the enduring Stéphane find all the synthesizers and electronic gear palatable or meretricious?

"Ah," he says, "it's all good. I don't resent electricity. I am breaking in a marvelous new Barcus Berry hand-made electric violin right now and it pleases me. There is room for many kinds of new sounds in music."

But one quickly notices, on the job, that the ingratiating Grappelli sticks to his 1742 Italian Nicola Gagliano fiddle. Nor are the guitars played by Disley, Ike Issac and Brian Torff's drum set amplified.

Grappelli rhapsodizes, vocally, on the talents of the young Frenchman, Jean-Luc Ponty, but it is apparent that his all-time idol is Joe Venuti. Grappelli calls him "Voo-noo-tay." He also recalls the jazz scrapings of Stuff Smith, Eddie South and Ray Nance, all now deceased, with admiration.

Grappelli's father was an Italian who lived in poverty in Paris, working as a philosophy professor. "We had nothing," Grappelli recalls. "But as a child I quickly learned the violin, the piano, saxophone, accordion and several other instruments. I had no lessons. I worked in the streets." For a time it appeared that he might become a successful classical fiddler, but while still a teen-aged urchin he heard Louis

Armstrong Hot Five record and that changed everything.

He teamed with the immortal gypsy Reinhardt and their records began selling worldwide. Grappelli was in England, performing, when German troops and aircraft smashed Poland. "And then I had a kidney removed—I was desperately ill—and so throughout the war I stayed in London. For 15 years it was my home. But now I live in France, in Paris and in Cannes. But only rarely. I must play."

Records have loomed large in Grappelli's recent activities. He cut two duet LPs for EMI-Angel with the American classical virtuoso, Yehudi Menuhin. His Vanguard "Satin Doll" album is, he thinks, perhaps his best work on disks. For Black Lion, Stéphane taped two LPs yet to be issued in the U.S. He has recorded with Ponty, George Shearing and numerous other jazzmen.

"I shall never retire," Grappelli says. "Right now I feel great, bookings are abundant and I have a new violin I want to master. I am a lucky man."

He is booked in New York by Clifford Hocking and Vince Ryan.

### Jazz Reissues

• Continued from page 44

the inferior sound with their unforgettable musicianship.

Albums of antique but still-remembered masters by Muggsy Spanier, with Earl Hines at the piano; Mel Torme, surrounded by the Meltones and Artie Shaw's 1946 band, and Earl Hines with his stabbing, jabbing Baldwin banging also merit attention.

Additional entries in the Everest "Archive" series are LPs by Sidney Bechet, Fats Waller, Bix Beiderbecke, Sarah Vaughan and a dixie-styled offering featuring spirited, surprisingly good music by black jazzmen Rex Stewart, Vic Dickenson, Buster Bailey and Pee Wee Erwin George Wettling and others. But was it necessary to include yet another version, the 997th, of the blatantly banal "When The Saints Go Marching In"?

Everest tosses in "Chuck Berry's Greatest Hits" as an added attraction. More attractive graphics and annotation on the entire batch might have increased each album's chances in the marketplace.

DAVE DEXTER JR.

## BASF CLASSICS

# German News To Import As Audiofidelity Presses

By IS HOROWITZ

NEW YORK—German News Co. will begin U.S. distribution of imported BASF classics later this month in a move that will provide further representation of the European line, also handled under a license arrangement by Audiofidelity Enterprises.

Some 250 titles are in mid-ocean on the way to German News headquarters here, says Fred Hofer, the import firm's sales and promotion chief.

Of this number about 200 are Harmonica Mundi and M.P.S. items, and material produced recently by BASF itself. The remainder consists largely of historical operatic and vocal recordings.

At the same time, Audiofidelity is preparing a second release of BASF classics since it acquired license rights earlier this year. Of product taken over when the deal was consummated, about 60 titles remain in its current catalog, says Carl Shaw, in charge of classical a&r for Audiofidelity.

Meanwhile, the availability of BASF product here under still other

auspices remains a possibility, it has been learned. CBS Records, for one, is known to have engaged in talks with BASF that may lead to selective releases at a later date under the Columbia Masterworks banner.

Both Audiofidelity and German News say they expect to continue to provide BASF disks to the American market despite reports that BASF has decided to spin off its record subsidiary. In Austria, the firm is slated to shutter its record division by the end of the year (Billboard, Oct. 9).

However, at least three companies are known to have been in discussion with BASF that may result in their takeover of the record operation. Identified as bidders by a source close to the scene are Ariola, Eurodisc and Deutsche Grammophon.

Audiofidelity says that its contract with BASF has another 2½ years to run and, in addition to six new releases due by Nov. 15, have additional albums in preparation. About three new titles are slated to be issued at six-week intervals on a continuing basis, says Shaw.

Coming soon are Carl Orff's "Cantilli Carmina" in a performance directed by Ferdinand Leitner, a set of the Brandenburg Concertos performed by early music specialists Collegium Aureum, the youthful Mozart opera "Bastien and Bastienne," a Dietrich Fischer-Dieskau album of French songs, and a first album by an ensemble of 12 cellists of the Berlin Philharmonic in a program of transcriptions and original works.

German News, veteran importer of a number of European labels, among them Eurodisc and Preisser, will offer BASF's stereo lines to dealers at \$4.30 an album, each carrying a suggested list of \$7.98. The historical albums, all mono, list a \$5.98 and will be discounted down to about \$3.00 to retailers.

German News' import rights to the BASF catalog are exclusive in the United States, says Hofer.

# New World To Dealers In January

NEW YORK—New World Records, the label funded by the Rockefeller Foundation to create a 100-disk anthology of American music, will make some of its product available to the retail trade beginning in January.

Only those records actually produced by New World will go the retail route. A large segment of the label's growing catalog is assembled from the archives of commercial manufacturers who have granted reissue rights to New World purely for free and low-cost distribution directly to educational institutions and libraries.

The label's first release of 10 albums came out last April and an additional 10 are slated for release later this month. Eight of the 20 were wholly produced by New World and will figure in early retail distribution.

As a non-profit institution New World hopes to realize sufficient revenue from "commercial" sales to recoup production costs. Additional income will go to help finance continuation of the company beyond the budgeted support of the foundation, due to terminate the end of 1978 upon completion of the anthology.

New World expects to tie in with a single national distributor to handle sales to dealers. Among those being considered, it was learned, is Peters International.

So far, some 6,000 complete sets of the first 10 albums have been distributed gratis to educational institutions, with another 500 sets sold to schools at the special rate that total \$195 for the complete anthology of 100 disks.

The label has recently completed a recording of the Santa Fe Opera production of Virgil Thomson's "The Mother of Us All." The two-record set has not yet been scheduled for release.

## Classical Notes

The Buffalo Philharmonic reached agreement with its musicians on a union contract without a threatened interruption of its current tour, as had been feared. Employment is for 46 weeks and wages rise to \$305 weekly under the new deal. . . . **Albert Petrak**, music director of Cleveland's WCLV, joins Radio Music Monthly as records editor. Publication serves classical broadcasters.

Exclusive broadcast rights to two recent La Scala opera performances in Washington obtained by National Public Radio. The web's 190 stations will begin airings in November. . . . Nine concerts are slated in the November tour by the Berlin Philharmonic under **Herbert von Karajan**.

**Joseph Lippman**, with Herbert Barrett Management for the past 20 years, upped to executive vice president. Also promoted, to vice president, is **Tittica Ann Roberts**. . . . **Oleg Lobanov**, manager of the Denver Symphony, takes over as executive director of the National Symphony Jan. 1. . . . WGMS in Washington launches a new weekly live interview and performance series Oct. 11 with **Antal Dorati** as guest. Host is the station's program director **Mike Cuthbert**.

**Lloyd Haldeman**, president and managing director of the orchestra, says that he expects two to four records to be produced a year once the program is implemented. Preliminary discussions with some labels have already been held, he adds.

The orchestra's musical director, **Eduardo Mata**, currently records for RCA Records in England, using the London Symphony and the New Philharmonia. These recording programs may be coordinated with sessions by the Dallas, it is understood.

The Dallas Symphony has not recorded for more than six years.

### Pittsburgh Taped

PITTSBURGH—The first in a series of eight tv programs to feature the Pittsburgh Symphony and its new music director, **Andre Previn**, will be taped here Oct. 12. The series, produced here by WOED, will air over the PBS network in 1977.

## U.S. Is Funding Training Study

NEW YORK—The new research division of the National Endowment has given a grant to the Eastman School of Music and the American Symphony Orchestra League for a joint pilot study of the education and training of symphony orchestra musicians.

The study, designed by the Eastman School and the University of Rochester Department of Sociology, will try to find what the relationship is between the training of symphony musicians and their career mobility and job satisfaction.

Research will involve musicians from a sample of symphony orchestras as well as students and alumni from various musical schools. The study is expected to be concluded in late 1976.

## DALLAS UNION PACT

# Formula Includes Disk \$\$

NEW YORK—Recordings are expected to figure in the Dallas Symphony Orchestra's near future, partly as a result of a new union

## N.Y. City Opera Is Hit By Strike

NEW YORK—The New York City Opera has suspended all performances until further notice after contract negotiations broke down with the musicians union.

The dispute revolves around a demand by Local 802 of the American Federation of Musicians that the opera guarantee the orchestra musicians employment for 11 weeks beyond the opera's regular and rehearsal season of 23 weeks.

The guarantee, which was in a contract with the musicians that expired on Aug. 31, was suspended by the opera after it lost one of its venues to a consortium of ballet companies hiring freelance musicians.

The union is asking a \$100 a week increase over the minimum pay which is now \$340. Also involved in the dispute is the question of tenure.

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         | 8         | 6              | <b>LIKE A SAD SONG</b><br>John Denver, RCA 10774 (Cherry Lane, ASCAP)   |
| 2         | 2         | 9              | <b>IF YOU LEAVE ME NOW</b><br>Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)  |
| 3         | 3         | 6              | <b>FERNANDO</b><br>Abba, Atlantic 3346 (Artwork, ASCAP)   |
| 4         | 5         | 7              | <b>GOOFUS</b><br>Carpenters, A&M 1859 (Leo Feist, ASCAP)  |
| 5         | 1         | 9              | <b>I CAN'T HEAR YOU NO MORE</b><br>Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)  |
| 6         | 4         | 10             | <b>DON'T STOP BELIEVIN'</b><br>Olivia Newton-John, MCA 40600 (John Farrar, BMI)   |
| 7         | 7         | 7              | <b>YOU ARE THE WOMAN</b><br>Firefall, Atlantic 3335 (Rick Roberts, BMI)   |
| 8         | 13        | 4              | <b>DON'T THINK ... FEEL</b><br>Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)  |
| 9         | 6         | 9              | <b>SHE'S GONE</b><br>Hall & Oates, Atlantic 3332 (Unichappell, BMI)   |
| 10        | 9         | 7              | <b>NADIA'S THEME (The Young &amp; The Restless)</b><br>Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI) |
| 11        | 11        | 5              | <b>AFTER THE LOVIN'</b><br>Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)                            |
| 12        | 12        | 5              | <b>YOU GOTTA MAKE YOUR OWN SUNSHINE</b><br>Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)                                  |
| 13        | 10        | 9              | <b>WITH YOUR LOVE</b><br>Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)   |
| 14        | 22        | 3              | <b>MUSCRAT LOVE</b><br>Captain & Tennille, A&M 1870 (Wishbone, ASCAP)   |
| 15        | 19        | 4              | <b>THIS ONE'S FOR YOU</b><br>Barry Manilow, Arista 0206 (KamaKazi, BMI)   |
| 16        | 20        | 5              | <b>THINGS</b><br>Anne Murray, Capitol 4329 (Hudson Bay, BMI)  |
| 17        | 23        | 6              | <b>I GOT TO KNOW</b><br>Starbuck, Private Stock 45014 (Brother Bits, ASCAP)   |
| 18        | 14        | 12             | <b>SAY YOU LOVE ME</b><br>Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)  |
| 19        | 15        | 11             | <b>LOWDOWN</b><br>Boyz Scaggs, Columbia 3-10367 (Boz Scaggs, Columbia)  |
| 20        | 25        | 4              | <b>THE WRECK OF THE EDMUND FITZGERALD</b><br>Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)                       |
| 21        | 17        | 6              | <b>HEART ON MY SLEEVE</b><br>Gallagher & Lyle, A&M 1850 (Irving, BMI)   |
| 22        | 16        | 8              | <b>THAT'LL BE THE DAY</b><br>Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)   |
| 23        | 26        | 6              | <b>WHAT I DID FOR LOVE</b><br>Eddie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)                               |
| 24        | 37        | 2              | <b>BETH</b><br>Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)                                       |
| 25        | 32        | 5              | <b>SING MY LOVE SONG</b><br>Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)   |
| 26        | 40        | 3              | <b>HERE'S SOME LOVE</b><br>Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)  |
| 27        | 30        | 5              | <b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)</b><br>Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)         |
| 28        | 44        | 8              | <b>THE END IS NOT IN SIGHT (The Cowboy Tune)</b><br>Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)                        |
| 29        | 28        | 11             | <b>THE FIRST HELLO, THE LAST GOODBYE</b><br>Roger Whittaker, RCA 10732 (Tembo, CAPAC)   |
| 30        | 39        | 2              | <b>MR. MELODY</b><br>Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)   |
| 31        | 34        | 3              | <b>ROAD SONG</b><br>Charlie Rich, Epic 8-50268 (Double R, ASCAP)  |
| 32        | 38        | 4              | <b>YOU AND ME</b><br>Tammy Wynette, Epic 8-50264 (Algee, BMI)   |
| 33        | 42        | 3              | <b>MY SWEET SUMMER SUITE</b><br>The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)                         |
| 34        | 48        | 2              | <b>LOVE ME</b><br>Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)  |
| 35        | 31        | 6              | <b>SUPERSTAR</b><br>Paul Davis, Bang 726 (Web IV) (Web IV, BMI)   |
| 36        | 43        | 7              | <b>STILL THE ONE</b><br>Orleans, Asylum 45336 (Siren, BMI)  |
| 37        | 46        | 3              | <b>ROSES</b><br>Janis Ian, Columbia 3-10391 (Mine & April, ASCAP)   |
| 38        | 49        | 2              | <b>DO ME WRONG</b><br>Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)                                      |
| 39        | 36        | 7              | <b>SUNRISE</b><br>Eric Carmen, Arista 0200 (C.A.M./U.S.A., BMI)   |
| 40        | 41        | 2              | <b>I ONLY WANT TO BE WITH YOU</b><br>Bay City Rollers, Arista 0205 (Chappell, ASCAP)  |
| 41        | NEW ENTRY |                | <b>YOU'RE THE ONE</b><br>Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)   |
| 42        | 45        | 2              | <b>HALF A CHANCE</b><br>Carly Simon, Elektra 45341 (C'est & Maya, ASCAP)  |
| 43        | NEW ENTRY |                | <b>CALIFORNIA DAY</b><br>Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)   |
| 44        | NEW ENTRY |                | <b>LOVE SO RIGHT</b><br>Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)  |
| 45        | NEW ENTRY |                | <b>SAD COUNTRY LOVE SONG</b><br>Tom Bresh, Farr 009 (Screen Gems-Columbia, BMI)   |
| 46        | NEW ENTRY |                | <b>I CAN'T LIVE A DREAM</b><br>Osmonds, Kolob 14348 (Polydor) (Silver Blud/Arnold Jay, ASCAP)                                   |
| 47        | NEW ENTRY |                | <b>GOODNIGHT &amp; GOOD MORNING</b><br>Jim Capaldi, Island 067 (Young Ideas/Chappell, ASCAP)                                    |
| 48        | NEW ENTRY |                | <b>SO SAD THE SONG</b><br>Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI) (Print St., ASCAP)                   |
| 49        | 50        | 2              | <b>I TAKE A LOT OF PRIDE IN WHAT I AM</b><br>Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)                       |
| 50        | NEW ENTRY |                | <b>CASTE YOUR FATE TO THE WIND</b><br>Roger Williams, MCA 40625 (Unichappell, BMI)  |

## JVC College Hi Fi Promo In Good Start

NEW YORK—JVC's "Campus Lifestyles U.S.A." promotion moved on to its second and third stops in New Jersey last week, following a successful bow Sept. 20-21 at Hofstra Univ. in suburban Hempstead.

Aimed at bringing the growing college hi fi buying market closer to the company and its dealers (Billboard, Sept. 25), the Hofstra date was the first of 10 projected Eastern stops this fall, with a similar spring tour planned.

Involving a key dealer and rep firm or factory staffer at each campus, the expo was at Rutgers Univ., New Brunswick, Sept. 27-28, with Woodbridge Stereo, and Fairleigh Dickinson Univ., Teaneck (29-30), with Gorman Brothers. Select Associates, headed by Ed Stravitz, was the rep firm involved at both Garden State stops.

The highly successful 4-channel disco party and audio seminar by consultant Len Feldman offered at Hofstra were repeated at both New Jersey colleges. Turnout at the initial date was given as about 2,000 for the exhibit of the entire JVC hi fi line, and several hundred for the disco party.

"The students were really enthusiastic and confirmed our feelings that this is an enormous market that isn't getting the attention it deserves from the industry," comments Harry Elias, JVC America sales vice president.

His views were echoed by Bruce Breistein, manager of The Audio Shoppe at Record World, participating JVC dealer at the Roosevelt Field Shopping Center in nearby Garden City. "If a small fraction of those students who asked directions to our store show up, we'll be filling orders for months," he observes.

In addition to the equipment demonstrations by Breistein and Stuart Wein of the JVC factory staff,

(Continued on page 52)

### TOPEKA'S 'SOUNDS GREAT'

## Autosound, Tape Boost Profits

By GRIER LOWRY

(This concludes an exclusive two-part profile on the growth of Sounds Great as an independent factor in the Topeka market which began last week with a look at owner Sam Carkduff's brand selection and merchandising philosophy.)

TOPEKA, Kan.—In addition to its thriving hi fi business, Sounds Great Attributes at least 25% to 30% of its gross to auto stereo sales. A growing amount of blank tape dollars is also a factor in volume that Sam Carkduff expects to pass \$500,000 this year, his third in this city of about 120,000.

The Midwest retailer, who had two years with the St. Louis-based CMC chain prior to opening his own outlet, notes that he was installing stereo in cars while still in high school, and knows the score—and potential profits—in this category of gear.

About 40 in-dash units are on display, and half that many under-dash models, with Craig stocked top to bottom as the brand mainstay, in addition to Audiovox, high-end ADS, and Jensen speakers.

"In-dash car stereo is the big seller, and growing steadily," says Carkduff, "but demand for under-dash units is pretty solid. Often it's the buyer who can't stuff an in-dash unit into the tightly-packed dashboard and its control panel."

Biggest volume at Sounds Great is in the medium priced \$99 to \$199 range for 8-track models, and \$20 to \$30 more for cassette units. Cassette outsells 8-track in car stereo for Carkduff, with its share growing. And with speaker purchases, it's not the price, but the sound, he emphasizes.

The firm doesn't install car stereo, and it's no great disadvantage, the dealer believes. He claims that up to 70% of his buyers install their own or have friends who can do the job—and the majority would rather save the \$25 to \$30 installation fee to invest in a higher quality system.

(Continued on page 52)



Billboard photo by Grier Lowry

Personal attention to customers—for hi fi, car stereo or blank tape—is a big reason for the success of Sam Carkduff, right, in building his independent operation to a strong role in the Topeka market.

## Winter CES 'Overbooked'; Runover To Blackstone?

NEW YORK—A late rush of exhibit space applications in the last two weeks has put the Winter CES in the position of holding requests for 303 spaces with only 279 available for the Jan. 13-16 fifth annual run at Chicago's Conrad Hilton.

As a result, once existing space assignments are made, the next-door Blackstone may be utilized for some of the latecomers, according to Bill Glasgow, show manager, who anticipated all exhibit contracts to be mailed by last Friday (1).

With exhibitors arranged in general product categories, CB radio and car stereo combinations will be in the East Hall at the main entrance, offering the first opportunity to show the new expanded 40-channel transceivers. Every major supplier with the exception of Pace (Pathcom) has requested space, Glasgow notes.

Special rooms on the fifth floor

are being reserved for audio component exhibitors who need only demonstration and hospitality facilities, he points out. It is a "pilot run" for the satellite audio-only show being set up for the Summer CES at McCormick Inn, across the road from the main McCormick Place exhibit hall.

Tailored to the needs of the hi fi community, the McCormick Inn facilities will include 27 small third floor sound rooms (13 by 14 and 14 by 16 feet) at a "bargain" \$750 including all services, notes Jack Wayman, EIA/CEG senior vice president who worked out the package deal.

Other areas on the second floor and lower lobby will cost from \$1,000 to \$3,000 a total of 18 rooms. Additionally, there will be 21 exhibit rooms at McCormick Place itself set aside for audio demonstrations, he

(Continued on page 52)

## 1st Event For Central N.Y. Hi Fi Group

By STEPHEN TRAIMAN

NEW YORK—With at least 42 manufacturers confirmed as exhibitors, the first-ever Central New York Hi Fi Show is hoping for 10,000 to 15,000 area visitors at its weekend run (9-10) in the Sheraton Motor Inn at Liverpool in suburban Syracuse.

Organized by a non-profit association of eight area retailers and six manufacturers' rep firms (Billboard, March 13), the show is strictly educational, with no sales activity on the floor. More than \$7,500 has been allocated to promotion, with the bulk going to a saturation campaign of 1,000 radio spots the week of the show.

"The show will be low key with no selling," emphasizes Cary Gordon, head of Syracuse-based Gordon Electronics and president of the non-profit group.

"Central New York consumers will have an opportunity to listen, view and compare hi fi equipment from nearly every major manufacturer in the industry," notes Harry Paston, vice president of Paston-Hunter Co. reps and the group's vice president.

More than \$2,500 worth of door prizes is being arranged from manufacturers and dealers, notes show manager Jeff Paston, with tickets at a straight \$1.50 available from participating dealers.

In addition to Gordon's firm, the group includes Sounds Great, Clark Music and Tech Hifi, all in Syracuse; Hi-Fi Specialists, Oswego; E&D Sound Unlimited, Watertown; Carm's Record & Component Center, Auburn, and Stereo Shack, Ithaca.

Rep firms joining Paston-Hunter to form the association include Bishop Enterprises and Kramerson-Randall Sales Corp., both of North Syracuse; Bernard Darmstedter As-

(Continued on page 50)

OCTOBER 9, 1976, BILLBOARD

# Hardware & Software Forge Disco Industry

Continued from page 1

Fort of Intervention Distributors (video software), Projectivision (video hardware) and Disco Scene (audio and lighting systems), are typical of the spirit of cooperation—and the realization that concentrating on what one does best pays dividends.

The initial surge of the newest disco boom, less than three years ago, was impossible without the emergence of custom needs of clubs for high power capacity sound reinforcement equipment.

All too few traditional hi fi firms had the type of power amp, speaker system or turntable needed to meet the unique demands of the new discos. And those that tried to pass off high priced consumer units that couldn't possibly take the punishment hurt both themselves and the industry.

The resulting overloads and "blowouts" wrecked untold million of dollars worth of ill-conceived audio systems sold by inexperienced "experts" who tried to cash in on the initial vacuum created by the new boom.

Literally dozens of clubs in the U.S. and abroad learned the hard way that the investment in a care-

## 'Razors and Blades' Linked To Growth

fully designed disco sound and light system, tailored for the particular location, is well worth the extra effort taken to put it together.

It is a credit to both the new breed of custom equipment manufacturer such as GLI, Meteor Light & Sound Disco Sound Associates, Power Audio and others, and such old-line audio firms as Cerwin-Vega, Technics, Crown, Dynaco and others, that they rose to the occasion.

The new disco music needed high sound levels and better clarity, the deejays had to have turntables with better isolation and faster cueing capability, the club owner wanted a compact sound and light system with relatively simple operational controls, the now "on the go" market demanded innovative portability—and all these needs are being met.

As a result, today's disco owner is a more informed "shopper," better educated to his needs and less likely to be taken in by overblown promises. He is attuned to the equipment and can make far more valid buying decisions based on his own experience and that of fellow club owners.

The growth of the portable market

is as vital—or more so—than the club area, with the new breed of deejay entrepreneur now faced with the choice of literally dozens of "systems on the go"—all designed for this segment of the market that may be growing faster than the clubs.

Here, too, the deejay is now more informed on what he needs to do the job, with less chance of being "oversold" on a fancy package he doesn't really need, or "undersold" on a cheap system that won't hold up to

the punishment it must be able to take on the road.

The lighting area has kept pace with audio, and the growing sophistication of sight and sound controllers built into the custom console or available as an add-on is another graphic example of the hardware supplier meeting software needs. In this area, the enhancement of the environment increase the music's appeal and excitement for the audience and participants.

Again, the old-line companies such as Capitol Stage Lighting and Times Square Theatrical & Studio Supply who have helped evolve traditional theater and stage lighting into disco systems share the credit with innovative custom firms such as Digital Lighting, Meteor Light & Sound, Lights Fantastic and others.

Although the video side of the industry has advanced slower than audio, the unfilled needs of the club to meet the growing audience (including non-dancers) demand for more varied entertainment have brought the first custom software availabilities.

The delays in providing viable

### 'ALL EARS' FOR CBERS

FORT WORTH—"All Ears," an exclusive CB concert in tribute to CB fans and easy listening buffs, has been released on Radio Shack's Realistic label, with 10 original songs in pop, rock, soul and country style, using the CB vernacular. Several of the tunes are expected to be released as singles, with the stereo LP or 8-track tape available at \$3.49 from Radio Shack stores and associated dealers.

## NEW PRODUCT LINE

# ESS Preps 1st Heil Full-Range System

By JIM McCULLAUGH

LOS ANGELES—ESS, Inc., Sacramento, Calif.-based speaker manufacturer, will be marketing the Transar-A.T.D., its first full range Heil speaker system, by year end.

While prices have not been set and cosmetic wrinkles are still being ironed out, the new, higher-priced system, it is understood, will form the nucleus of a new product line, which, according to the firm, "will define a new level of high frequency performance."

Philip Coelho, ESS president, notes that the new system is "a logical extension of Dr. Oskar Heil's research in sound reproduction. Naturally, it incorporates his latest work in high frequency air-motion transformation but Transar-A.T.D.'s most striking feature is its low frequency system, the product of three years research by both ESS and Dr. Heil."

Up until this point, ESS speakers had the Heil system applied to high-frequency and mid-range. The new system will also have a Heil low-range.

According to the firm the new Heil low frequency system, like the air-motion transformer, departs radically from conventional transducer designs consisting of five vertically slacked Lexan diaphragms interconnected by four drive rods.

The Heil system is based on the concept of distributed drive. Each of

the diaphragms is drive-supported by the rods in four places, virtually eliminating the possibility of diaphragm resonance, according to the company. The rods are constructed of carbon fiber, the stiffest material known.

Sonic information is propagated through them instantaneously, in contrast to the far slower radial propagation through pulp cones, says ESS.

"This real-time propagation," Coelho adds, "has significant advantages in both transient performance and overall clarity."

Since the five diaphragms are driven by a common coil, the system's effective moving mass is greatly reduced, resulting in efficient operation over an extended range. In addition to its structural integrity, low overall mass and extremely coherent sound propagation, the Heil low-frequency system obtains outstanding horizontal dispersion through its vertically stacked design, says the company.

Coelho continues, "The system's performance is characterized by a total lack of compression or restriction. It has expansive depth and quality."

Recently, ESS introduced two new product lines: Professional Series Eclipse electronics and Professional Series Heil loudspeakers.

## 1st Central N.Y. Hi Fi Expo Joint Dealer-Rep Effort

• Continued from page 49

soc., Baldwinsville; Al Toupin Sales, Kenmore, and Robert Van Guilder of North Syracuse, representing R.W. Mitscher Co.

Manufacturers with confirmed space, according to Jeff Paston, include ADC/BSR, ADS, AR, Audio-Technica, Avid, Bang & Olufsen, Bozak, Cerwin-Vega, Craig Audio, Disewasher, Dynaco, EPI, Garrard, Genesis, JVC, Jennings, Kenwood, KLH, Doss, Lux Audio, Marantz, McIntosh, Onkyo, Philips Hi Fi, U.S. Pioneer, SAE, Sansui, Scott, Sony, Soundcraftsman, Stanton Magnetics, Superscope, Sylvania, Tandberg, TEAC, Technics and Yamaha; blank tape from Fuji, Maxell and TDK, plus tentative commitments from Akai and Dual.

The promo campaign covers the Central New York area with eight AM and FM radio stations reaching from Watertown to Binghamton, Paston notes. Also included are the two Syracuse tv stations with both 30 and 60-second spots scheduled, and newspapers throughout the area.

No newspaper supplement has been endorsed by the association, but the group itself is preparing a 4-page show brochure that will include ads from member dealers telling where the various lines are available.

"A recent Albany show by Sight & Sound there drew about 12,000 with minimal advertising," Paston observes, "so we're hoping to equal or better that with our saturation campaign. And if it goes as expected, we will plan to make it an annual event."

## 8-T Piggyback Robins Cleaner

NEW YORK—An automatic 8-track cartridge tape cleaner that "piggybacks" the player with no external power source required has been introduced by Robins Industries Corp. The "Soundtrack Scrubber" employs a reusable reel of special tape that cleans and polishes the recording tape inside the cartridge.

The cleaner is slipped into the player, then the cartridge is inserted into the Scrubber, with a remote capstan in the cleaner deriving its powers from the player and rotating the cartridge tape against the cleaning tape.

A 60-minute 8-track can be restored in 15 minutes, Robins claims, with the cleaning tape advanced slightly to present a fresh surface after each operation. At suggested resale of \$11.99, the unit is provided with a replaceable reel of cleaning tape good for about 200 tapes.

## Portable Video Offered By MPCs

NEW YORK—MPCS Video Industries is offering a new lightweight portable video system that combines a \$50,000 Philips color camera, and a \$3,000 videocassette deck. The unit is said to be capable of perfectly recording the signal from any camera, and also provides top broadcast quality at reasonable prices.

Camera provided with the system is a Philips LKD111 unit. It comes with 9.5 to 95mm zoom lens, has a signal-to-noise ratio of better than 48dB, and can deliver film-clear detailed images at low light levels. Its lightweight and convenient controls make it ideal for off-the-shoulder operation.

## NEWCOM Restructures Three Marketing Divisions

CHICAGO—The Electronic Industry Show Corp. has announced changes in the structure and nomenclature of its NEWCOM marketing divisions, which plan educational programs for the annual electronics distribution show.

Invitations to exhibits at NEWCOM '77, May 3-5 at Las Vegas Convention Center, were mailed last week, with space assignments to begin Nov. 19.

Three of the shows marketing divisions are affected by the realignment, according to Bud Haas, Show Corp. president.

The Industrial Distribution marketing division has been split in two, with an OEM segment and an MRO segment created. "This corresponds to the prevalent patterns in today's component marketplace," NEWCOM says.

The show also is combining its Consumer Products and CB Communications marketing divisions into one, due to "the recent emergence of CB radio as an accepted consumer product rather than a specialty item."

NEWCOM too has renamed its Professional Sound and Video division, now to be called Commercial Sound and Video.

The General Line/Service Dealer marketing division remains unchanged, the show informs.

Five Show Corp. board members have been named to head the various marketing divisions. They are: Jess Spoor, J.Y. Schoonmaker Co., Dallas, Industrial Distribution

(OEM); Lewis Shuler, Dixie Radio Supply, Columbia, S.C., Industrial Distribution (MRO); Alfred Cowles Jr., Bluff City Distributing, Memphis, Consumer Products/CB Communications; Arch T. Hoyne, Argos Sound, Commercial Sound and Video, Al Kass, Kass Electronic Distributors, Drexel Hill, Pa., General Line/Service Dealer.

According to NEWCOM, the work of the five marketing divisions will be coordinated by the Show Corp.'s Educational Committee, chaired by Don Yates, Radio Distributing Co., South Bend, Ind.

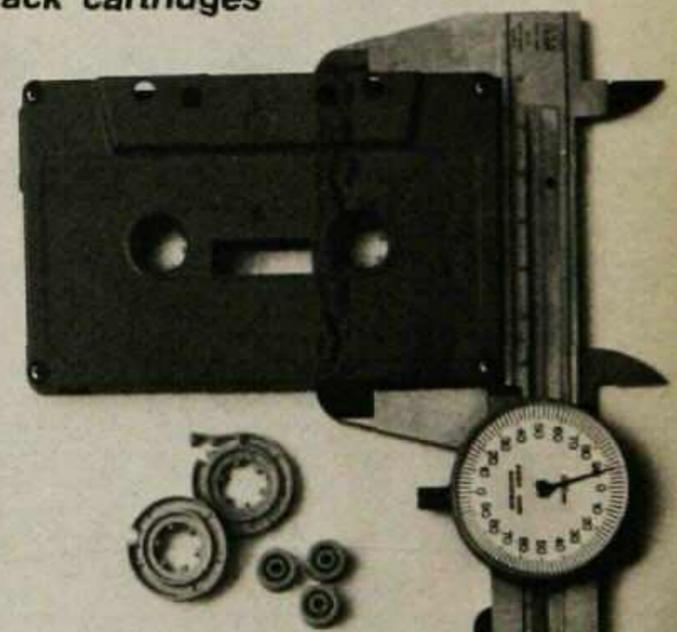
## New Chrome Formula Memorex Videotape

SANTA CLARA, Calif.—MRX 716 Quantum is a new chromium dioxide formulation 500-orsted videotape from Memorex, available in 1-inch and 1/2-inch open reel configurations for all VTRs that can utilize such a tape. Specific performance features include improved color performance, RF and signal-to-noise ratio.

It re-emphasizes the firm's commitment to chrome as a viable formulation in both audio and video products, a company spokesman asserts. The bulk of the firm's product lines is still chrome based, it is emphasized, with the MRX2 audio formulation offered as an alternative, not a replacement (Billboard, Sept. 18).

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All you have to do is visit a TEAC Tascam Series dealer and pickup a contest entry blank. Sure, a salesman will want to show you our equipment, but what the heck, if you're really into music, someday you're going to have to get into recording equipment. Why not start now. Why not start with the best: Tascam Series by TEAC.

Your entry blank also gets you into our ROLL YOUR OWN AT HOME T-shirt offer. Ask a salesman to show you a sample. And why not try a "hands-on" demonstration of our pro-line recording equipment. It might be your lucky day all the way around.

## OFFICIAL RULES:

1. To enter, complete the official entry form available at a TEAC Tascam Series dealer. 2. Mail immediately; mailer is preaddressed and post-paid. All entries must be postmarked no later than November 30. 3. The winner will be selected in a random drawing conducted by judges independent of TEAC Corporation of America. The results of the drawing will be final. The winner will be notified by mail. Odds of winning will be determined by the number of entries received. State, Federal and other taxes imposed on the prize winner will be the sole responsibility of the prize winner. Requests for the winners name should be addressed to: TEAC, P.O. Box 750, Montebello, CA 90640. 4. Employees of TEAC of America, affiliated companies, sales agents, and their families are not eligible. Void where prohibited or restricted by law.

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TEAC - Model ME-120

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TEAC Tascam Series  
Model 10B

Monitor Amplifier  
ACCPHASE  
Model P-300

Monitor Speakers (2)  
JBL - Model 4315

Patch Bay  
TEAC - Model PB64

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AKG - Model BX10

Synthesizer  
ARP - Model 2600

Woman  
Linda - Model  
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©TEAC 1976



TOPEKA'S SOUNDS GREAT

# Autosound, Blank Tape Boost \$\$

• Continued from page 49

Carkduff has an excellent "secret weapon" in his campaign to beef up auto stereo tickets. It adds up to a \$500 to \$600 sale, and the upshot is exceptional sound.

The combination includes a Nakamichi model 250 or 350 underdash cassette deck, coupled with an ADS 2001 or 2002 speaker system. With the AC adaptor, it can be easily removed from the car and used as a superior home record/playback sys-

tem, doing double duty with the 12-volt DC car operation.

"Once the buyer hears this system tied into his auto, he'll never forget how good it sounded," the Midwest dealer enthuses.

Blank tapes are not sloughed off here as small-change sellers, with Carkduff thinking case-lot selling. He'd rather make \$38 on a case than dribble out \$3.88 sales. The firm has a "list" price, "everyday" price and "quantity" price for its Maxell, Nakamichi and TDK products.

"To the buyer asking for four cassettes, I say 'why not six more for a 15% discount?,' or 'get our over-10 price and save 20%,'" he explains.

The Sounds Great margin on case-lot sales is a healthy 35% even when sold 30 or 40 at a time, Carkduff claims. The trick, he says, is in "buying right," and for him this means 3,600 case-lots for the top factory discount that permits him to buy like a chain.

This type of buying also gets him the factory throw-ins offered from time to time, but he doesn't care much for the two-for-one deals. He'd rather go with a deal that offers Maxell at discount on the first tape, then a bigger discount on the second unit.

Carkduff has a dream about factories cutting out the frills and the

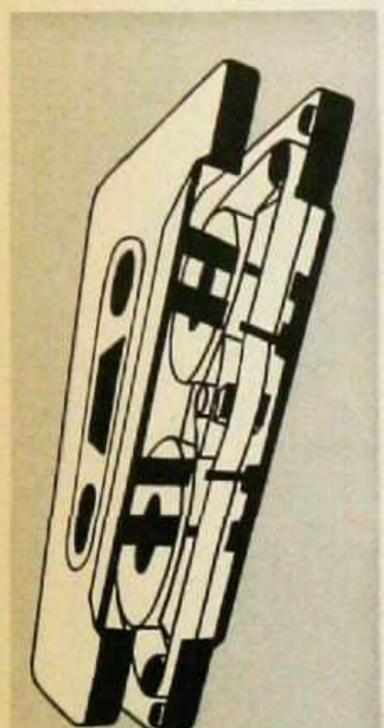
5% advertising co-op allowance, eliminating all affidavits and prior approvals, and just deducting 5% from the invoices while letting the retailer do his own promoting.

Asked if some retailers wouldn't simply stick the rebate in the till and forget about advertising, he contends "bright retailers wouldn't. Most of us realize that advertising is another word for staying alive."

He does advertise an active trade-in program for legitimate hi fi equipment, but emphasizes he won't touch low end used gear. If it's Japanese-made within the last five years and a recognized brand, chances are it has good trade-in potential, Carkduff says. Turntables are acceptable, but he makes more money on used receivers and speakers.

The basic resale buyer at Sounds Great is the "same type who buys used cars," the retailer explains. "He seeks quality but wants to save money—either because he's thrifty or just doesn't have it."

Sounds Great also operates a repair shop that is good for business in several ways, Carkduff notes. It makes sales with customers who bring in "tired, old stereos," and react affirmatively when told they can buy a new unit for around \$200 instead of spending \$60 to \$100 to repair the old one.



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## JVC 'Campus Lifestyles' On

• Continued from page 49

student visitors shared door prizes that included JVC T-shirts, plus record albums, tapes and posters from TDK, Acoustic Research (AR) and ABC Records, officials co-sponsors of the "Campus Lifestyles U.S.A.," and CBS Records, which participated through its college department.

Remaining stops on the East

## TEAC Dealers' 2d Demo Tape

MONTEBELLO, Calif.—The second in a series of 4-track, mix-down demonstration tapes is available to TEAC dealers from the company's training department here, manager Theo Mayer reports.

The new 19-minute tape (at 7½ i.p.s.) uses the 4-channel A-3340S tape deck and model 2 mixer as example units for in-store use, following the initial release on the 2300SD 2-channel tape deck.

Recorded instructions start off the

Coast promotional tour are being rearranged, with Syracuse (N.Y.) Univ. and Cornell Univ. postponed from early this month till November so as not to compete with the first Central New York Hi Fi Show, Oct. 9-10 in suburban Syracuse. Being firmed now are the Univ. of Pennsylvania and Temple Univ. in Philadelphia; American Univ. and Georgetown Univ., in Washington, and the Univ. of Connecticut, Storrs.

new demo tape on tracks 1 and 3, picked up by plugging headphones into the jack. Musical selections by Dalton & Dubarri, who just turned out "Success & Failure" on ABC, comprise most of the tape, with voice and various instruments on the four tracks, and a 3:27-minute section covers quad.

## EIA/CEG Taps Hollands, Boss

LOS ANGELES—John Hollands of BSR and William Boss of RCA were elected to head the CEG audio and video divisions, respectively, during the annual board meeting at the 52nd annual EIA convention here Sept. 29.

Hollands, president of BSR (USA) Ltd., and chairman of Audio Dynamics Corp., assumes his position as audio chairman immediately. Boss, division vice president, RCA distributor and commercial relations, takes over as video division chairman next Jan. 1. He also was elected chairman of the overall EIA/CEG board of directors.

## GRT In Claridge Pact

SUNNYVALE, Calif.—GRT Music Tapes has renewed its exclusive tape distribution agreement with Claridge Records of Los Angeles—its 80th distributed label. GRT is preparing the tape release of Claridge's "Bo & Ruth," an album getting attention in r&b markets.



Billboard photo by Maune Orendenker

MID-ATLANTIC TRIO—Two pioneer reps with more than 65 years combined service to the industry were honored with life memberships in the National ERA, with C.H. Stratton, left, and George Scarborough, right, cited at the opening fall dinner meeting of the Mid-Lantic Chapter in Philadelphia. They flank Dan Honig, ERA Washington counsel, who discussed "negotiating the optimum sales rep agreement," as guest speaker.

## Winter CES Space SRO

• Continued from page 49

points out, with such firms as Cerwin-Vega and Infinity Systems using that space this past year.

The Summer CES brochures for the June 5-8 event are in the mail to approximately 2,000 firms, with the first space assignments to begin Nov. 1, Glasgow says.

With both shows now "in-house" as far as management is concerned, both Wayman and Glasgow empha-

size that all aspects of the events are being guided by the 27-member CES Advisory Committee set up at the last Summer CES.

The basic decision to continue as one event representing all areas of the consumer electronics industry was reinforced at a recent meeting of 22 members of that group, Wayman reports, with similar sentiment for semi-annual Winter and Summer shows in Chicago.

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## Rep Rap

**George Saddler**, Fuji Photo Film audiotape sales manager and ITA treasurer, is guest speaker at the annual "Audio Dealer Night" to be hosted by the **Mid-Lantic Chapter of ERA**, Oct. 11 at the Presidential Apartments in Philadelphia.

All area dealers are being invited as the chapter's guests to hear Saddler's talk on "how the ITA has affected the audio-tape industry—worldwide and domestically," according to program chairman **Wilfred Graham**, Mid-Lantic vice president, consumer products, who heads his own rep firm in Wynnewood, Pa.

**John Mancini** has launched a new rep firm, **Mancini & Assoc.**, to handle Spectro Acoustics, Decca Record products, Rola-Celestion, Duntech Labs, Fons (turntables) and Trans Bass Systems in Northern California, he reports. Address is Box 168, Lagunitas, Calif. 94938, phone (415) 488-9223.

**Ralph Knutson**, formerly Littellfuse product manager, joins **Bransky Sales**, 1279 Lincoln Ave., Highland Park, Ill. 60035, to head up sales for its newly former consumer products division. **Fred Massarelli**, with the firm since 1974, has been named district sales manager for the southern half of all Midwest territory covered.

In making the announcements, president **Mel Bransky** says, "We feel that the division of Bransky Sales into a consumer products group and an industrial group will provide better service to all customers in our market area."

At **Calvert Electronics**, New York-based electronic distributor, **Fred Samuel** is promoted to national marketing/sales manager from marketing director, and **Nicholas Rabecki Jr.** joins as broadcast/CCTV marketing director, from vice president at Polygram Ltd.

**C.D. Franke Co.**, Columbia, S.C., a Sony consumer products distributor for two years, had its distribution extended to Western North Carolina. Salesmen of the parent **Brown-Rogers-Dixson** firm in Winston-Salem, N.C., will be responsible for selling Sony products, according to **Francis Dixson**, president of Franke Co.

**Steffen Sales Co., Inc.**, headquartered at 13485 Capitol Dr., Brookfield, Wis. 53005, has added two salesmen for its audio and personal/communications coverage, according to president **Jim Steffen**.

**Ted Warren** joins the Elk Grove Village, Ill., office, from prior experience with Electrophone and Admiral. **Myron Maciejewski**, most recently with the Playback retail hi fi chain, will operate from the Milwaukee office.

**Audio-Technica U.S., Inc.**, has named two new reps for its line of cartridges, headphones and record care products, vice president and general manager **Jon Kelly** announces.

**Marketing Plus**, South Edina, Minn., with **Joseph Purtell** and **Boyd Lester** as principles, will cover Minnesota, North and South Dakota, Northern Wisconsin. **H.P. Marketing**, with offices in Littleton, Colo., and Phoenix, will cover Eastern Montana, Wyoming, Utah, Colorado, New Mexico, Northern Arizona and El Paso.

**Barstow & Doran, Inc.**, headed by **Peter Doran** at 22527 Crenshaw Blvd., Torrance, Calif., has been named to handle **Communications Products Mfg., Inc.**, CB accessories in Southern California, Southern Nevada and Hawaii.

**Tony Weber**, formerly manager of Winterton's Audio, Salt Lake City, has joined **Morris-Tail Assoc.**, 4260 Lankershim Blvd., North Hollywood 91602, and its subsidiary, **Rolls Electronics Distributing Co.** The firms handle Bang & Olufsen,

Duntech Labs, Sennheiser Electronics, Sound Stand, Schweizer Design and Audio Announcer products, and Weber also will be in charge of dealer sales training and new market development.

**SBE, Inc.**, has added two new rep firms for its CB and personal communications products, national sales manager **Paul Zimmer** reports.

**L.P. Hench Co.**, headed by **Les Hench** and associates **Gene Hilderbrand** and **Bill Rybinski**,

9900 S.W. 168 St., Miami 33157, will cover Florida. **Central Electronic Sales**, with president **Sam McMechan**, assisted by **Dale Van Dale**, 1262 Ashover, Bloomfield Hills, Mich. 48013, has the state of Michigan.

**Cara Pacific Sales Co.**, headed by **Bill Cara**, 4145 Via Marina, No. 120, Marina Del Rey, Calif. 90291, will handle **Modular Audio Products**, division of **Modular Devices, Inc.**, in California, Arizona, Nevada, Oregon and Washington.



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Billboard photos by Earl Paige

**WEST COAST REP UPDATE**—At a recent meeting of ERA's Southern California chapter, at left, Martin Kellner, Electric Motor Engineering president, announces Nov. 5 get-together featuring Bob Rosefsky in a three-hour "how to handle money seminar"; at center, national executive director Ray Hall, left, tells Howard Schoenduve of Fetty-Schoenduve and chapter insurance chairman, about new ERA WATS service to explain insurance coverage, as Joseph Antonaccio,

WESCON convention manager, looks on; at right, Bill Weber, ERA's first paid national executive director from 1958-62, outlines plans for WESCON, annual L.A. industrial components expo, with from left, meeting chairman Dick Gravley, Jack Berman Co.; Rick Weiss, Ellard Strassner Co., and Ed Landa, head of his own firm.

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**Tape Duplicator**

Approximately 85 exhibitors are firmed for Video Expo '76, Oct. 12-14 at New York's Madison Square Garden exposition rotunda, with 4,000 preregistrations, according to sponsoring Knowledge Industry Publications, as of Sept. 17.

At the nearby Statler Hilton Hotel, Media & Methods will present daily VideoWorkshops managed by Smith Mattingly Productions, Ltd., and Video Systems is sponsoring Video-Seminars, managed by Barwick/Kranz, Inc.

Information on exhibit tickets and workshop registration is available from KIP, 2 Corporate Park Dr., White Plains, N.Y. 10604, phone (914) 694-8686.

For its third six-month period of activity from January-June 1976, the Public Television Library Video Program Service reports 635 sales and 266 rentals of 1/4-inch U-Matic videocassette programs, a 55% gain over the prior six months, according to director Bob Reed.

Total dollar volume for the non-broadcast video service's first 18 months of operation is more than \$190,500, with 46 public tv stations sharing in the royalties for the most recent period.

Among the most popular programs was "A Profile Of Paul Robeson," a one-hour documentary on the late singer, produced by WETA-TV, Washington. A complete catalog is available from PFL, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024.

\*\*\*

Expansion of Windsor Total Video to new studios and offices at 565 Fifth Ave., New York, affords new capabilities in videotape duplication and production facilities, added studio space, and 35mm and 16mm film transfer to tape with computerized color correction, note owners Bert Goodman and Bob Henderson.

The multiple studio operation now has an IVC 7000P broadcast camera and IVC 2-inch 9000 VTR, two Hitachi SK-70 cameras and quad recording capability. The firm has facilities for duplicating 1/2, 1 and 2-inch videotape for distribution. Windsor also is involved in the sale,

(Continued on page 55)

**TMI Develops New Audio**

NEW YORK—TMI Audio Engineering has developed an audio equipment package especially for discotheques. The system includes four TMI model SR-3A speakers, two Bockman amplifiers, one six-input disco mixer, two Technics model SL-1200 turntables, two Stanton cartridges, a Teledyne microphone and cueing headphone. It will sell for under \$6,000.

According to Tom Maguire, president of TMI Audio, the TMI model SR-3A speaker system being offered in the disco package is a recent development of the Coram, N.Y.-based company. The three-way system features an acoustic output of 122dB at 100 watts, and a frequency response of 25-27,000Hz. Through use of state of the art components, distortion is kept at a minimum.

Maguire explains the system is modular, and that bass, mid-bass and treble may be augmented by the use of separately available modules. "This," says Maguire, "insures that an optimum speaker system may be

devised for any room using as many modules as are necessary. In this way the user can eliminate compromise in selecting his speakers."

As an individual unit the TMI model SR-3A will retail for about \$850. Also available is the firm's new model B-1C sub-woofer which delivers up to 127dB bass with response from below 20-400Hz.

TMI is also marketing a new Bockman Research power amplifier delivering up to 400 watts of power with all channels driven. Distortion is said to be less than .5%. The unit incorporates an integral cooling fan and separate power supplies for each channel.

TMI which will maintain a courtesy suite at the N.Y. Americana Hotel for the duration of Billboard's Disco II convention, is offering a show special of a model B-1C sub-woofer with a Brockman Research amplifier and a Pioneer electronic crossover at an installed price of \$1,700.

**Seattle Pool Firm Opens To Serve Northwest DJs**

NEW YORK—Disco-Technics, a disco design consultant in Seattle, has established Northwest Disco Record Pool to service disco deejays in the area.

According to Gary Friedman, head of Disco-Technics, the pool, which operates as a separate, self-supporting entity from Disco-Technics, was created as a convenient clearing house between record companies and disco deejays.

The service is available to any functioning disco, mobile disco, or contract disk jockey in Alaska, Washington, Oregon, Northern California and Nevada, Idaho, Montana, Wyoming, Colorado and Utah.

According to Friedman, the policy of the pool is to supply newly established discos with an initial stock of 100 disco standards (LPs, 45s and special disco mixes), while older clubs may choose either to select 100 items from the pool's stock or to defer monthly service charges until after the first 100 new releases have been received from the pool.

Subscriptions to Northwest include a startup fee of \$125 and a \$37.50 monthly service charge. Friedman states that the pool requires each subscriber to provide 80 printed or mimeographed copies of their current playlist every other week. These playlists could be in the

form of Top 40 or Top 50, and may include "pick hits." Also required is the name and address of the participating disco. The pool also encourages its members to print extra copies of the playlist for distribution to record stores and customers.

Says Friedman, "We have discovered that playlists represent highly effective forms of advertising, and by circulating them, our members can assure themselves of a high degree of visibility."

Northwest Record Pool will give records for dance contests, special promotions to its subscribers depending on the availability of these products, but Friedman stresses that these requests, along with requests for replacement product, must be made in writing to the company.

Northwest will also act as a clearing house for promotional funds for playlist, newspaper and/or radio advertising, and Friedman states that any such funds will be divided among participating subscribers on a case by case basis.

The pool is also supplying a bi-weekly Northwest area disco hitlist, and a monthly disco newsletter to all subscribers. Friedman warns that subscription to the record pool does not constitute an exemption from payment of performing rights and other royalties.

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**12-Inch Disco Disk Is Released By Pye**

NEW YORK—Pye Records has joined the growing list of record companies to release a 12-inch disco disk. The firm has issued "Do It All Night" by the group Power Play.

The record's jacket is prepared in full-color artwork and carries the inscription, "A Piece Of The Pye." The slogan will be used on all future 12-inch single releases of Pye and Pye-distributed Calla Records products.

According to Pye's president Marvin Schlachter, Pye will issue singles from future albums in both standard and 12-inch disco disks.

# GLI Ships New Mixer/Pre-Amp

NEW YORK—GLI, Inc., has begun shipping its "Creative Controller" mixer preamplifier, first shown in prototype at the 1975 Summer CES Show in Chicago.

The unit is composed of the GLI model 3880 mixer module plus a variety of satellite signal processor modules that connect to the 3880 and share its power supply. It is especially designed for use in discotheques, nightclubs, recording studios, retail audio showrooms, broadcast stations and most other places that use background music and/or public address systems.

The unit has two main inputs which accept either phono or high-level signals, and have individual level controls as well as a sliding transition fader. There is a universal impedance microphone input that feeds both stereo channels and is activated by a pull-to-talkover switch in its level control that also activates a music fade-out.

An auxiliary input comes wired for high level signals such as a tuner, tape deck or microphone mixer, however, according to Michael Klasco, GLI's president, by using an optional plug-in circuit board it may be adapted to accept either an additional stereo phono signal or two microphones.

Other features include a microphone equalization control, an optional footswitch to operate the mike talkover and music fade-out, and an output level control to match either pre or power amplifiers.

Klasco adds that the model 3880 mixer module utilizes only about one-tenth of the point-to-point wiring found in competitive devices, and that all critical components are protected by a metal shield case that not only separates them from the power supply, but also shields out noise from outside sources. Circuit boards are mounted in self-grounding slide channels.

Now available with the "Creative Controller" is the satellite module model 1000 signal processor. The unit is designed to fit standard 19-inch EIA racks, and shares the model 3880 power supply to save money. It is said to add versatility to the mixer with a three-band frequency equalizer, two tape monitor circuits which can also be used for external signal processors, deck-to-deck tape dubbing, stereo blend controls, and VU meters that can be switched to show left-right levels or program/cue levels. There is also a

switch that can apply equalization to a program being played or a tape being recorded. This unit carries a \$225 price tag.

A model 2000 signal processor with a \$350 price tag will be ready

for delivery before the end of the year. This unit will incorporate all the features of the model 1000 plus an "RG" peak limiter/downward expander to improve dynamic range and reduce noise.

# Tape Duplicator

Continued from page 54  
rental and servicing of Sony, IVC, Hitachi and other video equipment companies.  
Expanding internationally, Windsor has named Research One, Inc., of Toronto to offer

the firm's Videomatics system to the Canadian market. Chairman Bob Henderson was at VIDCOM in Cannes negotiating European representation for Videomatics and Windsor's Medi-Tel division.

# Everyone is sold on Sound Guard. Now we need some people to sell it.

## An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard\* record preservative.

When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans."

Or B.V. Pisha's

AUDIO review: "Its (Sound Guard's) effectiveness was beyond our greatest expectations!"



You can actually see vinyl wearing away.



No visible wear can be detected.

## Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in

Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

## Thousands who ordered direct are sold on Sound Guard.

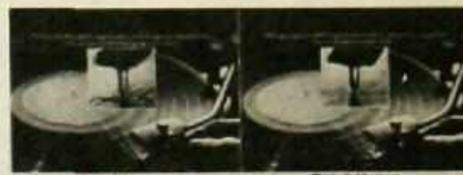
In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills. They're coming to us direct now.

But from now on, our national advertising will send Sound Guard customers to you.

## The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound



**Introducing Sound Guard.**

**THE FIRST PRESERVATIVE THAT PROTECTS AGAINST WEAR, REDUCES SURFACE NOISE AND IMPROVES FREQUENCY RESPONSE.**

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## If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.

**Ball**  
\*Sound Guard is the trademark of Ball Corporation for its record preservative. ©1976 by Ball Corporation.

# Protect Names Of Clubs Being Urged By IDA

NEW YORK—The International Discotheque Assn. (IDA) is urging club owners across the nation to copyright the names of their discos so that the growing incidences of misrepresentation and name duplication can be reduced.

The appeal, from IDA president Michael O'Harro, comes in the wake of legal action being taken by a number of discotheque operators who have allegedly seen the names of their clubs duplicated in New York and in Colorado.

The IDA is also in the process of arranging legal copyrights of club names for those members of the organization desirous of protecting their trademarks.

The IDA is a non-profit organization created to help develop, educate and stabilize the disco industry. It is based in Washington, D.C.

OCTOBER 9, 1976, BILLBOARD

## WEA, U.K. Spotlights Sales Growth & Plans

LONDON—Word of a 70% sales increase, unveiling of a major marketing campaign leading into the Christmas buying season and reinforcement of a drive to sign new acts sparked a WEA, U.K. sales conference here following the first worldwide WEA International confab ever, held in Montreux Sept. 8-11 (Billboard, Sept. 18, 25).

Also key to the meeting was an announcement from Tony Muxlow, head of WEA's distribution operation in the U.K., that a new WEA distribution facility will be operable in England by the end of this year and that by April, 1977, WEA will be taking over complete distribution of its product locally from CBS.

"We should be running our own distribution," said Muxlow. "WEA is the most rapidly growing record company in the U.K. and our growth is too strong for any other distribution than our own."

The English get-together, attended by several top executives from the U.S. family of labels, was presided over by local deputy managing directors Richard Robinson and Derek Taylor, both of whom offered healthy last quarter sales projections for the U.K. operation as well.

Themed "WEA The One," the gathering featured addresses and product presentations by such executives as Nigel Molden, label manager, WB; Rom Ruffino, international director, WB, U.S.; Tan Kimmet, label manager, Bearsville;

## Danes Boost Jazz Scene

COPENHAGEN—In an attempt to bring back the "old days and atmosphere" of jazz in Copenhagen, three restaurateurs—Ole Bro, Kaj Sorensen and the former head of the old Montmartre jazz club—have reopened the Montmartre in the Adlon nightclub here.

The room holds 500 people. The Danish Jazz Music Society is behind the project, but there are as yet no plans to ask for government finance to run the center. However, the Danish Society of Jazz Clubs is helping out with advice and musician-contact information.

Opening night featured the Charles Mingus Quartet and the Danish Jazz Army. Future names include Dexter Gordon with the Kenny Drews Trio, Swedish group Lasse Bejlbom's Small Potatoes; Thad Jones/Pepper Adams, with the Kenny Drews Trio and Sweden's Roffe Ericson.

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Jerry Sharell, vice president, international; Dave Dee, label manager, Atlantic; Jerry Greenberg, president, Atlantic; Phil Carson, director, international operations, Atlantic; and Neshui Ertegun, president, WEA International.

"We are committed to the U.K. We are coming up fast and strong; we are all proud of what the English company has accomplished," Ertegun told those attending the closing meeting.

Product showcased during the confab included recordings by such artists as Gary Wright, Emmylou Harris, Dion, Leon Redbone, Beach Boys, Candi Staton, Fleetwood Mac and George Benson (all WB acts); Foghat, Todd Rundgren, Jesse Winchester and Tony Wilson (Bearsville); the Eagles, Joni Mitchell, Linda Ronstadt, Jackson Browne, Stevie Goodman, Orleans, the Cate Bros., Tom Waits, Warren Zevon, J.D. Souther, Andrew Gold and Bread (Elektra); and the Manhattan Transfer, Led Zeppelin, Jimmy Castor, Consumer Rapport, Jean-Luc Ponty, Stanley Clark, Emerson, Lake & Palmer, the Spinners, AWB, the Trammps, England Dan, John Ford Coley, Dave Edmunds, Keith Christmas and Ronnie Lane & Ron Wood (Atlantic).

Local English artist showcased include Liverpool Express, Deaf School and Ralph McTell.

As for the upcoming sales campaign, main ingredients are a Dean Martin television-advertised "hits" package, a two-album Led Zeppelin film soundtrack and a new Joni Mitchell album.

The decision to use television for the Martin package, which will have a reduced dealer margin, comes after a successful test marketing in the Tyne Tees area here.

If results obtained during the test are repeated across Britain, sales in excess of 100,000 units are expected, says Ray Howarth. He admits that the label has "neglected" its traditional MOR artists in recent years, but adds that the situation will change in the future.

The Zeppelin package is from the group's film "The Song Remains The Same," due for a London premiere in November. Other albums showcased in the campaign will be from such artists as the Eagles, Rod Stewart, the Four Seasons, the Everly Brothers, Carly Simon, Yes, the Rolling Stones, the Beach Boys, Frank Sinatra and Candi Staton.

## Nab Pirates

• Continued from page 4  
value of the shipment well over \$200,000. According to initial statements made by the arrested men, the pirated cassettes were originally manufactured in Italy, but investigations continue.

Jens R. Boldt, general manager of K-Tel, says: "A hot trail of similar attempts has been unearthed. K-Tel is following up all leads not just in our interest but in the interest of the whole industry which, like K-Tel, suffers heavy losses each year because of illegally-produced cassettes and disks. The Federal representatives of the phonographic industry, Bundesverband der Phonographischen Wirtschaft, fully supports all efforts to fight the ever-escalating criminal activities in this field.

"We stress that anyone in the trade who buys such articles is also held to be guilty of an offense. Our appeal is to all connected with the trade to help anti-piracy fight."

## RUSSIAN DEAL AHEAD?

# ABC Completes Revamp

• Continued from page 3

which at one time relied almost solely on BMI distribution.

Diener, who had joined ABC from CBS in the spring of last year, and who has been the main catalyst in the label's new direction, says that restructuring, for the most part, is completed. "Our primary goal now is to increase the identity and posture of ABC overseas."

An additional boost to the company's international stance may be forthcoming shortly too, as Diener explains that final word on negotiations with the Soviet Union for the import of ABC pop and Westminster Gold classical product is close at hand. All that's needed at this stage, he says, is a final stamp of approval from the Soviets.

Closer to home, Diener offers that the international market has grown in stature to where today "you can't talk to American artists without strong foreign representation."

And, it's in the area of artist relations and support that Diener has also sought a turnaround. Prior to



Steve Diener: "Record business is open to long-term creativity."

his joining the label, support for artists touring overseas was often short changed, dollar and marketing-wise. Now, he says, the philosophy is to provide heavy tour support, and to be consistent with it. This fall alone, ABC acts Poco, the Four Tops and Don Williams are touring Europe.

While not in the position of a CBS when it comes to developing local acts overseas and having to rely solely on the domestic ABC rosters for sales results, Diener states that he's confident that current talent lineup will provide enough of a base for substantial future growth.

He also notes that since the distribution revamping ABC has enjoyed a strong increase in catalog sales worldwide.

Will the division soon be moving toward setting up its own subsidi-

## Plan Multi-Title Xmas Campaign Via Television

LONDON—Record advertising on television, which has barely touched the budget market in recent years, takes on a new perspective this coming Christmas through the plans of Music for Pleasure.

The budget company's \$170,000 seasonal campaign includes small-screen advertising in five regions of the country during October and November. Main emphasis will be on five specific MFP album releases, though other budget product will be promoted.

Richard Baldwin, managing director, says: "I think this is the first time that a budget company, and maybe any record company, has done a television campaign concentrating on several releases. The commercials will showcase five albums which we feel are representative of our full range. The idea is not just to push selected titles but rather everything that we have available."

Spearheading the campaign will be two new releases: "Cliff Richard Live," an album recorded in Japan, featuring hits like "Move It" and "Living Doll," but never before released in the U.K. and "Christmas With Vera Lynn," specially recorded by the singer for MFP. A single "White Christmas" from the album is to be issued by EMI.

Other albums featured under the logo "Your Kind Of Music" are "Big Band Themes," by Geoff Love; "Mrs. Mills' Knees-Up Party" and Mama Cass' "Big Ones."

aries around the world, following the CBS, WEA pattern? "It's too early," Diener offers. He says that both ABC and the individual independents will constantly be reviewing their situation mutually, but that plans to open subsidiaries are not on any drawing boards. He adds, though, that ABC will remain flexible and will be looking for equity positions.

Practically all of the newly signed distribution agreements run from three to five years.

CBS, Sugar (Italy) and RCA Records of Australia are the only two overseas operations linked with ABC now not in the indie camp. Practically all the independents handling ABC goods have their own pressing facilities, Diener adds.

Diener, primarily a marketing man (he was vice president, European marketing, when with CBS), also opines that he sees the music business as being "open to long term creativity."

Three positive points he stresses are:

That music business overseas is getting bigger every year as standards of living in foreign countries keep improving.

That while foreign retailers are not presently using the same tactics as their American counterparts, even greater growth can be expected when they do follow suit.

That the Eastern bloc countries and Africa will open up to become viable record markets within five years.

On the down side, Diener slams the spread of piracy overseas. "It's like pollution. It's so overwhelming now," he offers. "For years, pirates were concentrating mainly on old jazz and back catalog, but now the increase is with current pop product."

The key to the problem, especially in Europe, says Diener, is at the retail level. He feels that more and more legit dealers are handling bootleg and pirated goods. Having a retailer deal in pirate product is akin to a "man killing his son," he opines. "Piracy is eating us all alive."

## International Briefs

MOSCOW—According to the publication Kommertcheskii Vesnik here, Melodiya's annual output will reach 200 million records this year, with stereo product estimated to hit the 20 million mark. Every year the record company releases more than 1000 titles.

VIENNA—The international pop festival Coupe d'Europe Musicale held in Villach, had nine countries from Western and Eastern Europe competing this year.

Winner of the top prize, a trophy and \$2000 was West Germany and its team of Konstantin Wecker, Inga Rumpf and Vince Weber. Second prize, \$1000, went to the German Democratic Republic's team, Regina Thoss, Dagmar Frederic, Jurgen Walter.

LONDON—DJM is not continuing its sponsorship of the Formula Ford motor-racing championship next year. Stephen James, managing director, says that in terms of national press, television and radio exposure he felt the company didn't get value for money from an investment of about \$45,000.

# International Turntable

**Eddie Webster**, operations and international manager at Polydor U.K. has ended a 30-year association with the manufacturing side of the record industry by leaving to work for the Non-Stop export organization.

He is handling a new project there, details of which will be made known later. A Canadian, Webster arrived in Britain in 1950 after working for RCA and his first job was as assistant manager of EMI's Birmingham depot. He stayed with EMI until 1968 when he became sales manager at Polydor, holding the post until two years ago. No Polydor replacement has been named.

**Lawrence Aston**, research and development manager at Transatlantic Records, is moving to Granada TV as program consultant, where his duties will include a&r for the Transatlantic-distributed Granada label. The move completes the recent extensive restructuring of Transatlantic management. Aston joined the firm in 1969 and during seven years there headed various departments, including marketing and creative services, and production, with certain a&r areas.

**Martin Lewis**, with Transatlantic for more than three years, latterly as publicity manager, moves to a new position where he will have responsibility for special projects in the marketing, publicity and a&r spheres.

Also, **Bill Henderson**, who has worked on the editorial teams of Sounds and Street Life, and has edited two magazines for the IPC group, has been appointed press officer at Transatlantic.

**Sue Byrom** has resigned as editor of U.K. weekly Record Mirror. She terminates her two years in charge of the paper on October 22 and leaves for New York where she is freelancing for several U.K. magazines. . . . **Phil Lawrey** has been made promotion manager of Island Records, replacing **Clive Banks**, who leaves for an undisclosed new position. Lawrey was previously field promotion representative for Island, covering the North of England and Scotland and prior to that was with CBS and Pye. **Lennie Love** takes up the position vacated by Lawrey, moving from display representative for Island in the same region.

**Stewart Gray** has joined DJM Records as northeast and Scottish field promotion representative. He was previously with Pye and prior to that with Precision Tapes. . . . **Patrick Meads** leaves his post as southern area field promotion representative for DJM to take up a three-year music/drama teacher training course. No successor has yet been named. . . . **Dale Parker** has joined CRD in London as sales manager, coming from a post with a California-based record retail chain. . . . **Colin Taylor** has resigned from DJM where he was advertising and special projects manager. Prior to that he was marketing manager with the company, which he joined from Ronco.

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## Jazz Label Unveiled

PARIS—Musica Records, which recently acquired the Futura label, has unveiled a Musica Records label, which will be devoted entirely to jazz recordings.

The Futura catalog currently comprises 20 titles. Musica presently has an 18 album catalog, which includes recordings of French pianist Martial Solal and American saxophonist Archie Shepp.

## X-RATED CONTROVERSY

# Island Asks Retailers To 'Wholesale' Album

LONDON—Island Records is asking selected record shops in U.K. towns to act as local "wholesalers" for the controversial Peter Cook and Dudley Moore album, "Derek And Clive Live."

This wholesaling approach started Oct. 1 when EMI took over the total distribution of Island product. Despite EMI's recent decision not to handle the record, with its four-letter word emphasis, and a ban on the album by the multiples, it has already claimed sufficient sales to make the album chart.

Fred Cantrell, Island general manager, says: "The LP is doing as well as we hoped, despite distribution and stocking hang-ups. Fortunately, just about every major town has at least one or two retail outlets more than willing to stock the album, so sales have not been lost."

Following EMI's veto on the album, on the grounds that its contents could be defamatory, Island assumed full responsibility for its distribution. It used its own van fleet to service retail outlets and non-Island outlets could order the album, on a cash-on-delivery basis. There have been many phone orders for boxes of 25.

Cantrell adds: "There could have been problems when EMI took over our full distribution, but we're asking selected shops to wholesale the album to other outlets in their area. There is a list of retailers who will be

selling the album at dealer price—it's our main way of getting round EMI's veto."

The distribution problems have been confined to England and Wales. In Scotland, Island has a deal with Scotia Distribution, with a 24-hour turnaround, and the Cook and Moore album is the first link in the relationship.

Despite reluctance by the multiples to stock the record because of its contents, two other major record-retail chains are not banning it. Virgin says: "We're here to provide a service and we don't do that by banning records"—and Harlequin will stock it if there is the necessary demand for it.

## Fest Format Revised

PARIS—The Antibes-Juan Les Pins Jazz Festival will be given a new look in 1977 with the aim of widening the range of the event which will be celebrating its 15th anniversary.

One change will be a nostalgic look to the years when Sidney Bechet reigned during the summer months and jazz really was in the streets of France. The exact form this will take has not been decided but it seems certain that the music will not be confined to the Pinede park by the sea.

Another objective will be to turn Antibes-Juan Les Pins into a kind of popular cultural center and at the same time provide an atmosphere of relaxation. A further aim will be to bring the public closer to the visiting musicians and to try and encourage improvisation meetings and jam sessions.

Finally, it is hoped to set up a stage in the town center where young groups will be given a chance to play and to be judged by a jury and the public.

## Illegal Cassettes Held In Norway

OSLO—Police here have confiscated a batch of counterfeit cassettes. Altogether 19 titles were involved, including recordings by British girl singer Tina Charles.

CBS A/S, which has exclusive rights to Tina Charles product in Norway, was alerted when a dealer was offered what was purported to be CBS cassettes but without invoices. The cassettes were clearly counterfeit material because of the poor quality packaging and the defective color printing.

So far, pirated cassettes have not been a particularly big problem in Norway but local police are investigating this case.

# Disk Exports Up 10%

• Continued from page 1

U.S., importing \$207,237 worth of records from Japan, was the biggest single importer of all. Over-all \$228,394 worth of records were exported to North America.

Central and South American countries imported \$1,993 worth of records and France, which imported \$69,300 worth of records from Japan, was the biggest buyer in Europe.

West Germany followed France by importing \$58,367 worth of disks, while the figure for England during the period was \$26,980. In total, Japan exported \$186,700 worth of records to Europe during the first six months of 1976.

On the other hand, Japan imported slightly less in records during the first six months this year. During the period, Japan imported \$4,901,433 in disks, or 1,857,520 units. For the corresponding period



**MONTREUX HONOR**—Rene Klopfenstein (left), manager and musical director of the Montreux Festival, presents the "diplome d'honneur" of the 9th International Record Award to Goddard Lieberson, former president of CBS Records/Group in Montreux. The honor was also given this year to Leonard Bernstein and Vladimir Horowitz. It is a citation for special achievement in having significantly contributed to the world of records and the art of recording.

in 1975, \$4,903,900 worth of records were imported, or 1,914,710 units.

Once again, the U.S. led the list, with some \$3,598,513 worth of records shipped here. Total exports from North America to Japan for the six months was \$3,617,650 in recordings.

From neighbors in Southeast Asia some \$38,000 worth of recording were imported.

Central and South American countries exported to Japan only \$4,837 in recording, while leading European exporter was the U.K. with \$659,220 worth of disks. West Germany exported \$420,767 in recording here, while France produced an export total of \$34,970. Over-all import dollar total from Europe for the period was \$1,191,986.

In addition, Japan imported \$47,700 worth of records from Eastern Bloc/communist countries and \$1,217 worth of records from Africa.

# U.K. Chart Criticized

• Continued from page 1

to tamper with the top 50 singles chart by calculated purchases through shops reputed to be recording sales on behalf of the BMRB.

In turn, this has resulted in some titles being disbarred from being given chart positions as a result of information supplied by dealers and BMRB vigilance in applying rigorous checks through non-panel record shops.

A meeting of the BPI council here approved a recommendation that the retail sample be increased from 300 to 600 shops. But the basis on which the additional information

will be used has yet to be decided. The feeling at council level was that all returns should be incorporated in the final chart, but the vastly increased costs that this involves may ultimately mean that a random sample of 300 from within the 600 total will be the most economical answer.

To use all the available information would, it is said, double the existing costs of around \$100,000 a year.

And to get the cooperation of an extra 300 shops is a task to exercise BMRB representatives for many months ahead. BPI director Geoffrey Bridge says: "It will not happen overnight and it may be that it will take the better part of this year before the 600 figure can be reached."

"We are hopeful that the process could be speeded up if we are finally able to enlist the support of the multiples W. H. Smith and Boots and persuade them to allow a representative sample of their shops to make returns, as is already the case with Woolworths."

A copy of one record company list of 900 primary outlets purporting to identify chart dealers has been passed to Music Week in London, and it was passed on to BMRB for examination.

Bureau director Peter Mennear says: "It is no more accurate than similar lists we have seen from other record companies. Of the 900 outlets listed, 500 are identified as being chart dealers. In fact, only about 90 of them make returns to BMRB."

## Music Week Forum To Show GTO Film

LONDON—Delegates at the second Music Week Broadcasting Forum (Oct. 8-10, Birmingham Metropolitan, National Exhibition Center) will be able to see a preview of the GTO film "Radio I On The Road."

The film was shot on location round the country this summer and does not go on release until the end of October.

Guest speaker on the opening day is broadcaster and writer Anthony Smith, who recently presented a BBC-TV program "World In A Box," which looked at the television industry round the world. His topic is to be the changing role of local radio at a time when changes are being made in broadcasting technology.

# From The Music Capitals Of The World

## LONDON

Rediffusion is launching a new budget price label, Seasharp, catering to the children's market, with a first album by the **Chimps** (Bernard Cribbins and John Junkin). The company also launches the Legend label this month, comprising works culled from the Czech Supraphon label.

**Power Exchange** has made a second distribution change this year, switching from President to Polydor. . . . Bearsville has signed **Tony Wilson**, founder of the original **Hot Chocolate Band**, for the world, with a big U.K. promotion on his debut album "I Like Your Style."

First Music Publishers Association Forum, held here, was successful, with some 140 registrants for the whole week's action. . . . **Vikki Carr** in for a week-long season with **Charles Aznavour** at the London Palladium (from Nov. 1), her last gig there being eight years ago. . . . And **Victor Borge** returns for an extensive tour starting Nov. 17, including a Palladium date in aid of the Variety Heart Fund. . . . Another Palladium booking is **Harry Belafonte**, for a five-day session (starting Nov. 16).

New **Jonathan King** single "When I Was A Star" has him aged 84, once a star, and with erstwhile cronies **Elton John** with long white hair, **Rod Stewart** as King of Scotland and **John and Yoko** still together.

Rock-country group **Ozark Mountain Daredevils** playing a major U.K. and European tour in April next year, later than originally planned because of a revised U.S. schedule. . . . **Dick James** Organization celebrated its 15th anniversary.

On radio interview here **Dave Crosby** said there was no chance of the **Stills, Young, Crosby and Nash** line-up ever being seen again.

**Screamin' Lord Sutch** back on record with Charly label offering free personal appearances in clubs or radio stations to help promote the single "Jack The Ripper." . . . Comedian **Stan Stennett** also on record for Line with an album "Stan sings Country And All That Jazz." . . . Revamp of old **Coasters'** hit "Love Potion No. 9" by a **Mike Batt** produced group the **Mad Hatters**.

On Oct. 22, 300 **Elvis Presley** fans leave for a five-day stay in Hamburg for a festival of Presley movies and records. . . . And 200 members visit the U.S. (Nov. 27) for a tour which takes in a Presley Las Vegas cabaret date. . . . Two **Bay City Rollers** hospitalized. **Woody Wood** for a sinus operation and newcomer **Ian Mitchell** for a growth on his vocal chords. . . . Capitol threw special lunch launch for **Natalie Cole**, touring here.

PETER JONES

## AMSTERDAM

**Ringo Starr** is to appear on the show of tv host **Willem Duys**, to promote his new solo album "Rotogravure," released here through Polydor. . . . Respected Dutch orchestra leader **Rogier Van Otterloo** in London recording a new Polydor album of cover versions of famous French chansons.

**Hollies**, U.K. group, in for a concert in The Hague to promote its "Best Of The Hollies" album. . . . And a main supporting act is the **Little**

(Continued on page 58)

## U.K. RETAILING SCENE FUSS:

Wonder Package Arrives;  
Dealers Balk At List Price

By ADAM WHITE

LONDON—The final, long-awaited availability of Stevie Wonder's album package "Songs In The Key Of Life" has stirred considerable industry controversy here—not just for its lateness but more particularly for the retail pricing of the set.

At \$11.88, the Wonder work, comprising two albums, one EP and a 24-page booklet, is one of the most expensive pop packages ever released in the U.K.

There are signs of resistance among retailers, multiples as well as independents, to "Songs In The Key Of Life" and the view of one major chain's record-buyer that "it's not a price, it's a telephone number" gets plenty of support.

But Julian Moore, Motown general manager at EMI, claims that trade attitudes have more to do with scepticism about the album's release than its recommended retail price.

U.K. traders have received four separate sales pitches about the set since the end of last year and their disbelief in its existence has mounted with each one. Adding to their doubts were various progress reports, some clearly conflicting, about Wonder's re-signing negotiations with Motown.

Moore claims that Motown U.K. is on a "fairly tight costing structure" with "Songs In The Key Of Life" and points out there have been no other disk packages of LPs, and EP and booklet mix with which to compare its price.

The combined cost at RRP level of two separate, full-length albums by an artist of Wonder's stature would total more than \$11.90 and that is without considering the four-track EP, a configuration currently selling for up to \$1.70 in the shops.

Another cost factor has been the shrink-wrapping, necessary to keep all the package's contents together.

Motown claims, notwithstanding, the U.K. retail trade has generally come to expect some price modification for multiple-disk pop sets—that is, that the recommended selling price should not simply be the cost of one record multiplied by two or three or whatever.

Upcoming examples of this include Elton John's "Blue Moves"

and Led Zeppelin's "The Song Remains The Same" at \$10.18 and \$9.33, respectively. Both the two-album sets sell for less than twice the price of one single album by these acts. When first issued, Elton John's "Goodbye Yellow Brick Road" set an earlier high for double albums at \$6.78.

The whole Wonder situation is further hit by the possibility of discounting in shops. Whatever the reasons for its recommended price, "Songs In The Key Of Life" at \$11.88 falls into the category of a considered purchase, rather than an impulse buy.

Customers are, therefore, likely to shop around for the best price they can find, which could take them to the multiples should the big High Street chains choose to implement Wonder discounts.

Moore says: "If the multiples choose to price cut, that is entirely upon their own heads. It will not be through preferential treatment received from us."

As for speculation that independents could be reluctant to stock Wonder in depth for fear of discounting, Moore says that no feedback of that sort had reached Motown.

U.K. Labels Gear Up  
Seasonal TV Pushes

By CHRIS WHITE

LONDON—Despite firm dealer warnings about the dangers of saturating the market with tv-advertised albums, most of the major record companies here are already on the starting line in the race for big festive-season sales.

So far there are around 35 different albums from both normal tv merchandisers and from traditional record companies scheduled for small-screen promotion this fall.

And that is a substantial increase on the Christmas build-up last year when many retailers regretted the overloading of the market in this way.

But one major aspect of tv-marketing techniques this year shows that at least two companies are advertising ranges of albums as opposed to concentrating on specific releases. Music for Pleasure, which has become the first budget company in recent years to advertise via television is spending \$200,000 promoting five albums, including Cliff Richard, Mama Cass and Vera Lynn.

EMI's MOR division is tv-promoting its new Note label launched recently. The campaign concentrates on a 20-track compilation "Kaleidoscope," featuring all the division's major hits but with an obvious sales spin-off for other albums in the range.

The majors are to battle it out for the large share of pre-Christmas sales. EMI has at least two tv-promoted albums, a Glen Campbell hits compilation and a new album from Max Boyce. A "best of" by Tony Christie on MCA is receiving tv back-up in Yorkshire and Lancashire, areas where he is particularly strong.

Other tv-promoted product from EMI-licensed labels includes Elton John's "Blue Moves," a double-package on Rocket and Hot Chocolate's "Greatest Hits" on Rak.

Phonogram efforts are put into volume two of the "Best Of The Stylistics," a \$200,000 campaign in five major tv areas, a promotion already under way. CBS is to tv-back re-packages by the Wombles and Johnny Cash, while Polydor claims its promotion for "The Story Of The Who" will reach 78% of the country's viewing audience.

WEA plans are spearheaded by "Dean Martin's 20 Original Hits," successfully test-marketed several weeks ago.

The tv-merchandisers have many

releases lined up too. Arcade leads with Gene Pitney's "20 Greatest," Henry Mancini's "40 Greatest" (a double album) and "Sounds of Glory," a choral album. K-Tel has on release "Soul Motion," "Country Comfort" and "Armchair Melodies," with back-up tv promotion for at least two others, including Nigel Brooks' Singers' "20 Songs Of Joy," one of the biggest 1975 sellers.

Multiple Sounds Distributors is doing tv promotion on eight albums, including a big re-launch of the massive-selling "Instrumental Gold" album. The campaign has already started on an Anita Harris album, and other promotions revolve round a "Gold And Silver" movie-theme set, Bert Weedon guitar "greats," and product by Tony Bennett (in conjunction with CBS) and the Cliff Adam Singers.

Ronco has several albums on the way, all for nationwide tv promotion. "Fortymania" features the Richmond Strings, the Mike Sammes Singers and Dennis Lotis, and there is a Max Bygraves double package and a four-album set called "Classical Gold." The Bygraves album features 100 songs. Ronco is also re-promoting its "Greatest Hits Of Walt Disney" album, originally out last year.

Yamaha Hosts  
Junior Festival

TOKYO—The Junior Original Concert '76 sponsored by the Yamaha Music Foundation was held on September 19 at the Nomu-no-Sato "Music Hall."

The concert, which is commonly called JOC, was initiated in 1972 with the purpose of giving students of the Yamaha music schools, whose number has grown to approximately 520,000 by this year, a chance to perform their own compositions before a general public. The first experimental Yamaha music school was established in 1954 with 150 students. Since then, the number of the school has grown to 10,000.

Each year, students of the Yamaha music schools may submit their own compositions for consideration for the concert. In 1972, 1,000 pieces were submitted and the number grew to 8,000 in 1975 and has reached 12,000 this year. Participation is restricted to children of fifteen years of age and below.

From The Music Capitals  
Of The World

• Continued from page 57

River Band, new outfit from Australia. Robin Trower and Thin Lizzy packaged together for a concert at the New RAI Hall here (Oct. 17). Charles Louis Schouten, 21, student of the Hague Conservatory, new drummer in Kayak, replacing Pim Koopman, now working as producer for record company Bovema.

Anita Meyer, who had a big hit with her debut single "The Alternative Way," out with a new record "Just A Disillusion," again composed and produced by Hans Vermeulen, for Basart release. Peter Kok, once with local vocal duo Greenfield and Cook, working on a solo career now, with a debut single called "Chilean Girl."

Debut single of Kok, now renamed Peter Cook, was produced by Antillean singer Euson, who promotes his album "The Best Of Euson" on television. And NCRV tv re-transmitting a 10-year-old special on U.S. duo Simon and Garfunkel.

Dutch tv special via VARA network on French singer Georges Moustaki. With the song "My Foolish Heart" singer Ben Cramer contributed to a special LP to raise funds for the Dutch Heart Foundation. For Dureco, singer Gerard de Vries cut "Teddybear," a cover of Red Sovine's U.S. country chart hit and de Vries has also made a German-language version of it.

Local monthly music paper "Get It" which folded in the spring this year now back on sale.

Record company Phonogram has the rights to Childrens Television Workshop (CTW) from the U.S. for an album with Dutch-language covers of songs and sketches from "Sesame Street," including a version of "Rubber Ducky."

Dureco released an album with the sound track of "Wan Pipel," the first Surinam movie, a big success both in Surinam and Holland. U.K. group the Wurzels had a chart success with "I'm Only Drinking Cider," a cover of "Una Palmita Blanca," worldwide hit of Dutch group the George Baker Selection. Dorothy Moore coming to promote her new single "Funny How Time Slips Away."

The Malando Orchestra, well-known here, to make an album of popular Finnish tunes for Phonogram release before the end of the year.

Personnel changes for the controversial Dutch blues-rock group Cuby and the Blizzards and debut concerts for the new lineup come at the end of October. Scottish folk group Swan Arcade cut its debut album in Holland, with Job Zomer, managing director of local company Munich, as producer, and the LP will be released on Munich's Stool label.

Poco, U.S. group, performs here at the Jaap Eden Hall (Oct. 31) but group is in early in the month to tape a show for the Filter Furor show, new monthly tv program rock music tv program. Because EMI International hasn't renewed its European deal with Casablanca, the U.S. label is no longer represented here by Negram.

From Oct. 1, Negram looks after the U.S. Arista label, previously handled here by Bovema EMI. Barclay Holland pumping a lot of promotion money into "Frenchin' The Boogie" by American blues artist Clifford Chenier, out here soon on the Blue Star label. Barclay Holland releasing a series of four special-price albums under the name "La Chanson Francaise," featuring Charles Aznavour, Jacques Brel, Jean Ferrat and Leon Ferre. U.S. singer Melba Moore here to promote her new single, a cover of Van McCoy's "Lean On Me."

Arloia not renewing the contract with the Buffoons. Marvin Gaye in (Oct. 9) for a concert at Amsterdam's Jaap Eden Hall.

WILLEM HOOS

## COPENHAGEN

Two very successful concerts by Sammy Davis Jr. promoted by ICD, in the Falkoner Theatre here: and the same agency is bringing Sailor (CBS) in on a Scandinavian tour with concerts in Oslo, Stockholm, Copenhagen and Lund later in October.

Karsten Vogel, alto saxist in Secret Oyster, has solo CBS album "Bird Of Beauty." New recording studio, Recording Operation Company, opened in Copenhagen by Mike F. Andersen, Per Meistrup and Borge Poulsen. Steeplechase label releasing albums by the Duke Jordan Quartet and the Tete Montolieu Trio. Harry Belafonte on extensive European tour promoted by ICD's Arne Worsoe, starting Stockholm (Oct. 21) and ending Paris (Nov. 14).

Donovan, with Atlantic now, in for a one-day concert visit. Billed for the Tagsskaegget jazz center in Aarhus are Thad Jones, Pepper Adams,

Bud Freeman, Paul Quinichette and Hal Singer. Barbara Mandrell (ABC) in the radio chart here with "Love Is Thin Ice." Arista artist Patti Smith touring for ICD with concerts in Tivoli Gardens and Aarhus this month, and MCA band Man coming for a show in Daddy's Dance Hall in Copenhagen.

Flying Burrito Brothers, Barbara Dickson and Band Called O on package show for DKB agency in the Odd Fellow Hall. And the band Camel was promoted on another DKB concert with reduced ticket prices in the Tivoli Gardens. SBA promoting the Crosby and Nash (Polydor) concert, plus the Sensational Alex Harvey Band for another show and Peter Frampton and Gary Wright (A&M acts) on the same bill in the Tivoli.

Danish act Shu-Bi-Dua (Polydor) on extensive Danish tour with their third album high in the charts here. "Dancing Queen" by Abba (Polar) still topping the singles chart and "Greatest Hits" has had 40 plus weeks in the chart. Barbi Benton (Playboy) now has three albums and one single in the chart here. Eric Clapton, 5000 Volts and T. Rex back in the Top 20.

Long-awaited breakthrough for John Denver seems to be coming in Denmark for the RCA artist. Heavy action in the Sweet Silence Studios with Gasolin (CBS) recording a new album. Special package by Philips containing new and old hits is proving a big success.

KNUD ORSTED

## BRUSSELS

Inelco (RCA) releasing a wide-ranging batch of product in Belgium, including "The Humor of Lewis Furry" and a single "Baby I Love Your Way," four albums by Peter Frampton ("Something's Happening," "Wind Of Change," "Frampton's Camel," and "Frampton"); Dave Mason's "Alone Together" (ABC); "Afternoon Delight" by the Starland Vocal Band (RCA) and "Blinded By The Light," by Manfred Mann's Earth Band.

EMI releases here include: "A Little Bit More" by Dr. Hook (Capitol); "Don't Go Breaking My Heart," by Elton John and Kiki Dee, and "You're My Best Friend," by Queen. Tours here by the Machiavel group and Julien Clero, with Toots Thielemans in for BRT and RTB television, with German band Kraftwerk appearing in the RTB show "Follies."

Out through WEA: Fleetwood Mac's "Rhiannon"; the Stills-Young Band with "Long May You Run" (both Reprise); Linda Ronstadt's "Hasten Down The Wind (Asylum)" and "Disco Party" by Trampmps (Atlantic). Hugues Aufray gave a recital in the Brussels Rogier Center. Highly promising chansonnier here is Lieven. Violinist Jean-Luc Ponty, plus his Pegasus group, played a brilliant concert in the Brussels Royal Circus for some 300 people, a performance rated one of the finest in months here. Neerlands Hoop to be a guest of the Antwerp Arenberg Theater.

Polydor Belgian releases include: "All Right," by Long Tall Ernie and the Shakers; "You Should Be Dancing," by the Bee Gees; "Oscar Peterson in Russia" (Pablo); "Disco Train," by Donny Osmond; "Sign Of The Times" on cassette by the Rubettes (State); and "Fool In The Mirror" by Alquin. J. Vincent Edwards' "Love Hit Me" selling well and well promoted on tv here, with exposure on the RTB show "Operation 48.81.00." Sammy Davis, here for a concert at the Brussels Royal Circus, selling well with "You Can Count On Me."

Phonogram product includes: "No No Joe" by Silver Convention; 5,000 Volts and "Dr. Kiss Kiss"; "Esther Satterfield," a single from the album "Chuck Mangione Concert"; "The Best Of Rod Stewart." Flemish productions by Cindy Aileen, John Terra "Welkom Thuis," Jimmy Frey "Je Sluit Je Ogen Niet Meer," regularly featuring in the Flemish Top 10. Vicky Leandros' "Tango d'Amour" selling well in Benelux.

BRT tv shows "Slalom" and "Musiekstien" had guest visits from Trevor White, Bryan Ferry, Murray Head, Poco, Gallagher and Lyle and Joe Walsh. Udo Jurgens in leper for a half-hour BRT tv show. The Jess Rodden Band, highlight of the Bilzen Festival, touring here. Poco in "Slalom" tv slot and a concert in the Brussels Passage 44. Arloia releasing Penny McLean's "Devil Eyes." Bryan Ferry's "Extended Play" and the "Let's Stick Together" album, BB King and Bobby Bland "Together Again—Live" and the Sutherland Brothers and Quiver with "You Got Me Anyway" (Island).

CBS releases include "Standing On The In-

(Continued on page 59)

Radio Station & Daily  
Co-Promote Festival

LONDON—One of the first rock festivals in the U.K. to result from collaboration between independent radio and local media is underway at Birmingham.

It is a three-week, eight-concert event sponsored by BRMB Radio and the Birmingham Evening Mail newspaper. Called "Brumrock '76," the festival is centered at Birmingham's 3,500 seater Ringley Hall.

Among the name acts involved in "Brumrock '76" are the Runaways, girl rock team from the U.S., Budgie, Mott, Long Star, Gong, Alan Price and Marvin Gaye. One concert was devoted to four Birmingham-based groups, Bandy Legs, Slender Loris, Magnum and City Boy.

Promoter is rock journalist Karl Dallas, who says: "It is the first time an event on such a scale has been organized with a specific purpose to spotlight the wealth of talent on the local rock scene. The collection of bands rivals and possibly surpasses the London pub-rock scene."

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

| This Week | Last Week | Artist  | Record |
|-----------|-----------|---|--------|
| 1         | 1         | DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)   |        |
| 2         | 2         | CAN'T GET BY WITHOUT YOU—*Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)                          |        |
| 3         | 5         | MISSISSIPPI—*Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)   |        |
| 4         | 3         | I AM A CIDER DRINKER—*Wurzels (EMI)—Noon (Bob Barrett)  |        |
| 5         | 4         | I ONLY WANNA BE WITH YOU—*Bay City Rollers (Bell)—Springfield (Jimmy Ienner)                        |        |
| 6         | 9         | DANCE LITTLE LADY DANCE—Tina Charles (CBS)—Subbidu/Chappells/Rondor/Geronimo (Biddu)                |        |
| 7         | 11        | SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)  |        |
| 8         | 7         | ARIA—Acker Bilk (Pye)—Fresh Air (Terry Brown)   |        |
| 9         | 6         | BLINDED BY THE LIGHT—*Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)        |        |
| 10        | 19        | DISCO DUCK—Rick Dees & His Cast of Idiots (RSO)—Starfree Bobby Manuel                               |        |
| 11        | 8         | THE KILLING OF GEORGIE—Rod Stewart (Riva)—Copyright Control (Tom Dowd)                              |        |
| 12        | 10        | (LIGHT OF EXPERIENCE) DOINA DE JALE—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)          |        |
| 13        | 21        | GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin   |        |
| 14        | 15        | LOVING & FREE/AMOUREUSE—*Kiki Dee (Rocket)—Rocket/Warner Bros. (Elton John/Clive Franks)            |        |
| 15        | 14        | 16 BARS—Stylistics (H&L)—Cyril Shane (Hugo/Luigi)   |        |
| 16        | 25        | THE BEST DISCO IN TOWN—Ritchie Family (Polydor)—Zomba (Zomba Corp.)                                 |        |
| 17        | 18        | HERE I GO AGAIN—*Twiggy (Mercury)—Chrysalis (Tony Ayres)  |        |
| 18        | 13        | LET 'EM IN—*Wings (Parlophone)—McCartney/ATV (P. McCartney)   |        |
| 19        | 16        | BABY WE BETTER TRY AND GET IT TOGETHER—Barry White (20th Century)—January (Barry White)             |        |
| 20        | 17        | I CAN'T ASK FOR ANYTHING MORE THAN YOU BABY—*Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch) |        |
| 21        | 12        | YOU DON'T HAVE TO GO—Chi-Lites (Brunswick)—Burlington (Eugene Record)                               |        |
| 22        | 45        | HOWZAT—Sherbet (Epic)—Razze/Heavy Levy (Sherbet/Richard Lush)                                       |        |
| 23        | 32        | NICE AND SLOW—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)                           |        |
| 24        | 36        | DISCO MUSIC—*J.A.L.N. Band (Magnet)—Magnet (Sinesilver/Whitehouse)                                  |        |
| 25        | 34        | GET UP OFF THAT THING—James Brown (Polydor)—Intersong (James Brown)                                 |        |
| 26        | 29        | AFTERNOON DELIGHT—Starland Vocal Band (RCA)—Winter Hill (Milton Okun)                               |        |
| 27        | 23        | WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)                             |        |
| 28        | 29        | LOVING ON THE LOSING SIDE—*Tommy Hunt (Spark)—Southern (Barry Kingston)                             |        |
| 29        | 30        | I WANT MORE—*Can (Virgin)—Virgin (Can)  |        |
| 30        | 28        | HEAVEN IS IN THE BACK SEAT OF MY CADILLAC—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)          |        |
| 31        | 38        | UPTOWN UPTempo WOMAN—Randy Edelman (20th Century)—United Artists (Bill Schnee)                      |        |
| 32        | 40        | RUBBERBAND MAN—Detroit Spinners (Atlantic)—Carlin (T. Bell)   |        |
| 33        | 22        | YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)  |        |
| 34        | 31        | SWEET HOME ALABAMA/DOUBLE TROUBLE—Lynyrd Skynyrd (MCA)—Laeds (Tom Down/Al Kooper)                   |        |
| 35        | —         | WHEN FOREVER HAS GONE—Demis Roussos (Philips)—Barry Mason (Peter Sullivan)                          |        |
| 36        | 50        | I'LL MEET YOU AT MIDNIGHT—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)                        |        |
| 37        | 24        | EXTENDED PLAY—*Bryan Ferry (Island)—Various (Chris Thomas/Bryan Ferry)                              |        |
| 38        | 33        | EVERY NIGHT'S A SATURDAY NIGHT WITH YOU—*Drifters (Bell)—DJM/Tic Toc (Roger Greenaway)              |        |
| 39        | 26        | DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)                      |        |
| 40        | —         | HURT—Manhattans (CBS)—Big Three (B. Martin/Manhattans)  |        |

|    |    |   |  |
|----|----|---|--|
| 41 | 47 | UNDER ONE ROOF—*Rubettes (State)—State/Ladysmith (Rubettes)   |  |
| 42 | 48 | I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan/John Ford Coley (Atlantic)—Dawnbreaker/Carlin (Kyle Lehning) |  |
| 43 | 44 | BABY I LOVE YOUR WAY—*Peter Frampton (A&M)—Rondor (Peter Frampton)  |  |
| 44 | 20 | YOU SHOULD BE DANCING—*Bee Gees (RSO)—Abigail (Bee Gees)  |  |
| 45 | 41 | DESTINY—Gandi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)  |  |
| 46 | 49 | BENNY AND THE JETS—*Elton John (DJM)—DJM (Gus Dudgeon)  |  |
| 47 | —  | LASER LOVE—*T. Rex (EMI)—Wizard (Delaware) (Marc Bolan)   |  |
| 48 | 43 | LIVE AT THE MARQUEE—*Eddie & The Hot Rods (Island)—Various (Eddie Howells)                                  |  |
| 49 | 35 | BREAKAWAY—*Gallagher & Lyle (A&M)—Rondor (D. Kershbaum)   |  |
| 50 | —  | TEARS OF A CLOWN—Smokie Robinson & The Miracles (Tania Motown)—Jobete London (Henry Cosby/S. Robinson)      |  |

| This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | 7         | THE BEST OF THE STYLISTICS, Vol. 2 (H&L)               |
| 2         | 3         | GREATEST HITS—Abba (Epic)                              |
| 3         | 1         | 20 GOLDEN GREATS—Beach Boys (Capitol)                  |
| 4         | 2         | GREATEST HITS 2—Diana Ross (Tania Motown)              |
| 5         | 5         | A NIGHT ON THE TOWN—Rod Stewart (Riva)                 |
| 6         | 32        | DEDICATION—Bay City Rollers (Bell)                     |
| 7         | 4         | LAUGHTER & TEARS—Neil Sedaka (Polydor)                 |
| 8         | —         | STUPIDITY—Dr. Feelgood (United Artists)                |
| 9         | 6         | FOREVER & EVER—Demis Roussos (Philips)                 |
| 10        | 8         | WINGS AT THE SPEED OF SOUND (Parlophone)               |
| 11        | 21        | THE ROARING SILENCE—Manfred Mann's Earth Band (Bronze) |
| 12        | 31        | DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)  |
| 13        | 22        | THEIR GREATEST HITS 1971-1975—Eagles (Asylum)          |
| 14        | 35        | MODERN MUSIC—Be-Bop Deluxe (Harvest)                   |
| 15        | 9         | SPIRIT—John Denver (RCA)                               |
| 16        | 13        | ATLANTIC CROSSING—Rod Stewart (Warner Bros.)           |
| 17        | 19        | JOAN ARMATRADING (A&M)                                 |
| 18        | 15        | FRAMPTON COMES ALIVE—Peter Frampton (A&M)              |
| 19        | 24        | CHANGESONEBOWIE—David Bowie (RCA)                      |
| 20        | 14        | A LITTLE BIT MORE—D. Hook (Capitol)                    |
| 21        | 10        | THE BEST OF GLADYS KNIGHT & THE PIPS BUDAHA            |
| 22        | 20        | BREAKAWAY—Gallagher & Lyle (A&M)                       |
| 23        | 12        | LIVE IN LONDON—John Denver (RCA)                       |
| 24        | —         | GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel)       |
| 25        | 27        | BIGGER THAN BOTH OF US—Daryl Hall & John Oates (RCA)   |
| 26        | 11        | NO REASON TO CRY—Eric Clapton (RSO)                    |
| 27        | 16        | JAIL BREAK—Thin Lizzy (Vertigo)                        |
| 28        | 18        | PASSPORT—Nana Mouskouri (Philips)                      |
| 29        | 23        | VIVA ROXY MUSIC (Island)                               |
| 30        | —         | SUMMER CRUISING—Various Artists (K-Tel)                |
| 31        | —         | LET'S STICK TOGETHER—Bryan Ferry (Island)              |
| 32        | 29        | COMBINE HARVESTER—Wurzels (One-Up)                     |
| 33        | 25        | HAPPY TO BE—Demis Roussos (Philips)                    |
| 34        | 17        | BEAUTIFUL NOISE—Neil Diamond (CBS)                     |
| 35        | 40        | RAINBOW RISING—Ritchie Blackmore (RCA)                 |
| 36        | 47        | ELTON JOHN'S GREATEST HITS (DJM)                       |
| 37        | 37        | WISH YOU WERE HERE—Pink Floyd (Harvest)                |
| 38        | 33        | AMAZING GRACE ASTONISHING SOUNDS—Hawkwind (Charisma)   |
| 39        | 26        | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)         |
| 40        | 28        | TUBULAR BELLS—Mike Oldfield (Virgin)                   |
| 41        | 36        | I'M NEARLY FAMOUS—Cliff Richard (EMI)                  |
| 42        | 34        | SIMON & GARFUNKEL'S GREATEST HITS (CBS)                |
| 43        | 39        | A KIND OF HUSH—Carpenters (A&M)                        |
| 44        | —         | THE BEST OF JOHN DENVER (RCA)                          |
| 45        | 41        | A LOVE TRILOGY—Donna Summer (GTO)                      |
| 46        | —         | HIS 20 GREATEST HITS—Gene Pitney (Arcade)              |
| 47        | —         | LONE STAR (Epic)                                       |
| 48        | 44        | ROLLED GOLD—Rolling Stones (Decca)                     |
| 49        | 43        | HASTEN DOWN THE WIND—Linda Ronstadt (Asylum)           |
| 50        | —         | A NIGHT AT THE OPERA—Queen (EMI)                       |

## WEST GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin  
SINGLES

| This Week | Last Week | Artist   | Record |
|-----------|-----------|--|--------|
| 1         | —         | DANCING QUEEN—Abba (Polydor)—Polar/Oktave/Schacht                          |        |
| 2         | —         | DADDY COOL—*Boney M. (Hansa/Ariola)—Intro                                  |        |
| 3         | —         | EIN BETT IM KORNFELD—Juergen Drews (WEA)—Global                            |        |
| 4         | —         | HOROSCOPE—Harpo (EMI)—Melodie der Welt                                     |        |
| 5         | —         | DIE KLEINE KNEIPE—*Peter Alexander (Ariola)—Vabo/Melodie der Welt          |        |
| 6         | —         | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket/EMI)—Big Pig/Geig |        |
| 7         | —         | ABER BITTE MIT SAHNE—*Udo Juergens (Ariola)—Montana                        |        |
| 8         | —         | LET YOUR LOVE FLOW—Bellamy Brothers (Warner)—Global                        |        |
| 9         | —         | IN ZAIRE—Johnny Wakelin (Pye/Ariola)—Francis, Day & Hunter                 |        |
| 10        | —         | KISS AND SAY GOODBYE—The Manhattans (CBS)—April LPs                        |        |

| This Week | Last Week | LPs   |
|-----------|-----------|---|
| 1         | —         | THE BEST OF ABBA—(Polydor)  |
| 2         | —         | POP GOLD—Various Artists (K-Tel)                                    |
| 3         | —         | DIE GROSSEN SCHLAGER AUS MUSIK IST TRUMPF—Various Artists (EMI)     |
| 4         | —         | THE BEST OF ROGER WHITTAKER—(Aves/Metronome)                        |
| 5         | —         | STARS & IHRE HITS FUER DAS ROTE KREUZ—Various Artists (Philips)     |
| 6         | —         | BEAUTIFUL NOISE—Neil Diamond (CBS)                                  |
| 7         | —         | DAS VIERTE PROGRAMM—Otto (Ruessi/EMI)                               |
| 8         | —         | WIM THOELKE PRAESENTIERT: DER GROSSE PREIS—Various Artists (Ariola) |
| 9         | —         | GREATEST HITS—Simon & Garfunkel (CBS)                               |
| 10        | —         | TROUBLE—Sailor (CBS)  |

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
As Of 9/27/76  
SINGLES

| This Week | Last Week | Artist   | Record |
|-----------|-----------|--|--------|
| 1         | —         | ANATADAKEO—*Teruhiko Aoi (Teichiku)—Burning                        |        |
| 2         | —         | SHINYOJU—*Goro Noguchi (Polydor)—NP                                |        |
| 3         | —         | LOVE IS BLIND—Janis Ian (CBS/Sony)—April                           |        |
| 4         | —         | NEE KIGATSUITEYO—*Junko Sakurada (Victor)—Sun                      |        |
| 5         | —         | WAKAKI SHISHITACHI—*Hideki Saijo (RCA)—Geiei                       |        |
| 6         | —         | KAWACHI NO OSSAN NO UTA—*Miss Hanako (Blow-Up)—PMP, OBC            |        |
| 7         | —         | YURERU MANAZASHI—*Kei Ogura (Kitty)—Kitty                          |        |
| 8         | —         | HAJIMETE NO BOKUDESU—*Cha Kato (Toshiba)—JBP, CMP                  |        |
| 9         | —         | KITANO YADOKARA—*Harumi Miyako (Columbia)—Columbia                 |        |
| 10        | —         | YAMAGUCHI-SAN CHI NO TSUTOMU-KUN—*Kozue Saito (Philips)—Zero       |        |
| 11        | —         | COBALT NO KISETSU NO NAKADE—*Kenji Sawada (Polydor)—Watanabe       |        |
| 12        | —         | YOKOSUKA STORY—*Momoe Yamaguchi (CBS/Sony)—Tokyo                   |        |
| 13        | —         | GANPEKI NO HANA—*Yuriko Futaba (King)—Teichiku                     |        |
| 14        | —         | HONEHONEY ROCK—*Masato Shimon (Canyon)—Fuji                        |        |
| 15        | —         | AH!! HANANO OUENDAN—*Ihojin (Minoruphone)—PMP, Tokuma              |        |
| 16        | —         | HEART DOROBOU—*Candies (CBS/Sony)—Watanabe                         |        |
| 17        | —         | KIRINO MEGURIAI—*Hiromi Iwasaki (Victor)—NTV                       |        |
| 18        | —         | WAKARE—*Akira Inaba (Disco)—Yamaha                                 |        |
| 19        | —         | YAMAGUCHI-SAN CHI NO TSUTOMU-KUM—*Hiromi Kawahashi (Columbia)—Zero |        |
| 20        | —         | SOUL DRACULA—Hot Blood (Overseas)—Shinko                           |        |

## FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)  
SINGLES

| This Week | Last Week | Artist   | Record |
|-----------|-----------|--|--------|
| 1         | —         | PORQUE TE VAS—Jeanette (Polydor)—Hispavox                      |        |
| 2         | —         | GENTIL DAUPHIN TRISTE—Gerard Lenorman (CBS)                    |        |
| 3         | —         | CONCERTO DE LA MER—Jean-Claude Boreilly (Discodis)             |        |
| 4         | —         | SVALUTATION—Adriano Celentano (Eurodisc)                       |        |
| 5         | —         | DANCING QUEEN—Abba (Vogue)                                     |        |
| 6         | —         | DON'T GO BREAKING MY HEART—Elton John/Kiki Dee (Pathe Marconi) |        |
| 7         | —         | DERRIERE L'AMOUR—Johnny Hallyday (Phonogram/Philips)           |        |
| 8         | —         | WHO'S THAT LADY WITH MY MAN—Kelly Marie (Vogue)                |        |
| 9         | —         | MALADIE D'AMOUR—Elizabeth Jerome (Pathe Marconi)               |        |
| 10        | —         | BIDON—Alain Souchon (RCA)                                      |        |
| 11        | —         | LAND OF MAKE BELIEVE—Chuck Mangione (Phonogram/Mercury)        |        |

|    |   |  |  |
|----|---|--|--|
| 12 | — | IL ETAIT UNE FOIS NOUS DEUX—Joe Dassin (CBS) |  |
| 13 | — | NICE AND SLOW—Jesse Green (Pathe Marconi)    |  |
| 14 | — | RADIOACTIVITY—Kraftwerk (Pathe Marconi)      |  |
| 15 | — | PATRICK MON CHERI—Sheila (Carrera)           |  |

## ITALY

(Courtesy Germano Ruscitto)  
As Of 9/21/76  
LPs

| This Week | Last Week | Artist  | Record |
|-----------|-----------|---|--------|
| 1         | —         | CONCERTO PER MARGHERITA—Riccardo Cocciante (RCA)          |        |
| 2         | —         | AMIGOS—Santana (CBS-MM)                                   |        |
| 3         | —         | A LOVE TRILOGY—Donna Summer (Durium)                      |        |
| 4         | —         | XXII RACCOLTA—Fausto Papetti (Durium)                     |        |
| 5         | —         | VIA PAOLO FABBRI 43—Francesco Guccini (EMI)               |        |
| 6         | —         | DESIRE—Bob Dylan (CBS-MM)                                 |        |
| 7         | —         | BUFFALO BILL—Francesco De Gregori (RCA)                   |        |
| 7         | —         | LA MIA ESTATE CON TE—Fred Buongusto (WEA-MM)              |        |
| 9         | —         | LA TORRE DI BABELE—Eduardo Bennato (Ricordi)              |        |
| 10        | —         | DIANA ROSS—(Tania Motown-Rifi)                            |        |
| 11        | —         | SOGNI DI UN ROBOT—Gianni Bella (Derby-MM)                 |        |
| 11        | —         | LA BATTERIA, IL CONTRABBASSO...—Lucio Battisti (N.I.-RCA) |        |
| 13        | —         | LET THE MUSIC PLAY—Barry White (Phonogram)                |        |
| 14        | —         | SILVER CONVENTION—Silver Convention (Durium)              |        |
| 14        | —         | AUTOMOBILI—Lucio Dalla (RCA)                              |        |

## HOLLAND

(Courtesy Stichting Nederlandse)  
SINGLES

| This Week | Last Week | Artist                                       | Record |
|-----------|-----------|--|--------|
| 1         | —         | DANCING QUEEN—Abba (Polydor)                 |        |
| 2         | —         | IN ZAIRE—Johnny Wakelin (Pye)                |        |
| 3         | —         | MY LOVE—Rosy And Andres (CNR)                |        |
| 4         | —         | MON AMOUR—BZN (Negram)                       |        |
| 5         | —         | MONZA—Ferrari (Negram)                       |        |
| 6         | —         | SMILE—Pussycat (Bovema)                      |        |
| 7         | —         | BLUE BROWN EYED LADY—Jack Jersey (Bovema)    |        |
| 8         | —         | LE MATIN SUR LA RIVIERA—Eve Brenner (Bovema) |        |
| 9         | —         | NOW IS THE TIME—Jimmy James (Pye)            |        |
| 10        | —         | 505 PM—Lia Velasco (Negram)                  |        |

## SWEDEN

(Courtesy of GLF)  
\*Denotes local origin  
As Of 9/23/76  
LPs

| This Week | Last Week | Artist   | Record |
|-----------|-----------|--|--------|
| 1         | —         | LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.) |        |
| 2         | —         | KRAMGOA LATAR 3—*Vikingarna (Mariann)              |        |
| 3         | —         | A NIGHT AT THE TOWN—Rod Stewart (Warner Bros.)     |        |
| 4         | —         | I LOVE TO LOVE—Tina Charles (CBS)                  |        |
| 5         | —         | SAXPARTY 3—*Ingemar Nordstroems (Frituna)          |        |
| 6         | —         | A LITTLE BIT MORE—Dr. Hook (Capitol)               |        |
| 7         | —         | THE HARDER THEY COME—Jimmy Cliff (Island)          |        |
| 8         | —         | FRANSKA KORT—*Ted Gardestad (Polar)                |        |
| 9         | —         | COMING OUT—The Manhattan Transfer (Atlantic)       |        |
| 10        | —         | BELLA BELLA—*Sten & Stanley (Decca) SINGLES        |        |

| This Week | Last Week | Artist  | Record |
|-----------|-----------|---|--------|
| 1         | —         | DANCING QUEEN—*Abba (Polar)                               |        |
| 2         | —         | LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)        |        |
| 3         | —         | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket) |        |
| 4         | —         | FIREFLY—*Bjorn Skifs (EMI)                                |        |
| 5         | —         | MOVIESTAR—*Harpo (EMI)                                    |        |
| 6         | —         | I LOVE TO LOVE—Tina Charles (CBS)                         |        |
| 7         | —         | KISS AND SAY GOODBYE—Manhattans (CBS)                     |        |
| 8         | —         | LADY BUMP—Penny MacLean (Ariola)                          |        |
| 9         | —         | DANCE LITTLE LADY DANCE—Tina Charles (CBS)                |        |
| 10        | —         | AIN'T THAT JUST THE WAY—Barbi Benton (Playboy)            |        |

## DENMARK

(Courtesy Danmarks)  
As Of 9/19/76

| This Week | Last Week | Artist   | Record |
|-----------|-----------|--|--------|
| 1         | —         | DANCING QUEEN—Abba                               |        |
| 2         | —         | GASOLIN' LIVE SADAN (LP)—Gasolin'                |        |
| 3         | —         | SHU-BI-DUA 3 (LP)—Sha Bi Dua                     |        |
| 4         | —         | GREATEST HITS (LP)—Abba                          |        |
| 5         | —         | HOROSCOPE—Harpo                                  |        |
| 6         | —         | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee |        |
| 7         | —         | POP FOR/POP NU (LP)—Nazareth                     |        |
| 8         | —         | AIN'T THAT JUST THE WAY—Barbi Benton             |        |
| 9         | —         | BARBI (LP)—Barbi Benton                          |        |
| 10        | —         | HVA GOR VI NU LILLE DU—Gasolin'                  |        |
| 11        | —         | SOMETHING NEW (LP)—Barbi Benton                  |        |
| 12        | —         | I LOVE TO BOOGIE—T. Rex                          |        |
| 13        | —         | PASSPORT (LP)—Nana Mouskouri                     |        |

|    |   |  |  |
|----|---|--|--|
| 14 | — | 20 GREATEST HITS (LP)—Creedence Clearwater Revival |  |
| 15 | — | TAKE THE HEAT OFF ME (LP)—Boney M                  |  |
| 16 | — | A LOVE TRILOGY (LP)—Donna Summer                   |  |
| 17 | — | NO REASON TO CRY (LP)—Eric Clapton                 |  |
| 18 | — | DADDY COOL—Boney M                                 |  |
| 19 | — | DOCTOR KISS KISS—5000 Volts                        |  |
| 20 | — | GYNG MED (LP)—Kai Lovring                          |  |

## PORTUGAL

(Courtesy Ivan H. Hancock)  
SINGLES

| This Week | Last Week | Artist   | Record |
|-----------|-----------|--|--------|
| 1         | —         | FERNANDO—Abba (Polydor)                                |        |
| 2         | —         | I LOVE TO LOVE—Tina Charles (CBS)                      |        |
| 3         | —         | SORROW—Mort Shuman (Philips)                           |        |
| 4         | —         | LOVE TO LOVE YOU BABY—Donna Summer (Ariola)            |        |
| 5         | —         | HEIDI (EM PORTUGUES)—Maria Jaao (EMI)                  |        |
| 6         | —         | CRAZY WOMAN—Joe Dolan (Pye)                            |        |
| 7         | —         | PETITE DEMOISELLE—Art Sullivan (Apollo)                |        |
| 8         | —         | PATRICK MON CHERIE—Kiki and Pearly (Apollo)            |        |
| 9         | —         | WE'LL LIVE IT ALL AGAIN—Albana and Romina Power (Epic) |        |
| 10        | —         | RECUERDOS—Juan Pardo (Ariola)                          |        |
| 11        | —         | VIVE D'AMOUR BESOIN D'AMOUR—Art Sullivan (Apollo)      |        |
| 12        | —         | LINDA BELLA LINDA—Daniel Santacruz Ensemble (EMI)      |        |
| 13        | —         | SAY HELLO—Chocolate, Menta, Mastik (Philips)           |        |
| 14        | —         | HEIDI (DIME ABUELETO)—Versao Espanhola (RCA)           |        |
| 15        | —         | FLY ROBIN FLY—Silver Convention (Alvorada) LPs         |        |

| This Week | Last Week | Artist  | Record |
|-----------|-----------|---|--------|
| 1         | —         | JONATHAN LIVINGSTONE SEAGULL—Neil Diamond (CBS) |        |
| 2         | —         | MOON MADNESS—Camel (DECCA)                      |        |
| 3         | —         | NO EARTHLY CONNECTION—Rick Wakeman (A&M)        |        |
| 4         | —         | LOVE TO LOVE YOU BABY—Donna Summer (Ariola)     |        |
| 5         | —         | COM AS MINHAS TAMANQUINHAS—Jose                 |        |

## Latin Scene

### LOS ANGELES

Rumors abound here about deals involving Spanish superstar **Julio Iglesias**. Talk has it that CBS is maneuvering to obtain license rights for the catalog of Casa Columbia, Iglesias's recording company based in Madrid. That move would add Iglesias, one of the top money makers among Latin performers, to the already star-studded roster of Caytronics which holds the U.S. license for all CBS International material.

Although **Rinel Sousa**, Caytronics vice president, confirmed that negotiations were in progress, spokesmen for Alhambra Records (company which currently holds license from Casa Columbia for U.S. distribution) denies the report. **Ernesto Garcia** in Alhambra's Miami office says Casa Columbia owner **Enrique Garea** and general manager **Tomas Toral** were recently in Miami enroute to New York, denying along the way that the company intended to sell.

**Tony Estevez**, Alhambra's chief here, reinforced the denials, and added that Alhambra was not only not going out of business but was preparing for the opening of a new branch in

Texas, probably San Antonio. That office to come under the direction of **Juan Antonio Estevez Jr.**, who is currently in charge of sales for Alhambra in Miami. Alhambra intends to do local productions of Chicano groups in Texas to follow up its intention of breaking into the norteno field.

Both Miami and Los Angeles Alhambra offices do confirm, however, that Iglesias is negotiating with CBS to record in English, citing large sums related to the deal. **Fabian Ross**, label director for Fania's International reports that his friend, Spanish impresario **Jose Marin Lasso de la Vega**, worked out million-dollar contract for concert tours of **Iglesias & Camilo Sesto**, mapping the two vocalists' itinerary for the coming year in Mexico and U.S. Ross also informs that **Juan Manuel Serrat** has returned to his native Spain after years of exile in Mexico. Serrat had fled Franco's heavy-handed repression but is returning under relaxed conditions of the new regime.

Still another Spanish performer **Rafael** (Caytronics) is scheduled for a November appear-

(Continued on page 61)

### PUERTO RICAN PORTRAIT

## Montilla Label: a 23-Year Pull

By LORRAINE BLASOR

**SAN JUAN**—Last April Montilla Records of Puerto Rico was among 10 local companies to be singled out for recognition by the Puerto Rico Products Assn.

Montilla has been in the record business 23 years. Incorporated in 1953 by Fernando J. Montilla, the company manufactures and distributes for Puerto Rico, the Virgin Islands and Santo Domingo 12 U.S. labels including Motown, Paramount, Longines Symphonette and ABC. It also has its own label.

In an interview a few months ago, **Jose Ernesto Montilla**, a nephew of the founder and at that time vice president and general manager of the plant (he is no longer with the company) claimed Montilla had the biggest and most complete record plant on the island.

"We don't depend on anyone for anything," he boasted.

Montilla Records was established in Spain where it taped its entire catalog. It consisted principally of Spanish zarzuelas (operettas) and lyrical Spanish music.

The nationalization of the record industry in Latin America in the '60s made it difficult for the company, which had by then set up its headquarters in New York, to export its records to important markets in the Southern hemisphere. As a result, founder Montilla saw the need to move to Puerto Rico.

**Jose Ernesto** cited other reasons for moving to the island such as the

availability of long-term tax exemption as well as a desire to develop Latin music.

Montilla Records of Puerto Rico set up quarters on the island Oct. 19, 1964. The 11,500-square-foot plant was built on 2½ acres in Canovanas, a rural area where other industries had established over the years. It is a rather nondescript building, emphasizing functionality more than looks.

While the plant in '64 had eight semi-automatic hydraulic presses to produce the Montilla label, today the company boasts 14 presses with a capacity to make 6,000 LPs every eight hours.

The plant is also equipped with a 16-track multi-channel recording facility, two printing presses—one of which can handle two colors simultaneously, and, a recent addition, duplication of pre-recorded tape equipment with capacity of producing 200 cassettes every 10 minutes. Soon, the company will be getting side-winding machinery to be installed on its five slaves thus speeding up the cassette production process.

So far Montilla Records is doing 8-tracks for its own label and Longines Symphonette. But there's no

saying what other labels it may include in the future. **Jose Ernesto** said the ratio of sales between LPs and 8-tracks was two to one. And if their cassettes sell well it's because they use the best cartridge and tape available, he claimed.

Plans for this year, according to Montilla, are to develop a strong Latin music catalog for an international market as well as continue concentrating on its stateside labels.

The company plans to tape the music of Puerto Rican greats **Sylvia Rexach**, **Pedro Flores**, **Rafael Hernandez** and others and then market it internationally. After all, as **Jose Ernesto** put it, this is the music that keeps selling through the years.

Because a lot of Latin music is transient, he felt it ought to be adapted to appeal to various markets and not limited to one alone.

Montilla eventually hopes to sign big show business names but for the time being has signed poet **Jacobo Morales**, **Dagmar**, **Jesus Caonedo** and his orchestra, **Samuel Molina** and Mexican **Jose Castro**, this year's winner of the OTI song festival.

In the past Montilla experimented with young artists who were just get-

(Continued on page 61)

### TWO NEW SALSA RELEASES!

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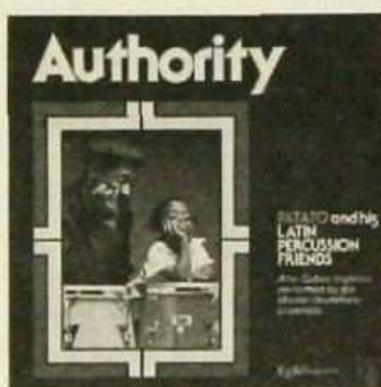


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Billboard SPECIAL SURVEY For Week Ending 10/9/76

## Billboard Special Survey Hot Latin LPs

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### IN PUERTO RICO

| POP LPs   |  | SALSA LPs |  |
|-----------|--|-----------|--|
| This Week | TITLE—Artist, Label & Number (Distributing Label)                  | This Week | TITLE—Artist, Label & Number (Distributing Label)                      |
| 1         | <b>EYDIE GORME</b><br>La Gorme, Gala 2001                          | 1         | <b>ROBERTO ROENA Y SU APOLLO SOUND</b><br>Lucky 7, International 907   |
| 2         | <b>LOS ANGELES NEGROS</b><br>Los Angeles Negros, International 902 | 2         | <b>HARLOW &amp; ISMAEL MIRANDA</b><br>Con Mi Viejo Amigo, Fania JM 494 |
| 3         | <b>LA PANDILLA</b><br>La Pandilla, Alhambra 4007                   | 3         | <b>CHEO FELICIANO</b><br>The Singer, Vaya 48                           |
| 4         | <b>LOS PASTELES VERDES</b><br>Vol. II, Gema 5027                   | 4         | <b>PACHECO</b><br>El Maestro, Fania 485                                |
| 5         | <b>YOLANDITA MONGE</b><br>Florencio, Coco Clp 123                  | 5         | <b>FANIA ALL STARS</b><br>Tribute To Tito Rodriguez, Fania 494         |
| 6         | <b>CAMILO SESTO</b><br>Amor Libre, Pronto, 1013                    | 6         | <b>PETE EL CONDE</b><br>Pete El Conde, Fania 489                       |
| 7         | <b>SOPHY</b><br>Sentimientos, Velvet 1494                          | 7         | <b>EL CRAN COMBO</b><br>Mejor Que Nunca, EGC 013                       |
| 8         | <b>IRIS CHACON</b><br>Iris Chacon, Borinquen 1298                  | 8         | <b>FAJARDO</b><br>Charanga Roots, Coco 124                             |
| 9         | <b>JULIO IGLESIAS</b><br>El Amor, Alhambra 23                      | 9         | <b>EDDIE PALMIERI</b><br>Unfinished Masterpiece, Coco 120              |
| 10        | <b>RAUL MARRERO</b><br>Apt. #2, Mercana 1035                       | 10        | <b>RIPICA IDEAL</b><br>Vamos Pa Senegal, Artal 6004                    |

### IN CHICAGO

| POP LPs   |  | SALSA LPs |  |
|-----------|--|-----------|--|
| This Week | TITLE—Artist, Label & Number (Distributing Label)                | This Week | TITLE—Artist, Label & Number (Distributing Label)                      |
| 1         | <b>CAMILO SESTO</b><br>Amor Libre, Pronto 1013                   | 1         | <b>HARLOW &amp; ISMAEL MIRANDA</b><br>Con Mi Viejo Amigo, Fania JM 494 |
| 2         | <b>LOS PASTELES VERDES</b><br>Vol. II, Gema 5027                 | 2         | <b>CHEO FELICIANO</b><br>The Singer, Vaya 48                           |
| 3         | <b>EYDIE GORME</b><br>La Gorme, Gala 2001                        | 3         | <b>ROBERTO ROENA Y SU APOLLO SOUND</b><br>Lucky 7, International 907   |
| 4         | <b>YOLANDITA MONGE</b><br>Florencio, Coco 123                    | 4         | <b>PACHECO</b><br>El Maestro, Fania 00485                              |
| 5         | <b>LOS ANGELES NEGRO</b><br>Los Angeles Negro, International 902 | 5         | <b>PETE EL CONDE</b><br>Pete El Conde, Fania 489                       |
| 6         | <b>LOS FELINOS</b><br>Chicanisimo, Musart 10570                  | 6         | <b>FANIA ALL STARS</b><br>A Tribute To Tito Rodriguez, Fania 494       |
| 7         | <b>VICENTE FERNANDEZ</b><br>A Tu Salud, Caytronics Cys 1464      | 7         | <b>FAJARDO</b><br>Charanga Roots, Coco 124                             |
| 8         | <b>SOPHY</b><br>Sentimientos, Velvet 1494                        | 8         | <b>EDDIE PALMIERI</b><br>Unfinished Masterpiece, Coco 120              |
| 9         | <b>RAPHAEL</b><br>Con El Sol de La Manana, Pronto 2006           | 9         | <b>CHARLIE PALMIERI</b><br>Impulsos, Coco 118                          |
| 10        | <b>RAUL MARRERO</b><br>Apt. #2, Mercana 135                      | 10        | <b>CHOCOLATE</b><br>En El Rincon, Salsoul 4108                         |

# Mexico Holds Line After Devaluation

By MARY FISHER

MEXICO CITY—Despite a continued uncertain pattern on the current monetary crises in this country, record manufacturers, except for isolated situations, are still "holding the line" in price increases. Average raw material costs have shot up approximately 20%, but the key to the overall jump will come when salaries are adjusted to the peso devaluation.

Unions have been asking for a 65% raise, but the counter-offer from industry has been 8%. The decisions have to come quickly according to economic analysts, and when they do most expect the situation to revert to relatively normal at least into 1977 when the new administration of Jose Lopez Portillo will be into its second month.

Although some retail outlets have already hiked costs in record and tape prices to the public, "The wisest and most realistic step to take is to make sure what the latest inflationary spiral will be," ponders Louis Couttolene Jr., president of RCA De Mexico. "There's a lot of speculation, but the only practical thing to do is to continue to wait-and-see."

AMPROFON, association of the major record labels, through mid-September held two emergency sessions on "exchange of dialog over the crises" without definitive results. Although no commercial matters have ever previously been discussed among the big companies, it is understood because of the overall devaluation on the market such matters were brought up.

"It is basically opinions which have thus far taken place," reports Alberto Vega, attorney for AMPROFON, "and any decisions on final adjustments are within the domain of the individual companies." He adds that after one or two more meetings the feeling is that they all will go up by between 20% and 40%.

"We're in the business to sell rec-

## Montilla Label

• Continued from page 60

ting started but unfortunately, "experiments end up being expensive, especially in Puerto Rico," said Jose Ernesto.

Though business goes well for Montilla in particular, the record business in Puerto Rico is generally not all that rosy. This is indicated by the scarcity of record companies here, a mere three or four.

Factors inhibiting the growth of the record industry, according to Jose Ernesto, are varied. For one there is a lack of raw materials which means everything has to be imported.

The oil crisis has had its share of the blame. Jose Ernesto pointed out that three years ago the 2,000 gallons of oil required by the plant's boilers cost \$276. Last year it cost \$800.

Another negative factor is what Jose Ernesto calls the "disloyal competition" of foreign labels in Puerto Rico.

As he explained around one million records are imported into the island yearly. The fact that so many records are imported takes away from the local record factories needed work. One solution he presented would be to levy a tax on these imported records which would in turn motivate U.S. companies to either start up their own plant here or give existing local companies the right to manufacture and distribute these companies' labels.

ords and artists," says Couttolene, "therefore we all have to consider what the market will bear. We can only go as high as what the public will accept, and not foolishly jump to a point of pricing ourselves out of business."

The two companies in the major alignment which already have jumped the gun on pre-devaluation prices are EMI-Capitol and Orfeon. They have both taken precautionary measures by slapping on an approximate 20% boost.

Robert Ascott, general director of the former label, contends, "It is strictly an interim increase. It will be restructured later when salaries along with raw material costs, are all finally taken into account." Orfeon's spokesman on the matter, Adolfo Funes, finance administrator for the label, acknowledges, "It was a step taken (basically with LPs) to prevent a surge in buying up product by retail outlets. We will temporarily remain status quo on single product."

But there has been a huge increase in sales invoices since the devaluation, with many of the 700 known outlets throughout Mexico stocking up for ensuing months. Musart international director Frank Segura reveals a 300% jump for his company over last month.

## Latin Scene

• Continued from page 60

ance here, his second in this area this year. ... **Manoella Torres**, also Caytronics, slated for a Southern California promotion tour the second week of October. ... **Yolanda del Rio** and **Felipe Arriaga**, two of Caytronics' top Mexican performers, will headline the Million Dollar Theatre show at the end of November.

Caytronics' Los Angeles chief **Joe Ramirez** spent several days recently hosting **Helcio Carmo**, RCA executive formerly with the Brazil affiliate, and currently advanced to record liaison manager for RCA's operations in all Central & South America. Carmo was exploring possibilities of marketing RCA American product in Latin countries and studying the potential of the American market for Brazilian artists **Lindomar Castilho**, **Antonio Marcos** and **Martinho da Vila** among others. Carmo went on to New York from here.

Brazilian composer/singer **Roberto Carlos**, already established throughout Latin America as a success, will appear in Miami Friday (15) in a live performance to be transmitted via satellite by Mexico's Televisa. The show to be hosted by **Raul Velasco**, well-known moderator of the popular Mexican variety show "Siempre En Domingo." Carlos will go on for shows in Dominican Republic and Puerto Rico. Advance samples of Carlos' new album, "Todo En Espanol," have been sent out.

**Hector LaVoe's** recent LP, "De Ti Dependes," selling well in this area ... also moving well is a 45 by newcomer group **Los Nomadas** on Jaguar, titled "Un Viejo Amor," the tune topped radio KALI's playlist last week. ... KALI's station manager **Juan R. Meono** reports the station will begin Spanish translations in simultaneous broadcasts with KNBC's 11 o'clock news beginning Monday (11).

Mexican singer **Lucha Villa** (Musart) will headline a show at the Million Dollar Theater Friday (8). ... A Convention Center show slated for Saturday (9) is crowded with Musart groups that are enormously popular here: **Los Felinos**, **Los Babys**, **Los Freddys**, **Los Solitarios**. The show will also feature **Los Diablos** and **Freddie Martinez**. ... **Antonio Aguilar** and **Conjunto Africa** have new releases on Musart. ... **La Revolucion de Emiliano Zapata** (Melody) has been on a concert swing through several Texas cities and Chicago, winding up with several California engagements the first two weeks of October.

AGUSTIN GURZA

## Charge Booker Defrauded Gov.

By MARTIN MELHUISH

TORONTO—Len Casey, program director of Ontario Place and the person in charge of booking live talent into that venue, has been charged with defrauding the government of \$100,000.

The charge followed an investigation by Metropolitan Toronto fraud squad detectives who found that checks issued to performers between October, 1972, and September, 1976, were in many cases made out for expenses which were not passed on to the performers or made out to acts which did not in fact appear at Ontario Place. Police alleged that they had found false contracts filed under fictitious names. The checks reportedly were returned through Casey's office and then cashed. The investigation required a complete audit of the Ontario Place entertainment office books.

Casey, who had previously served for six years as associate director of the Canadian National Exhibition, was named programming director of Ontario Place in 1972, but had been involved with Ontario Place prior to its opening in May of 1971.

When Ontario Place opened in the spring there had been much controversy over the fact that many of the Canadian acts being booked were only being paid scale while a number of international acts were being paid fees quite a bit higher, though in some cases they drew the same number of people.

## 500-Seat Venue Looks To Draw Name Rockers

MONTREAL—Le Gran Salon du Domaine Mascouche, a new rock venue seating 500-plus, has opened its doors in Mascouche, a town several miles from downtown here.

Talent coordinator for the club is Paul Levesque, who also handles business affairs for the CBS act Mahogany Rush. The club is owned by Claude Bouchard and Marc Hamilton.

Sound system for the venue was installed by Audio-Analyst, while lighting was set up by Lumibec. During intermissions at the club a local disco spinner will provide entertainment.

According to Levesque, Montreal has been a "very influential market in today's rock concert circuit, but until now there hasn't been a reputable rock club for acts looking to play small venues."

"After testing the local market for a year now with Quebec's foremost stars, we are ready to present artists of international character at least once a month," he adds.

Tickets for the shows are being offered at the boxoffice and at select locations around town. Debuting the club Sept. 23 was the group Canned Heat.

## Postal Delay

NEW YORK—Billboard's coverage of the Canadian music scene this week has been cut back due to a work slowdown of postal workers in Montreal. The slowdown prevented editorial matter from arriving here prior to presstime.

The workers, protesting introduction of automatic processing machines in Montreal's main post office, are taking the tactic of moving the mails strictly by the rule book, causing massive backups in the system.

## From The Music Capitals Of The World

• Continued from page 59

did the whole show alone because his originally planned support acts received bad reviews prior to his arrival in Germany. ... **Gentle Giant**, **Ritchie Blackmore**, the **Hollies**, **Randy Pie**, **Jethro Tull**, **Crosby and Nash** and **James Last** on tour here. ... **Peter, Sue and Marc** signed a deal with Phonogram.

Metronome marketing manager **Rold Enoch** produced new series "Jazz Story" with originals from **Impact** featuring **Ma Rainey**, **Creole Jazz Band**, **Bix Beiderbecke** and **Clarence Smith**. ... **Deutsche Grammophon Gesellschaft's Rainer Schmidt-Walk** presenting new "easy music" series for car-drivers, featuring international acts such as **Roberto Delgado**, **Spotnicks**, **Waldo de los Rios** and the **New Seekers**.

WOLFGANG SPAHR

## BUCHAREST

Ateneul Tineretului, cultural division of the Communist Youth Organization, has been busy of late with contests and concerts featuring such name acts as the **F.F.N.** group, folk singers **Mircea Florian** and **Doru Stanculescu**, performances presented by **Florin-Silviu Ursulescu**. ... New presentation on Romanian TV-1 is "Saptamina Muzicala," of "Music Week," presented by **Adrian Dieterle** with the pop music commentary from **Octavian Ursulescu**. ... Vocal-instrumental group **Lift** from East Germany in Romania for concerts under the ARIA organization, with solo singer **Dina Straat**. The agency is also arranging a tour for Portuguese singer **Carlos do Carmo**.

Important event here for the Socialist Romanian culture was the Congress of Political Education and Socialist Culture, with **Nicolae Ceausescu**, President of the Republic, presiding over meetings at which music played an important part. ... Singer **Cornel Constantiniu** represented the Electrecord record company at the 1976 International Song Contest in Sopot (Poland). ... In the Pelican restaurant in Mamaia is a Havana Club, with an outstanding four-piece Cuban-style group.

More than 18,000 attended shows by Belgian singer **Jacques Hustin** during his six-day tour.

**Margareta Pislaru** follows **Marina Voica** in being invited to Poland for the shows "Inter-Disco" by Katowice TV. Others taking part include **Bogdana Zagorska** and **Dwa plus Jeden** (Poland), **Zalatnay Sarolta** (Hungary), **Boris Grancearov** (Bulgaria), **Dina Straat** (East Germany), **Karol Duchon** (Czechoslovakia) and **Bi-jelo Dugme** (Yugoslavia).

Strong summer activity here with **Marina Voica** and the **Savoy** group on dates on the Black Sea coast as guest of the Fantasio Theater in Constanta; **Margareta Pislaru** and the **Radu Goldis** group; **Cornel Constantiniu**; and many vocal-instrumental groups playing in restaurants in the seaside resorts, notably **Sfinx**, **Progresiv TM**, **Horia Moculescu** and **Depold** (in Mamaia), **Romanticii** and **Lipan** (in Eforie-Nord).

OCTAVIAN URULESCU

## STOCKHOLM

CBS Sweden artist **Mikael Rickfors'** song "Daughter Of The Night" is included on **Richie Havens'** new A&M album "The End Of The Beginning," the composition having English lyrics by **Hans Huss** and published here by **April Music**. ... Swedish radio is to broadcast the BBC radio special on **Paul Simon** and **Art Garfunkel**.

The Casablanca three-album package "The Kiss—The Originals" not released here through EMI which normally handles Casablanca product, but two mail-order companies have imported 15,000 copies. ... Swedish TV Channel 2 currently recording an hour-long **Abba** tv special, including nine songs from the group's new album, due for late October release in Scandinavia. ... **Mikael B. Tretow**, who works as recording engineer on all **Abba** productions, has recorded an album of his own on CBS, "Let's Boogie," including his own compositions with lyrics by **Thomas Minor**, and with **Abba** helping out on background vocals. ... TV-2 currently showing programs from the U.S. rock series "In Concert". ... **Ted Nugent** in for concerts, CBS rush-releasing his new album "Free For All". ... To celebrate the release of their "comeback" album on **Frituna**, **Ola and the Janglers** did a "comeback and farewell again" concert here. The group was one of the top successes of the 1960s and broke up seven years ago.

Currently on a two-month season at the Berns restaurant in Stockholm is **Lasse Berghagen**, with Phonogram tying in with the release of his new album. ... The **Gimmicks** group has broken up and re-formed as a girl vocal trio,

with an album due on Polydor. ... **Sonet** has released 13 albums in the series "The Historic Savoy Sessions." ... Visiting Sweden for concerts and tv appearances are **Patti Smith** and **Natalie Cole**. ... **Metronome** has just released a new album by **Jayson Lindh**, "Raggie." ... **Sonet** has released the **Bryan Ferry** album "Let's Stick Together (Island)," but as a limited edition of a special U.S. import.

LEIF SCHULMAN

## HELSINKI

Finnlevy has released its fourth "Finnhits" tv compilation album, featuring 16 Finnish-sung hits, all but two from the catalogs of Finnlevy and its sister companies. Sales are expected to be in the region of 100,000 units. A total of 12 tv spots will be bought, plus normal in-store and press promotions. Three previous albums in the series have sold well over 300,000 copies.

**Hector**, a top-selling Finnish singer, is starting his first concert tour in nearly two years and is also preparing a book of poems, as well as producing records by artists on the Love label. ... Popularity of reggae music in Finland is growing fast, with the local tv station planning a documentary. ... **Tina Charles** (CBS) here for a concert and radio and press interviews.

U.K. group **Man** in for a tour of Finland, playing concerts in 12 different towns. ... CBS here expanding its sales force and is looking for two field salesmen. ... **Wigwam** (Love) back from short European tour, including appearances in Holland, West Germany, Denmark and Sweden.

The **Bournemouth Symphony Orchestra**, conducted by **Paavo Berglund**, received critical acclaim for its recent concerts at Finlandia House, Helsinki, a highlight of the shows being "Kullervo," a lesser-known masterpiece of **Jean Sibelius**. ... Veteran songstress **Katri Helena** (Scandia) given a gold disk for 25,000-plus sales of her album "Paloma Blanca," while another singer **Erkki Junkkarinen** (Blue Master) is expecting a platinum award as sales of his album "Ruusuja Hopeamaljassa" will soon pass the 100,000 mark, an unusually high figure here.

KARI HELOPALTIO

## MADRID

Based on the success in France of the original soundtrack from the film "Cria Cuervos," directed by **Carlos Saura**, Hispavox is re-releasing from it the single "Porque Te Vas" by **Jeannette**, who is an Ariola artist. ... RCA Brazil to release the English versions of two Zafiro Spanish productions: "Porque Sera, Sera" by **Basilio** and "Mirame" by **Fernando Brosed**. ... After big promotion on **Elvis Presley's** "T.R.O.U-B-L-E," RCA is releasing several other **Presley** albums, notably "King Creole" soundtrack, previously out in EP form, "The Sun Sessions" and a double album with a selection of tracks requested by listeners to 54 radio stations in the SER chain. It's titled "For Spanish Fans."

Album by **Marisol** (Zafiro), "Hablame Del Mar Marinero," with all songs composed by **Manuel Alejandro**, to be released in all Spanish-speaking territories. ... "Thick As A Brick" by **Jethro Tull** (Ariola) and "Aladdin Sane" by **David Bowie** (RCA) released in the Spanish market. The Tull album was deleted from his previous distribution label here, Fonogram, and Bowie's LP was previously banned here. Now both are selling well.

Out here now is the Spanish version of the French entry in the Eurovision Song Contest, "1, 2, 3" by **Catherine Ferry** (Movieplay). ... First Salsa music group created and produced in Spain is **La Banda Salsa**, released on CBS. ... After the increase of regionalism in Spain, with songs released representing Catalonia, Aragon, Galicia, Valencia, Andalucia and Castilla, now there are songs from Vasc country, with Zafiro releasing Vasc singer **Urko** and CBS the Vasc group **Oskorri**.

Strong radio support for Mexican group **Mr. Loco** (Movieplay) with a Spanish version of "Lola." The band's first album comes soon. ... After the success of **Lolita** (CBS) with "Amor Amor," another daughter of **Lola Flores** (Belter), the younger **Charito**, now recording for CBS. ... **Georgie Dann** has produced, for CBS, a debut disk by actress and interviewer **Barbara Rey**, "Si No Valgo La Pena."

**Manuel Toharia**, one of the weather forecasters for Spanish television, has recorded a debut album for Movieplay. He wrote all the songs himself. ... An album inspired by the comics of Spanish artist **Forges** has been completed by Ariola. Singers involved include **Luis Eduardo Arte**, **Jesus Munarriz**, **Julia Leon**, **Rosa Leon**, **Teddy Bautista** and **Garcia Morcillo**.

FERNANDO SALAVERRI

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/9/76

Number of LPs reviewed this week **67** Last week **57**



## Pop

**ERIC CLAPTON—No Reason To Cry**, RSO RS-1-3004. As in Clapton's other recent albums, the focus here is on catchy rhythm tracks and his smoky vocals rather than the guitar pyrotechnics which first shot him to the top of rockdom. The music is crisp and energetic, high-gloss rock with no sterility. The parade of big-name guest stars is kept under control towards a tight production, rather than being allowed to wander all over the place. Several numbers feature a female vocal chorus and others show a heavy influence of the Band, with three of that group's members playing. Clapton does let loose on guitar for some killer solos this time. One gets the feeling that a bunch of good friends and heavy talents came into the studio to have some fun and try out different styles of music.

**Best cuts:** "Hello Old Friend," "Carnival," "Beautiful Thing," "Sign Language" (a distinctive duet with Bob Dylan), "All Our Past Times."

**Dealers:** The new leadership of RSO has been extremely effective in breaking any product that has anything going for it. If they could make "Disco Duck" a hit, watch out for the new Clapton.

**PARLIAMENT—The Clones Of Dr. Funkenstein**, Casablanca NBLP 7034. One of the success stories of the year is the amazing Parliament/Funkadelic aggregation of crazy-like-a-fox George Clinton, and his latest spinoff, Bootsie's Rubber Band. The team has sold stupendous amounts of albums for its various labels and is now embarking on one of the biggest arena tours of the season, complete with a UFO stage set billed as the most complex ever carried on one-nighters. This LP is part outrageous theatrics and part ultra-sleek progressive soul horn band balladry. Parliament surprises by still playing mainstream funky music as Clinton saves most of his maggot-world space rap for the Funkadelic albums. This is basically a neat disco funk set.

**Best cuts:** "Dr. Funkenstein," "Do That Stuff," "Funkin' For Fun."

**Dealers:** As usual, the group comes up with an eye-stopping jacket. This time it's a parody of monster labs done in glitter.

**LEON RUSSELL—Best Of Leon**, Shelter SRL 52004. Material from four previous albums comprise this solid, gem-laden package. All the elements are here—rock, soul, gospel, and just plain Russell funk. Listening to this amalgam of tunes, one realizes the extraordinary versatility of this artist equally at home singing and stroking his piano for softer material or else going full-tilt boogie. A feast for his fans and a perfect initiation for new ones.

**Best cuts:** "Delta Lady," "Tightrope," "Bluebird," "A Song For You," "Lady Blue," "Back To The Island," "Roll Away The Stone."

**Dealers:** Russell is a genuine superstar.

**BONNIE KOLOC—Close-Up**, Full Moon PE 34184 (Epic). An under-appreciated but strong artist for a number of years now, this debut album for Eagles manager Irv Azoff's CBS custom label may well bring her into her own. Koloc is moving into the semi-country territory that has been so successful for Ronstadt and Emmylou. The quality of her latest release has to be compared on the level of these ladies and it comes off with no apologies. The lady who had a major single with "You're Gonna Love Yourself In The Morning," seems to have found the surroundings she needed to break through to a wide new impact.

**Best cuts:** "Silver Stallion," "Good Times," "Every Soul's A Circus," "I Can't Sleep."

**Dealers:** With a powerful new manager and label, Koloc can be expected to get far more merchandising than ever before.

**RORY GALLAGHER—Calling Card**, Chrysalis CHR 1124. The Irish guitar flash, whose sales have never caught up with his legend and longtime critical respect, now seems to have the benefit of a determined step-by-step merchandising campaign by newly independent Chrysalis, a label that made a big success with similar rock guitar virtuoso Robin Trower. Gallagher sings well enough not to be obnoxious and plays whiz-kid guitar without being heavy-handed. In fact, it is his welcome light-fingered unpretentious approach that is most inviting about the album and seems most right for today's market. His all-original songs on this album are effective rock showpieces. His quartet, recorded at Munich's Musicland studio, couldn't possibly be tighter. Everything for today's heavy-metal audience and it comes off with such style and verve that it won't turn off softer-rock listener.

**Best cuts:** "Do You Read Me," "Country Mile," "Secret Agent," "Jackknife Beat."

**Dealers:** One of the best rock guitar albums of the season. Have no qualms about recommending it to your customers.

**THE BILLY COBHAM-GEORGE DUKE BAND—Live On Tour In Europe**, Atlantic SD 18194. The artistic meeting of these two artists is and was a natural. During a summer tour of Europe, their band was recorded in concert and the outcome is very enjoyable. Joined by group members Alfonso Johnson on bass and Chapman Stock and guitarist John Scofield, this ensemble comes across in top form. With Cobham's jet-propelled drumming and Duke's keyboard artistry, this LP is one of the best examples of top-line jazz-rock. Everyone gets a solo during the performances and Duke even adds a couple of vocals. This music is about as high-energy as anything released in recent memory.

**Best cuts:** "Hip Pockets," "Ivory Tattoo," "Do What Cha Wanna," "Sweet Wine," "Juicy."

**Dealers:** The band is continually touring and this collabo-

## Spotlight



**STEVIE WONDER—Songs In The Key Of Life**, Motown T13-34062. The phrase "long-awaited album" might well have been coined for this one, Wonder's first LP in 25 months. It is a phenomenal undertaking, two disks and a four-song EP bonus record, a 24-page booklet of lyrics and Wondermessages. It will list for \$13.98 and on tape for \$15.98, one of the highest superstar prices ever tagged on an LP. But what of the music itself? The songs, all 22 of them, are as warm and sunny as a beautiful dawn in some unspoiled forest. The album is a gorgeous communication from a genius soul at peace with itself. This is Wonder at his smoothest and most romantic, with excitingly pounding multi-keyboard solos that give way to sky-soaring melodies and the most expressive singing ever put on record by Wonder.

**Best cuts:** "I Am Singing," "Isn't She Lovely," "Love Is In Need Of Love Today," "Sir Duke," "I Wish," "Black Man," "Ebony Eyes," "Another Star."

**Dealers:** Early shipments are reportedly in limited quantities. Motown is shipping them out as fast as it can get them pressed.

**EARTH, WIND & FIRE—Spirit**, Columbia PC 34241.

Music that crackles off the LP like a string of firecrackers and makes most competitors in the progressive soul horn band bag look weak in comparison is the hallmark of this autumn's EWF album. The Maurice White group is probably the most universally respected act in the crossover soul spectrum and after a summer of successful stadium headlining it has few worlds left to conquer. The arrangements, songs, sweet-floating vocal harmonies and punching instrumental phrases are all best described as impeccable. This group's work has become the standard against which all others in the field must now be measured and its steady platinum sales make even more reasonable the ever-increasing tendency to refer to EWF as the black Beatles—in terms of both the massive acceptance of the group and the high-minded spiritual trip of much of its music. The "Spirit" LP simply underlines and endorses the towering stature won by EWF after years of grinding determination.

**Best cuts:** "Getaway," "Imagination," "Spirit," "Burnin' Bush," "Saturday Nite."

**Dealers:** One of the most surefire sellers today at the peak of its form.



**RINGO STARR—Ringo's Rotogravure**, Atlantic SD 18193.

At long last, a new LP by this former Beatle. As usual, the wit and wisdom of Starr play the commanding role in the success of this effort. His ability to adapt songs to his whimsical style, especially rock 'n' roll, are what makes him a superstar on his own. With the help of some friends who contributed songs (John Lennon, Paul McCartney, George Harrison, Eric Clapton), some oldies and a bunch of originals (some with Vini Poncia) this album is a winner. Others contributing to the overall effort include Melissa Manchester, Jesse Ed Davis, Dr. John, Danny Kootch, Lon Van Eaton and Peter Frampton. As usual, the material is all very well suited to Starr's style and he carries the load with great ease. Any time he cuts an LP it always ends up as a good time and this is no different. Producer Arif Mardin deserves special mention for his outstanding work in bringing out the talents of this musician.

**Best cuts:** "A Dose Of Rock 'N' Roll," "Pure Gold," "Cryin'," "You Don't Know Me At All," "Cookin'," "Las Brisas" (good fun via the aid of a mariachi band).

**Dealers:** As usual the release of an LP by a former Beatle is a major event. Also, LP's first single has taken off like a bullet, so the album will have excellent demand. In addition, this is Starr's initial album for Atlantic, so expect a big push from the label.

ration is sure to excite a wide gamut of music fans—from Mothers of Invention to Mahavishnu Orchestra.

**DAVID MATTHEWS WITH WHIRLWIND—Shoogie Wanna Boogie**, Kudu KU 30. This is one of the best disco-jazz LPs ever recorded. The material is excellent, from four soul standards and two originals. In addition, the performances by regular CTI studio musician crowd (The Breckers, Jon Faddis, Anthony Jackson, Steve Kahn, et. al.) are extremely hot. The LP should receive great airplay on disco, jazz, rock and r&b stations. Matthews is one of the best new arrangers on the jazz and pop scene and he has added some very fine vocals from a trio fronted by the phenomenal Patti Austin.

**Best cuts:** "Shoogie Wanna Boogie," "My Girl" (The Temptations classic), "You Keep Me Hanging On" (The Supremes hit), "California Dreaming" (The Mamas and Papas tune), "Gotta Be Where You Are," "Just My Imagination" (another Tempts favorite).

**Dealers:** In-store play will definitely sell this LP. Also, market this to disco buyers.



## Soul

**FOUR TOPS—Catfish**, ABC ABCD-968. This second album produced and partially written by Lawrence Payton of the Tops is a solid contemporary disco collection in that it consists of eight longish and free-flowing cuts. But it is no assemblage of disco clichés. Rather, the Tops have used the longer

song forms to explore the possibilities of a satisfying new bag for themselves. This is progressive soul music at its most ambitious and productive. The scope of the cuts wouldn't do discredit to a Norman Whitfield or Marvin Gaye. The Four Tops are out to win a whole new look at the group from contemporary record buyers with this album.

**Best cuts:** "Catfish," "You Can't Hold Back On Love," "Strung Out For Your Love," "Disco Daddy."

**Dealers:** Immediate customer requests from disco play may be expected.

**DRAMATICS—Joy Ride**, ABC ABCD-955. Working with a variety of producers and writers, the Dramatics come in with a peppy, fast-moving set that concentrates on uptempo, upbeat music and sleek harmonies. The lead singing of Ron Banks is one of soul music's most dynamic instruments. Dramatics fans and soul listeners in general can rejoice in this LP. The ten cuts are in effect a full-scale contemporary soul revue.

**Best cuts:** "Finger Fever," "Richest Man Alive," "Sing And Dance Your Troubles Away," "Be My Girl," "Say The Word."

**Dealers:** The inside of this foldout jacket would make a good wall display.

**VAN MCCOY—Rhythms Of The World**, H&L 69014-698. The man who came up with quite possibly the most universally popular disco hit ever in "The Hustle" offers here a concept album that works because of the subtlety with which the theme is developed. All of the numbers are disco-tinged and carry a strong international flavor. There's "Oriental Boogie" and the Latin treatment of "Soul Cha Cha." Also impressive is the sweeping, richly textured 10-minute title tune, which touches on all the styles, and a couple of American disco en-

tries, including "The Shuffle," a dance number very much in "The Hustle" bag.

**Best cuts:** "Rhythms Of The World," "The Shuffle."

**Dealers:** McCoy's first album for Hugo & Luigi's label.

**TONY SILVESTER & THE NEW INGREDIENT—Magic Touch**, Mercury SRM-1-1105. The former leader of Main Ingredient and a major writer-producer, Silvester goes all-out for a glossy orchestral sound that drives sleekly along to a disco beat and at times seems to be a wickedly deliberate satire of Barry White's sound. There's one lush instrumental titled "Verry White" and another song, "Pazuzu," with a vocal of nothing but the most believable orgasmic female sighs this side of Donna Summer. Even the parodies are good music, however, and the straightforward disco ballads have a champagne fizz deserving of Silvester's trademark nickname. He is a studio soundmaker on the level of a Van McCoy.

**Best cuts:** "Magic Touch," "Keep It Up," "Cosmic Lady."

**Dealers:** Silvester sang on the Main Ingredient's "Everybody Plays The Fool" and "Just Don't Want To Be Lonely."



## Country

**GEORGE JONES—Alone Again**, Epic KE-34290. Strong set of hard driving, hard country songs from a man with a growing set of fans, ranging from the college crowd to the diehard country fans. Billy Sherrill's uncompromisingly country direction insures that pop fans will have to come to Jones rather than vice versa. Steel and rhythm guitar predominate in the background but give way to Jones' soulful voice on "She Needs Me," "Diary Of My Mind" and the fun-in-cheek number "Her Name Is..." Fiddles and drum round out the music, but, as usual, the unique, often imitated, voice of Jones rules.

**Best cuts:** "She Needs Me," "Diary Of My Mind," "Her Name Is..." "Over Something Good."

**Dealers:** Expect increased Jones sales since he is appealing to an ever widening market.

**TAMMY WYNETTE—You And Me**, KE-34289. Highlighted by perhaps her best singing effort yet—the title song—Wynette offers an LP full of soul and feeling. Sensitive Sherrill productions adds a beautiful balance to the ballads interpreted with sensitivity by Wynette. The string arrangements perfectly complement a voice that can slide from a whisper to a controlled shout within a verse. "Every Now And Then" is country music as it should be sung: powerful, dramatic, direct. Varied collection of material ranges from country to gospel numbers such as "Jesus Send A Song" to the "Hawaiian Wedding Song."

**Best cuts:** "You And Me," "Every Now And Then," "You Hurt The Love Right Out Of Me," "When Love Was All We Had."

**Dealers:** A steady seller, Wynette will do it again.

**JOHNNY RODRIGUEZ—Reflecting**, Mercury SRM-1-1110. Reflective in concept, title and mood, the new Rodriguez LP is a moody journey. Rodriguez is known for trying a wide range of material, and he does it here, backed by superb Jerry Kennedy production. There's the Mickey Newbury ballad "Poison Red Berries" and the more modern creations of the Eagles—"Lyn' Eyes" and "Desperado." Includes his latest single, "Hillbilly Heart," and a hefty, comfortable mixture of songs.

**Best cuts:** "I Wonder If I Ever Said Goodbye," "It Was," "Red, Wine And Blue," "Poison Red Berries."

**Dealers:** Another strong addition to the Rodriguez catalog.

**FREDDY FENDER—If You're Ever In Texas**, ABC/Dot D0SD 2061. Fender's latest displays more diversity in material and an attempt to create a broadened style. Wonders never cease with Fender's material. From the old Tommy Edwards hit, "It's All In The Game," to the old Stanley Adams composition, "What A Difference A Day Made," Fender covers a broad spectrum of evergreens and new tunes. It's a deliciously dated album highlighted by the fascinating '50s medley, the flashback songs and newer numbers like "Pass Me By," Huey Meaux directs, and aims Fender once again toward the crossover market. Bruce Ewen's piano adds a distinctive touch.

**Best cuts:** "It's All In The Game," "What A Difference A Day Made," "Livin' It Down," "If You're Ever In Texas," "Sometimes."

**Dealers:** Strong new Fender offering should appeal to both pop and country buyers.

**JOE STAMPLEY—Ten Songs About Her**, Epic KE-34356. Strictly country set by Stampley who has been tearing up the charts on two labels. Theme songs about women—their problems, promises, potentialities—offer an interesting assortment. Pedantic background with the predictability of Stampley's vocals provide a package that should appeal to his fans. Stampley excels when he's pulled into new challenges like "Take Me Back."

**Best cuts:** "Take Me Back," "The Better Part Of Me," "There She Goes Again."

**Dealers:** Stampley's product is coming from two labels, and it has kept him consistently on the charts.

(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 Tiegler, Gerry Wood, Jim Fisher, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.



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# Top Single Picks

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## Pop

**ELECTRIC LIGHT ORCHESTRA—Livin' Thing (3:30);** producer: Jeff Lynne, writer: J. Lynne, publisher: Unart/Jet, BMI. United Artists XW888-Y. The abrupt but irresistible thematic changes we have come to expect from ELO are present as dramatically as ever on its latest single. Instead of classical strains, the intro and middle fills have a sobbing Gypsy violin, while the song itself moves through a dark U.K. rock distillation into a soaring, ethereal chorale and a return to the minor-key mode. ELO is riding its hottest singles streak ever and this one is hardly likely to break that streak.

**ERIC CLAPTON—Hello Old Friend (2:57);** producer: Rob Fraboni, writer: Eric Clapton, publisher: Stigwood BMI. RSO 861 (Polydor). If this sounds a bit like Clapton sitting in at a Dylan session, that may be because three members of the Band are playing on it. Clapton's original song taps on the reggae feel of "I Shot The Sheriff." RSO is going all out for the entire new Clapton LP which shipped this week. Clapton uses his voice to effectively weave in and out of a female backup choir and the rhythm track is a triumph of the studio all-star genre. It really cooks.

### recommended

**HENRY GROSS—Someday (3:41);** producer: Terry Cashman & Tommy West, writer: Henry Gross, publisher: Blendingwell, ASCAP. Lifesong 45014.

**DENNY LAINE—It's So Easy/Listen To Me (2:17);** producer: Paul McCartney, writer: Holly-Petty/Hardin Petty, publisher: MPL Communications, BMI. Capitol P-4340.

**SAMMY JOHNS—Bless My Soul (2:36);** producers: Jay Senter & Larry Knechtel, writer: Sammy Johns, publisher: Captain Crystal, Chattahoochee & Legibus, BMI. Warner/Curb 8270.

**FLO & EDDIE—Elenore (2:10);** producers: Ron Nevison, Skip Taylor, Mark Volman & Howard Kaylan, writers: H. Kaylan & the Turtles, publisher: Blimp/Ishmael, BMI. Columbia 3-10425

## Soul

**AL GREEN—Keep Me Cryin' (3:06);** producer: Willie Mitchell, writers: Willie Mitchell & Al Green, publisher: JEC Pub. & Al Green, BMI. Hi 5N 2319 (London). Billed as a new Green direction by his label, this is a muscular energetic midtempo horn number with Green's voice switching easily from throaty midrange to piercing falsetto over a thunderously churning rhythm track. The lyric finds Green moaning convincingly of a hard-luck loser who can't seem to do nothing right. His reading has a gritty, street-funk feel that works arrestingly against the blasting instrumental beat.

### recommended

**LAMONT DOZIER—Jump Right On In (3:40);** producer: Lamont Dozier, writer: L. Dozier, publisher: Dozier Music, BMI. Warner Bros. 8240.

**JAMES BROWN—I Refuse To Lose (3:42);** producer: James Brown, writers: Deirdra Brown, D. Brown & Y. Brown, publisher: Dynatone/Belinda, Unichappell, BMI. Polydor 14354.

**THE EMOTIONS—I Don't Wanna Lose Your Love (4:00);** producer: Maurice White & Charles Stepany, writer: W. Hutchinson & J. Hawes, publisher: Pamjokeen, BMI. Columbia 3-10347.

**MAJOR HARRIS—Laid Back Love (3:20);** producer: Bobby Eli, writer: Bobby Eli & Len Barry, publisher: Muscle-Tuff, BMI. WMOI Records 4002 (Atlantic).

**JIMMY CASTOR BUNCH—Everything Is Beautiful To Me (3:15);** producer: Not Listed, writer: Not Listed, publisher: Jimpire, BMI. Atlantic 45-3362.

**FATBACK BAND—The Booty (2:54);** producer: Fatback Band, writer: B. Curtis & Mr. Irby Jr., publisher: Clita, BMI. Spring Records-168 (Polydor).

## Country

**DON WILLIAMS—She Never Knew Me (2:46);** producer: Don Williams, writers: Bob McDill/Wayland Holyfield, publishers: Hall/Clement/Maplehill/Vogue, BMI. ABC/Dot DOA 17658. Another low key, effective Williams work sung with the ease of a pro who has been to the top and knows he's going back. His resonant voice is bracketed by tastefully arranged strings and guitar.

**BILLY "CRASH" CRADDOCK—Broken Down In Tiny Pieces (3:00);** producer: Ron Chancey, writer: I. Adnan, publishers: Pick-A-Hit, BMI. ABC/Dot DOA 17659. Craddock works in this form of ballad, slow and soft, except in choruses where it builds dramatically. Sophisticated production from Ron Chancey boosts the crossover chances—both pop and MOR—of Craddock's latest.

**EMMYLOU HARRIS—Sweet Dreams (3:05);** producer: Brian Ahern, writer: Don Gibson, publisher: Acuff-Rose, BMI. Reprise RPS 1371. "She sounds countryier than I do," is the way Don Gibson, writer of "Sweet Dreams," describes this performance of his song by Harris. Feeling every word and singing with the conviction that has gained both country and pop acceptance, Harris takes a slow-paced stroll through the song with the focus on her voice as it should be.

**MICKY GILLEY—Lawdy Miss Clawdy (2:19);** producer: Eddie Kilroy, writer: Lloyd Price, publisher: Venice, BMI. Playboy P-6089-A. Rousing version of the old Elvis/Lloyd Price hit should appeal to all of country music's closest rock fans. Excellent piano and fiddle work gives Gilley a solid and rocking background.

### recommended

**JOHNNY PAYCHECK—I Can See Me Lovin' You Again (3:20);** producer: Billy Sherrill, writers: Jerry Foster-Bill Rice, publisher: Jack & Bill, ASCAP. Epic 8-50291.

**C.W. McCALL—Four Wheel Cowby (3:27);** producers: Don Sears-Chip Davis, writers: C.W. McCall-Bill Fries-Chip Davis, publisher: American Gramophone, SESAC. Polydor PD-34352.

**DONNA FARGO—Don't Be Angry (3:02);** producer: Stan Silver, writer: W. Jackson, publisher: Acuff-Rose, BMI. ABC/Dot DOA 17660.

**RONNIE SESSIONS—Baby, Please Don't Stone Me Anymore (2:47);** producer: Walter Haynes, writers: Doodle Owens-Gene Vowell, publisher: Unichappell, BMI. MCA 40624.

**JIM WEATHERLY—The People Some People Choose To Love (3:20);** producers: Jim Weatherly-Larry Gordon, writer: Jim Weatherly, publisher: Keca, ASCAP. ABC 12213.

**HELEN CORNELIUS—There's Always A Goodbye (3:42);** producer: Bob Ferguson, writer: Randy Richards, publisher: Blackwood, BMI. RCA JH 10795.



## Easy Listening

**PAUL WILLIAMS—Bugsy Malone (2:30);** producer: Paul Williams, writer: Paul Williams, publishers: 20th Century & Hobbtron Enterprises, ASCAP. A&M 1868. Williams gets into a '20's nostalgia bag to express the feel of a strange film which

has been getting fabulous opening responses in key markets. This is the title tune for a movie that is, in fact, an opulent parody of classic gangster films—but done with a cast entirely of children. Williams provided the entire soundtrack score, with his usual rare blend of warmth and humor.

### recommended

**BROOK BENTON—Can't Take My Eyes Off Of You (3:50);** producer: A. Goodman, S. Lowe, H. Ray, & W. Morris, writer: Bob Crewe, Bob Gaudio, publisher: Saturday Music & Season's Four Music, BMI. All Platinum 2364A.

**EVEN STEVENS—Neon Rainbow (3:39);** producer: Jim Malloy, writer: Wayne Carson, publisher: Earl Barton, BMI. Elektra 45348-A.



## First Time Around

**JERICHO—Spend A Lifetime (3:35);** producer: Ed Freeman, writer: John Demetrow, publisher: Turkey Farm, ASCAP. MCA 40612. Easy ballad by this male group features fine harmonies and a poignant reflective theme. While this is somewhat sad and down tempo, it is not a gut-wrenching melodrama, but just a simple and fairly straightforward expression of loneliness.

**BYRON BERLINE & SUNDANCE—It Hurts So Much (3:06);** producer: Ken Mansfield, writer: Jack Skinner, publisher: Duchess/First Choice, BMI. MCA Records 40633. The three-time national fiddle champ is expanding beyond his bluegrass base with this easy, midtempo ballad that has the same country-tinged pop appeal of the Eagles' "Peaceful Easy Feeling."

**WEBSTER LEWIS & THE POST-POP SPACE-ROCK BE-BOP GOSPEL TABERNACLE ORCHESTRA AND CHORUS—Do It With Style (5:09);** producer: Webster Lewis & David Horowitz, writer: C.T. Perkinson, B. Gray, T.G. Conway, publisher: Belwin Mills/Tosco, ASCAP. Epic 8-50256. This breezy disco entry, jazz-influenced and soul pop, features a female backup unit chanting the title hook. The girls play off Lewis' strong chart to produce a record that is sexy, contemporary and more classy than the average disco hit.

**MIDWEST FRANCHISE—I'll Be Around (2:53);** producers: Chuck Jackson, Marvin Yancy & Gene Barge, writers: Chuck

Jackson, Marvin Yancy, publisher: Chappell & Co. Jay's Enterprises, ASCAP. MCA 40629. Written and produced by the red-hot team that handles Natalie Cole, this is a spirited soulful number highlighted by a male-female duet that rises in intensity to an almost gospelish fervor as the record proceeds.

**LEDER BROTHERS—I'd Like To Touch A Star (2:50);** producer: Steven & Sheldon Leder, writer: Sheldon Leder, publisher: Old Sparta, BMI. Leder 6084-25A (Mega Sound). Recorded in Bailey, N.C., this is a refreshing pop record that has the feel of a midtempo Chicago smash like "Just You And Me." The subdued jazz-influenced horn attack and cool harmonies create an ideal sound for reasonably sophisticated AM stations.

**STERLING WHIPPLE—Silence On The Line (4:04);** producers: Cliff Williamson-Don Gant, writer: Sterling Whipple, publisher: Tree, BMI. Epic 8-50282. One of the best writing talents in Nashville to emerge in recent years, Whipple also proves himself a capable vocalist. His slightly husky voice carries the tenderness of his lyrics and the beauty of his melodies.

**LINDA NEAL—(Play Me A Little) Travelin' Music (3:15);** producer: Stan Hutto, writers: Mac Davis-Mark James, publisher: Screen Gems, Columbia, BMI. zOzbra IRDA-274-A. Striking new talent from West Virginia launches her recording career with a smooth flowing uptempo tune. Radio play can be expected here since the plea is directed at deejays from a woman on the road fleeing a broken romance.

**CHARLY McCLAIN—Lay Down (2:58);** producer: Larry Rogers, writers: R. Scalle D. Hogan, publisher: Partner, BMI. Epic 8-50285. This Charly is a lady—and she displays some impressive singing and harmonizing talents. Production excels with both pop and country potentiality.

**COTTON IVY—Fastest Coon Dog In The World (2:45);** producer: Ken Harding, writer: Cotton Ivy, publisher: Promise-land, SESAC. Canaan CAS-222. A Southern storyteller from the Jerry Clower mold of tall tales and powerful delivery. The A-side is the story of an unusual coon hunt.

Picks—a top 30 chart tune in the opinion of the review panel 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 LPs

Continued from page 62

**LaCOSTA—Lovin' Somebody,** Capitol ST-11569. LaCosta breaks through with a powerful LP displaying her rapidly improving talents through an excellent selection of songs. Bright, upfront instrumentation that has made Crystal Gayle and Tanya Tucker crossover queens, puts LaCosta in the same category. Though the natural comparisons are with her sister Tanya Tucker, LaCosta forges her own individuality with "Strong, Strong Wind" and "Paper Airplane." Jerry Crutchfield's production is faultless, the pace bright, the mood uptempo and the feel sensitive. A milestone in the career of an artist who's young in years but mature in delivery and interpretation.

**Best cuts:** "Living In Love Ain't Easy," "Strong, Strong Wind," "What'll I Do," "Take Some Of The Love," "You Can Close Your Eyes."

**Dealers:** Spurred by LaCosta's rising single, included here, this album—her best product yet—should lure loads of buyers.

**PAT BOONE—Texas Woman,** Hitsville H6-40551. Lively Boone release starts with the title single that vaulted him back onto the charts. Full-throated background support from Susie Allanson, Pat Erickson and Nancy Herlyford boosts Boone's well-balanced album. Ray Ruff's production favors the cheery side of Boone—a long-time favorite in both country and pop camps. Boone's talent keeps the energy level high—and the captivating cover features a photo that almost leaps off the jacket. Excellent crossover possibilities.

**Best cuts:** "Texas Woman," "Throw It Away," "Oklahoma Sunshine," "Don't Want To Fall Away From You," "Won't Be Home."

**Dealers:** The Hitsville/Motown promo people are serious about breaking Boone again. Expect posters and other in-store items.

**JOHN AUSTIN PAYCHECK—11 Months And 29 Days,** Epic KE-33943. Paycheck has swapped his "Johnny" for a "John Austin" but the main change is in his singing style—it's much more bluesy, as exemplified by the harmonica-based title tune. In fact, some of these selections are downright r&b, including the title song that has been one of his strongest singles in a long time. "I've Seen Better Days" a potent song (earlier recorded by George Jones and Tammy Wynette) and yearning to become a hit by someone, is one of the stronger cuts. Paycheck has his best LP in several years, and his career renaissance appears authentic.

**Best cuts:** "11 Months And 29 Days," "I've Seen Better Days," "I Sleep With Her Memory Every Night," "I Can See Me Lovin' You Again," "Live With Me (Til I Can Learn To Live Again)."

**Dealers:** Paycheck should regain some lost market strength with this release.

## Billboard LPs



## Jazz

**PAUL HORN—Altura Do Sol (High Sun),** Epic PE 34231. The music of Brazilian Egberto Gismonti, who also plays on the LP, is the thematic constant of this LP. Horn concentrates on flute and captures the sometimes haunting, sometimes muscular essence of this very Brazilian and very jazzy music. Gismonti is by no means merely a bossa nova latecomer. His music can be as unearthly as the classical compositions of Villa-Lobos or as fast-flying as any jazz heroics. Horn seems perfectly attuned to each of the composer's moods and the production of veteran Teo Macero recalls his great albums with Miles Davis and the big band of Gil Evans as they explored music of Spain and other exotic sources.

**Best cuts:** "Danca Das Cabeças," "Altura Do Sol," "Tango," "Carmo."

**Dealers:** A beautiful and deeply satisfying album that could be one of the major jazz charters of the year.

**HARVEY MASON—Earth Mover,** Arista 4096. Set mixes a lot of jazz with a couple of excellent cuts in the uptempo jazz soul-pop bag of Earth, Wind & Fire, and even one cut that is pure funk, co-written by Louis Johnson of the Brothers Johnson and featuring him on bass, guitar and background vocals. Only a few of the numbers have vocals, and the instrumental attack comes mainly from topnotch rhythm and horn sections, with strings, percussion and synthesizer also used well on selected cuts.

**Best cuts:** "When I'm With You" (the only cut recorded live), "K.Y. And The Curb," "The Mase."

**Dealers:** This is one of the best years ever for crossover jazz.

**GARY BURTON—Turn of the Century,** Atlantic SD2-321. This LP is a culmination of the years Burton served on the Atlantic roster. During that time, he recorded with a series of fine musicians, each time in a different context. Among those sharing the spotlight with this master vibraharpist are Stephanie Grappelli, Keith Jarrett, Sam Brown, Jerry Hahn, Richard Greene and others. The material was chosen from two different sessions (including his legendary solo LP). The compositions are by Jarrett, Burton, Michael Gibbs, Gil Evans, Jobim and others (standards and modern pop reworkings).

**Best cuts:** Listen to the entire effort and pick the tunes that fit the format.

**Dealers:** Although Burton now records for ECM, these are some of his better sides.



## Classical

**THE HOROWITZ CONCERTS 1975/1976 (SCHUMANN: SONATA NO. 3; Scriabin: SONATA NO. 5,** RCA ARL1-1766. First fruit of the resumed association between the master pianist and RCA, and the impatience of those who waited while it ripened can now be satisfied. Plucked from live performances during recitals last season, the tension that fills the hall whenever Horowitz chooses to play comes across uncannily on the disk. Again, the artist creates unexpected perspectives with his unique control of inner voices. If the Schumann has in the past failed to earn the public favor given many of his other works, it may be due for a turnaround now that Horowitz has given it his attention. The Scriabin is more superficial, but it serves its purpose well as a virtuoso vehicle.

**Dealers:** Promotion for this has bubbled just below the surface for almost a year. It will now crest in a surge that will quickly earn high chart status.



## First Time Around

**BUNNY WAILER—Blackheart Man,** Island ILPS 9415. Bunny O'Riley has changed his name to the group he was an original member of along with Bob Marley. As a soloist, his music and lyrics are a bit smoother than most other reggae men. He gets his social protest messages across without showing down one's throat. Jah, Babylon and Apocalypse at every phrase. His polished music could well be profitably covered by U.S. musicians. His voice is small but quite expressive. Another building block in the structure of reggae acceptance here.

**Best cuts:** "Blackheart Man," "Fighting Against Convictions," "This Train," "Oppressed Song."

**LE PAMPLEMOUSSE—AVI 6003.** This is for the most part a set of romantic, heavily synthesized French disco, typified by a schmaltzy rendition of that MOR classic, "A Man And A Woman." Basically the LP has a cool, even approach which makes it the champagne music of pop disco. Which is not to suggest that this set is lacking range; the song most in the Lawrence Welk bag, "Poinciana," is directly followed by a funky, electric guitar number called "Gitcha Down."

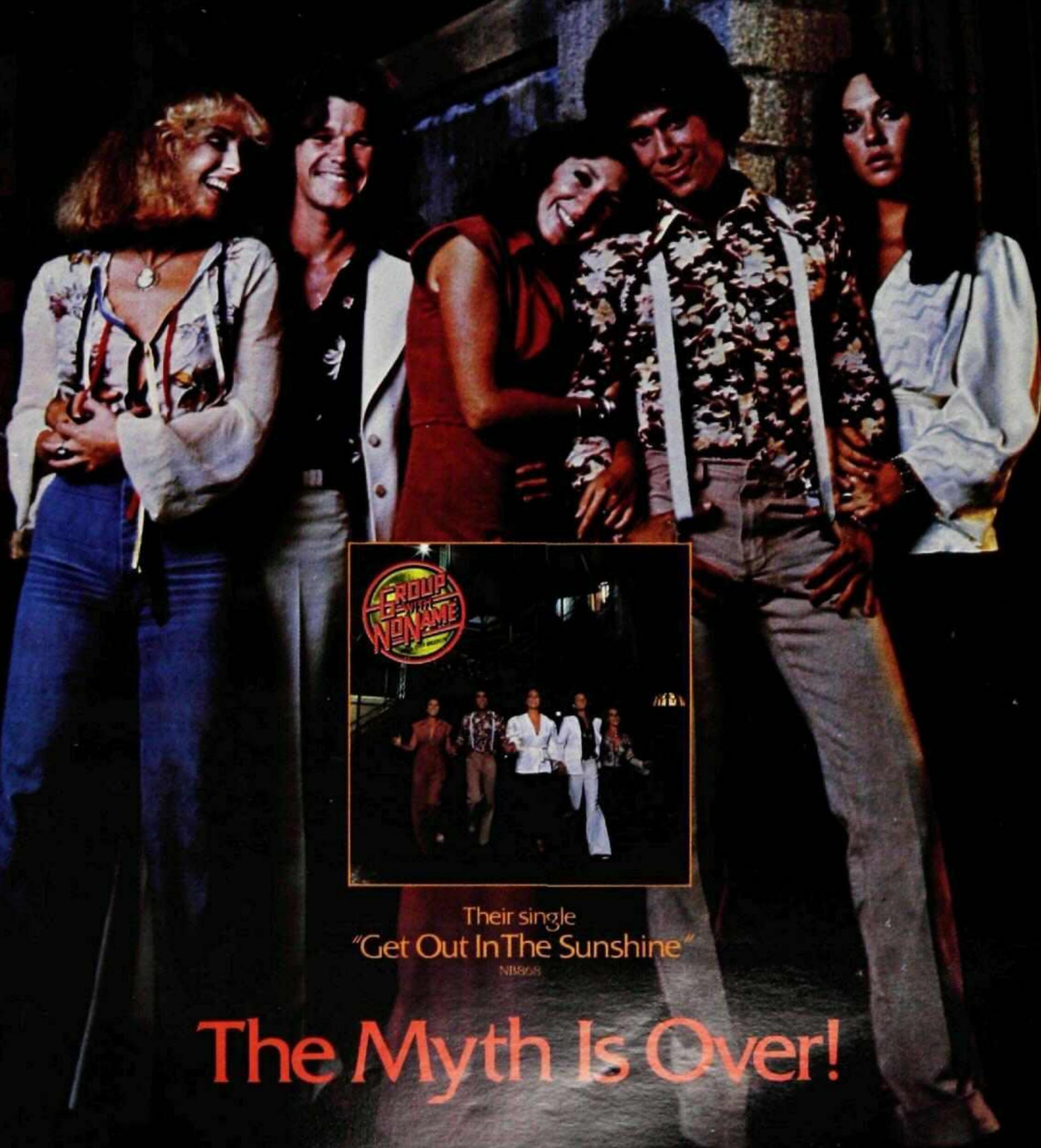
**Best cuts:** "Gimmie What You Got" (the single), "Poinciana," "A Man And A Woman," "After The Carafe."

**Dealers:** Attention-grabbing cover features a sketch of a woman with grapefruits where her breasts should be.

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## Close-Up

**JANE OLIVOR—First Night**, Columbia PC34274.

Fortunately, no huge hype blitz preceded the issuance of Olivor's first album. No pens or trumpets blaring her as the next Streisand or a reborn Piaf. No super string of superlatives used on the last new artist who didn't make it.

Instead, the LP slipped out, almost unnoticed, onto turntables and airwaves. And the public gets the unique opportunity to discover one of the decade's brightest new talents au naturel.

Described by CBS officials as "a very straightforward young lady in love with music," Olivor hails from Brooklyn. While attending the Rhodes School in New York, she joined a folk group, noting, "Folk music is very special, not only because of the lyric sentiments but also because I could feel the music telling the story."

Stuffed by a later stint as a secretary, Olivor met arranger-composer Lee Holdridge who introduced her to a circle of musicians. She started

playing the tough city circuit of singles bars, matured onstage, met Jeremy Stone while making a demo, and Stone became her accompanist and musical director.

Her sister, Phyllis Teitler, became manager—and, drawing the attention of Mickey Eichner, head of a&r East Coast for Columbia, and producer Jason Darrow, she soon had her debut LP.

The covers—back and front—might scare you off. She looks like a lady prone to play a little classical piano in a dim corner of a cabaret chanteuse primed for over-singing an over-written song. Not so.

After the piano intro and her first softly sung lyrics on "My First Night Alone Without You," she follows some deftly placed drum licks into a soaring and convincing chorus. Just as fears rise that she might get melodramatic, she slips quietly back into the lyrics, later returning to an even more powerful version of the chorus as piano, drums, electric guitar and strings combine in a potent counterpoint with her voice. The first cut, alone, verifies that here is a voice with a future—an incredibly powerful performance.

A careful selection of material—ranging from Broadway to bar-room—provides some brilliant pacing for this package. Olivor slides into the old Fleetwoods hit, "Come Softly To Me," and, still trying to formulate her style on side one, yields a creditable version of "Morn-

ing, Noon And Nighttime" before establishing her talents convincingly with Melissa Manchester's "Better Days (Looks As Though We're Doing Somethin' Right)." Her voice cascades to increasingly higher levels of power and emotion as she hits some notes with the artistic precision few singers could match.

"L'Important C'est La Rose" adds a continental touch, and side two is launched with the uptempo "Carousel Of Love" brightened by a quick, boisterous organ interlude. Then the mood drops into the sublime, mournful feel of "Vincent" by Don McLean, proving that the woman who can rattle walls with her intensity can also convey her message in a soft and sensuous manner. It's a highlight of a remarkable set aided by Darrow's superb production and incisive arrangements by Holdridge, Stone and Richard Rome.

"One More Ride On the Merry-Go-Round" is a good uptempo prelude to "Some Enchanted Evening." "Some Enchanted Evening?" That's all the world needs, another version of this oldie—and the fears rise again that Olivor is about to fall into a Broadway trap. But she takes the worn-out classic and turns it into a song as fresh as a South Pacific breeze. From a whisper to a finely honed near-shout, she uses phrasing—even singing on offnotes—and modulations, even within words, to present a striking, memorable interpretation of the song.

GERRY WOOD

## 50-YEAR BATTLE

## Buckner Continuing Long Jazz Crusade

LOS ANGELES—He is in his ninth year as leader of the only jazz band at Disneyland, but for a half-century Teddy Buckner has been blowing his golden trumpet in a crusade to convert non-believers into jazz enthusiasts.

Buckner has made Los Angeles his base since the 1920s and paid the price. He is known only to Californians.

For many years, to compound his anonymity complex, Buckner was confused with Ted Buckner, long an alto saxophone satellite in the late Jimmie Lunceford's Band.

"It just isn't true that the old jazz is dying," says Teddy. "Night after night, year after year, the vast majority of patrons at Disneyland are youngsters. Some have never heard the New Orleans kind of music. They stand around transfixed. Then they get into the spirit of the music. And they keep coming back for more."

Buckner's six-piece combo plays a lot more than "Muskrat Ramble" and "Dippermouth Blues."

"We give them current pop tunes," he says, "and just about any standard from the '60s or '50s or '40s they request. It's all music."

Buckner's fifth LP for the GNP Crescendo label will be released in late October. "Of course Buckner sells," notes Gene Norman, label president. "He's particularly popular in France and in California. If we could just spread it throughout the 6,000 miles in-between Teddy would top all the charts."

Buckner moved to Los Angeles in the '20s from his birthplace in Sherman, Tex., by way of Silver City, N.M. When he was 10 his mother gave him a silver-plated cornet for Christmas. "I've been blowing ever since," he declares.

No novice in recording, Teddy cut 78 r.p.m. shellac disks in World War II with the Gerald Wilson and Benny Carter big bands. That was after he spent a year in Shanghai as third trumpeter in Buck Clayton's orchestra long before Clayton joined Count Basie.

"Yeah, we took a slow boat to China," Buckner recalls, "and we were over there so long I got homesick for my family in Los Angeles. So I quit the band and came home alone. And except for a brief time on the road with Wilson, Carter and later, Lionel Hampton's outfit, I've remained at home in Los Angeles ever since."

Buckner has fronted his own orchestra for 22 years and played untold thousands of Louis Armstrong licks. His veneration of Satchmo goes back to the '30s when he appeared with Armstrong in Bing Crosby's "Pennies From Heaven" movie, a boxoffice sensation which now is frequently seen on late night tv channels.

"Jazz won't ever die," says Buckner. "It has its up periods and its down periods but if we can just get the youngsters to hear it, although we get no help from Top 40 radio stations, it will live and prosper. That's what I'm trying to do at Disneyland—entertain and disseminate the music."

Norman says the coming Buckner LP will be titled "Teddy Buckner At The Crescendo" and will comprise 45 minutes of older jazz tunes composed by Joe "King" Oliver, Jelly Roll Morton, Paul Mares and Elmer Schobel.

"It will sell well in France and California," says Norman. "Teddy always does." Copyrighted material

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| THIS WEEK | LAST WEEK | WAS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK | LAST WEEK | WAS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK   | LAST WEEK | WAS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label) |  |   |
|-----------|-----------|--------------|--|-----------|-----------|--------------|--|---|-----------|--------------|--|--|---|
| ★         | 3         | 20           | A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (WRT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP                         | ★         | 40        | 5            | THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355  | ★   | 69        | 79           | 3  | THE FEZ—Steeley Dan (Gary Katz), D. Fagen, W. Becker, P.L. Griffin, ABC 12222 CPP  |   |
| ★         | 2         | 1            | PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50225  | ★         | 36        | 5            | LIKE A SAD SONG—John Denver (Milton Okun), J. Denver, RCA 10774  | ★   | 70        | 70           | 4  | GIMME YOUR MONEY PLEASE—Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, Mercury 73843 (Phonogram) CPP                             |   |
| ★         | 5         | 15           | LOWDOWN—Boyz n the Banda (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367  | ★         | 44        | 4            | JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402                                      | ★   | 81        | 81           | 2  | TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262  |   |
| ★         | 4         | 9            | DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor)  | ★         | 38        | 7            | YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542   | ★   | 72        | 54           | 26   | LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143  |   |
| ★         | 8         | 9            | IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Colera, Columbia 3-10390   | ★         | 47        | 4            | DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867   | ★   | 73        | 73           | 3  | HOME TONIGHT—Aerosmith (Jack Douglas and Aerosmith), S. Tyler, Columbia 3-10407  |   |
| ★         | 6         | 6            | DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA)  | ★         | 50        | 4            | THIS ONE'S FOR YOU—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, M. Panzer Arista 8206   | ★   | 74        | NEW ENTRY    | 2  | STAND TALL—Burton Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001   |   |
| ★         | 10        | 11           | STILL THE ONE—Orleans (Chuck Plotkin), J. Hall, J. Hall, Asylum 45336  | ★         | 41        | 21           | YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Epic) | ★   | 75        | 85           | 2  | LOVE ME—Yvonne Elliman (F. Perren), B. Gibb-R. Gibb, RSO 858 (Polydor)   |   |
| ★         | 8         | 2            | I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)                                   | ★         | 42        | 42           | QUEEN OF MY SOUL—Average White Band (Arif Mardin), H. Stuart, Atlantic 3354  | ★   | 76        | NEW ENTRY    | 2  | NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), F. McGee, Big Tree 16079 (Atlantic) |   |
| ★         | 9         | 14           | (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019 CPP                  | ★         | 43        | 5            | DON'T THINK... FEEL—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10405  | ★   | 77        | 84           | 2  | JUMP—Aretha Franklin (C. Mayfield), C. Mayfield, Atlantic 45-3358  |   |
| ★         | 14        | 12           | SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 3332  | ★         | 58        | 2            | A DOSE OF ROCK AND ROLL—Ringo Starr (A. Mardin), C. Grossman, Atlantic 45-3361   | ★   | 78        | 89           | 2  | BRAND NEW LOVE AFFAIR—Jigsaw (C. Peart), C. Graham-L. May, Chelsea 3043  |   |
| ★         | 11        | 12           | A LITTLE BIT MORE—Dr. Hook (Ron Halffkine), B. Gosh, Capitol 4280  | ★         | 55        | 4            | MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 6-50256  | ★   | 79        | 80           | 4  | MADE TO LOVE YOU—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8250   |   |
| ★         | 12        | 13           | GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor., Columbia 3-10373  | ★         | 46        | 34           | SUNRISE—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0200   | ★   | 80        | 86           | 3  | I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band (Sandy Linzer), S. Browder, Jr., RCA 10762                                       |   |
| ★         | 18        | 9            | ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323  | ★         | 47        | 52           | I GOT TO KNOW—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45104 HAN  | ★   | 81        | 82           | 5  | MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301  |   |
| ★         | 17        | 8            | THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, M. Petty, Asylum 45340  | ★         | 59        | 5            | 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                  | ★   | 82        | 62           | 11   | 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    |   |
| ★         | 15        | 11           | SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.)  | ★         | 49        | 53           | ANYTHING YOU WANT—John Valenti (Bob Cullen), J. Valenti, J. Spinzola, Arista America 7625 (Capitol)  | ★   | 83        | 87           | 3  | WANNA MAKE LOVE—Sun (Beau Bay Fleming, Byron Byrd), B. Byrd, Capitol 4254  |   |
| ★         | 20        | 13           | MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011  | ★         | 50        | 51           | MESSAGE IN OUR MUSIC—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, K. Gamble, L. Huff, Philadelphia International 3601 (Epic)             | ★   | 84        | 71           | 16   | BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832  |   |
| ★         | 19        | 6            | I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, I. Raymond, Arista 0205   | ★         | 51        | 22           | YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), Bee Gees, RSO 853 (Polydor)                                      | ★   | 85        | 88           | 4  | COWBOY SONG—Thin Lizzy (John Alcock), Lynott, Downey, Mercury 73841 (Phonogram)  |   |
| ★         | 18        | 17           | WHAM BAM—Silver (Tom Sellers, Clive Davis), R. Geis, Arista 0189   | ★         | 52        | 41           | TAKE A HAND—Rick Springfield (Mark K. Smith), R. Springfield, Chelsea 3051   | ★   | 86        | NEW ENTRY    | 2  | HOT LINE—Sylvers (Freddie Perren), R. St. Lewis, F. Perren, Capitol 4336   |   |
| ★         | 23        | 11           | (Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roesser, Columbia 3-10384                                   | ★         | 53        | 27           | WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram)                            | ★   | 87        | 95           | 2  | HERE'S SOME LOVE—Tanya Tucker (J. Crutchfield), J. Roberts-R. Mainegra, MCA 40598  |   |
| ★         | 24        | 6            | BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863                   | ★         | 54        | 45           | SHOWER THE PEOPLE—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222   | ★   | 88        | 90           | 2  | DAYLIGHT—Wicki Sue Robinson (W. Schatz), B. Womack-H. Payne, RCA 10775   |   |
| ★         | 26        | 7            | THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.)                      | ★         | 55        | 46           | HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), R. St. Lewis, F. Perren, Capitol 4270                                   | ★   | 89        | NEW ENTRY    | 1  | SO SAD THE SONG—Gladys Knight & The Pips (Michael Masser), M. Masser, G. Goffin, Buddah 544  |   |
| ★         | 22        | 15           | WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA)                                       | ★         | 56        | 49           | LET 'EM IN—Wings (Paul McCartney), P. McCartney, Capitol 4293  | ★   | 90        | NEW ENTRY    | 1  | JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094   |   |
| ★         | 32        | 4            | LOVE SO RIGHT—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), Bee Gees, RSO 859 (Polydor)  | ★         | 57        | 67           | 3  | YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka (Robert Apper & Neil Sedaka), N. Sedaka, H. Greenfield, Rocket 40614 (MCA)                 | ★         | 91           | 98   | 2  | I CAN'T LIVE A DREAM—Osmonds (M. Curb/M. Lloyd), A. Capitaniello, Polydor 14348   |
| ★         | 30        | 6            | FERNANDO—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, S. Anderson, Atlantic 3346   | ★         | 58        | 60           | MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238  | ★   | 92        | 92           | 4  | LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels Motown 1401   |   |
| ★         | 25        | 7            | SUMMER—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834             | ★         | 59        | 69           | 4  | IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Geble, Harvest 4318 (Capitol)                              | ★         | 93           | NEW ENTRY  | 1  | FLOWERS—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10347  |
| ★         | 26        | 25           | ONE LOVE IN MY LIFETIME—Diana Ross (Lawrence Brown), T. McFadden, L. Brown, L. Perry, Motown 1398  | ★         | 60        | 64           | 5  | IT'S ONLY LOVE—ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 241  | ★         | 94           | 94   | 6  | SWEET SUMMER MUSIC—Attitudes (Attitudes), P. Stallworth, C. Higgins, G. Bettiglier, Dark Horse 10011 (A&M)                                    |
| ★         | 33        | 8            | YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335  | ★         | 61        | 61           | 4  | NICE 'N' NAASTY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics)                                      | ★         | 95           | 66   | 6  | TEDDY BEAR'S LAST RIDE—Diana Williams (Bill Denny for Dotie Prod.), D. Royal, B. Burnette, Capitol 4317                                       |
| ★         | 35        | 7            | 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 | ★         | 62        | 68           | 3  | GIVE IT UP (Turn It Loose)—Tyronne Davis (Lee Graham), L. Graham, Columbia 3-10388  | ★         | 96           | 76   | 26   | KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310  |
| ★         | 29        | 29           | IT'S O.K.—Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.)   | ★         | 63        | 63           | 8  | HARVEST FOR THE WORLD—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley, T. Neck 2261 (Epic) | ★         | 97           | NEW ENTRY  | 1  | CAN'T YOU SEE—Waylon Jennings (Waylon Jennings), T. Caldwell, RCA 10721   |
| ★         | 30        | 31           | GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851   | ★         | 64        | 65           | 5  | LOVE OF MY LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli, Geoff Emerick), G. Vannelli, A&M 1861                                       | ★         | 98           | 83   | 26   | GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190   |
| ★         | 37        | 7            | THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morali, Ritchie Family), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK)                      | ★         | 65        | 78           | 3  | I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner Bros. 8228   | ★         | 99           | 93   | 8  | HOWZAT—Sherbet (Sherbet, Richard Lush for Sherbet Record Prod. (Australia), G. Porter, T. Mitchell, MCA 40610                                 |
| ★         | 48        | 3            | MUSKRAT LOVE—Captain & Tennille (Captain & Toni Tennille), W.A. Ramsey, A&M 1870   | ★         | 67        | 74           | 4  | THE END IS NOT IN SIGHT (The Country Tune)—Amazing Rhythm Aces (Barry "Byrd" Burton), H.R. Smith, ABC 12202                             | ★         | 100          | 91   | 7  | ONE FOR THE MONEY (Part 1)—Whispers ("The Harris Machine" Norman Harris), J. Allen, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA) |
| ★         | 33        | 28           | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA)   | ★         | 68        | 57           | 18   | THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209   |           |              |  |  |   |
| ★         | 34        | 38           | DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti), David Chackler, R. McQueen, Private Stock 45079                  |           |           |              |  |   |           |              |  |  |   |

**★ STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

|   |    |  |    |  |    |  |    |  |     |   |    |   |    |
|---|----|--|----|--|----|--|----|--|-----|---|----|---|----|
| A Dose Of Rock And Roll (Milverman/Bloomsbury, BM)              | 44 | Do You Feel (Almo/Fram Deo, ASCAP)                               | 55 | It's A Long Way There (Australasian/Tamworth, BM)        | 29 | Lowdown (Boyz n the Banda/Hudmat, ASCAP)                             | 3  | One For The Money (Part 1) (Golden Fleeca/Hip Trip Music, Writers, BM) | 100 | Sweet Summer Music (Graggs/Jungle City, ASCAP/Hardwood, BM) | 21 | The Wreck Of The Edmund Fitzgerald (Moore, CAPAC)                 | 21 |
| A Fifth Of Beethoven (RFT, BM)                                  | 4  | Don't Go Breaking My Heart (Big Pig/Leeds, ASCAP)                | 39 | It's O.K. (Brother, BM)                                  | 29 | Made To Love You (Warner Bros. ASCAP)                                | 79 | One Love In My Lifetime (Jubets, ASCAP)                                | 26  | Take A Hand (Porter/Pocket Full Of Tunes, BM)               | 54 | This Masquerade (Skyhill, BM)                                     | 68 |
| A Little Bit More (Bigtop, ASCAP)                               | 11 | Home Tonight (Dobson/Song & Dance, Vindaloo, BM)                 | 33 | Jeans On (Moth and James, BM)                            | 60 | Major Man (Annona, ASCAP)  | 16 | Play That Funky Music (Beme/Bina, ASCAP)                               | 2   | Teddy Bear's Last Ride (Cedarwood, BM)                      | 52 | This One's For You (Kam, Katz, BM)                                | 40 |
| Anything You Want (Nokia, BM)                                   | 49 | Just To Be Close To You (Jobete/Commodores Entertainment, ASCAP) | 96 | Jump (Warner-Tamela, BM)                                 | 71 | Message In Our Music (Mighty Three, BM)                              | 50 | Queen Of My Soul (Average, BM)   | 42  | Tonight's The Night (Gonna Be Alright) (not listed)         | 40 | Tonight's The Night (Gonna Be Alright) (not listed)               | 71 |
| Baby I Love Your Way (Almo/Fram Deo, ASCAP)                     | 24 | Kiss And Say Goodbye (Manhattans, ASCAP)                         | 48 | Hill Live (Blut Fern, Phenix-Vibes, BM)                  | 99 | More Than A Feeling (Fure, BM)                                       | 45 | Rock N Me (Salsol, ASCAP)  | 13  | That'll Be The Day (WLP/Communications, BM)                 | 14 | Wanna Make Love (Greenwood/Octopus, ASCAP)                        | 83 |
| Beats Cafe Americana/Kiss (ASCAP/Al By Myself, BM)              | 84 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM)         | 93 | Kiss And Say Goodbye (Manhattans/Blackwood, BM)          | 96 | My Melody (Jay's Enterprises/Chappell, ASCAP)                        | 58 | Say You Love Me (Garden, BM)   | 15  | The Best Disco In Town (Can't Stop, BM)                     | 31 | With Your Love (Drimwoodback, BM)                                 | 22 |
| Brand New Love Affair (Coral/Rock American Dream/Belote, ASCAP) | 20 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM)         | 93 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 | Muskrat Love (Wishbone, ASCAP)                                       | 32 | Shake, Shake, Shake Your Booty (Sheryl, BM)                            | 9   | (Don't Fear) The Reaper (B. O. Cult, ASCAP)                 | 19 | Wham Bam Shag & Bang (Colgems, ASCAP)                             | 16 |
| Can't You See (No Exit, BM)                                     | 78 | I Only Wanna Be With You (Chappell, ASCAP)                       | 17 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 | My Sweet Summer Suite (Salsol/January, BM)                           | 54 | She's Gone (Unichappell, BM)   | 10  | The End Is Not In Sight (Fourth Floor, ASCAP)               | 62 | You Don't Have To Be A Star (To Be In My Show) (Groovesville, BM) | 48 |
| Cowboy Song (R.S.O., ASCAP)                                     | 85 | Love A Sad Song (Cherry Lane, ASCAP)                             | 65 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 | Nadia's Theme (The Young & The Restless) (Screen Gems, Columbia, BM) | 36 | Shows The People (Country Road, BM)                                    | 54  | The Fez (ABC/Dunbar and F.L.D., BM)                         | 68 | You Gotta Make Your Own Sunshine (Don Kirshner, BM)               | 57 |
| Daylight (Unart/B. Womack, BM)                                  | 88 | Love Me (Singwood-Unichappell, BM)                               | 60 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 | Nice 'N' Naasty (Lucky Three-Anatom, BM)                             | 25 | So Sad The Song (Screen Gems/Columbia, BM)/Fryd, S. (ASCAP)            | 89  | Stand Tall (Shelton, BM)                                    | 74 | You'll Never Find Another Love (Rights Three, BM)                 | 41 |
| Devil Woman (Chappell, ASCAP)                                   | 6  | Love Me (Singwood-Unichappell, BM)                               | 60 | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 | Nights Are Forever Without You (Dawberberg, BM)                      | 64 | Stand Tall (Shelton, BM)   | 74  | Summer (Far Out, ASCAP)                                     | 25 |   |    |
| Did You Boogie (With Your Baby) (Giblet, BM)                    | 34 | Love Of My Life (Almo/Gus, ASCAP)                                | 5  | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 |  |    | Summertime (Don Kirshner, BM)  | 80  | Sunrise (C.A.M./U.S.A., BM)                                 | 46 |   |    |
| Disco Duck (Part 1) (Stahme, BM)                                | 4  | Love Of My Life (Almo/Gus, ASCAP)                                | 5  | Let's Be Young Tonight (Jobete, ASCAP/Stone Damrock, BM) | 97 |  |    |  |     |   |    |   |    |

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Produced by Jeff Lynne

# Billboard® TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)  | SUGGESTED LIST PRICE |           |         |          |          | THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LP's registering greatest proportionate upward progress this week | ARTIST<br>Title<br>Label, Number (Dist. Label)                               | SUGGESTED LIST PRICE |       |           |         |          | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label) | SUGGESTED LIST PRICE |              |   |   |   |          |          |              |  |  |  |  |  |  |  |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|--|----------------------|-------|-----------|---------|----------|-----------|-----------|----------------|--|----------------------|--------------|---|---|---|----------|----------|--------------|--|--|--|--|--|--|--|
|           |           |                |   | ALBUM                | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |           |           |                |  |  | REEL TO REEL         | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE |           |           |                |  | CASSETTE             | REEL TO REEL | ALBUM   | 4-CHANNEL   | 8-TRACK   | Q-8 TAPE | CASSETTE | REEL TO REEL |  |  |  |  |  |  |  |
| ★         | 1         | 37             | PETER FRAMPTON<br>Frampton Comes Alive<br>A&M SP 3705                                 | ▲                    |           |         |          |          |           | 36        | 38             | 12   | RITCHIE FAMILY<br>Arabian Nights<br>Merlin 2781 (TK)                         | ▲                    |       |           |         |          |           |           |                | 71   | 52                   | 27           | VICKI SUE ROBINSON<br>Never Gonna Let You Go<br>RCA APL1 1256 | ▲   |   |          |          |              |  |  |  |  |  |  |  |
| ★         | 2         | 30             | BOZ SCAGGS<br>Silk Degrees<br>Columbia PC 33920                                       | ▲                    |           |         |          |          |           | 37        | 37             | 17   | BLUE OYSTER CULT<br>Agents Of Fortune<br>Columbia PC 34164                   | ▲                    |       |           |         |          |           |           |                |  | 72                   | 36           | 8   | KISS<br>The Originals<br>Casablanca NBLP 7032   | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 3         | 3              | LINDA RONSTADT<br>Hasten Down The Wind<br>Aylum 7E-1072                               | ●                    |           |         |          |          |           | ★         | 53             | 8  | DR. BUZZARD'S ORIGINAL<br>SAVANNAH BAND<br>RCA APL1 1504                     | ▲                    |       |           |         |          |           |           |                |  | 73                   | 57           | 53  | DARYL HALL & JOHN OATES<br>RCA APL1 1144  | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 4         | 4              | FLEETWOOD MAC<br>Reprise MS 2225 (Warner Bros.)                                       | ●                    |           |         |          |          |           | 39        | 44             | 12   | NORMAN CONNORS<br>You Are My Starship<br>Buddah BDS 5655                     | ▲                    |       |           |         |          |           |           |                |  | 74                   | 34           | 9   | HELEN REDDY<br>Music, Music<br>Capitol ST 11547   | ●   |          |          |              |  |  |  |  |  |  |  |
| ★         | 9         | 20             | STEVE MILLER BAND<br>Fly Like An Eagle<br>Capitol ST 11497                            | ●                    |           |         |          |          |           | ★         | 48             | 4  | BAY CITY ROLLERS<br>Dedication<br>Arista AL 4093                             | ▲                    |       |           |         |          |           |           |                |  |                      | 75           | 79  | 13  | ALICE COOPER GOES TO HELL<br>Warner Bros. BS 2896               | ▲        |          |              |  |  |  |  |  |  |  |
|           | 6         | 6              | WAR<br>Greatest Hits<br>United Artists UA LA548 G                                     | ●                    |           |         |          |          |           | 41        | 41             | 12   | DAVID CROSBY &<br>GRAHAM NASH<br>Whistling Down The Wire<br>ABC ABCD 956     | ▲                    |       |           |         |          |           |           |                |  | 76                   | 42           | 24  | SEALS & CROFTS<br>Get Closer<br>Warner Bros. BS 2907  | ●   |          |          |              |  |  |  |  |  |  |  |
|           | 7         | 5              | WILD CHERRY<br>Epic Sweet City PE 34195   | ●                    |           |         |          |          |           | 42        | 47             | 5  | TOWER OF POWER<br>Ain't Nothin' Stoppin' Us Now<br>Columbia PC 34302         | ▲                    |       |           |         |          |           |           |                |  | ★                    | 74           | NEW ENTRY   | RICHARD PRYOR<br>Bicentennial Nigger<br>Warner Bros. BS 2960                                | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 8         | 14             | JEFFERSON STARSHIP<br>Spitfire<br>Giant BFL1 1557 (RCA)                               | ●                    |           |         |          |          |           | ★         | 81             | 2  | O'JAYS<br>Message In Our Music<br>Philadelphia International PZ 34245 (Epic) | ▲                    |       |           |         |          |           |           |                |  | ★                    | 79           | 95  | 2   | QUINCY JONES<br>I Heard That<br>A&M SP 3705                     | ▲        |          |              |  |  |  |  |  |  |  |
| ★         | 10        | 15             | CHICAGO X<br>Columbia PC 34200  | ▲                    |           |         |          |          |           | 44        | 39             | 13   | AVERAGE WHITE BAND<br>Soul Searching<br>Atlantic SD 18179                    | ●                    |       |           |         |          |           |           |                |  | 80                   | 87           | 4   | ABBA<br>Greatest Hits<br>Atlantic SD 18189  | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 11        | 11             | GEORGE BENSON<br>Breezin'<br>Warner Bros. BS 2919                                     | ▲                    |           |         |          |          |           | ★         | 149            | 2  | LYNYRD SKYNYRD<br>One More For The Road<br>MCA MCA 2-6001                    | ▲                    |       |           |         |          |           |           |                |  | ★                    | 91           | 21  | STEELY DAN<br>The Royal Scam<br>ABC ABCD 931  | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 12        | 12             | COMMODORES<br>Hot On The Tracks<br>Motown M6-867 S1                                   | ▲                    |           |         |          |          |           | 46        | 46             | 20   | NATALIE COLE<br>Natalie<br>Capitol ST 11517                                  | ●                    |       |           |         |          |           |           |                |  | 82                   | 56           | 15  | BOB JAMES THREE<br>CTI 6063   | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 13        | 13             | DIANA ROSS' GREATEST HITS<br>Motown M6-865S1  | ▲                    |           |         |          |          |           | ★         | NEW ENTRY      | ROBIN TROWER<br>Long Misty Days<br>Chrysalis CHR 1107                            | ▲  |                      |       |           |         |          |           |           |                |  | 83                   | 83           | 16  | JEFF BECK<br>Wired<br>Epic PE 33849   | ●   |          |          |              |  |  |  |  |  |  |  |
| ★         | 15        | 27             | HEART<br>Dreamboat Annie<br>Mushroom MRS 5005   | ●                    |           |         |          |          |           | ★         | 80             | 2  | TED NUGENT<br>Free For All<br>Epic PE 34121                                  | ▲                    |       |           |         |          |           |           |                |  | ★                    | 94           | 2   | MARVIN GAYE'S<br>GREATEST HITS<br>Tamla 16-348S1 (Motown)                                   | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 15        | 14             | LOU RAWLS<br>All Things In Time<br>Philadelphia International PZ 33957 (Epic)         | ●                    |           |         |          |          |           | 49        | 54             | 5  | HERBIE HANCOCK<br>Secrets<br>Columbia PC 34260                               | ▲                    |       |           |         |          |           |           |                |  | ★                    | 100          | 4   | JOHN KLEMMER<br>Barefoot Ballet<br>ABC ABCD 950   | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 20        | 2              | BEE GEES<br>Children Of The World<br>RSD RSD 3303 (Polydor)                           | ●                    |           |         |          |          |           | 50        | 50             | 32   | BROTHERS JOHNSON<br>Look Out For #1<br>A&M SP 4967                           | ▲                    |       |           |         |          |           |           |                |  | 86                   | 75           | 17  | ARETHA FRANKLIN<br>Music From The<br>Motion Picture SPARKLE<br>Atlantic SD 18176            | ●   |          |          |              |  |  |  |  |  |  |  |
|           | 17        | 16             | NEIL DIAMOND<br>Beautiful Noise<br>Columbia PC 33965                                  | ●                    |           |         |          |          |           | 51        | 29             | 18   | TAVARES<br>Sky High!<br>Capitol ST 11533                                     | ▲                    |       |           |         |          |           |           |                |  | ★                    | 98           | 10  | CLIFF RICHARD<br>I'm Nearly Famous<br>RCA PIC 2218 (MCA)                                    | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 18        | 17             | AEROSMITH<br>Rocks<br>Columbia PC 34165   | ●                    |           |         |          |          |           | ★         | 70             | 3  | STANLEY CLARKE<br>School Days<br>Nonesuch NE 439 (Atlantic)                  | ▲                    |       |           |         |          |           |           |                |  | ★                    | 99           | 8   | DR. HOOK<br>A Little Bit More<br>Capitol ST 11522   | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 23        | 9              | BACHMAN-TURNER OVERDRIVE<br>Best Of B.T.O. (So Far)<br>Mercury SRM 1-1101 (Phonogram) | ●                    |           |         |          |          |           | 53        | 55             | 10   | JOHNNY GUITAR WATSON<br>Ain't That A Bitch<br>DJM DJLPA 3 (Amherst)          | ▲                    |       |           |         |          |           |           |                |  | 89                   | 89           | 11  | LEON REDBONE<br>On The Track<br>Warner Bros. BS 2888  | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 24        | 7              | DARYL HALL & JOHN OATES<br>Bigger Than Both Of Us<br>RCA APL1 1467                    | ●                    |           |         |          |          |           | ★         | 86             | 3  | BOSTON<br>Epic PE 34188  | ▲                    |       |           |         |          |           |           |                |  | 90                   | 88           | 6   | AMERICAN FLYER<br>United Artists UA LA650 G   | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 21        | 22             | ROD STEWART<br>A Night On The Town<br>Warner Bros. BS 2938                            | ●                    |           |         |          |          |           | 56        | 43             | 13   | WAYLON JENNINGS<br>Are You Ready For The Country<br>RCA APL1 1816            | ▲                    |       |           |         |          |           |           |                |  |                      | 91           | 62  | 18  | OHIO PLAYERS<br>Contradiction<br>Mercury SRM 1-1088 (Phonogram) | ●        |          |              |  |  |  |  |  |  |  |
|           | 22        | 18             | BARRY MANILOW<br>This One's For You<br>Arista AL 4090                                 | ●                    |           |         |          |          |           | 57        | 63             | 15   | ELECTRIC LIGHT ORCHESTRA<br>Ole ELO<br>United Artists UA LA630 G             | ▲                    |       |           |         |          |           |           |                |  | 92                   | 49           | 19  | JOHN HANDY<br>Hard Work<br>ABC/Impulse AGO 9314   | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 23        | 19             | EAGLES<br>Their Greatest Hits 1971-1975<br>Aylum 7E 1057                              | ▲                    |           |         |          |          |           | ★         | 69             | 6  | HALL & OATES<br>Abandoned Luncheonette<br>Atlantic SD 2269                   | ▲                    |       |           |         |          |           |           |                |  | 93                   | 51           | 22  | THE ALAN PARSONS PROJECT<br>Tales Of Mystery & Imagination<br>20th Century F 508            | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 33        | 6              | WALTER MURPHY BAND<br>A Fifth Of Beethoven<br>Private Stock PS 2015                   | ●                    |           |         |          |          |           | ★         | 71             | 4  | MANHATTAN TRANSFER<br>Coming Out<br>Atlantic SD 18183                        | ▲                    |       |           |         |          |           |           |                |  | ★                    | 107          | 2   | OZARK MOUNTAIN DAREDEVILS<br>Men From Earth<br>A&M SP 4601                                  | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 72        | 2              | BOB DYLAN<br>Hard Rain<br>Columbia PC 34349   | ●                    |           |         |          |          |           | 60        | 60             | 8  | YAMASHU/<br>WINWOOD/SHRIEVE<br>Go<br>Island ILPS 9387                        | ▲                    |       |           |         |          |           |           |                |  | 95                   | 103          | 3   | LABELLE<br>Chameleon<br>Epic PE 34789   | ▲   |          |          |              |  |  |  |  |  |  |  |
| ★         | 30        | 5              | JUDY COLLINS<br>Bread And Roses<br>Elektra 7E-1076                                    | ●                    |           |         |          |          |           | 61        | 67             | 5  | THE TEMPTATIONS<br>DO THE TEMPTATIONS<br>Gordy GG-975S1 (Motown)             | ▲                    |       |           |         |          |           |           |                |  | 96                   | 101          | 2   | ANNE MURRAY<br>Keeping In Touch<br>Capitol ST 11556   | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 27        | 27             | GARY WRIGHT<br>The Dream Weaver<br>Warner Bros. BS 2968                               | ●                    |           |         |          |          |           | 62        | 59             | 86   | BEACH BOYS<br>Endless Summer<br>Capitol SWBB 11307                           | ●                    |       |           |         |          |           |           |                |  | 97                   | 97           | 149   | JOHN DENVER<br>Greatest Hits<br>RCA CPL1 0374   | ●   |          |          |              |  |  |  |  |  |  |  |
|           | 28        | 28             | FIREBALL<br>Atlantic SD 18174   | ●                    |           |         |          |          |           | 63        | 58             | 10   | THE MONKEES GREATEST HITS<br>Arista AL 4089                                  | ▲                    |       |           |         |          |           |           |                |  | 98                   | 82           | 28  | DOOBIE BROTHERS<br>Takin' It To The Streets<br>Warner Bros. BS 2899                         | ●   |          |          |              |  |  |  |  |  |  |  |
| ★         | 35        | 8              | ENGLAND DAN &<br>JOHN FORD COLEY<br>Nights Are Forever<br>Big Tree BT 89517           | ●                    |           |         |          |          |           | 64        | 64             | 20   | ISLEY BROTHERS<br>Harvest For The World<br>T-Neck PZ 13809 (Epic)            | ▲                    |       |           |         |          |           |           |                |  | 99                   | 102          | 47  | TED NUGENT<br>Epic PE 33692   | ●   |          |          |              |  |  |  |  |  |  |  |
|           | 30        | 31             | JAMES TAYLOR<br>In The Pocket<br>Warner Bros. BS 2912                                 | ●                    |           |         |          |          |           | 65        | 65             | 11   | HAPPINESS IS BEING<br>WITH THE SPINNERS<br>Atlantic SD 18181                 | ▲                    |       |           |         |          |           |           |                |  | 100                  | 76           | 42  | QUEEN<br>A Night At The Opera<br>Elektra 7E-1053  | ●   |          |          |              |  |  |  |  |  |  |  |
|           | 31        | 25             | WINGS AT THE SPEED<br>OF SOUND<br>Capitol SW 11525                                    | ▲                    |           |         |          |          |           | 66        | 68             | 30   | THE CAPTAIN & TENNILLE<br>Song Of Joy<br>A&M SP 4570                         | ●                    |       |           |         |          |           |           |                |  | 101                  | 77           | 24  | WILLIAM BOOTSY COLLINS<br>Stretchin' Out In<br>Bootsy's Rubber Band<br>Warner Bros. BS 2920 | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 32        | 32             | GINO VANNELLI<br>The Gist Of The Gemini<br>A&M SP 4596                                | ●                    |           |         |          |          |           | ★         | NEW ENTRY      | STILLS-YOUNG BAND<br>Long May You Run<br>Reprise MS 2253 (Warner Bros.)          | ▲  |                      |       |           |         |          |           |           |                |  | 102                  | 92           | 18  | RONNIE LAWS<br>Fever<br>Blue Note BN LA628 G (United Artists)                               | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 33        | 21             | BEACH BOYS<br>15 Big Ones<br>Brother/Reprise MS 2251 (Warner Bros.)                   | ●                    |           |         |          |          |           | 68        | 61             | 16   | THE BEATLES<br>Rock 'N' Roll Music<br>Capitol SWBO 11537                     | ▲                    |       |           |         |          |           |           |                |  | 103                  | 96           | 19  | RENAISSANCE<br>Live At Carnegie Hall<br>Sire SASD 3902 2 (ABC)                              | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 34        | 26             | GORDON LIGHTFOOT<br>Summertime Dream<br>Reprise MS 2246 (Warner Bros.)                | ●                    |           |         |          |          |           | 69        | 74             | 9  | ROY AYERS UBIQUITY<br>Everybody Loves The Sunshine<br>Polydor PD 1-6070      | ▲                    |       |           |         |          |           |           |                |  | 104                  | 104          | 9   | CHRISTINE McVIE<br>The Legendary Christine<br>Perfect Album<br>Sire SASD 7527 (ABC)         | ▲   |          |          |              |  |  |  |  |  |  |  |
|           | 35        | 40             | ORLEANS<br>Waking & Dreaming<br>Aylum 7E-1070   | ●                    |           |         |          |          |           | 70        | 73             | 17   | DAVID BOWIE<br>Changesonebowie<br>RCA APL1 1737                              | ●                    |       |           |         |          |           |           |                |  | 105                  | 78           | 16  | KEITH CARRADINE<br>I'm Easy<br>Aylum 7E-1066  | ▲   |          |          |              |  |  |  |  |  |  |  |

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 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 for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by square.)

# AL GREEN

As you've  
never heard him  
before!

**"KEEP ME CRYIN'"** Hi 2319

A stunning new single  
from his forthcoming  
album.

**"HAVE A GOOD TIME"**

Produced by  
Willie  
Mitchell

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# TOP LPs & TAPE

POSITION 106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)  | SUGGESTED LIST PRICE |           |         |          |          | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label) | SUGGESTED LIST PRICE |   |           |         |          |          |              |  |  |  |  |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|----------------------|---|-----------|---------|----------|----------|--------------|--|--|--|--|
|           |           |                |   | ALBUM                | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |           |           |                |  | REEL TO REEL         | ALBUM   | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |  |  |  |  |
| 106       | 85        | 6              | <b>FREDDIE HUBBARD</b><br>Windjammer<br>Columbia PC 34166   | 6.98                 |           | 7.98    |          | 7.98     |           |           | 170            | 176  | 3                    | <b>FUNKADELIC</b><br>Tales Of Kidd Funkadelic<br>Westbound W 227 (20th Century) | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 107       | 84        | 7              | <b>GRAND FUNK RAILROAD</b><br>Good Singin' Good Playin'<br>MCA 2216                                   | 6.98                 |           | 7.98    |          | 7.98     |           |           | 171            | 182  | 2                    | <b>RITCHIE HAVENS</b><br>End Of The Beginning<br>A&M SP 4598                    | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 108       | 106       | 34             | <b>PARLIAMENT</b><br>Mothership Connection<br>Casablanca NBLP 7922                                    | 6.98                 |           | 7.98    |          | 7.98     |           |           | 172            | 172  | 4                    | <b>HOT CHOCOLATE</b><br>Man To Man<br>Big Tree RT 89519 (Atlantic)              | 6.98      |         | 7.97     |          | 7.97         |  |  |  |  |
| 109       | 109       | 14             | <b>CARPENTERS</b><br>A Kind Of Hush<br>A&M SP 4581  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 173            | 183  | 2                    | <b>JOHN KLEMMER</b><br>Touch<br>ABC ABCD 950                                    | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 110       | 90        | 13             | <b>B.B. KING &amp; BOBBY BLAND</b><br>Together Again... Live<br>ABC/Impulse ASD 9317                  | 6.98                 |           | 7.95    |          | 7.95     |           |           | 174            | 174  | NEW ENTRY            | <b>WALTER JACKSON</b><br>Feeling Good<br>Ch Sound CH LA656-G (United Artists)   | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 121       | 4         | 4              | <b>AMBROSIA</b><br>Somewhere I've Never Travelled<br>20th Century T 515                               | 6.98                 |           | 7.98    |          | 7.98     |           |           | 175            | 177  | 4                    | <b>D.J. ROGERS</b><br>On The Road Again<br>RCA APL 1 1697                       | 6.98      |         | 7.95     |          | 7.95         |  |  |  |  |
| 122       | 2         | 2              | <b>TOMMY BOLIN</b><br>Private Eyes<br>Columbia PC 34229   | 6.98                 |           | 7.98    |          | 7.98     |           |           | 176            | 187  | 11                   | <b>MARK ALMOND</b><br>To The Heart<br>ABC ABCD 945                              | 6.98      |         | 7.95     |          | 7.95         |  |  |  |  |
| 113       | 117       | 8              | <b>LTD</b><br>Love To The World<br>A&M SP 4589  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 177            | 180  | 41                   | <b>BEACH BOYS</b><br>Spirit Of America<br>Capitol SVBB 11384                    | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 114       | 114       | 4              | <b>JOHN DENVER</b><br>Windsong<br>RCA APL 1 1183  | 6.98                 |           | 7.95    |          | 7.95     |           |           | 178            | 170  | 45                   | <b>EARTH, WIND &amp; FIRE</b><br>Gratitude<br>Columbia PG 33694                 | 7.98      |         | 8.98     |          | 8.98         |  |  |  |  |
| 115       | 115       | 9              | <b>GLORIA GAYNOR</b><br>I've Got You<br>Polydor PD-1 4063   | 6.98                 |           | 7.98    |          | 7.98     |           |           | 179            | 162  | 16                   | <b>GEORGE BENSON</b><br>Good King Bad<br>CTI 4062                               | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 116       | 110       | 96             | <b>THE BEATLES 1962-1966</b><br>Apple SABO 3403 (Capitol)   | 10.98                |           | 12.98   |          | 12.98    |           |           | 180            | 188  | 3                    | <b>JERMAINE JACKSON</b><br>My Name Is Jermaine<br>Motown M6-842 S1              | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 117       | 111       | 20             | <b>STARLAND VOCAL BAND</b><br>Windsong BHL 1 1351 (RCA)   | 6.98                 |           | 7.95    |          | 7.95     |           |           | 181            | 188  | NEW ENTRY            | <b>DEODATO</b><br>Very Together<br>MCA 2219                                     | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 118       | 120       | 4              | <b>MARILYN MCCOO &amp; BILLY DAVIS JR.</b><br>I Hope We Get To Love In Time<br>ABC ABCO 952           | 6.98                 |           | 7.95    |          | 7.95     |           |           | 182            | 188  | NEW ENTRY            | <b>SHIRLEY BASSEY</b><br>Love, Life & Feelings<br>United Artists UA-1 AB05-G    | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 119       | 105       | 48             | <b>ERIC CARMEN</b><br>Arista AL 4057  | 6.98                 | 7.98      | 7.98    | 7.98     | 7.98     |           |           | 183            | 188  | NEW ENTRY            | <b>JOAN ARMATRADING</b><br>A&M SP 4588  | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 120       | 124       | 3              | <b>RALPH McDONALD</b><br>Sound Of The Drum<br>Merlin 2202 (TK)  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 184            | 195  | 2                    | <b>RUSH</b><br>All The World Is A Stage<br>Mercury SRM 2 7508                   | 7.98      |         | 9.95     |          | 9.95         |  |  |  |  |
| 121       | 93        | 12             | <b>JON ANDERSON</b><br>Olias Of Sunhillow<br>Atlantic SD 18180  | 6.98                 |           | 7.97    |          | 7.97     |           |           | 185            | 191  | 2                    | <b>GATO BARBIERI</b><br>Caliente<br>A&M SP 4597                                 | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 122       | 112       | 16             | <b>MARSHALL TUCKER BAND</b><br>Long Hard Ride<br>Capricorn CP 0170 (Warner Bros.)                     | 6.98                 |           | 7.97    |          | 7.97     |           |           | 186            | 186  | 77                   | <b>AEROSMITH</b><br>Toys In The Attic<br>Columbia PC 33479                      | 6.98      | 7.98    | 7.98     |          | 7.98         |  |  |  |  |
| 133       | 2         | 2              | <b>KISS</b><br>Destroyer<br>Casablanca NBLP 7925  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 187            | 188  | NEW ENTRY            | <b>EDDIE KENDRICKS</b><br>Goin' Up In Smoke<br>Tamla 16-34631 (Motown)          | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 124       | NEW ENTRY |                | <b>NEIL DIAMOND</b><br>The Singer Sings His Songs<br>MCA 2227   | 6.98                 |           | 7.98    |          | 7.98     |           |           | 188            | 188  | NEW ENTRY            | <b>NORMAN CONNORS PRESENTS AQUARIAN DREAM</b><br>Buddah BDS 5672                | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 143       | 2         | 2              | <b>TYRONE DAVIS</b><br>Love And Touch<br>Columbia PC 34268  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 189            | 188  | NEW ENTRY            | <b>AL STEWART</b><br>Year Of The Cat<br>Janus JXS 7022                          | 6.94      |         | 7.95     |          | 7.95         |  |  |  |  |
| 158       | 3         | 3              | <b>J.J. CALE</b><br>Troubadour<br>Shelby SRL 52002 (ABC)  | 6.98                 |           | 7.95    |          | 7.95     |           |           | 190            | 188  | NEW ENTRY            | <b>DAVID BROMBERG</b><br>How Late 'll Ya Play 'Til<br>Fantasy F 79007           | 7.98      |         | 9.98     |          | 9.98         |  |  |  |  |
| 127       | 129       | 20             | <b>JETHRO TULL</b><br>Too Old To Rock 'N' Roll: Too Young To Die<br>Chrysalis CHR 1111 (Warner Bros.) | 6.98                 |           | 7.97    |          | 7.97     | 8.95      |           | 191            | 190  | 288                  | <b>CAROLE KING</b><br>Tapestry<br>Ode SP 17009 (A&M)                            | 6.98      |         | 7.98     | 7.98     | 7.98         |  |  |  |  |
| 138       | 70        | 70             | <b>THE CAPTAIN &amp; TENNILLE</b><br>Love Will Keep Us Together<br>A&M SP 4552                        | 6.98                 | 6.98      | 7.98    | 7.98     | 7.98     |           |           | 192            | 192  | 95                   | <b>PAUL McCARTNEY &amp; WINGS</b><br>Band On The Run<br>Apple SD 3415 (Capitol) | 6.98      |         | 7.98     | 7.98     | 7.98         |  |  |  |  |
| 129       | 134       | 5              | <b>STARZ</b><br>Capitol ST 11539  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 193            | 194  | 49                   | <b>BARRY MANILOW</b><br>Tryin' To Get The Feelin'<br>A&M AL 4060                | 6.98      | 7.98    | 7.98     | 7.98     | 7.98         |  |  |  |  |
| 130       | 130       | 12             | <b>STARBUCK</b><br>Moonlight Feels Right<br>Private Stock PS 2013                                     | 6.98                 |           | 7.98    |          | 7.98     |           |           | 194            | 185  | 25                   | <b>LED ZEPPELIN</b><br>Presence<br>Swan Song SS 8416 (Atlantic)                 | 6.98      |         | 7.97     |          | 7.97         |  |  |  |  |
| 131       | 125       | 7              | <b>DAVID SANBORN</b><br>Sanborn<br>Warner Bros. BS 2957   | 6.98                 |           | 7.97    |          | 7.97     |           |           | 195            | 141  | 4                    | <b>NEKTAR</b><br>A Tab In The Ocean<br>Passport PPSD 98017 (ABC)                | 6.98      |         | 7.95     |          | 7.95         |  |  |  |  |
| 132       | 132       | 8              | <b>DOUBLE EXPOSURE</b><br>Ten Percent<br>Salsool S25 5503 (Caytronics)                                | 6.98                 |           | 7.98    |          | 7.98     |           |           | 196            | 145  | 8                    | <b>DONNY OSMOND</b><br>Disco Train<br>Kobal PD 1 6067 (Polydor)                 | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 133       | 137       | 24             | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b><br>Live Bullet<br>Capitol SKBB 11523                    | 7.98                 |           | 8.98    |          | 8.98     |           |           | 197            | 199  | 70                   | <b>PAUL McCARTNEY &amp; WINGS</b><br>Venus And Mars<br>Capitol SMAS 11419       | 6.98      |         | 7.98     | 7.98     | 7.98         |  |  |  |  |
| 134       | 128       | 65             | <b>JEFFERSON STARSHIP</b><br>Red Octopus<br>Giant BFL 0999 (RCA)                                      | 6.98                 | 7.98      | 7.95    | 7.55     | 7.95     |           |           | 198            | 157  | 22                   | <b>BOB MARLEY &amp; THE WAILERS</b><br>Rastaman Vibration<br>Island ILPS 3383   | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |
| 171       | 3         | 3              | <b>MONTROSE</b><br>Jump On It<br>Warner Bros. BS 2963   | 6.98                 |           | 7.97    |          | 7.97     |           |           | 199            | 160  | 21                   | <b>JOHN TRAVOLTA</b><br>Midnight International BXL 1563 (RCA)                   | 6.98      |         | 7.95     |          | 7.95         |  |  |  |  |
| 146       | 2         | 2              | <b>AUTOMATIC MAN</b><br>Automatic Man<br>Island NLP-9397  | 6.98                 |           | 7.98    |          | 7.98     |           |           | 200            | 189  | 32                   | <b>DIANA ROSS</b><br>Midtown M6-861 S1  | 6.98      |         | 7.98     |          | 7.98         |  |  |  |  |

## TOP LPs & TAPE

A-2 (LISTED BY ARTISTS)

|                          |              |                          |            |                      |               |                           |         |                      |              |
|--------------------------|--------------|--------------------------|------------|----------------------|---------------|---------------------------|---------|----------------------|--------------|
| Abba                     | 80           | Blue Oyster Cult         | 37         | Bros. Johnson        | 50            | Ohio Players              | 91      | Red Sovine           | 150          |
| Aeromsmith               | 18, 186      | Tommy Bolin              | 112        | Quincy Jones         | 79            | O'Jays                    | 43      | Spinners             | 65           |
| Mark Almond              | 176          | Boston                   | 54         | Eddie Kendricks      | 187           | Orleans                   | 35      | Staples              | 165          |
| Ambrosia                 | 111          | David Bowie              | 70         | Candle King          | 191           | Osmonds                   | 196     | Starbuck             | 130          |
| America                  | 164          | David Bromberg           | 190        | Kiss                 | 127, 123, 158 | Ozark Mountain Daredevils | 94      | Starz                | 129          |
| American Flyer           | 90           | Captain & Tennille       | 66, 128    | John Klemmer         | 85, 173       | Parliament                | 108     | Starland Vocal Band  | 117          |
| Jon Anderson             | 121          | Carpenters               | 109        | Labelle              | 95            | Paris                     | 152     | Steeley Dan          | 81           |
| Joan Armatrading         | 183          | J.J. Cale                | 126        | Ronnie Jaws          | 102           | Alan Parsons              | 93      | Al Stewart           | 189          |
| Automatic Man            | 136          | Eric Carmen              | 119        | Led Zepplin          | 194           | Richard Pryor             | 78      | Rod Stewart          | 21           |
| AWB                      | 44           | Jimmy Castor             | 140        | Little River Band    | 156           | Queen                     | 100     | Stills-Young         | 67           |
| Roy Ayers                | 69           | Keith Carradine          | 105        | Gordon Lightfoot     | 113           | Low Rawls                 | 15      | Tavares              | 51           |
| Bachman-Turner Overdrive | 19           | Chicago                  | 10         | LTD                  | 34            | Helen Reddy               | 74, 142 | James Taylor         | 30           |
| Shirley Bassey           | 182          | Stanley Clarke           | 52         | Barry Manilow        | 22            | Leon Redbone              | 89      | Temptations          | 61           |
| Gato Barbieri            | 185          | Crystal Cole             | 46         | Henry Mancini        | 161           | Renaissance               | 103     | Thin Lizzy           | 143          |
| Bay City Rollers         | 40           | Natalie Cole             | 26         | Manfred Mann         | 137           | Cliff Richard             | 87      | Tramps               | 157          |
| Band                     | 55           | William Bootsy Collins   | 101        | Manhattans           | 77            | Ritchie Rich              | 36      | Tower Of Power       | 42           |
| B.B. King/Bobby Bland    | 110          | Commodores               | 12         | Bob Marley           | 198           | Vicki Sue Robinson        | 71      | John Travolta        | 199          |
| Basties                  | 68, 116, 139 | Norman Connors           | 39, 168    | Marshall Tucker Band | 122           | D.J. Rogers               | 175     | Robin Trower         | 47           |
| Beach Boys               | 33, 62, 177  | Alice Cooper             | 75         | McCoo & Davis        | 118           | Rolling Stones            | 167     | Andrea True          | 149          |
| Jeff Beck                | 83           | Crosby Nash              | 41         | Christine McVie      | 104           | Linda Ronstadt            | 3       | Dwight Twilley       | 138          |
| George Benson            | 16, 147      | Tyrone Davis             | 125        | Ralph McDonald       | 120           | Diana Ross                | 13, 200 | Gino Vannelli        | 32           |
| Bee Gees                 | 11, 179      | John Denver              | 9, 97, 114 | Steve Miller Band    | 5             | Laon & Mary Russell       | 160     | War                  | 6            |
| Blue Magic               | 170          | Deodato                  | 181        | Monkees              | 63            | Rush                      | 184     | Johnny Guitar Watson | 53           |
|                          |              | Neil Diamond             | 17, 124    | Montrose             | 135           | Boyz Scaggz               | 2       | Tim Weisberg         | 168          |
|                          |              | Double Exposure          | 98         | Dorothy Moore        | 155           | Seals & Crofts            | 76, 154 | Wild Cherry          | 7            |
|                          |              | Dr. Hook                 | 132        | Mother's Finest      | 148           | Neil Sedaka               | 195     | Wings                | 31, 192, 197 |
|                          |              | Dr. Hook's Savannah Band | 38         | Walter Murphy        | 24            | Bob Seger                 | 133     | Gary Wright          | 27           |
|                          |              | Bob Dylan                | 25         | Anne Murray          | 96            | Silver                    | 45      | Stomu Yamashit       | 60           |
|                          |              | Eagles                   | 23         | Ted Nugent           | 48, 95        | Lynyrd Skynyrd            | 145     |                      |              |
|                          |              |                          |            |                      |               | Car Wash                  | 163     |                      |              |

Every care has been taken for the accuracy of suggested list prices. Has been taken. Billboard does not assume responsibility for errors or omissions.  
 \* RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. \* RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

# EXPLODING!

"THE BEST DISCO IN TOWN" (Marlin No. 3306)

by

## THE RITCHIE FAMILY



A True Entertainment Record.

From The HIT LP "ARABIAN NIGHTS" (Marlin No. 2201)

 **MARLIN**

Distributed by **K RECORDS**  
The Independent's Independent

Arranged & Produced by Jacques Morali and  
Richard Rome for Can't Stop Productions

## MIXED VIEWS ON COPYRIGHT

## RIAA Comments

• Continued from page 4

of a cent per minute of play, which ever was larger.

"The original Senate version would have increased mechanical royalties by some \$50 million a year. The law as enacted cut that figure by some \$25 million."

Gortikov says it was fortunate that the .6 of a cent per minute of play, proposed in the House version, was rejected by the Conference Committee in favor of the 1/2 cent rate per minute of play.

Although the record people are sad about the denial of a performance royalty for recordings which are commercially exploited for profit on a huge scale, Gortikov hopes a future Congress will correct the lack after receiving the special report and recommendations from the Copyright Office as required by S22, and due by Jan. 3, 1978.

## Record Chain

• Continued from page 4

close-up on use of the computer in purchasing. Each of the stores purchases on an individual basis.

Gary Arnold, Midwest regional manager, chaired a panel discussion on merchandising techniques being used in his area's stores. One of the most novel and appetizing of these promotions was on display: giant chocolate chip cookies decorated like album covers.

Representative of Disc Records' willingness to advance women to managerial positions, the appointment of Bobbi Lane, regional manager for Ohio, was announced at the meeting.

Of the chain's store managers, whose average age is below 25, 20% now are women.

The chain's "manager of the year" award, presented at the final day awards banquet, went to Geoffrey Schulman of Austin, Tex. Sam Crowley was named "regional manager of the year," and Gary Arnold, the chain's "merchandiser of the year."

The conclave hosted presentations by Pickwick, ABC, GRT, MCA, Disney and London Records. Along with its presentation, Columbia shared an in-house film about producer John Hammond. RCA customized a video presentation for the gathering that took good-humored shots at Cohen and Ocevedo, and Capitol offered a multi-media screening. WEA provided ideas about merchandising techniques in a well-received presentation.

Entertainment was provided by the Epic group Boston and by Columbia's Michael Stanley Band. It was homecoming for Stanley, a Disc Records manager alumnus. The film "Car Wash" was previewed for the group by MCA, which has released the soundtrack.

"I think the manufacturers outdid themselves," Ocevedo said the final day of the meeting.

"My people are so high right now that they aren't coming down," he exclaimed.

"Even if product wasn't as good as they know it is, they'd still make this the best Christmas ever."

## Boone Donating

LOS ANGELES—Motown artist Pat Boone has donated all of the publishing royalties of "Won't Be Home Tonight," a song he wrote, to the Los Angeles Police Memorial Foundation in memory of a police officer recently killed in the line of duty.

The Copyright Office report will cover all facets of the entertainment field vis a vis the commercial use of recordings. It will also compare U.S. law with that of other Western countries, most of which provide for a performer royalty of some sort based on commercial record play.

## Oct. 22 Deadline For Festival Songs

LOS ANGELES—The Song Registration Service's deadline for tapes of original songs for the Festival of New Music is Oct. 22. Songs will be evaluated on the basis of "honesty," the ability to share ideas of human or social value, originality, song-writing craft and "sincerity."

The Festival is scheduled for late November and will be hosted by Peter Yarrow. Songwriter-performers should include lyric sheets and self-addressed, stamped envelopes for return of tapes. Tapes should be sent to SRS, 6381 Hollywood Blvd., Hollywood, Calif. 90028.

## DeVol Contracted For Film's Music

LOS ANGELES—Frank DeVol, three-time Oscar winning composer, will compose, conduct and arrange the music score for the Lorimar-Bavaria \$6 million production of "Twilight's Last Gleaming."

The film stars Burt Lancaster, Richard Widmark, Melvyn Douglas, Charles Durning, Paul Winfield, Joseph Cotton and Vera Miles.

## Copyright Revision Bill Awaits President's Signature

• Continued from page 1

to recordings "made and distributed" which are "voluntarily and permanently" relinquished by the label. Pressers as well as manufacturers will be held liable in non-payment suits.

The compulsory license is available to anyone once a negotiated recording has been made—but the law now specifically bans the use of the statutory license to duplicate an existing recording without permission of the owner.

As a further guard against piracy, the original recording must be legitimate—i.e., a copyrighted or negotiated recording, or one made under a valid compulsory license.

Record manufacturers will be happy with the adoption of a House subcommittee policy that allows limited use of escrow funds by labels to offset the mechanical royalty otherwise due monthly on the large numbers of records distributed but not sold. (On negotiated recording licenses, the "reserve fund" practice is common to offset the time lag in returns of unsold product.)

The bill charges the copyright office to make strict rules for monthly accounting and an annual account will also be required for compulsory licensees. The Copyright Office can deny the escrow fund practice for habitual non-payers of mechanicals, or account jugglers.

Music authors and publishers, while not too happy with a few aspects of the bill, will gain new revenue from the increase in mechanicals and from the new compulsory licensing for jukeboxes, the Public Broadcasting Service (PBS) and cable television systems.

The bill provides the long-sought

CBS Records International setting up an a&r department in New York to exploit European talent in the U.S. ... **Redd Foxx** returns to nightery management with the mid-November opening of a new private club on La Brea in L.A. which will feature recording comedians. ... **Allen Mink** of BNB Productions' record wing, Tattoo Records, marries **Arla Thompson** Nov. 6. ... 20th Century-Fox films has signed to provide RCA Selectivision videodiscs with 100 feature films. ... **Don Cherry** is not a Monument artist as published in Billboard Sept. 4.

**Federal Judge Thomas Griesa** played press coverage of the **Clive Davis** income tax evasion suit, wherein he handed down a \$10,000 fine (Billboard, Oct. 2). Said Griesa: "Mr. Davis has frequently been publicized as having been connected with payola, narcotics, organized crime and so forth. The indictment in this income tax evasion case was released at the identical time as the news of other indictments of a different nature of people in this industry."

"The confusion in the press was extremely unfortunate, to say the least. I have reviewed press articles going back some three years and they are appalling in the innuendo and the direct attempts to connect Davis with crimes with which he was never indicted and to say nothing of never having been convicted."

"I don't want to get into a trial of press conduct, but, on the face of it, I see absolutely no excuse for the newspaper publicity which went on. But ultimately who was at fault for that, I don't really know, but the results were there, damages are documented. I have never had a case, in my short career on the bench, where this situation has existed, at least in anything like the degree to which it exists here."

**From Denver stem reports of a grand jury investigation of heavy drug traffic which might involve some record industry figures and businesses.** ... **Cactus Records**, Houston retailer owned by **Daily Bros.**, the distributor, captured first prize in Jem Records' first annual import album display contest. ... The Los Angeles retail market has about settled on a \$3.88 specials price, but **Adam's Apples**, **Panorama City**, advertises at \$3.66. ... **Fiorenzo Capri** did the score for the Trans-American film, "Madame Kitty," due in October. Janet Gavin, wife of Bill and long time country music expert, is recovering from a severe heart attack in Room 407, Kaiser Hospital, San Rafael, Calif. 94903.

copyright term of life plus 50 years for authors and composers.

The revision ends the blanket not-for-profit exemption for performances of non-dramatic musical works, but spells out some broad exemptions for educator and library use of copyrighted music. (Recordings per se have no performance right under this law.)

The government agency for future review of all statutory royalty rates will be called a Copyright Royalty Tribunal—but it will follow the House bill's permanent commission structure.

Five commissioners will be appointed by the president for seven-year terms, and must be confirmed by the Senate. The commission chairman will be appointed by the president—not by the mean.

The new agency will present an entire new lobbying approach for music and recording and other copyright interests involved in compulsory licensing—including jukebox operators, PBS, and cable tv systems, which will be facing statutory royalties for the first time.

The agency will hold hearings and can administer oaths, subpoena witnesses, documents, and records—a right never exercised by Congressional copyright subcommittees.

Rate decisions by the Tribunal can be challenged by the parties concerned in U.S. Appeals Court within 30 days of a rate announcement. The veto by House or Senate provided in the original Senate bill was dropped.

After a first review in 1980, the Tribunal will hold hearings on mechanical rates in 1987 and every 10 years thereafter. The \$8 per year, per box jukebox rate will be reviewed in 1980 and at 10-year intervals.

**The Alan Dulbergers** (he's chief of the five-store 1812 Overture chain, Milwaukee) welcomed a new daughter last week. ... **Saul Zaentz** of Fantasy has forsaken his board chairmanship temporarily to concentrate on his new movie, "The Warriors," which treats with the American Indian today. ... **Tommy Leonetti's** RCA recording of "Crosswinds," the movie theme, has special significance. He wrote it and his daughter, Kimberly Beck, stars in it. Leonetti will soon undergo more major surgery. ... **Neil Wilburn**, and not **Chips Moman**, is producer of **Guy Clark's** "Texas Cooking," as erroneously reported in a recent review.

"A Star Is Born," which stars **Barbra Streisand** and **Kris Kristofferson**, bows Dec. 18 at Mann's Village Theatre, Westwood, Calif. ... **Doug Clifford**, drummer with **Don Harrison**, is father of a daughter, **Jaime Eleda**, born Aug. 31. ... **Aretha Franklin** goes into production early next year as star of "Bessie," a film about **Bessie Smith**. **Gordon Parks** directs. ... **Abba Eban** will personally present **Lester Sill** with his medal at the Israel fete Nov. 1 at the Beverly Hilton Hotel in L.A.

**Song Registration Service** producing a morning workshop series on children's music Oct. 23 at Los Angeles City College, featuring **Ella Jenkins**, **Malvina Reynolds** and **Greg Seelsa** and **Steve Millang**. ... **Ry Cooder** starting a 10-week U.S. tour with a five-piece Tex/Mex band. ... Tuskegee, Ala., regales its native son, **Phil Walden**, with a day Oct. 1. ... **Bill Drake** updating his rock 'n' roll syndicated 50 hours with new interviews with **Jerry Moss**, **Neil Bogart**, **Russ Regan** and new artists. ... **Neil Sedaka's** special was on NBC-tv, not ABC-tv as reported.

**Nils Winther** of Steeplechase Records, Denmark, has linked with Inner City Records, New York, as U.S. affiliate. ... **WRVR** New York air personality and Latin music buff **Roger Dawson** married **Ruby Ye-Yen Yang** Sept. 25. ... **The Jimmy Castor Bunch** headlines a benefit at New York's Leviticus disco Oct. 24 for onetime **Frankie Lyman** bassist, **Sherman Garnes**, who has undergone open heart surgery. ... **The Main Point, Philadelphia**, got \$1,800 from the **Star Spangled Washboard Band** in recognition of the club's support of new talent. The club was also awarded a non-profit tax charter, which makes it eligible for matching federal funds from endowment and corporation grants.

Cable tv royalty reviews are at five-year intervals with interim reviews when changes in FCC regulations or financial considerations require it.

Public Broadcasting Service is given a compulsory license only for non-dramatic musical works (not literary works) and the Tribunal will set these rates after consulting with all interests involved.

Rate reviews will be every five years beginning in 1982.

House bill wording to limit Tribunal consideration of jukebox and other rates to conditions existing after passage of the bill, and based on strictly current economic situations, was deleted.

The effective date of the law, when new statutory rates begin, is Jan. 1, 1978.

To the relief of composers and authors, all copyrighted works presently in their first or second 28-year term (under the 1909 law) including those due to expire but extended by special acts of Congress over the past dozen years, will endure for a total term of 75 years from the date of first copyright.

This includes the extended copyrights that will be in their second term in the calendar year 1977.

Recordings and motion picture copyrights have a 75-year term under the 1971 antipiracy act and criminal penalties for piracy will remain at a maximum of \$25,000 fine and/or one year imprisonment for first offenders and a maximum \$50,000 fine and/or two-year sentences for repeaters.

The copyright revision generally preempts all other laws that equate copyright protection. But individual state antipiracy laws to protect non-

copyrighted recordings made before Feb. 15, 1972 can continue protection until Feb. 15, 2047, when federal preemptions resume. This avoids a "perpetual" copyright for these recordings and gives them a 75-year term of protection in their respective states.

The law permits courts to order forfeiture of all pirate masters and tapes, and the machinery to make them, but it deletes the original Senate bill's permission to confiscate equipment used in distribution or sale, like trucks.

Music performance rights generally follow the House-passed bill. Performances of live concerts by recording artists on campus will no longer be exempt from liability if the talent or agents are paid.

Small restaurants and bars can play music over a single home style radio, but become liable on "further transmission" to their customers, as by multiple speakers. This implies a rejection of the Supreme Court's famous decision in the Aiken case.

State fairs are exempt per se, but individual concessionaires must pay for music use. Retail record stores can play music, but department stores must limit record play to the "area of sale."

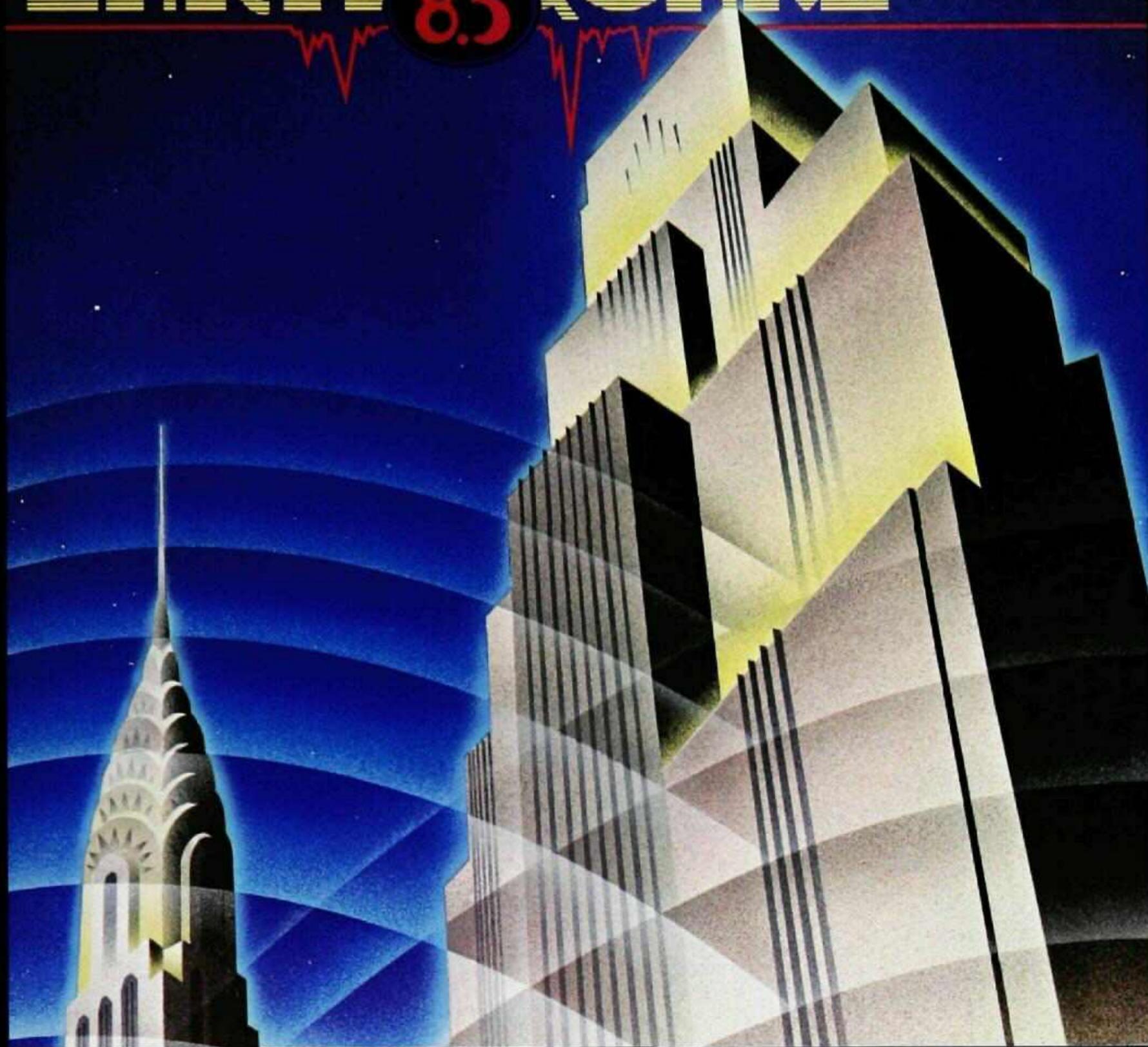
The revision bill's spell-out of the traditional fair use doctrine continues to give broad exemptions for photocopying by teachers, for curricular use—but it does list criteria to be met if the user is to avoid abuse of the fair use privilege and avoid infringement.

The House report contains an agreement reached by music publishers and educators on music photocopying in schools—but this does not legally preclude court suits.

our apologies . . . correction to last week's ad:

# EARTH QUAKE

8.5



(someone in our art dept. went *beserk* <sup>BZ-0047</sup>)

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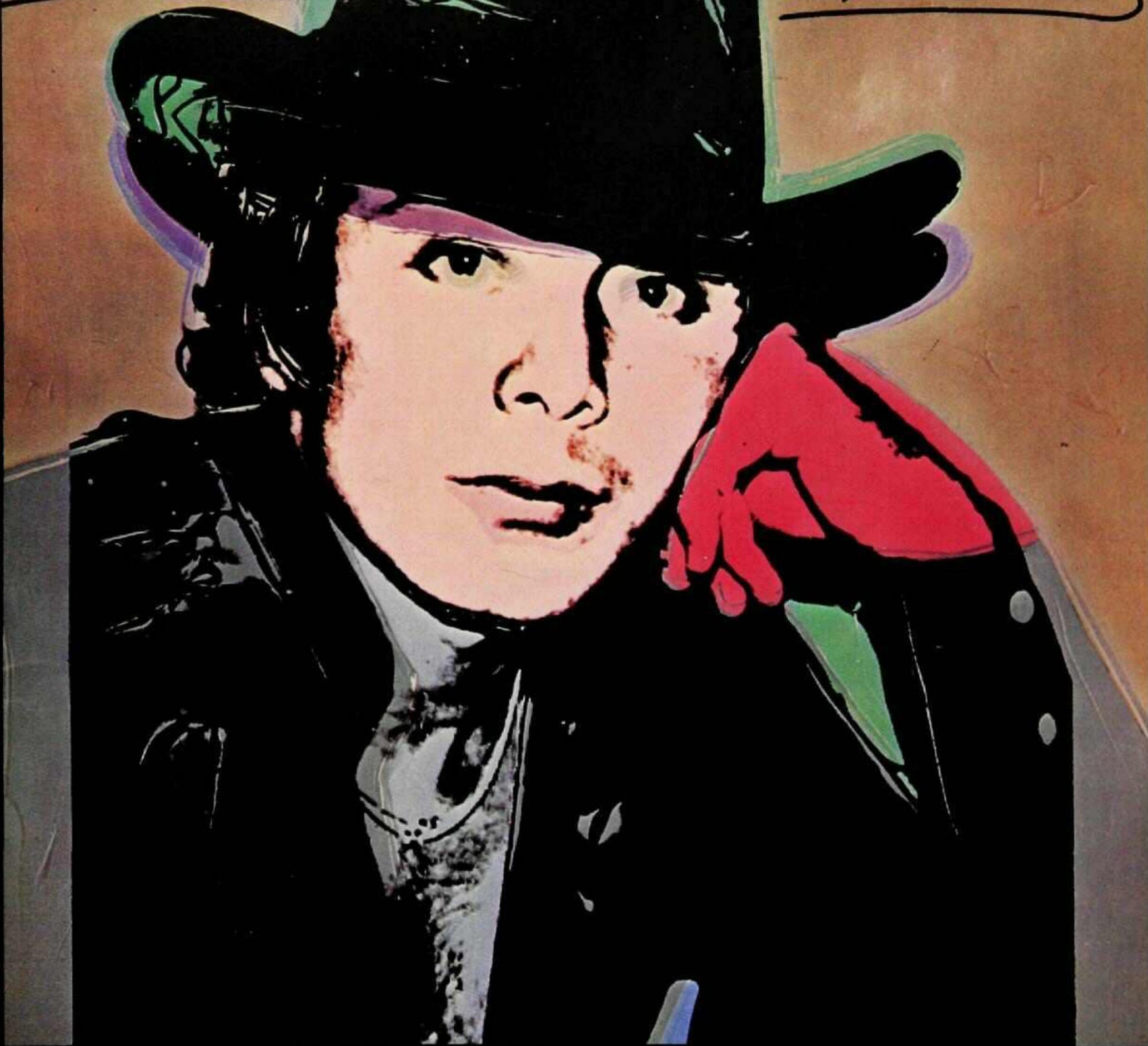
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*The Painter*



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