WASHINGTON—The election of Jimmy Carter, the new Democratic president, is not expected to have much effect on the non-political copyright legislation activities in the House or Senate in the next four years.

But chairmanship of both the FCC and FTC could change fairly early in the game. This could mean unpredictable results for broadcasting-promotion arm of the music and record industry--and for marketing and advertising of the entire range of consumer electronics.

The Congressional campaigns return the chairman and all members of the Kastenmeier (D-Wis.) revision-frame Subcommittee on Courts, Civil Liberties, and the Administration of Justice.

It is doubtful if membership of this Subcommittee will change much, if at all, during the reorganization period of the 95th Congress. These particular congressmen are about the only ones with the expertise to handle future copyright law amendments dealing with new technologies.

(Continued on page 72)

Cuban Music In New Progression Claims Barretto
By JIM FISHEL

NEW YORK—Cuba is producing some of the most creative and progressive music anywhere, a combination of Latin, rock, R&B and jazz, claims musician Ray Barretto.

And if the veteran Latin superstar conga player has his way, all of this musical homogenization may soon become known in the U.S.

Cuban music has traditionally found a home and acceptance in the U.S. with the rhumba, cha cha, mambo and pachanga all filtering into the East Coast and thence spreading to nightclubs, key resort hotels, record labels, private parties and select radio shows.

Fidel Castro's communist government halted the free flow of information.

(Continued on page 82)

Disco Gains AES Respect
By STEPHEN TRAIDMAN & JOHN WORAM

NEW YORK—If disco was a "dirty word" last year's fall AES, it gained plenty of respectability this time around. A dozen or more firms highlighted new lines and shared the spotlight with the growing crossover semi-pro record market and a host of new tape duplicator units.

In addition, there was some revived quad interest.

More than 4,000 registrants, including the biggest opening day crowd here, were estimated at the largest East Coast AES ever by Jacqueline Harvey, exhibits coordinator.

(Continued on page 49)

U.K. Mech. Royalty Fight
By TERRY ANDERSON

LONDON—British songwriters and publishers were first to file suit before a Dept. of Trade inquiry weighing an application for revision of the U.K.'s mechanical royalty rate.

The battle for a higher rate, due to be hotly contested by record manufacturers, seeks to alter a statutory formula which has remained unchanged since 1928.

In a way, it portends similar controversies certain to arise in the U.S. when tribunal examination of rates will occur under terms of the recently enacted U.S. copyright revision law.

Here, Michael Kempster, spokesman for the Record Royalty Revision Assn., attacked alleged inequity.

(Continued on page 63)

NEW TITLES INCLUDED
Holiday Product Mostly Re-Issues
By AGUSTIN GURZA

LOS ANGELES—The concept of developing a continent-wide promotion plan for select artists from RCA Latin American affiliates was slated as the key topic at a Rio de Janeiro meeting last week of all RCA affiliates from Central and South America and Spain.

The meetings Wednesday through Friday (3-5), designed partly to select the artists with cross-boundary appeal in the Latin market, were held under the direction of Adolfo Pino, the RCA/Brazil president, who was recently named regional director for marketing development.

(Continued on page 66)

Brazils the Focus Of RCA's Attack On Latin Market
By AGUSTIN GURZA

LOS ANGELES—Record manufacturers continue their humbug attitude anent pure Christmas LPs, although there has been a softening in some quarters with first reports indicating more than 150 holiday titles available to consumers.

A national survey indicates the majority of Christmas releases are the perennial reruns of catalog titles, which traditionally capture the flavor of the holiday period for new customers.

There will also be a small outpouring of Christmas-oriented singles, continuing the trend of the past five years not to inundate the radio and retail markets with Christmas product.

Reasons given this year—which echo attitudes of past years—for the lack of interest in Christmas product include: Christmas music is too difficult to promote because of its short shelf life, radio play is too brief, and returns can come tumbling down on the manufacturer.

(Continued on page 14)

FANTASY AFTER 5 YEARS AS HOST OF TV'S `MAKE A WISH,' AND A STARING ROLE IN THE ORIGINAL STAR KICK--"BLUE WATER, WHITE DEATH"—TOM CHAPIN IS IN THE MIDST OF AN EXTENSIVE NATIONAL TOUR. HIS NEW FANTASY ALBUM, FEATURING HIS 3-SONG SERIES, IS PRODUCED AND DIRECTED BY JAMES AMSTER. IT'S BEEN SHIPPED LIFE IS LIKE THAT (FANTASY F-9532).

(Advertisement)
The First Album by Joan Baez.

To say that "Gulf Winds" is the first album of songs written, arranged,* and performed by Joan Baez is true, but greatly understated.

Not written but etched on the souls of mankind.
Not arranged but perfected with extraordinary musical phrasing.
Not performed but inspired with the intimacy that makes a composition a classic.

"Gulf Winds" is Joan's first studio album since her hauntingly beautiful "Diamonds & Rust." She considers it the best record of her career. It reveals the amazing depth and scope of Joan Baez in the devastating power of her words and the absolute brilliance of her music. Captivating vignettes that hit like rolling thunder.

Gulf Winds by Joan Baez on A&M Records & Tapes
Produced by David Kershemberg

*Arranged by Joan Baez and Dean Parks

www.americanradiohistory.com
Ales, Regan Bolster Radio Forum Panel

LOS ANGELES—Two more record company presidents—Barney Ales of Moskowitz Records and Russ Regan of 20th Century—will join the music presidents session held this afternoon at the National Radio Programming Forum in New Orleans Dec. 1-4. The session, which will be held in a special room with a panel of radio president on tomorrow’s trends in entertainment for radio, will be held at 2 p.m. Friday (1). The following day, another record company president will present a series of radio stations on tomorrow’s trends, including Bob Waller, president of Barrett Broadcasters, New York, and Bruce Johnson, president of Stare Broadcasting, New York.

In a unique approach to high-level communication, radio president--Jack Thayer, president of NBC Radio--will moderate the record presidents session that includes, besides Johnson and Waller, President Artie Moll, president of United Artist Records in Los Angeles and Jerry Greenberg, president of Atlantic.

Silk To Manage Cap’s Beewood Music Catalogs

LOS ANGELES—Beewood Music and its affiliated catalogs will be managed by Lester Silk, president of Screen Gems-EMI Music, announced Bhaskar Monen, president and chief executive officer of Capital Industries Inc. last week. Beewood Music includes Central Songs, Allrights Music, Johnstone Music, Glowing Music, and other catalogs. A majority of the realignment is Ron Kramer, former head of Capitol's publishing office.

The offices of Beewood Music and Screen/Gems-EMI Music will be based at 20th Century Fox, Los Angeles, according to Elizabeth Monter, vice president of administration at Beilmark.

Last week, Silk, who will be responsible for both operations on a day-to-day basis, held meetings with writer personal assistants under contract to Beewood to appraise them of the new joint operation. Combined, this easily makes the joint firm one of the largest publisher in the world. Screen-Gems-EMI, recently acquired by EMI from Columbia Pictures, has about 20,000 copyrights.

Both firms will operate separately, with their own professional managers.

Music Plus ‘Pyramids’ LP Covers Into Hot Cash Sales

LOS ANGELES—When Lou Forrester, one of the Music Plus store managers, showed his interior store design to the company president, he startled him and store contractor Terry Pringle by requiring 25% of the space for “pyramid” merchandising displays. It was a demand and almost unheard of request for retail—one of the hottest spaces for display. And it’s paid off. Two years later, the cycle-like, futuristically-constructed columns that twist from floor to ceiling are Music Plus’ biggest consumer identifier. Since 1963, the store’s front entrance has been a Music Plus‘ biggest incentive for label advertising and merchandising support.

On an average promotion, Joe Falzone, Fogelman’s aide, orders 1,500 empty single-pocket album jackets from the label for the store’s pyramids.

The pyramids differ depending upon the store. The pyramids in Hollywood on Vine St., at 4,000 square feet has four-sided pyramids that carry up to 500 covers.

The Thousand Oaks and Sherman Oaks store, with its larger 1,800 square feet, has four-sided merchandising columns which hold 200 to 500 covers in the past. The unusual merchandising concept gets attention because Juncal Sanchez, manager, and John Thayer, sales manager, own the high consumer displays. Stand near them and it is near the huge window of the store, where there is a large amount of good attention from the passersby.

Does losing 25% of floor space compensate for the byproduct benefits of the in-store merchandising columns? Sometimes, but not always. Forrester’s 1977 store openings all feature the Music Plus in-store merchandise columns, an innovative idea. He has the LP cover concentration especially appealing to labels who want to make a statement.

They want the act to see the display they’ve created with his LP covers. Ergo, more in-store act appearances, the Opry’s proven great when he can do a job with his displays. When WEA introduced its “Summer Gold” (Continued on page 16)
JIMMY CARTER

Consensus: Industry Gains With Georgian Taking Office

By GERRY WOOD

NASHVILLE--We'll have a friend in the White House who's sympathetic and sensitive to the needs, careers and goals of the music industry. That's the consensus of music business leaders, many of whom actively supported Jimmy Carter, following Carter's election as president Tuesday.

Carter has a wide range of friends within the music industry and a greater knowledge of it than possibly any previous president in U.S. history.

"From the standpoint that he's an admirer of a fan of music, we can look forward to his support in all areas of the arts," says Phil Wallick, president of RPM Records. "That includes performing, recording and visual arts. It will have a great impact.

Walden notes that previous presidents have influenced national tastes and that Carter "has always been a strong supporter of antipathy legislation." Walden recalls his romanticized feelings toward Carter. "I was quite impressed with his candor, openness, sense of decency and his knowledge of our industry.

The importance of the music industry is that we got a lot of early support for him both through contributions and his personal support, when cash was critical. It enabled his campaign to keep its doors open in the critical months and when he didn't have the national name recognition. The support of various industry figures and performers helped him with the recognition." (Continued on page 72)

L.A. CIVIL COURT ACTION

A&M And CBS Sue An Alleged Pirate

By JOHN SIPPEL

LOS ANGELES--Piracy litigation figure Bernard Mcelroy is being sued by A&M and CBS Records in separate civil actions in Federal District Court here.

Mcelroy, 45, of Beverly Hills, and Stereo Tape Associates Warehouse, are accused of 21 counts of copyright infringement. They are charged with re-selling CBS, A&M product was pirated eight times.

Plaintiffs ask $25,000 damages per infringement count. In addition, the court is asked to enjoin Mcelroy from piracy, order him to have all Mcelroy tape duplicating equipment and supplies and manufactured tape to be destroyed.

Mcelroy is also a defendant in a Federal District Court action brought by CBS against Arthur Lucas in 1973, Mcelroy was later noted as a client of Lucas. Lucas is a Beverly Hills' stereo tape store that has an automated payed source of royalties to music publishers and record labels on behalf of unauthorized tape duplicators.

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In this Issue

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NEW PETERS POLICY

Returns OK on Improper LPs

NEW YORK--Peters International, a branch of the firm, is now allowing returns on improper product as well as on records marked defective. The policy is "Our policy is that a dealer does not get stuck with our product," says Jim Bailey, vice president and general manager.

"That is, if they return the records within 10 days of purchase, we will replace them with a new copy. This is not meant to be a way for dealers to send us back anything that does not meet our standards." Bailey adds that although the firm is returnable to unsatisfactory products, returns are never much lower on imports and Peters is able to return them to other stores.

Although Peters is returning under its policy, it is not taking foreign LPs, Bailey says that Peters will always stay in its import business, "and we will always be import," he says.

And although importers of English product have received a windfall from the fall of the pound, Bailey says prices in England have been rising at a corresponding rate, and the pound may again rise.

"We cannot continue to be on top of our music industry."

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"We cannot continue to be on top of our music industry."
Patti Smith Group
RADIO ETHIOPIA

"Radio Ethiopia is for people who go to sleep and dream of waking somewhere else"
Ann Powell, Cinema Book

all honor goes to the runner who would still seek glory in the heart of failure.

the 2nd album • New on Arista Records

Produced by Jack Douglas
AL 1097
Adelphi Sales Go Up 400% in Year

By ED HARRISON

LOS ANGELES—Adelphi Records Inc., which began as a specialized blues label in 1969, reports its most profitable year with a 400% annual increase in recorded revenue and a total sales volume among its own Adelphi label and the 125 small labels it distributes.

Gene Rosenholz, president and general manager of the Takoma Park, Md. based firm attributes his success to an increased awareness and respectability towards smaller labels.

"The public is becoming dispointed with major label releases," says Rosenholz, "and the public is steadily spilling back on traditional music and the small labels which have a higher percentage of quality releases."

Rosenholz claims major label acts which are producing only borderline products are becoming upcoming to smaller labels.

"There are acts out there begging bookings," he says, "and being offered mostly their top 10 acts. We're being approached with acts that the majors are thinking secondary and only marginally profitable."

Adelphi recently signed folk singer-composer Richard and Susan Caplin, whose first LP for the label will be recorded live at the Main Post Office in Roslyn, negotiating with other labels and is expected to announce new signings in coming weeks.

Rosenholz adds that Adelphi's mounting success is partially due to the signing of groups with national potential, particularly in the rock and roll genre. Nighthawks, a Washington based rock act, is touring the East Coast for its second album for the label. "Nighthawks Live," Rosenholz hints that a tour with Richie Havens is a possibility.

"We are also getting into higher quality records, with full color album jackets," says Rosenholz. "We are getting less resistance from distributors who are reticent about picking up a small label, afraid of getting stuck with returns if albums don't sell."

Adelphi has a 20 Act roster composed of jazz, blues, country, r&b and rock acts. In 1976 it released us all, 76 albums have hit the market. Among the label's other acts are the Roslyn Mountain Boys, the Weekenders, the Nighthawks, Richie Cole, Jessika Williams, Sue Monk, Frank Floyd, Paul Jerreman and the Board List.

Working on a tight cash flow budget, Adelphi conservatively advertises to new cities and in which it is an acting, often in conjunction with local clubs. Several are now on the road.

"Money and record stores which will produce the greatest return and maximum exposure for the act, and the money we have invested is built up a responsibility for the quality of our releases and an interest in the forthcoming releases," Rosenholz adds, "we don't judge our releases on a prior record basis."

To Rosenholz, Adelphi's strongest sales are in the Philadelphia, New York, Boston, Cleveland, Chicago, Denver, (Continued on page 22)
Japan's cup of tea.

Janis Ian's "Aftertones" is currently the #1 album in Japan. Her single "Love Is Blind" is #3. This added success proves the universal appeal of Janis' music and we're quite proud of it.

The people of CBS/Sony and April Music Inc.
NEW YORK—The three music-related divisions of ABC Inc. had a generally good third quarter, as ABC Records experienced only a "moderate" loss, ABC Record & Tape Sales posted profits, and Word Inc. improved profits and revenues.

It was a sharp turnaround from the similar quarter a year ago, when music losses sharply depressed corporate figures. The improvement aided the record third quarter and nine months net income, revenues and earnings per share for parent

ABC Inc., announced by chairman Leonard Goldenson and president Eliot Rule.

"The ABC Records division improved its sales over the comparable 1972 quarter, but experienced a moderate loss in contrast to the substantial losses incurred by the domestic recorded music company in the third quarter of 1972," said Mr. Goldenson.

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ON

DARK HORSE RECORDS

THIRTY-THREE & 1/3

GEORGE HARRISON

Manufactured & Distributed By Warner Bros. Records Inc.
NEW YORK—As the Christmas buying season nears, some New York City record store managers are awaiting it with joy and jubilation. Others are hoping for the best. Some have left the business.

Happiest are New York's two top boxwriters, Disc-O-Mat and Jimmy's Music World.

"We don't even want to have to take the records out of the boxes, we just want to open them and the people rush for them. It's like a television movie," says Jerry Pelto, store manager at a Disc-O-Mat outlet, telling about reaction to the new Stevie Wonder double album he is retaining for $9.99.

Because of prices like this, Elton John for $7.99 and an acro-the-

By ROMAN KOZAK

board LP price of $3.69, Pelto sees the Christmas season ahead as "excellent."

"With product that is coming out now, I just don't see how we can lose," Pelto estimates his outlet alone has sold nearly 2,500 of the new Wonder LP sets.

His optimism is reflected by Pat Oum, manager of a Jimmy's outlet, which puts prices down to $3.99 for most best sellers, with a $4.99 peak, and specials at $2.99.

"Volume is tremendous; it will definitely surpass last year," declares Oum.

But such hopes for high profits through high volume are not univer-
sally shared.

"This is not really the best year I've seen," says the store manager of a King Karol outlet in mid-Manhat-
tan, where top 10 LPs go for $3.99, with a $5.99 regular price. But he does expect a pickup in business as Christmas nears.

So does Joe Carter, assistant store manager at another King Karol outlet:

"Things are just now picking up. We are selling more Christmas, pop and soul records."

"We are not making it up in sales," says an assistant manager at a Sam Goody outlet, commenting on lower prices that have put WEA re-

leases at $4.92 this week with some LPs down to $3.99, including new ti-
tles by Donna Summer and Lou

(Continued on page 82)

N.Y. Retailers Mostly Optimistic
Discounts Prevail, Product Moving But Profits Cut

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(Continued on page 82)
BARRY WHITE
IS THIS WHATCHA WONT?
George Harrison
And Dark Horse Couldn't Resist Mo And His Big Button.

Warner Bros. Records Button Master Mo Ostin was, therefore, tickled near to ecstacy when he learned that George Harrison's Dark Horse Records wanted most to be distributed by Warners Worldwide.

One might ask why.

Mr. Harrison knows why. Here he explains this sudden turn of events: "There's no doubt in my mind that Mo Ostin pushes the biggest button in the business. I've seen Mo's button. I've actually touched it, and he uses it well!"

We feel certain that George is aware that the reason Mo's button is so big is that the sales of Mo's distribution company, Warner/Elektra/Atlantic, surpass the sales of any other record company. A performance that should prove to be instrumental in the success of Dark Horse Records' artists: Attitudes, Kenny Burke, Splinter and Stairsteps.

"Every year for five years they've broken their own sales record... can't be bad, Squire!" says George.

The Dark Horse Records/Warner Bros. distribution pact is celebrated by George Harrison's debut single scheduled for release imminently with the album hot on its heels. And Harrison, who just turned 33 & 1/3 years old, leans back on Mo's sofa and asks, "Did you know MO spelled backwards is OM?"

Come visit Dark Horse in Burbank.

Distributed by the people with the Biggest Button in the Business.

A Warner Communications Company
Re-Issues Dominate 1976 Recorded Holiday Product

*Continued from page 3*

Among the new LPs are works by John Denver, Donna and Marie Osmond, the Sholom Orchestra (a disco holiday endeavor), the Impressions, Willie Jackson and Lou Donaldson.

Familiar names in the reissue packages are Bing Crosby, Gene Autry, Frank Sinatra, Fred Waring and Brenda Lee, among others.

In a label by label breakdown, this is an early LP score. Columbia: 25 LPs; RCA: 9; Capitol: 2; Apple: 2; MCA: 6; Fantasy: 2; Monument: 2; London: 2; Mercury: 2; Disneyland: 2; United Artists: 2; Polydor: 2; Warner Bros: 1; Atlantic: 1; Audiodelity: 1; Budah: 1; ABC/Scan: 1; Republic: 1.

On an individual basic, RCA will have a big push on the reserved John Denver "Rocky Mountain Christmas," being in with the ABC-TV return of his highly rated 1975 special on Dec. 11, with a major TV spot campaign and in-store and window displays. New holiday LP is a "Christmas Festival" by the Vienna Choir Boys, recorded by RCA's German subsidiary but released on the Red Seal label here.

All accounts that want them are being offered a special 6-foot-high Christmas tree display with space for five album slacks, depending on the merchandise a particular dealer may want to feature.


"Material for this survey provided by Stephen Trainais, Gerry Wood, Roman Rosak, Jim Fidler, Claude Hall, Ed Harrison, Jean Williams, John Sigel, Redcliffe Joe and Eliot Tiegel.

At Pickwick International, the P.I.P. label will highlight two holiday singles, with an annual dual 7 and 12-inch 45 release of Moonlight's disco version of "The Little Drummer Boy." Pickwick's last Christmas only as a 7-inch. The 12-inch version, running five minutes, will be released to holiday DJs and sold commercially at $2.98. Other picks, inspired by the underground disco hit "Sweet Georgia Brown," will be released to the flip. The other new single is a Sandler & Young medley of "I Believe in Santa." On the Pickwick/Capitol budget labels, which include the RCA catalog for the first holiday season since the licensing agreement was signed, at least six Camden LPs will be included in the expanded "Gave Christmas, Now I'm Calling MCA's holiday theme began last year, notes Mark Friedman. Included are large window displays and special counter and floor merchandisers for both LPs and tapes.

RCA Camden product being received includes "Elvis's Christmas Album," "Perry Como Merry Christmas Music," "Mario Lanza Christmas Hymns & Carols," "How the Grinch Stole Christmas," and the Living Voices featured in "The Little Drummer Boy" and "A Christmas Songbook." When it comes to Christmas, Capitol can bring almost any kind of Christmas you want—from rock to country to even a Greek Christmas. There are also albums on the markets, but nothing new, says national sales manager Walter Lee. However, the artists have been consistent sellers for years and a Tennessee Ernie Ford is represented by not only two regular albums, but also a double album set.

Capitol has 10 double LPs including product by Jackie Gleason, Fred Waring, Tennessee Ernie Ford, Wayne Newton, Roger Wagner Chorale and the Hollywood Bowl Orchestra, as well as an album of instruments and a couple of albums featuring various artists. Among the regular albums are David Rose's "Little Drummer Boy," plus Frank Sinatra, Tennessee Ernie Ford (two with the Roger Wagner Chorale), Denny Dohveder, Fred Waring, Nat King Cole, the Beach Boys, Al Martino, Dean Martin, the Letterman, the Roger Wagner Chorale, Glen Campbell, Merle Haggard. In addition, there are several international albums, with Christmas music of Sweden, Italy, Germany, France, Poland, Ireland, Mexico and more.

Last year, Capitol reduced the prices on its Christmas albums with $6.98 albums, carrying a suggested list of $9.98.

MCA Records is offering a special program on its Christmas catalog of albums and singles. Entitled the "Essential MCA Christmas Catalog," the program began Sept. 29 and continues until Nov. 26. All accounts are eligible for Feb. 10 delivery on orders of $50 or more. Regular $6.98 list for albums and $1.29 for singles with no deferred billing applies for orders less than $50.


At CBS Records, a spokesperson says there is no special product for Christmas, other than the restocking of about 40 Christmas LPs by various pop and classical artists. These artists include Barbra Streisand, Mahalia Jackson, Coretta Smith, Johnny Cash, Jim Nabors, Lynn Anderson, Johnny Mathis, Perry Como, Engelbert Humperdinck, Ray Conniff and the Mormon Tabernacle Choir, among others.

Atlantic is releasing one Christmas-only album, "A Very Merry Christmas," by Andy Williams, which is being distributed by the Valley Music Corporation.

GENERAL NEWS

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—Melody Maker

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"With each listen, new things come out in his voice."
—Unicorn Times

"Some of Parker's lyrical gems in their dazzling musical settings are like a fresh new hurricane that indicates even more which way the rock wind is blowing." —Milwaukee Journal

"Parker played what was perhaps the most exciting set an opening act has performed at the Bottom Line." —Record World

"One of the most original people I've seen in months. He's ready for the world." —Sounds

"His vocals do what good singing is supposed to do—give the music another dimension. He's the surprise of the year."
—Syracuse New Times

"Parker is an ice-age rocker, totally unaffected by the last ten years of absurd British pop. Due to some unknown tremors, he's reawakened and it's a shot of beautiful rock 'n roll history." —Crawdaddy

"Parker's brand of British R&B never stops dancing within itself." —Cash Box

"His lyrics contain wry, ironic twists and spicy images. If only he had once shared a high school locker with Springsteen, he'd be the talk of the town by now."
—Los Angeles Times

"Graham Parker unleashes a spectacle of raw, driving sound."
—Lively Arts

"The strength of his material and his tunes mark him apart from other mere stylists."
—New Musical Express

"(Parker) has enough singing and songwriting talent to become an important artist." —Circus

Graham Parker on tour:

11/5-6 San Francisco, Ca. (w/Elvin Bishop)
11/7 San Francisco, Ca.
11/8-10 Los Angeles, Ca. (w/Richie Havens)
11/12 Phoenix, Az.
11/13 Denver, Colo.
11/16 Austin, Tex.
11/19 Houston, Tex.
11/27 Rochester, N.Y. (w/Thin Lizzy)
11/28 New York City (w/Thin Lizzy)
11/29 Allentown, Pa. (w/Thin Lizzy)
11/30 Pittsburgh, Pa. (w/Thin Lizzy)
12/1 Detroit, Mi. (w/Thin Lizzy)
12/4 Chicago, Il. (w/Thin Lizzy)
12/6 Toledo, Oh. (w/Foghat)
12/7 Erie, Pa. (w/Foghat)
12/10 Passaic, N.J.
12/13 Cleveland, Oh.
12/17 Boston, Mass.

Graham Parker's new Mercury album, "Heat Treatment."
Wipe the windows, Check the oil, Dollar gas.

From the standpoint of guitar playing, this album contains some of Dick Betts' most inspired playing. In my opinion, The Allman Brothers Band has always been more exciting live than in the studio, and this new album contains some of the band's best live performances.

-Jim Crockett, "Guitar Player"

"Wipe the Windows, Check the Oil, Dollar Gas" is as close to vintage Allman Brothers as we'll ever hear again. The good Brothers have left us a sweet little smoker here.

-Peter Crescenti, "Circus"
Thirty-seven years ago nobody even heard of a Country music award.

But that was before BMI became involved.

Now today there are Country music charts... royalties for writers, publishers...and, of course, awards.

_BMI would like to congratulate the writers of the 94 BMI Country songs, most performed from April 1, 1975 to March 31, 1976._

Peter Allen
Bill Anderson
Jeff Barry
Rory Bourke
Roger Bowling
L. Russell Brown
Boudleaux Bryant
Larry Butler
Wayne Carson
Larry Cheshier
Jerry Chesnut
Johnny Christopher
Hank Cochran
Jessi Colter
2 Awards
Sonny Curtis
Charlie Daniels
Danny Darst
Mac Davis
Al Dexter
Johnny Duncan
Wayne Duncan
Bobby Emmons
Phil Everly
Donna Fargo
2 Awards
John Farrar (PRS)
2 Awards
Freddy Fender
Lefty Frizzell
James Gilreath
Don Goodman
Greg Gordon
Bill Graham
Kelli Haggard
Merle Haggard
4 Awards
Tom T. Hall
3 Awards
Linda Hargrove
3 Awards
Larry Henley
Wayland Holyfield
Jay Huguley
Mark James
Sonny James
Waylon Jennings
3 Awards
Will Jennings
Sammy Johns
Kevin Johnson (APRA)
George Jones
Vivian Keith
Murry Kellum
Kris Kristofferson
2 Awards
Dennis Lambert
Jack Leibsovitch
Jerry Leiber
Irwin Levine
Margaret Lewis
Charlie Louvin
Ira Louvin
Vince Matthews
Bob McDill
Hugh Moffatt
Chips Moman
Willie Nelson
2 Awards
Michael Nesmith
Peter Noah
Kenny O'Dell
2 Awards
Bonnie Owens
Dolly Parton
3 Awards
Ben Peters
3 Awards
Brian Potter
Curly Putman
Jerry Reed
Don Reid
2 Awards
Allen Reynolds
Billy Ray Reynolds
John Rostill (PRS)
Jim Rushing
Troy Seals
Whitey Shafer
Billy Sherrill
3 Awards
Shel Silverstein
Carole Smith
Myra Smith
Joe South
Mike Stoller
Glenn Sutton
Billy Swan
3 Awards
James Taylor
Conway Twitty
2 Awards
Jim Webb
Kent Westberry
Sterling Whipple
Hank Williams
2 Awards
Norro Wilson
Bobby Wood
Neil Young

**BMI**

BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.
NATL PROGRAM DIRECTOR MAC ALLEN

Every City Has Its Problems, Sonderling Exec Is Convinced

Editor's Note: This in-depth interview with Mac Allen, national program director of the Sonderling Broadcasting chain of radio stations, conducted by Billboard radio-televisi- 

Hall: As national program director of Sonderling Broadcasting, do you have a lot of problems that are more demanding than those of a program director.

Allen: There are more problems involved—you get involved in directives of radio stations and ... the biggest problem in any business today is communication. In our case, we own 10 radio stations. They're all pretty much esoteric in format. Five or six of them are black format stations, but most of them are well- 

Hall: That's kind of tough because you have to keep on top of the trends of each station—they each have different 

Allen: The Sonderling Stations

WWRI, New York: black rock AM station programmed by Sonny Taylor.
WOL, Washington: black rock AM station programmed by Cortez Thompson.
WMZQ, Washington: rock FM station programmed by Fred Fig- 

WDIA, Memphis: black rock AM station programmed by Mike Frahren.
WQUD, Memphis, relaxed rock FM station programmed by Steve Stafford.
WBBM, Chicago: sophisticated approach to black music format FM 

WOPA, Chicago: religion and foreign language AM station.
KDAK, San Francisco: black rock AM station programmed by Keith Adams.
KIKK, Houston: country music AM and FM combo station pro- 

Wipe the windows, Check the oil, Dollar gas.

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

"Rolling Stone"

Ales, Regan Bolster Radio Forum Panel

• Continued from page 3

Hall: If the FCC were to give you a blank slate, what would you do with it?

Allen: It depends on the answer to a few questions. One is, how do you want to approach your operations? What do you want your profits to look like? What are your goals and objectives? What are your station's strengths and weaknesses? What kind of image do you want to create?

Hall: Is your current operation what you had in mind when you started it?

Allen: No, it's not. I always thought there was a lot of room for improvement in the way we were doing things. We've been working hard to make our stations more profitable and to increase their market share. We've also been making efforts to improve our production and programming. We've been working on some new ideas for our, stations, and we hope to see some results soon.

Hall: What do you think are the most important factors in having a successful radio station?

Allen: I think the most important factors in having a successful radio station are: 1) having the right programming; 2) having the right people in the right positions; 3) having a strong local market; and 4) having a strong national market. These are the things that will determine whether or not a station will be successful.
Two sides of Sinatra you've never heard:

"Like A Sad Song"
(written by John Denver)

b/w

"Dry Your Eyes"
(written by Neil Diamond - J.R. Robertson)
AGENDA
WEDNESDAY,
December 1, 1976
10 a.m. - 6 p.m.
REGISTRATION
8 a.m. on
Exhibit Set Up, La Galerie
6:30 a.m. - 8 p.m.
COCKTAIL RECEPTION
Mardi Gras Ballroom
On behalf of the Advisory Committee, hosted by Billboard Magazine. Entertainment by BARRY MARTYN & THE LEGENDS OF JAZZ, Crescent Jazz Records

THURSDAY,
December 2, 1976
10 a.m. - 11 a.m.
KEYNOTE SPEECH
Mardi Gras Ballroom
Benediction: B. Huie
Intro: Paul Drew
"Tomorrow's Communications: One-On-One To The World"
Speaker to be announced
11 a.m. - 11:15 a.m.
BREAK

AGENDA
THURSDAY,
December 2, 1976
11:15 a.m. - 12:45 p.m.
ENCOUNTER SESSIONS
Two simultaneous sessions. Choose the session of your choice.

1) Radio Encounter Sessions
"Radio vs. Governmental Regulations"
Representing Government:
William B. Ray, Chief
Complaints & Compliances
FCC, Washington, D.C.
Representing Radio:
Gary Peterson, Program Director, KCBO
Siss Kaplan, Gen'l Manager,
WAYS, Charlotte, N.C.
Bob Henesbery, Bob Henesbery Assoc.
Field Judge:
Gary S. Smithwick, Atty,
Winston-Salem, N.C.

2) Music Encounter Session
"There's More to Music Than Radio—Promotion and Promoters"
Representing Records and Artists:
Jeff Wald, President, Jeff Wald Assoc., L.A.
Representing Promoters: to be announced
Field Judge:
Stan Monteiro, V-P Promotion
Columbia Records, NY
1 p.m. - 2:30 p.m.
AWARDS LUNCHEON
Mardi Gras Ballroom
Various radio and music awards will be presented.
Entertainment by England Dan & John Ford Coley, Courtesy of Big Tree Records (Atlantic)
12 p.m. - 6 p.m.

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FRIDAY,
December 3, 1976
10 a.m. - noon
GENERAL SESSION
Mardi Gras Ballroom
Music Presidents' Session
"What Will Entertainment Be Like Tomorrow?"
Moderator: Jack Thayer, President
NBC Radio, New York
Panelists:
Artie Mogull, President,
United Artists Records, L.A.
Jerry Greenberg, President,
Atlantic Records, New York
Russ Regan, President,
20th Century Records, L.A.
Barney Ailes, President,
Motown Records, L.A.
12 p.m. - 2:30 p.m.
Free time for registrants
2:30 p.m. - 4 p.m.
WORKSHOPS
Three simultaneous workshops will be conducted. Please attend the one of your choice.
1) "Putting Moxy Into Programming"
Moderator: to be announced
Panelists: Jim Maddox, Prog. Dir.
KDNY, Los Angeles
2) "How to Motivate and Manage Air Personalities and Program Directors"
Moderator: Ted Atkins, Gen'l Mgr
WTAE, Pittsburgh
Panelists: Jack Lawlor
WLW, Cincinnati
3) Automation and Format Syndication as a Way of Life
Moderator: Alan Clark, Lee Bailey
Alto Communications
Panelists: Dick Drury, Bonneville
George Beloff, Byrne Media Consultants
BILLBOARD'S NINTH ANNUAL INTERNATIONAL RADIO PROGRAMMING FORUM
“TODAY’S LOOK AT TOMORROW”
DECEMBER 1-4, 1976
Marriott Hotel, New Orleans

2:30 p.m. - 4 p.m.
SPOUSES’ SPECIAL
A session designed for all spouses attending the convention (you do not have to be registered for the convention itself to attend) - "How To Help your Spouses In Their Careers"
Moderator: Judith Moorhead
UCLA

Music by Doug Sahm, with Lone Star Beer and Nachos
Courtesy of Doug Sahm and ABC Records

SATURDAY
December 4, 1976

10 a.m. - noon
GENERAL SESSION
Mardi Gras Ballroom
Radio Presidents’ Session
"What Will Entertainment Be Like Tomorrow?"
Moderator: to be announced.
Panelists: George Duncan, President
Metromedia Radio, New York
Egmont Sonderling
Sonderling Broadcasting, Mi
Bruce Johnson
Starr Broadcasting

Noon - 6 p.m.
EXHIBITS WILL BE OPEN
La Galerie

1 p.m. - 6 p.m.
Free time for registrants

Mardi Gras Ballroom

Music by Doug Sahm, with Lone Star Beer and Nachos
Courtesy of Doug Sahm and ABC Records

SUNDAY DECEMBER 5, 1976

3 p.m. - 5:30 p.m.
AWARDS BANQUET
Mardi Gras Ballroom
Chairman: L. David Moorhead, General Manager
KMET, Los Angeles
The Bee Gees will perform, courtesy of RSO Records (Atlantic)

MORE SPEAKERS TO BE ANNOUNCED

REGISTER NOW! Complete this registration form and mail to
Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.


REGISTRATION FEE DOES NOT INCLUDE HOTEL or AIRFARE

I am enclosing a check or money order in the amount of: (Please check)

☐ Non-Radio Station Personnel: $200
☐ Radio Station Personnel/Students/Military/Spouses: $160

You can charge your registration if you wish:

☐ Master Charge Bank No.
☐ BankAmericard Card No.
☐ Diners Club Expiration Date
☐ American Express

Address
City
State
Zip

Telephone:

Signature:

Registrar (Please print):

Address:
City
State
Zip

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact:
Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069.
(213) 273-7040

Would you be interested in a Bayou cruise?

(No Refunds after November 19)
IN OCTOBER, BE BOP DELUXE TOOK NEW YORK, BOSTON, CHICAGO, WASHINGTON, KANSAS CITY & COLUMBUS BY STORM...AND THEY'RE CONTINUING THEIR TRIUMPHANT U.S. CONCERT TOUR IN NOVEMBER AND DECEMBER IN THESE CITIES:

NOVEMBER 10
ALBUQUERQUE, NEW MEXICO

NOVEMBER 12
PHOENIX, ARIZONA

NOVEMBER 13
LOS ANGELES, CALIFORNIA

NOVEMBER 14
SANTA BARBARA, CALIFORNIA

NOVEMBER 17
SAN DIEGO, CALIFORNIA

NOVEMBER 19
PORTLAND, OREGON

NOVEMBER 19
SPOKANE, WASHINGTON

NOVEMBER 20
SEATTLE, WASHINGTON

NOVEMBER 23
EUGENE, OREGON

NOVEMBER 24
SACRAMENTO, CALIFORNIA

NOVEMBER 26-27
SAN FRANCISCO, CALIFORNIA

NOVEMBER 28
FRESNO, CALIFORNIA (tentative)

NOVEMBER 30
PITTSBURGH, PENNSYLVANIA

DECEMBER 1
DETROIT, MICHIGAN

DECEMBER 3
CHICAGO, ILLINOIS (tentative)

DECEMBER 4
RICHFIELD, OHIO

THE NEW ALBUM BY BE BOP DELUXE IS MODERN MUSIC (SH-11075)

ON HARVEST RECORDS AND TAPES

(Available from Capitol)
Tour Dates

11/1 The Agora, Cleveland, Ohio
11/3 Royal Oak Theatre, Royal Oak, Mich.
11/5 Aragon, Chicago, Illinois
11/6 Sports Arena, Toledo, Ohio
11/7 Tomorrow Theatre, Youngstown, Ohio
11/10 Fox Theatre, Atlanta, GA
11/11 Civic Center, Roanoke, Virginia
11/12 Coliseum, Richmond, VA
11/13 Spectrum, Philadelphia, PA
11/14 Niagara Falls Convention Center, Niagara Falls, N.Y.
11/17 Golden Hall, San Diego, CA
11/18 Shrine Auditorium, Los Angeles, CA
11/19 Winterland, San Francisco, CA
11/21 Cal State University, San Jose, CA
11/23 Paramount, Seattle, Washington
11/24 Paramount, Portland, Oregon
11/26 Civic Center, Pittsburgh, PA
11/27 University of Connecticut, Greenwich, Conn.
11/29 Lissner Auditorium, Washington, D.C.
12/1 Westchester Premier Theatre, Westchester, N.Y.
12/2 Palladium, New York
12/4 Music Hall, Boston, Mass.
12/5 University of Vermont, Burlington, Vermont

More dates to come.

RORY GALLAGHER IS GOING PLACES

We've got a very moving story to tell. It all began this summer, when the legendary guitar wizard wowed over 500,000 people as he toured throughout the U.S. and Canada. Well, now that his new album's been released, Rory Gallagher's on the road again. In fact, people in 25 cities across the U.S. are about to become enthusiastic Rory Gallagher fans. If we remember correctly, people once called Rory Gallagher a well kept secret. Want to hear a rumor? The secret's out.

RORY GALLAGHER

Calling Card

Available now on Chrysalis records and tapes CHR1124
Continued from page 23

Northeast Region

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<tr>
<th>TOP ADDS</th>
<th>ELECTRIC LIGHT ORCHESTRA - Live in London</th>
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| ELTON JOHN - Sorry Seems to Be the Hardest Word | 10/20/76

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**Top Add-Ons: National**

ELVIN BISHOP—Handout Boy Makes Good (Capricorn)
MICHAEL MURPHY—Singing Free Forever (Epic)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Columbia/Atlantic)

**Top Requests/Airplay: National**

STEVE WONDER—Songs In The Key Of Life (Tamla Motown)
BOSTON—(Epic)
ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
ELTON JOHN—Blue Move (MCA/Rockit)

**National Breakouts**

WIRE—(Isle of Wight, England)
BELLE AND SEBASTIAN—Sleeping On The Floor (Matador)
THE ROLLING STONES—(The Rolling Stones)
THE WHO—My Generation (LaFace)
THE BEATLES—(Apple)
THE JESUS AND MARY CHAIN—(Polydor)
NAOMI JUDE—(Elektra)

**Top Add-Ons: Regional**

WESTERN REGION

**Top Add-Ons:**

ELVIN BISHOP—Handout Boy Makes Good (Capricorn)
JIMMY SONNBORN—Original Soundtrack—All This World War II (CBS)
TRIUMPH—(RCA)
MARC FELDER—My Generation (Island)

**Top Requests/Airplay: Electric Light Orchestra—A New World Record (United Artists)**

BOSTON—Blue Move (MCA/Rockit)
BOSTON—Blue Move (MCA/Rockit)

**Breakouts:**

WIRE—Isle Of Wight, England
BELLE AND SEBASTIAN—Sleeping On The Floor (Matador)
NAOMI JUDE—Elektra

SOUTHWEST REGION

**Top Add-Ons:**

JOHN MAYBERRY—Songs In The Key Of Life (Tamla Motown)
ELTON JOHN—Blue Move (MCA/Rockit)
BOSTON—Blue Move (MCA/Rockit)

**Top Requests/Airplay: Boston—(Epic)**

STEVE WONDERS—Songs In The Key Of Life (Tamla Motown)
ELTON JOHN—Blue Move (MCA/Rockit)
BOSTON—Blue Move (MCA/Rockit)

**Breakouts:**

WIRE—Isle Of Wight, England
BELLE AND SEBASTIAN—Sleeping On The Floor (Matador)
NAOMI JUDE—Elektra

MIDWEST REGION

**Top Add-Ons:**

JOHN MAYBERRY—Songs In The Key Of Life (Tamla Motown)
ELTON JOHN—Blue Move (MCA/Rockit)
BOSTON—Blue Move (MCA/Rockit)

**Top Requests/Airplay: Boston—(Epic)**

STEVE WONDERS—Songs In The Key Of Life (Tamla Motown)
ELTON JOHN—Blue Move (MCA/Rockit)
BOSTON—Blue Move (MCA/Rockit)

**Breakouts:**

WIRE—Isle Of Wight, England
BELLE AND SEBASTIAN—Sleeping On The Floor (Matador)
NAOMI JUDE—Elektra

SOUTHEAST REGION

**Top Add-Ons:**

BRIAN ORCHARD & THE SILVER BULLET BAND—Night Moves (Columbia/Atlantic)
KANSAS—(Epic)
L.A. MEATballs—(Elektra)
THE ROLLING STONES—(The Rolling Stones)

**Top Requests/Airplay: Boston—(Epic)**

STEVE WONDERS—Songs In The Key Of Life (Tamla Motown)
KANSAS—(Epic)
L.A. MEATballs—(Elektra)
THE ROLLING STONES—(The Rolling Stones)

**Breakouts:**

ELDO—Stevie Wonder—Sleeping On The Floor (Matador)
NAOMI JUDE—Elektra

NORTHEAST REGION

**Top Add-Ons:**

STEVE WONDERS—Songs In The Key Of Life (Tamla Motown)
KANSAS—(Epic)
L.A. MEATballs—(Elektra)
THE ROLLING STONES—(The Rolling Stones)

**Top Requests/Airplay: Boston—(Epic)**

STEVE WONDERS—Songs In The Key Of Life (Tamla Motown)
KANSAS—(Epic)
L.A. MEATballs—(Elektra)
THE ROLLING STONES—(The Rolling Stones)

**Breakouts:**

ELDO—Stevie Wonder—Sleeping On The Floor (Matador)
NAOMI JUDE—Elektra

Based on station playlists through Thursday (11/4/76)

FOGHAT fills the bill. NIGHT SHIFT. BR6962
The new album on Bearsville records & tapes.

(See opposite side for tour dates.)
Foghat Winter '76 Tour:

Nov. 2  Albuquerque Civic Auditorium
Nov. 3  Amarillo Civic Center, Texas
Nov. 4  El Paso County Coliseum, Texas
Nov. 5  Lubbock Coliseum, Texas
Nov. 6  Dallas Memorial Coliseum
Nov. 10 Fairgrounds Pavilion, Tulsa
Nov. 12 San Antonio Municipal Auditorium, Texas
Nov. 13 Sam Houston Coliseum, Houston
Nov. 14 New Orleans Municipal Auditorium
Nov. 17 Mobile Municipal Auditorium, Alabama
Nov. 19 Barton Coliseum, Little Rock
Nov. 20 Nashville Municipal Auditorium
Nov. 21 Mid-South Coliseum, Memphis
Nov. 24-25 Kiel Auditorium, St. Louis
Nov. 26 Milwaukee Arena
Nov. 27 St. Paul Arena
Nov. 28 Duluth Arena, Minnesota
Nov. 30 Dane County Coliseum, Madison, Wisc.
Dec. 2  Ft. Wayne Coliseum, Ind.
Dec. 3  Indianapolis Fairgrounds Coliseum
Dec. 4  Cleveland Public Auditorium
Dec. 5  Louisville Gardens
Dec. 6  Toledo Sports Arena
Dec. 7  Erie County Fieldhouse, Erie, Pa.
Dec. 9  Springfield Civic Center, Mass.
Dec. 10-12 New York Palladium
Dec. 14  Broome County Arena, Binghampton, N.Y.
Dec. 15,17 Pittsburgh Civic Arena
Dec. 18  Spectrum, Philadelphia
Dec. 19  Baltimore Civic Center
Dec. 27-28 Cobo Hall, Detroit
Dec. 29-30 Amphitheatre, Chicago
Radio-TV Programming

Vox Jox

Every City Has Its Problems

By Mildred Hall

WASHTON—Sansui Electronics has fired its first broadside at the CBS system matrix (SQ) in the battle for supremacy that will rage in the next few years. Sansui would like and standardize matrix 4-channel broadcasting, now permitted worldwide by the FCC

Sansui told the FCC last week that the CBS August petition for the FCC to authorize SO system was designed to shut out the entire system on a technicality (Billboard, Aug. 28)

Sansui called the CBS system “flawed” and “unacceptable” and urged that if matrix broadcasting is to be standardized the FCC should conduct a full proceeding toward “a separate, complete and viable quadrophonic stereo broadcast service.”

Meanwhile, Los-Doren of Quadrasonic Broadcasting, who has directed the FCC to bypass the CBS petition, is favoring only the “real good” of the matrix for broadcasting. However, if matrix is to be authorized, the commission should take a broad look at the remaining matrixes before the air until tests and standards have been completed for this service, he says.

Doren’s system for discrete quadrophonic broadcasting, which had a capability and compatibility test run over KTHI-FM, San Francisco in 1970, does require FCC authorization. This is partly because the discrete system does use EM subspace to deliver the 4-4-4 system’s separate sounds to the listener.

Bubble Under The HOT 100

1. LIVING TOGETHER (In 5a), Whispers (United Artists 10771 RCA)
2. UNDISCO KIDD, Fantastick, Westbound (Westbound W 568)
3. GET YOU SOMEBODY NOW, LeBelle, Epic 50742
4. SUPERMAN LOVERS, Jimmy Hart Wat (Warner Bros. 20104)
5. LAID BACK LOVE, Major Harris, MOTW (MOTW 1075)
6. SHE REALLY NEVER KNEW ME, Don Williams, ABC/Nov 17538
7. LITTLE JOE, Red Sovine, Starday 144 (Kent)
8. DANGIN MAN, El Chicago, Smooth Brook (Smooth Brook 2030)
9. IT’S SO EASY, (Listen To Me) Denny Lane, Capitol 4361
10. SIM ARTIST, Sun, Suk, Paradox 5004 (Rustelle)

Electrical Wire

128 Ohmian Way Honolulu, Hawaii 96825

Dick Biondi!

SUPER GOLD ROCK N’ ROLL

Now being aired on such great radio stations as WYFY Chicago.

This is the best news since the Beatles—Chicago Sun Times.

Check your market availability now!
LOS ANGELES—Gemini Artists grossed $4 million in bookings during its first 12 months of operation, although president Mike Martineau opened the doors with no clients lined up.

"I thought that when I left Premier Talent after 7½ years, Earth, Wind & Fire would go with me because of the job I had done bringing it into the agency and crossing it over in concert. But the group decided to book itself and I was left with four empty walls."

To some extent, Gemini has specialized in major black acts with crossover appeal, now booking Diana Ross, the Commodores, LTD., Norman Connors, Neila Moore and Kool & the Gang.

However, agency's roster also includes softer artists like Judy Collins and Leonard Cohen, hard rockers like the Good Rate, Flaming Grooves and Rhinestones, and even theatrical packages like the National Lampoon Show and the "I Have A Dream."

The Gemini staff just added Steve Ellis, a former William Morris department head. At Gemini he will specialize in jazz and rhythm & blues acts. Mark Allen joined Gemini as the rock department head two months ago. Rand Stoll books the special television attractions, such as an upcoming show about Jazzy Joplin.

"I worked my way up building the second generation English acts at Premier and Earth, Wind & Fire was our breakthrough into the black headliner business," says Martineau.

He calls his recent immersion in black crossover acts a re-education in a fast-changing business. "Any black act that gets progressive or crossover play can draw white concert audiences now," he says.

"Which audiences are getting less scared about going to black packages in most markets. A lot of the crossover impact depends on the level of personal managers."

"You really have to go over the price structure on just about every date with the manager," he says.

"I have to make a case of why it makes sense to be on the cross in order to bring in two strong opening acts and sellout."

"It will be difficult for many people to realize that this man has booked for 28 years at a steady pace day-in and day-out."

"I've always been a fan of disc jockey and I'm attempting to arrange some of this music for a a dinner LP since I've already performed country music in the past," he says.

"June "southern soul" was recorded at the Montreux Jazz Fest in 1975 and then I hope to work on a similar project with the Stylistics."

"In cooperation with Utopia Records, I plan to put together a 10-year retrospective of "anyone's" hits and release a four-volume LP for 1982."

"It's a very strong LP that's guaranteed to sell to the right audience because of the name recognition in the business."

SPEND $4 MIL IN 4 MONTHS
So. Florida Talent Sparkles

By SARA LANE

Miami—South Florida's talent lineup for the 1976 winter season looks sparkling. Tourists arriving will find a plethora of stars from television, top 40 rock and even country. And the tourist season looks extremely promising according to tourism officials.

With the pre-winter cold snap that has hit the north sections of the country, area hotels and airports are already reporting a scramble for airline tickets and hotel reservations.

Although the talent will cost hotels and clubs owners more than $4 million for the short four-month season, they are hopeful the cost will be absorbed by patrons. Obviously, the most expensive act will be the New Year's Eve one-nighter combining the talents of Sammy Davis Jr. and Liza Minnelli. Price tag for the customers is a whopping $250 per person for ringside seats.

Last season, both the Diplomat and Deauville Star Theatre drew artists from the television lineup. This year, they are following the same trend and South Florida audiences will see Bobby Vinton, John Davidson, Charo, Joey Heatherton, Hal Linden, Sergio Franchi, Gabe Kaplan, Bob Newhart and Dom DeLuise.

Many of the scheduled acts are tentative and, as in past years, this presents a major problem to owners. Some artists have made financial problems to South Florida owners, but they find they are having more success than in other parts of the country. The most important item to concert promoters is an artist to appear here. More complimentary items, food, liquor, suites and even deluxe automobiles are held out as an incentive. Then too, the usual scramble for acts prevails. At usual, owners are anxious to announce major names until the act is under contract, lest another offer more money and incentives to persuade the act to change its plans.

The existing lineups include the Diplomat's Cafe Cristal with Lou Rawls, Dec. 24 to Jan. 1; New Year's Eve with Tony Bennett, Dec. 31; Feb. 5, John Davidson and David Brenner; and the North Bay Club at Everglades Island, Dec. 23 to Jan. 11 with Sammy Davis Jr., Liza Minnelli and a yet-to-be-announced singer.

Last season's box-office success at the Diplomat and North Bay included<br>Backyard Jazz to a packed house and performing to capacity inside and outside. In the Diplomat's case, the concert was Lake Worth's first with a million-dollar investment for a free performance.

This year, the Diplomat's lineup is extremely strong and includes most of the major names in the industry. If the Diplomat can turn its past two years of success into a winter run, there will be another year of solid business in South Florida.
Talent In Action

Continued from page 32

dance why he's an undisputed modern day king of the tenor saxophone.

Musically, he has few rivals, with a range that starts in the lower registers and continues to high notes even a trumpet would have problems reaching. Gordon's set was met by wild applause from the beginning of 'Green Dol-

phin Street' and this seemed to spur him and the bio on his great achievements at breakneck.

Added to this natural endowment is a sense of style, of phrasing that makes Jackson simply one of the finest pop interpreters working to-

day.

However, the performance was not entirely satisfactory, with the singer falling down largely on tunes from the new album, such as 'You

Made Me Smile' and 'Player In The Band.'

Here, some of the phrasing was tentative and there were occasional lapses of intuition. 'This

is my first engagement downtown and I'm

scared,' Jackson told the audience, perhaps not

piously.

Recalling some of his past rib singles, in-

cluding 'Linus and' and 'It's All Over,' Jackson

was more in the groove. On the latter tune, the

audience provided the missing backing vocals

they remembered from the recording.

Yet a high point of the evening, oddly, was

the opening number, a scatting, improvised

version of Dylan's 'Blowing In The Wind.' Here,

Jackson moved in and out of the meter with

vogue and assurance such as one expects from

an Elvin Fitzgerald or Stephane Grappelli. The

ef- fect was brilliant and exhilarating, proof that he

is master of more than the ballad. It would ben-

efit the singer's act immensely to include more

tunes like this within the set.

â€œFeelings and Someone Saved My Life

Tonight,â€€ the two big covers from the album

even numbered in the program. Jackson's driving

rendition of the Elton John hit rivals the original

in impact.

The Gregory James Edition provided Jackson

the band, which included the totally unexpected

as a surprise. Must every band now have one of these?

ALAN PERCHANSKY

ALPHA BAND

My Father's Place, Roslyn, L.I.

It's usually very difficult for a new group to

have 'in-concert stage compoaxure' after being

together less than one year, but this group is a

definite exception. Although it has been too,

getter less than four months (getting together at

the completion of the last tour of Bob Dylan's

Rolling Thunder Revue), the tight sound resides

amusical boundaries and establishes it as a

strong contender for one of this year's top new

groups.

Led by the 'Rolling Thunder' mates of Ste-

ven Sides on guitar and vocals, T-Bone Burnett

on piano, and vocals, and David Mars-

field on a variety of instruments (acoustic,

metal, steel, mandolin, guitar, piano), this group

plays an exceptional blend of country, folk, rock,

blues, and a few other musical styles.

If there was one area special strength during

the Oct. 28 set, it was interchange of roles

within the group. Because of the instrumental

expertise, especially by Marsfield, the group

can precisely reproduce its LP in concert. In

tact, the live versions of many songs were even

more exciting.

Although it opened for Larry Coryell, and this

was only the fourth concert date, Alpha showed

confidence and remarkable stage presence.

The audience responded very attentively when

Jackson's father, Sam, reported in on the phone

from the hospital. The Apollo stars could not

even handle what it was. Perhaps an LP of this

group would be wished. Hints of the legendary

art, now an integral part of rock and roll, have

been successfully performed at the Apollo. The

Apollo stars could not

phenomenal act.

This was the first ever offered

and the Apollo stars could not

through the blues, hip hop, and funk. The Apollo

stars could not

remotely believe it, even single 'You Ought To Be

in Heaven Too' and the newer, smoothie harmo-

nized 'So Nice.'

The group also featured all its big Warner sis-

(Continued on page 14)
**New On The Charts**

**FUNKY KINGS**

"Slow Dancing" – 92

"Hey, let's get a band together to play in a bar," was the old-fashioned suggestion that led to the formation of the Funky Kings. On its second day of rehearsal, the band was formed and members worked out the kinks in a week. The seven-man group is a keyboardist who pasted together the lineup is led by Jack Thompson, Richard Jackson, and Patti McGee.

Templin wrote this single, which is an American-country styled lancet along the lines of country songs like "Out Back Of My Love." Templin, in fact, wrote such early country hits as "Peaceful Easy Feeling" and "My Allison." The group has been on the air for about a month, and has performed on the Front Is Running Pick of the Sept. 11 issue of Billboard for its debut album, which was described as "a three-piece city boys music. The Sentinel" spent a few minutes with the group starting out this hi.

Performances for the air, which has few notes for both Male & Dates, are handled by Steve Jettman of ICM in L.A., (213) 550-4000. Management is Larry Larson, also of I.C.M., (213) 652-8700.

**Top LPs 1945-75**

**The Only Complete Record of Billboard's "Top LPs" Charts**

Joel Whitman's "Top LPs" book and supplements include every artist and record to hit Billboard's "Top LPs" album charts from 1945-75.

**Packed with Information Including:**
- Date (month, day, year) record hits first
- Highest numerical position record reached
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  - Soundtracks and original cast section
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Be an authority on charted music. Order your set today!

**Top LPs 1945-75**

**D.C. Laffure**

"Cathedral" – 94

Laffure is the artist who has turned his big band on to the idea of using the disco boom as a vehicle for presenting its products. (Blues, Jazz, R&B, etc.) It all started recently enough when he featured a group of black screeners on the cover of its debut album. "This is to let makers sneaker a disco sensation, and now Laffure has started marketing its PRKs as a disco footwear lambert. Tuffy Marmarida.

For his trouble, Laffure has his first chart single, as well as a syndicated music-disc talent shows special. His status is that of a major label in the UK and Russia in the early 1970's has released three albums there. Laffure had no trouble, but he now reportedly record on his own.

**Top LPs 1945-75**

**R. Dawson**

"One More Year Of The Saturday Night" – 81

R. Dawson is the sly-published pool-song writer and guitarist of Dr. Hook, who has gone from zany novelty hits on Columbia in 1971/72 to a straight country fan favorite by Capitol on the chart this year like "Only 15" and "A Little Bit Dumb." In 1970 the group did Shively Evers, who went on to write both "Sylvia's Mother" and "Cover Of The Rolling Stone," and Ron Hoffmann, who produces and manages the group and Shreve- ton his solo career. Hoffmann can also be reached in Madison, Tenn., (615) 683-4909, while the booking agent is McCanney of Worldwide Artists at L.A. (213) 350-7484.

Dawson was born and raised in Abbeville and players chart of Southern soul to find his way being inspired by the music of Hook Williams. This country influence was felt on the first Dr. Hook album, which was recorded in Nashville and shows the image and features Rayvon Jennings in several backup capacities. It was also emphasized when the group moved to Chicago and the group played "only 15" and "anya apparent again on Dawson's next chart. This album was released in Nashville, and features Rayvon Jennings in several backup capacities. It was also emphasized when the group moved to Chicago and the group played "only 15" and was then re-recorded by Ron Hoffmann for this next album, which has the special of Bobby Goldsborough.

Dr. Hook was reportedly signed to Columbia back in the mid-Music Charts show when Dawson danced on the deck of Steve David. He was signed to Capitol in Feb. 1975 and has released two albums, both containing the singles "Only 15," a top 10 hit last year. Saw- yer's solo debut album, featuring Nashville mu- sician, is due in a couple of weeks.

**New On The Charts**

**Top Talent In Action**

**Continued from page 33**

"Another in 1922-74, 'You're Still A Young Man," took "To The Night," and "A Very Hard To Go." This Time It's Real" and "What It's Like." The 11-set outfit is at its best when it works. As a band it is hardly noticeable of creating a driving, party mood, and engaging, entertaining new line front leader Eddie McMahon is one of the group's biggest strengths, along with the backing of an all-star ensemble.

Unfortunately, the show dragged badly toward the end when several of the group members took larger instrumental solos, which often were too long and self-indulgent.

The audience, though, responded through out, especially when a woman playing the violin. Bowls were used, the cymbals were smashed back at the audience, and "The Touch Of The Dreamer," and performed "I Don't Know Where Life Will Lead Me," and an acrobatic suited ball, "In Reality" was set.

There were some local glockens from Paul mural, one of the "out of the ordinary" moments. Despite a band, some distant keyboards occasionally came through from Charlie Martin, who sang and acoustic guitar, and with the execution of an occasional rock number such as "School Time World."}

**BARTON BENTIN**

**Trumbull, Los Angeles**

With his new LP Pat Benatar's "In the Name of Rock, and in the past played her L.A. dates at the Palomar, her new show is heavily weighted with pop, and rock material, switching the club to this club Oct. 15.

Bentin opened her 50-minute show with songs from her new Playboy album "Siev," the new "Hotter Than You Ever Remember," and the Cry-baby's side introduced as "Fitzgerald's Ballad." It was a hit.

This was followed by the return the six man band and a female vocal trio was the lead and chilling that Bentin didn't have chance to perform....

When she did, on soft songs like "I Can't Help Myself" and the overall show changing, a true theatrical approach to the music....

Bentin might serve up less of the cackling rock after the show. She is a fine vocalist and the record on his country in music na- tional, and in the past played her L.A. dates at the Palomar, her new show is heavily weighted with pop, and rock material, switching the club to this club Oct. 15.

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We Would Like To Extend
Our Most Heartfelt Sympathy
In The Passing Of Our Friend,
Bob Ehlert.
His Loss Is Great
To Us All.

Edgewood Agency
John Ballard
Louis Friedman
Greathall Corporation
Dick Shapiro
Dick Olmstead

Sunshine Promotion
Joe Halderman
Dave Lucas
Steve Sybesma

Jam Productions
Arny Granat
Jerry Mickelson

Contemporary Productions
Irv Zuckerman
Steve Schankman
Steve Litman
Steve Madison

Aiken Management
Larry Aiken

Daydream Productions
Randy McClatch

Alan Dulberger
SAN DIEGO—There’s a lot more changing than just the name of National Entertainment Convention (NECCA) and one new element will be a stronger than ever effort to get more local, regional, and national campuses involved in the events that happen in the showrooms; says Bill Deutsch, convention coordinator.

Here are the plans for the West Regional Convention Oct. 29-Nov. 1 at the Hotel Del Coronado, Deutsch says that for the first time three labels have sent in requests for showcase slots for the upcoming Feb. 16-20 national convention at San Antonio. An estimated 250 attended here.

“Can’t remember that kind of interest in the showcase by labels,” says Deutsch. “The labels come in lots of different camps; campuses are a built-in breeding ground for label exploitation and market testing.

NECCA, now changing to what it feels is a more appropriate title, National Entertainment & Campus Activities Convention—CEEPCO details were now released to College Station, and the annual convention was beginning to attract a more devoted following for the show, and the campus labels.”

Seems the convention here reiterates many of Deutsch’s points.

SAN DIEGO—The incident and often overlooked steps in campus concert promotion. was a chief topic in seminars at the Far West Regional gathering of the National Entertainment & Campus Activities Convention (NECCA), with a general feeling that campus concert promoters can be more thorough in cases than professionals.

As an agent, he said: “You have an obligation to the $2,000 act just as much as to the $20,000 act. I suggested campus coordinators do not know on campus exposure. ch of Hansen of Arena Artists. The trend is to sell where one label has been the most recent in that label. “You are being reassigned from your act to your campus. This is a major component of what the act’s management wants in terms of building a group or performer. “Find out how your date fits into plans. Should the campus (date) be open or closed (restricted to the campus)? Many acts are shying away from campuses because they suspect campus dates lack the impact of what a Graham, a Forrest or a Chayen can do—so find out how your school fits in.”

Colleges work both ways, and a Barbara Hubbard, New Mexico State Univ. “I knew in November I had a Salute to Newton, John Koch in Oct. But then I was offered Neil Diamond for April.” She said she put a campaign to step up Newton-John shows in lieu of Jerry’s engagements.

“Subject the $2,000 acts just as much as to the $20,000 act. They are in a position to shape the acts’ career plans. I’ve seen acts fall from grace before the audiences because of this.”

Ted Gerke emphasized how students should provide hospitality, as wealths, and salesmanship, to the student market. But they have to stay in demand to reach the “people-first” as well as it does when the act goes out onto a stage.

SAN DIEGO—At a time when labels seem increasingly apathetic about campus, involvement is in campus. Important to the successful promotion of campus events, the core of the Far West Regional of NECCA.

Panels discussing how a label can produce their own concert promotion. They touched on the importance of radio spot buys, seeking label support with posters and support promotion material in particular.”

As Gregg Portoff, of OK Berkeley, put it: “We don’t need the aid of a campus promoter. Right now you can bet there is a push to keep George Benson’s momentum going so you should find out when his second LP is to be released.”

He cited this as an example of keying a campus concert to fit a label’s plans for an act.

Chet Hansen, Arena Artists, pointed out that cultivating friendships with the huge structure of today’s giant labels is crucial. “I recall where one person I dealt with theoretically had no power. But energy is power. This man got me on posters...”

“Follow the label and you will be the only one.”

As an indication of how important labels are in concert promotion on (Continued on page 69)

Zanadu Has Line

CHICAGO—Christened “Zanadu,” the discothèque in Mt. Marguerite, Z Bar & Restaurant (Billboard, Aug. 28) has been installed in an outside restaurant line, planted with directory assistance here at Zanadu, he said, the label is the dis- tributor time buyer. “It’s the labels that buy radio time, this is why a promoter wants to work with you. But you have to stay on top of radio stations to see that they don’t use your spots. The key is to local distribution.”

As an indication of how important labels are in concert promotion on (Continued on page 69)
Discos

N.Y. Private Clubs Await State Probe

*Continued from page 3*

that have been promoting themselves as "membership" clubs and charging customers ranging anywhere from $1 to $1,000.

This move, according to club operators, is in part in response to recent consumer advocate complaints and the need for protection of "undesirables."

However, the State Liquor Authority sees it as a new and insidious form of discrimination. According to officials of the Authority, clubs licensed to serve liquor cannot legally claim to be "membership" only establishments.

By law, all liquor licensees, whether they admit to being "member."ing or not, must allow any member of the public to pay the established cover charge.

Clubs exempt from these rulings are nonprofit organizations, such as American Legion Posts—and thus are serving only beer, wine, and/or soft drinks.

Some provisions are also made under the law for bottle clubs where members are permitted to pour their own alcoholic beverages. However, these too must be sanctioned by the State Liquor Authority.

According to the most recently published International Discos Sourcebook, at least 15% of all discotheques charge membership fees ranging from $5 to $99 annually. Another 15% charge between $50 and $300, with yet another 15% in the over-$500-a-year membership bracket.

Awaiting jammer, officials of the State Liquor Authority spokespeople, they must admit law-abiding citizens willing to pay the established cover charge.

Denver Musicians Picket 40 Clubs Spinning Discs

By GRANT TYSON

DENVER—Members of Musicians Local 20-523 plan toregularly picket this city's nightclubs as part of their battle plan in an all-out war on disco in the area.

First club that will be picketed is the owner of the union's ire was the London House disco which was recently picketed by about 250 members. A list of additional picketing targets includes union president Tasso Harris and Colorado Labor Council president Norm Pledger.

According to Harris, the union is trying to bring to the attention of the public the fact that "discos have made serious inroads into the ability of musicians to earn a living."

However, London House owner, Jack Hogan contested this claim, saying that the unions helped create the problem by raising their wage scale to the point where club owners could no longer afford live acts. He adds, "We sympathize with their plight, but from an economic standpoint we cannot use them."

Bowling Co. Opens Club

By JOHN SIPPEL

LOS ANGELES—Bowling Enterprises Inc., Fondo du Lac, Wis., which specializes in operating bowling centers, has opened its fourth discotheque in two years.

The new discotheque, the Windjammer, is operated in conjunction with Leadgeview Lanes, Fondo du Lac, and is the third of the four which is connected with a bowling center.

It is the largest, measuring 48 x 88 feet, accommodating 300. The other three hold about 200. A dance floor lit by a computer system offers 900 different lighting choices.

The sound equipment is supplied by the corporation, features Klipsch La-Scala speakers, powered by Crown and Audison amplifiers. The bowling DJs will work a Broadcast Electronics mixer and Rusco studio pro turntables. This will be the first disco operated by the firm which will be programmed in-house.

Bowling Enterprises is operated by Bert Hauser, attorney and Frank Hübbert and Skip Hinz, alley operators, all of Fondo du Lac. They also operate the Lamp Post, Fondo du Lac; Wayside, Sheboygan, and Wayside II, Ripon, discotheques. They keep offices, the Barons Pub, in nearby Neenah.

Los Angeles—Let's Go Disco, a portable disco franchising operation here, has designed a system which co-owner Wayne Rosso calls "idiot proof."

Although elaborate in design, the system is structured to be operated with two pluggs and one outlet capable of operating off normal household current, according to Rosso.

The two-month-old firm has placed two units, one in Orange County, Calif., and one in Los Angeles with a third unit to be built by Dec.

The entire package which costs from $15,000 to $20,000 offers four-color coordinated speakers that operate two monitors with mirrored plexiglass stripes and kick-proof speaker grills. The speakers weigh approximately 150 pounds each.

Also included are custom-designed lighting on two telescopic poles ranging from four feet to 16 feet capable of accommodating a 20-foot ceiling.

Five light spots are attached to each pole which is connected to a sound/light super chaser. Two strobe lights, a projector and fog machines are also included.

Rocco claims the show point of the entire package is its decky booth. The console is six feet long, four feet high and two feet deep with 16 inches of plexiglass across the top with mirrored bands. The center of the unit carries the firm's Let's Go Disco logo.

The group has also added a Bozak mixer with a false front to give a massive appearance.

The reason that our disco is built with so much flash is because we are trying to convey the message that anyone can pick up records but we are in the entertainment business and our DJs are entertainers," says Rosso.

Let's Go Disco employs a professional

By JEAN WILLIAMS

"Idiot Proof" Unit For Portable Use

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Mail orders welcome.
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Just a few pointers on the Clubman Two disco mixer...

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Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

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The Tape Input allows all effects and tapes to be added.

A Master Volume Slider to set overall system level.

Pre-Cue play one turntable while cueing up the other or the tape.

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CLUBMAN TWO — JUST ONE OF OVER 300 PRODUCTS IN THE METEOR DISCO RANGE

(Continued on page 39)
**New Idiot Proof’ System Devised For Portable Use**

Continued from page 3

have dejays for every occasion including black, white and English and we are now looking for female and Spanish speaking DJs,” Russo offers.

On a rental basis, the package including one dejay and a sound person costs $350 for five hours. But the system may only be purchased through a franchising situation.

The franchisee also receives complete service, training, of record production and regular service and maintenance, says Russo.

“RSO Out With Odd Promo EP”

*By ED HARRISON*

LOS ANGELES—RSO Records is promoting their best summer, 12-inch promotion disco LP with a four cut. All four extended songs are from the recent hit, “Children Of the World,” LP by the Bee Gees.


Extraordinary demand and popularity of the Bee Gees prompted RSO to issue the 12-inch, according to label president Al Colly. “We put the four strongest cuts from the album on one piece of vinyl which will give the disc a variety of good music without shuffling through a load of albums,” says Colly.

The EP will be used as a promotional tool only, with service to discos and radio stations with a disco flavor. Presently, RSO does not plant to use the 12-inch for commercial use. The jacket will contain no graphics except for the standard specialty programmed for disco albums.

“‘All I’ve done,’ adds Colly, ‘is to apply the 12-inch 45 r.p.m. to the 33. I want to get some advantage for disco dejays.”

In addition, RSO is issuing a special promotional Christmas 12-inch package that will contain “She’s so Fine” and “Winter Wonderland” by the Memphis Sounds Orchestra. Radio stations will be provided with standard versions while discos will be supplised with an extended discog edition.

**Free Spirit Is Salsoul Label**

**NEW YORK—Salsoul Records has formed Free Spirit Records, a label which, according to Salsoul president Joe Caye, was created to release “free spirited products by outside producers.”**

Creation of Free Spirit Records is believed to be a part of a major move by Salsoul to diversify its operations so as to avoid being locked into an exclusive disco market.

The establishment of Free Spirit also includes the inking of an independent production pact with Marion McNeils, president of Web Foot Productions. McNeils has already produced one LP and his second LP with Van McCoy producing and Jinn Vitt engineering; and Boosie’s Rubber Band, working on its new Warner Bros. LP, George Clinton and Boosie Collins producing, Jim Vilk engineering.

Maxim’s Criteria Recording Studios are operating on a 14-hour daily schedule with all three artists in constant use. Tom and Howard Albert are working with Procol Harum and producing the group’s next LP through the studio’s newly installed engines. Van McCoy on the Eagles back to finish up their long awaited “Hollywood California.” LP Jeff Deidt, Mascay, the group’s first LP, and Louis Johnson on a tour for a concert with Jackson Browne, also filled into Criteria for recording. On another front, recording of an EP for Alex Stedin on the board while Atlantic’s Firefall is slated to be recorded the latter this week, is set for upcoming LP, produced by Jim Mason.

The three-Degrees did some overdubbing, and recording stems parts for its first Epic LP at Columbia Studios in New York. Richard Barrett producing. Johnnie Jackson, lead singer with the Ink Spots, and reportedly the only member of the original group alive, was in at QCA Recording Studio, Cincinnati, to cut three originals and one new version of “Harbor Lights.”

**Vanderbilt Symposium**

NASHVILLE—A Magnetic Tape Symposium, sponsored by the Vanderbilt University Electrical Engineering, will be held at the university Nov. 17-19 enabling recording engineers and scientists to discuss the overall view of magnetic tape recording.

The three-day symposium will include considerations of audio, video, instrumentation and computer aspects of recording with special attention to the magnetic tape recording and the improvements and limitations of the product. Also included will be lectures presented by experts in the field of magnetic tape recording.

**Sound Business**

**LA TIERRA FOR LATINIS**

**Fania Finds the ‘Perfect’ Studio**

*BY AGUSTIN CURZA*

LOS ANGELES—When Fania Records received La Tierra Studio Sounds, in Manhattan, it became the first independent Latin label in the United States to have a wholly owned, fully equipped recording facility.

That feat does not only the accelerated growth of this New York-based company and its policy to keep the quality of its product on a par with or better than that of major labels, but also the increasing maturity of the U.S. Latin music industry as a whole.

La Tierra Studio is the former Good Vibrations Studios which had been regularly used by Fania until its bankruptcy almost a year ago. After suffering a period plagued by the loss of its chief engineer, the conveniences, Fania purchased the facility and invested $560,000 to remodel, upgrade the console, purchase new equipment and make some unusual adaptation required for the specially perspective value of sound music.

“We made the changes to tailor the studio to Fania’s needs,” says chief engineer Faye Fuchs, who printed the conversion. Fausty, a veteran of dozens of Fania recordings, is now in charge of the varied needs of Fania groups, each of which produces a distinctive style.

One of the studio’s most unique features is an adjustable canopy or retractable roof-like apparatus that can be used to isolate a part of the studio for the percussion instrument. This prevents the loud percussion from interfering with other tracks, allowing the percussionists to play uninhibited.

“The whole idea of this studio,” Fausty says, “is to give special attention to the traditional elements of the music and at the same time have the capacity to handle all the rock groups that are coming into the music.”

Fausty, who started his career in 1967 with work on rock albums, says that the new facility is a major improvement in Latin music in 1967, “I had never seen even a timbal.” But he adds, My approach is the same for all artists”.

Currenty, Fania’s production schedule requires the company to convert plans to anticipate the arrival of the studio (now empty) into a studio exclusively for recording, in addition to the pressing plant.

As of this time, LaTierra will remain an exclusively in-house facility.

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(Continued on page 69)
CB 40-CHANNEL BOW—Among first 40-channel CB/radio units on display at the A/V Trade Show, for example, was the Sony Betamax, Matsushita VX-2000 and Sanyo V- Cord II—over the consumer spotlight at the Japan Electronics Show Oct. 22-27 at the Tokyo International Trade Center on the Harumi Fairgrounds, a site shared with the All-Japan Audio Fair.

The event, held alternately in Osaka and Tokyo, drew approximately 250,000 visitors, about 20,000 more than last year, and 265 companies, representing 2,000 exhibiters from overseas, exhibited in the three show sections—consumer products, industrial products, parts and components.

Total of exhibitors was up significantly from last year's Osaka run, when only 165 companies participated, but was below the 370 firms here two years ago. The decrease is due to the audio firms which chose to display at the concurrent Audio Fair.

The three major home video suppliers drew the biggest attention in the consumer area, and are currently battling in the Japanese marketplace. Only Sony is in the U.S., while Sony and Matsushita, through Quasar, are expected to have American models on the market by year-end or early 1977.

Sony featured its new Betamax, simplified SL-7100 Betamax videocassette deck announced Sept. 29 and selling here for about $800, with one-button record function and no pause control. Also shown were the

(Continued on page 47)

trend looks toward Jack Wayman, EIA/CEG senior vice president who decided to "do the CES shows themselves," or the other industry groups. Sniouf emphasizes that the time for such an event is right, and is backed by both manufacturer and dealer interest.

His survey of about 90 dealers on a list provided by the Stereophonic Sound of New York, concluded that 25% of dealers expected to be attended by audio suppliers, and are currently battling in the Japanese marketplace. Only Sony is in the U.S., while Sony and Matsushita, through Quasar, are expected to have American models on the market by year-end or early 1977.

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(Continued on page 47)
If people can’t buy Memorex from you, they’ll buy it from someone else.

People are on the lookout for Memorex Cassette Tape with MRX2 Oxide.

Why?
Our multi-media campaign of national and local advertising has alerted them to it. They’ve tried it. So they know Memorex offers excellent sound reproduction... because of our exclusive MRX2 Oxide formulation.

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Pentagon Adds U.K. Distributor

CHICAGO—Cassette and open reel duplicating equipment from Pentagon Industries, Inc., here, bowed in the U.K. Nov. 2, with a gala press conference at the U.S. Trade Center in London.
The event was sponsored by G.E. Electronics, Ltd, Kensington, London, which recently was appointed Pentagon's exclusive U.K. distributor. It is Pentagon's first British-based representation, says Tom Horton, Pentagon president. Horton announced the appointment at the recent Photokina Exhibition in Cologne, Germany.
An extensive advertising campaign will be part of the G.E. marketing plan for Pentagon. Horton informs. Principals of G.E. are Peter Biddley, James Cable and Peter Cameron.
Now direct from us to you... E.V.'s fine line of top quality music products and our new "power... and grace" program to help you sell them. Microphones, speakers, and amplifier systems... E.V. products sell because musicians already know their fine reputation. Consider:

- EVM®'s Separate Speakers (the new SRO'S) -- our powerful new line of speakers for instrument or voice. P.A. boating E.V.'s famous 10-year warranty.
- Truly Professional Mikes -- from E.V., the leader in microphone technology. Whether our "Professional" or "Performers" models, E-V® has the most complete selection of mikes available.
- Super Speaker Systems were the first designed to sound engineering standards. Starting with our Electrostatic series, E.V. systems whether for guitar, bass, drums or voice, can take it and dish it out.
- P.A. Horns & Drivers -- a complete line of horns and drivers used for any P.A. or recording application.

So does our new dealer kit. You get direct help in selling your all-new "power... and grace" product literature. These fine products and our new Direct Dealer Franchise program underline Electro-Voice's commitment to the music dealer.

What else do you get from E.V.? Unsurpassed technical know-how. Since 1927 Electro-Voice has pioneered microphone and speaker technology for not only the music industry, but also the broadcast, sound recording, and high fidelity fields. Look on any TV screen... E.V. is there.

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There are other good reasons for going with Electro-Voice. Our dealers representatives are always happy to talk with you. For more information contact our Product Marketing Manager, Bob Herbold.
AES Gets More 'Crossover' Disco, Semi-pro Interest

Cetec sets the standards for Gauss. Gauss sets the standards for the Industry.

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The Gauss 1200 series from Cetec Audio is a completely flexible audio tape duplicating system that can be configured to fit almost any duplicating requirement. The Gauss 1210 Master operates at 32 times the speed of the original recording. Its modular design allows the master to be coupled with 1 to 20 Gauss 1220 slave units for an hourly production of over 4,000 copies of a 30 minute tape cartridge. Our exclusive 10MHz bias system assures less noise and distortion than any system on the market today. It's a system that guarantees maximum output per dollar invested. But more important, the duplicated product, YOUR PRODUCT, sets a standard for the industry. You don't have to take our word for it... your ears are our best salesmen.

For the educated Ear

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Sapphire House
16 Uphill Bridge Rd
Ealing, London W526B England
01-579-9145 Telex (851) 935847

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The Cetec AES/1200 system offers a 10 dB improvement in print-through level, and Capitol Magnetics claims its new 2 mil low noise/recording Q-15 mastering tape is the best successful product on the market, starting to get acceptance in a number of studios.

In the burgeoning disco equipment area:

- GLF, Inc. Mike Klasko notes the change in disco from an "evil and dirty" word last year to a respectable "AES". He reports his Disco 1 speaker system is getting looks as a studio monitor, and is using a 3-band equalizer spectrum analyzer system to adjust frequencies in a changing crowd environment.

- Electro-Voice is getting closer to the market, with its "Second Q"-400 watts/channel low frequency speaker system, offered with three different high frequency horns.

- German's Dynamic is bringing to the U.S. its entire Discotique program for a Philadelphia sales office. Included are a portable unit and a step-up hi-fi stereo disco-O Party system, two hi-fi stereo mixers, and a smaller home unit. Four power amps topped by 110/80 watt mono slave unit, and a Dynamux lighting controller.

- Sound Workshop soon will have its 421 broadcast/disco mixer as its first entry into the growing market.

- Audio Transport Systems reports pro dealer interest in its portable systems as recalls with other sound equipment, at $175-$200 per night in the growing mobile market, and A&D is, at its five-time at AES, also notes dealer interest in its components--a disk mixer, digital production timer, and digital VU meters.

- Bozak continues to be surprised by the acceptability of its CMA-10/20 mixer as a disco favorite, and growing interest in the TD-1 time delay unit, while Stanton Magnetics, another traditional firm now in the disco area, notes interest in the new Stereo Wafers headphones.

- SAE also reports considerable penetration of the disco market, showing its redesigned 2400L power amp with LEDS (200 watts/channel RMS), a new 2400 4-channel parametric equalizer, and a 4000 electronic crossover, while Yamaha, not really entering the disco trade, sees its EM 150 mixer moving into high-end clubs.

The growing semi-pro area saw a number of new product introductions, including the previously noted (Billboard, Nov. 6) Ampex ATR-700 built to the firm's tight specs by TEAC at $1,495, and Technics by Panasonic's RS500US isolated loop open-reel deck and RS900US three-head cassette system, each at $1,500.

- The Teac Tascam Series added the 25-2 recorder/producer, a 4-track, 2-channel, 7-15 ipm unit with an extra 4-track head. Provided, integral dbx noise reduction, pitch control +5% for transfer, slight flexibility, at less than $1,800, plus $225 for the console, next month.

- Otari bowed its Mark II second generation of compact recorders, available as a 1 1/2 inch, 2-channel unit at $2,395 or a 1 1/2 inch, 4-channel model at $3,150, both available next spring. The 2-channel model comes with an extra 4-track reproduce head, and both operate separate transport and electronics. DC capacitor servo with ±7% pitch control as standard, and all plug-in electronics.

- Revox has added the Klark-Teknik line of equalizers from the U.K. to its distributed lines in the U.S. and also bowed the A-740 stereo power amp, and corresponding Studer A-68 professional version, at suggested $5,499, with 100 watts/channel RMS into 8 ohms. Also new is a $49.50 dust cover for the A-77 recorder which permits unrestricted operation with 100-inch reds.

- U.S. Pioneer continues to ponder a full entry into the professional

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(Continued on page 47)
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 preserves flatness and 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.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves. Their results were astounding:

1. Sound Guard preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly reduces noise and total harmonic distortion caused by repeated playings.
4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound 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\" that are so familiar to record fans!\"

Or B.V. Pisha's AUDIO review: \"Its (Sound Guard's) effectiveness was beyond our greatest expectations.\"

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. How 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 for the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering kits. And they're coming to us direct now. But from now on, our national advertising will send Sound Guard customers to you.

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.
The component that’s been missing,

CLEAN SOUND—A Record Cleaning System that improves the quality of sound reproduction so dramatically that it will become a necessity right along with your customers’ turntables and amplifiers. CLEAN SOUND not only removes dust and residue from deep inside record grooves, it also restores the anti-echo properties in every record by an exclusive ten ingredient solution formulation. After all static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case.

including easy-to-hold applicator and control-flow solution! The component that’s been missing.

CLEAN SOUND RECORD CLEANING SYSTEM

Reunion Corp., 4621 Graber Street, Long Island City, New York 11101 (212) 392-2642

Japan Audio Fair Rebounds

Onkyo showed its new stereo power amplifier, Integra M-505, a DC amp with two mono amplifiers, utilizing a unique line coupling circuit. Also shown were an Integra A-7 stereo preamp, an A-5 stereo preamp, and A-6 quad-channel line preamp, only tuner; a 1-5 stereo locked FM/AM tuner, and its new two-way bass-reflex speaker system, Stereo 10.

Pioneer displayed its two amplifiers, Base-3 and Base-7. Base-3 consists of a C-75 stereo preamp, an M-73 stereo power amplifier and an F-77 stereo tuner, while Base-7 includes a C-77 stereo preamp, an M-77 stereo power amplifier and an F-73 stereo tuner. Also shown were a 2-Tracker 2-Channel 9.5/19 cm p.s. three-motor open-reel deck, RT-701; stereo cassette decks, CT-97 and CT-65; and a 3-way speaker system, CS-995; a 300W 3-way speaker system, CS-775; a 250W 3-way speaker system, CS-725; and a 39W 2-way speaker system, CS-518.

Sony featured its new DC preamp, AU-607; a new power amplifier, BA-2000; a preamp, CA-2000; an integrated amplifier, AU-1000; a quartz-servo direct-drive player, SR-929; and a high-power speaker system, SPP-300.

Sony displayed its amps, DCA-1201 and DCA-1001 MKII, FM/AM stereo tuners, FMR-1201 and FMR-1001 MKII; a stereo speaker system, SX-155; an audio tuner, ET-2000; a control amplifier, DDC-601; a power amplifier, DCP-601; and an FM/AM tuner, FMT-401, along with stereo systems, SF and FF MKII.

Sharp offered its front loading stereo cassette tape deck RT-1155H with APSS (Automatic program search system), and RT-1355, a front-loading stereo cassette deck with a two-motor precision tape transport, a three-position bias tape selector, Dolby noise reduction, and APSS (automatic program find system). The company also displayed front control cassette decks RT-1355H, equipped with APSS, RT-2105, with APSS, and RT-909 (export model called RT-955), equipped with APLD (automatic program locate device).

Sony featured stereo Eclasc decks, EL-7 and EL-7B, and its new speaker system, SS7.

TDK displayed its Extra Dynamic (ED) and Super Avilyn (SA) series of cassettes, and said it would launch an "AD" series in the near future, with no details disclosed.

TEAC featured its new stereo Eclasc deck, AL-700, which has automatic bias/equalizer and Dolby selector as well as an automatic end- stop device, along with its new stereo cassette deck, A-630.

Toshiba offered its new power amplifier, KC-25; its new stereo power amplifier, SC-77; a reel-to-reel deck, PR-9150; its stereo preamp, PM-250, and an electrocon- denser cartridge equalizer, SZ-1000.

Trio displayed its new direct-drive turntable, KP-7100; and an FM stereo tuner, KT-9700.

Victor Co of Japan (JVC) fea- tured its new loudspeaker systems, S-775 and S-777; its new quilt-locked turntable, TT-71; an FM/AM stereo tuner, JT-775; its FM/AM stereo receivers, JR-S100 - $100, $200, $300 and $400; and stereo cassette decks, CS-2000, and new model KD-701.

Yamaha featured its C2 stereo preamp, CR-1000 low-distortion FM stereo receiver, B-1 and U-1 high-power-stereo amplifiers, with all-stage FET output: TC-800C.

Home Video
Is JES Draw

- Continued from page 49
- Vertical SL-7700 deck and the SL-6300 console model unit without tuner. There is no decision yet on introducing the SL-7100 in the U.S., and no confirmation of reports of a longer-play Betamax videocassette blank extending the current one-hour limit. Mitsubishi displayed its VX-2000 home video system that is to be introduced in the U.S. by Quasar, reportedly by year end. It was shown with a 90-minute cassette, but a two-hour version is anticipated for the American debut of the system, aimed at $1,000 for the deck itself.

Simyo had its VCord II two-hour (skip-field) color and black & white VTR systems VTC-1200/7300, which were shown for the first time in product form at the recent Video Expo in New York for the U.S. market. Also displayed were the 1/2-inch portable Video-Vision VCR package, new color television cameras VCC-8100/8300, and a color monitor/receiver, VM-5190.

Digi TEAC Studio Offer

LOS ANGELES—TEAC has been literally "deluged" with responses to its national recording studio giveaway, a contest which began in October (Billboard, Sept. 15).

"It’s been phenomenal," says Paul Worsham, marketing director who has been coordinating the effort with Ken Seki, national sales manager, TEAC's Tascam series of professional and semi-professional products.

Entry blanks have been pouring into TEAC’s Montebello, Calif., headquarters at a rate way beyond what was initially expected when the promotion to give away a studio valued at $20,000 was first conceived.

Worsham also indicated that the response from the firm's dealer network, outlets for entry forms, has also been enthusiastic by hyping sales and interest in the products.

Cutoff date for entries has been set at midnight, Nov. 30, with winner selection to be made sometime after that.

A drawing site will be selected shortly and the winner will be notified by mail.

Victor Co of Japan (JVC), reported to have its own home video system in the works and aiming at the Sony-dominated market in both Japan and the U.S., showed only its institutional units. Included were the CR-4000U portable system with a versatile color camera, G0-4800U, and an AC power adapter, AA-P44U, plus its CR-6300U color VCR system.

The electronics show is under the auspices of the Electronic Industry Assn. of Japan (EIA-J) and management of the Japan Electronics Show Assn. In addition to support from those groups involved with the Allied Japan Audio Fair (see separate story), the show is aided by the Post & Telecommunications Ministry and the Science & Technology Agency. ALEX ABRAMOFF

www.americanradiohistory.com
AUDEX Battles
- Continued from page 40

Smidow admits that the floor plans just went out Oct. 29—about three weeks later than anticipated due to last minute changes. And while some 150 companies had expressed interest in exhibiting, representing about 100,000 square feet, few contracts were in and it was likely there would be some "relocations of prior pledges from the initial group that had backed the concept (Billboard, Sept. 4).

He also acknowledges the problem of getting multiple-line buyers to AUDEX. But feels that the industry is strong enough to draw enough of its own buyers. He maintains the time has come to test the concept of mixing "hi-end and low-fi," creating a market for the audio industry as an entity unto itself.

"We'll live with 100 exhibitors though we're hoping for 200," Smidow says, refusing to acknowledge the possibility of canceling if enough of the major compact stereo firms who originally backed the idea do not come through with contracts.

"We started the New York Auto Show with only one Detroit manufacturer, Chevrolet," he notes, "and we got them all."

The floor plan, as promised earlier, provides both open exhibit space, with 40 minimum 10 by 10-foot booths (100 square feet) at $4.50 a square foot or $450, and closed demonstration/exhibit rooms, with 18 minimum 20 by 20-foot areas (400 square feet) at $3.75 a square foot or $1,500. Included is the entire cost of drayage, security, cleaning and, for the demo rooms, complete carpeting.

Stanton Award
- Continued from page 45

growth of the industry. "My conclusion is that hi-fi equipment will become No. 1 in the consumer electronics industry, surpassing television and radio, both in consumer interest and sales."

Japan Audio Fair
- Continued from page 46

a high performance stereo cassette deck, TE-51S, a high power stereo power amp, its new CA-R1 pruamp; CA-300 power amp; CT-1000 and CT-R1 FM/AM tuners, YP-D7 player system and TC-51S cassette deck.

Heavy on the profits, slim on the shelf.

The Music Tape™ by Capitol® sells itself with heavy-weight promotions on the trim Slim-Pak. Three 90 minute cassettes—Your customer buys two and gets the third one free. Two 90 minute cartridges—He buys one and gets one at ½ price. Customers get more tape for their money. You get more profits for your tape. A great big fast-turning offer on a skinny piece of shelf space.

Get in on the profits now. Stock up on the only premium blank tape good enough to wear the name...The Music Tape by Capitol.
NEW YORK—Isaac Stern, Yehudi Menuhin, Vladimir Horowitz, Mstislav Rostropovich, Dennis Britcher-Dieskaus and Leonard Bernstein, all performing on one stage in celebration of the 50th anniversary of Carnegie Hall may arguably deserve the accolade "Concert of the Century."

On records, however, a lesser tribute is indicated, at least on the evidence compiled by Masterworks album (M2Z-34256) documenting the concert which, like the recording itself, was merely a failure to help swell the Carnegie Hall Endowment Fund.

The concert was recorded live and what we have on disc in certainly what transpired on the stage, recorded somewhat for practical side breakdown considerations.

But the electric excitement of the public happening fails to transfer to vinyl. I don't know where the fault lies, but it hardly zazzles. Videodisk, merging sound and sight, might have been expected to convey a participatory illusion. But on audio we do have left us with a left-handed triple track one"s classical aura that energized the event.

What remains? At worst, rather routine perfor¬man¬ce. Stephen DavidIOV's "Leonora" Overture No. 1 and Bach's Concerto for Two Violins, and in indistinguishable sound.

Of greater interest is the interest, though still hardly representative of the state of recording art, are rendi¬tions of Tchaikovsky's "Melodie," Schoen¬hut's "Dichterliebe" song cycle. Stifled by occasional felicitous expressions of this temperament, they fail to register as seasoned inter¬pretations that could make more palatable flagging executions of a less than optimum recorded balance.

Somehow better, both as per¬formance and recording, is a slow movement of a Rammstein date for cello, even though Rostro¬povich's tone sometimes takes on an uncanny harshness.

In the latter three works, however, great interest does surround the par¬ticipation of artists in an in¬customary role, that of chamber mu¬sic player and lieder collaborator. For many, this will more than compensate for disappointments en¬countered elsewhere in the package.

Unfortunately, the one sight gag that added a note to kick to the pro¬ceedings also bombs on disc. Album art stars anticipated by showing all the bands present on the stage to join in the finale, the Hal¬feljagh Chorus from "Messiah." Also, not a single vocal contribution of theirs can be isolated in the mass of sound. On videodisk they might at least have been seen running in silence.

Despite shortcomings the Car¬negie album's strong points easier good sales through many dealers. For mar¬quees value of the talent cannot be ga¬ned. For and collectors, the inclu¬sion of the great program booklet dis¬tributed at the concert will serve as a valuable memento.

By ISAAC HULBERT

BACH VERSUS CASIAR

French Group Fights Tax By HENRY KAHN

NEW YORK—Bach may be the caviar of music but the French tax on the rare roc is only a quarter of that levied on a recording of a concer¬to by the master composer.

Passive taxes on discs is one among a number of issues exercising a new organization formed here by George Chouke, the noted French classical music magazine Diapason.

The Union for the Defense of Record Buyers and Record Sellers, known here as SIDD, was created to protect the interests of buyers and sellers of records, and to keep them informed generally of new developments in the industry.

Chouke deplores the disparity in regulations that taxes caviar 7% while the levy on records is 32%.

He feels that a tax on records of 20% would be more equitable.

The quality of discs is also one of the union's main acquisitions.

Chouke believes that a recent press campaign against bad pressing has led to a considerable improvement.

Record prices, too, are under con¬sideration. For example, Chouke feels that classical discs selling at not over $3 don't find a wide public because the low price is identified by the public with poor quality.

One of his aims, however, is to convince music lovers that the quality is possible when less is spent on sales.

He points out that Harmo¬nias-Musica has created a line of classical discs of high quality at that price.

Chouke also wants to see an improve¬ment in the quality of cassettes. He wants to see a limit placed on the number of cassettes recorded and for that reason have not yet found a market, said.

One of his main targets is sleeve music and he is trying to get as much as possible printed on various pages of 33 1/3, 45, and 78 rpm discs.

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Sonderling New Owner

WRVR Sale Won't Affect Jazz Menu

New York—WRVR will retain its jazz format, notes Bob Orenbach, station manager, following the sale of the World's only all-jazz station to the St. John's Church to Sonderling Broadcasting for $2.3 million.

The sale has been discussed for more than two years, during which time there has been reports of the all-jazz format giving way to a combination of jazz, R&B and rock.

"During the past year the public has become cognizant of the station," Orenbach says, "and we will continue to pledge our support to jazz by our advertising blitz (subway station and buses) and participation in jazz projects (concert promotion and live remotes).

When the church decided to place WRVR on sale, local buffs grew alarmed that it would change over to a modified jazz format. A group of listeners formed a committee to "Save Jazz Radio" and it and appears their persistence may have worked.

Jazz Beat

LOS ANGELES—Shirley Bell, Ray Arpa based manager, has moved into concert presentation. His first gig was at the Paul Masser's in Washington, D.C.—the city where she was born. Arpa has a talent for producing, says what you are planning on the air. He is a strong believer in always having good acts on the schedule. Bell is also managing the Mary. Martinez, piano playing niece of Lester Young, and Yeager, 17 year-old alto sax player. Bill Webb feels that "the world is ready for "Jazz Thursdays" beginning at 7 p.m. on WHN FM in Philadelphia. N.H., and the music speaks the '60s right through the '70s. "I believe it will be a new jazz show in the state," he writes. "I enjoy conducting interviews with artists appearing with us at 110 miles of us. People are interested in the music."

In recent weeks the station has been featuring more contemporary music into its programming and doing some of the oldies, major players favorable by several of its DJs. And at times, at the last minute, the show. Each day a '60s station's repeat segment. Monk Montgomery, president of the Los Angeles Jazz Society, has been named to the National Endowment for the Arts Commission in Washington, to work on the jazz/rock/religious committee. Work is in progress after surgery two weeks ago.

Dizzy Gillespie has turned producer for a new MCA Long Beach release. He also has been on a 60s pop show, playing weekly with his band at The Jazz Bar.

New Orleans Bistro Seats 250

New Orleans—A new combination restaurant/nightclub has opened here specializing in jazz and blue acts.

Dubbed Rossy's, the club was created through a near-million-dollar loan, renovation of an old cotton warehouse and featuring a circular dining patio, two bar, an oak banquette and a 250-seat music room equipped with a recording/studio facilities.

Club owner is Rosalee Wilson and manager is Peter Sheppard, who says he plans the club may occasionally book a folk or country act. The club's first few weeks included performances by Rahuman Roland Kirk, the Gary Burton Quintet and Roosevelt Sykes.

Los Angeles Dealers Smell Jazz Dollars; Urge More Promotional Tools

By Eliot Tieg

Jazz Has Holds Its LPs Until Jan.

LOS ANGELES—Jazz, small jazz/ pop label here, will hold off releasing any new product until Jan. 1. In avoiding being swallowed up by major name LPs notes co-owner Jackson Lewis.

From its earliest effort is recording guitarist Ron Esche on with pianist Tom Ranier. Disk was produced by Bill Metz, who took Llewellyn to hear at a club in Long Beach, Calif., where he was playing with Dave Mack. Llewellyn's 40th anniversary show at the State Theater to mark the 10 minute special annual last week. We learn that RCA is planning a delivery of the LPs to coincide with the show and a Nov. 20 Carnegie Hall gig. Moe Norman, a New York label whose newest release by proprietor Steve Reid, "Rhythm Man," has also cut for Artisto-Freedom and JAT Records. The major-angle distribution is through such outlets as the JAT New Music Distribution Service of New York and several out-of-town outlets.

Jazz saxophonist Muformon is located at 1931 20th Street, New York, New 11411.

Boston Globe
day under the title "The Jazz Beat," a weekly program broadcast on WGBH-FM's morning show.

Jazz has even more promoting to do. A new campaign, "The Hits Of Today, The Sounds Of The '30s" are also being launched. In addition to the old standard album out of San Francisco with cuts by the Beaux Brummels and Grace Slick, among others. Ed Talmage has recently started his own label which operates out of Record Retailers' offices.

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**SUGAR PIE, LITTLE CUPCAKE**

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<td>A FIFTH OF BEETHOVEN—Mister Murphy &amp; His &quot;Beethoven&quot; Orchestra (M. Murphy)</td>
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Johnny Guitar Watson is "Superman Lover"

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YOUNG SAINTS ACADEMY

‘One-Stop’ School Booming In L.A.

By JEAN WILLIAMS

LOS ANGELES—The Young Saints Academy here is a one-stop entertainment center where students are taught to be producers, writers, recording artists and engineers, says Tommy Roberts, co-owner with his wife Evelyn of the organization.

Although the owners with Lisa Roberts are instructors, the concept of the academy is “we teach students so that they may teach other students.”

The one-stop entertainment center originally opened several years ago as a clearing house for background singers. It has since expanded to include not only background singers but a group within the organization called the Young Saints.

The training, which takes from one to four years, is free to the public and has several students commuting daily from as far away as Riverside and Perris, Calif., approximately 80 miles from Los Angeles. The Academy is supported by local and federal grants.

In an effort to teach its students discipline, Academy rules require students teach each other.

Because of the owners’ connection with the entertainment industry they have little trouble placing their students, claims Roberts.

Lisa and Evelyn co-produced Lisa and Tina Turner’s LP “Let Me Touch Your Mind” and Lisa is currently on the Carol Burnett television show, with a student who is a background singer on the Sonny and Cher TV variety show. Greg Wright, a former student, is producing for Motown.

Evelyn has arranged and/or orchestrated for Bing Crosby, Dean Martin and the Beatles.

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“BLESS MY SOUL” Also 4585

45 Billboard

SKIP MAHOANEY

Selling

UP AND COMING RECORD WORLD

COPIES

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35 Record World

"SHE’S ALL ALONE" Excello 2344

Excelsior

The Ingram Family

"PRECIOUS WOMAN" Excello 2346

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Remember ... we're in communications, so let's communicate!
WEA Intl
in Filmtrack Promo Push

New York—WEA International has mounted a special marketing and merchandising campaign for its filmtracks that is the company's strongest effort in this area in its five-year history. Initial releases in the campaign are soundtracks for "All This and World II," "King Kong," and "Lord Zedd." With yet another soundtrack release, the company has prepared individual marketing programs for each recording.

"All This and World II" is a film montage of documentary clips showing the war being fought by a soundtrack of pop acts performing Beatles tunes. Featured on the recording are the Bee Gees, Elton John, Keith Moon, Helen Reddy, Red Stewart, and Frank Zappa, among others. Domestic rights to the recording are held by 20th Century while WEA International has rights outside the U.S.

"King Kong" is the soundtrack of the Paramount Pictures remake of the 1933 motion picture classic, which is scheduled for release Dec. 17. Warner Bros. is preparing the recording for simultaneous release with the film. The Led Zeppelin LP carries the title of the group's first film which is a collage of live sequences shot at Zeppelin concerts at Madison Square Garden in 1973.

Univ. Hosts Music Meet

Chicago—An educational seminar entitled "This Business of Music" is scheduled to be held here, Nov. 20 and 21, at Northwestern Univ. in suburban Evanston. The two-day meeting will host panel discussions on a broad range of industry topics, including copyright, publishing and licensing, unions, management and booking, careers, record manufacture and distribution, promotion and advertising, and live performance.

Among the scheduled panels are Murray Allen, president, Universal Studios; Jerry Butler, recording artist; Dr. Charlie Fach, executive vice president, Phonogram/Mercury; Mike Hines, national publicity director, Phonogram/Mercury; and Ron Judson, president, Sony of America.

Registration for both days is $25, with no exceptions on who may attend. The Chicago NARAS chapter, the NARAS Institute and Northwestern's School of Music, jointly are sponsoring the event. Organizers are Chuck Scher and Helen Merrill, with NARAS help.

L.A.'s Raff Records Sues KRT

Los Angeles—Raff Records, a Latin label affiliate of MCA Inc. here, is seeking return of approximately 50 master tapes and asking for approximately $250,000 in damages for KRT Manufacturing, Van Nys tape manufacturer. The Superior Court pleading alleges that the plaintiff turned over the tapes for duplication to KRT in a deal, where after 25,000 copies were produced, KRT would regain the tapes. They claim that more than 100,000 copies were duplicated by KRT, but the masters were never returned. They also seek to halt all alleged Raff Records by the defendant, one of whose employees allegedly bamboozled Raff's credit card. John Raff is currently named as defendant in the action.

Chicago Auditions

Chicago—Chi-Town Enterprises, Inc. has scheduled talent auditions here, Friday and Saturday (5 & 6), in Auditorium Theatre. John Bryant, president of the recently formed management company, says three audition winners will be shown, Dec. 3, in Beverly Hills, Calif.

ASCAP Speech

New York—Gerald Marks, chairman of ASCAP's public relations committee, spoke on the realities of a career in songwriting and the current copyright scene to students at Duke Univ. in Durham, N.C. Thursday (4).
A $2 1/2 Mil Complex Set For Music Row

NASHVILLE—A 4,400-square-foot recording studio-theatre facility permitting 250 spectators to observe live concert type recording sessions is one of the features of a new $2.5 million music business/tourist complex set for Nashville's Music Row area.

Legal Seminar For Nashville

NASHVILLE—The Nashville chapter of NARAS will sponsor a legal seminar at the Nashville Hilton Central, Wednesday (10) at 1 p.m. featuring a panel of four attorneys from various facets of the legal/music industry.

GAY BALLAD IS JOINED BY 'SAVAGE'

NASHVILLE—Referring to the article on the gay ballad "If That's How Nature Made Him" (Billboard, Oct. 30), Sheryl Singleton claims there was a previous gay ballad and has put it out on his Plantation Records to prove his point.

The song, "CB. Savage" by Rod Hart, is a Plantation pickup from Little Richie Johnson Records and is a frothy, tongue-in-cheek release about a gay voice on CB as opposed to the serious Helen Grayco ballad "If That's How Nature Made Him."

"We've got initial orders of 2,000 from Dallas and 1,000 from Atlanta," claims Singleton who splits publishing on the song with Johnson.

The record will be an interesting item to watch. Will country stations play it? Pop stations will. Will gay objects play to the lyrics and the pink Plantation label which is normally green? Singleton and the music world will soon know.

Parton Cancels Out

NASHVILLE—Dolly Parton has been forced to cancel all her concert appearances for two weeks of the year on the advice of her doctor.

The RCA artist is suffering from a severe throat condition. Her physician has advised that Parton talk only when necessary for the next two weeks and to refrain from singing for the rest of the year.

"EVERYTHING'S COMING UP LOVE"

MCA #40630

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CONN'S VENTURE

Finland Gets First Festival Next April

NASHVILLE—A major breakthrough for country music in Scandinavia will occur next April as Mervyn Conn presents the first country music festival in Finland.

The April 13 event will be held at the 12,000-seat Helsinki Ice Stadium and Conn plans to invite governments officials from the Soviet Union to view the concert in hopes he can spread his festival tour into Russia in 1978.

"Our Finnish festival will have a great deal of bearing on the Soviet Union," comments Conn, head of Mervyn Conn Promotions Limited in London. "If it's successful, it looks as though we'll take it to Russia in 1978."

The Finland festival wraps up Conn's traveling festival concept, 1977 version, that takes a group of country music stars from the ninth International Festival of Country Music at Wembley, April 9-11, transports most of them to Gothenburg, Sweden, for the second International Festival of Country Music in that country, April 12, and then onto Finland.

Appearing at Wembley's 12,000-seat stadium will be Don Williams, Loretta Lynn, Carl Perkins, Billy Joe Spears, Wally Carter, the Dillards, Carroll Baker, the Honey Brothers, Johnny Gable, Lloyd Green, Jim & Jesse & the Virginia Boys, Emmylou Harris, Don Everly, Mickey Newbury, Jean Shepard, Conway Twitty, Hank Thompson, Tommy Overstreet, the Oak Ridge Boys, Jody Miller, Crystal Gayle and two Irish acts—Ray Lynham and the Cotton Mill Boys.

The BBC will televise the Wembley Festival, originating five 40-minute specials from the site, according to Conn who also notes the Finnish concert will be covered by Nordic Television. The Swedish festival will be held at the 16,000-seat Scandinavium.

The British promoter plans a Nov. 29 trip to South Africa to finalize a festival at the Film Trust Arena in Johannesburg, Feb. 1-5. Planned for the South African festival are Tommy Overstreet, George Hamilton IV, Skeeter Davis and Williams, with another act to be added.

"We're hoping for Australia and Japan in 1978," says Conn. "These festivals give a tremendous width of market and open up new horizons that haven't been there for country music artists."

Conn also notes that Fanny Wynette is doing a four-part BBC television series in conjunction with her tour of 12 major cities. "It's the first time a female country music entertainer has done her own series in Great Britain," he comments.
The deck is fresh, the stakes are high, the house has no limit.

And with sporting men like Terry “Suitcase” Fletcher (Our National Promotion Director),
Mike “Grandma” Suttle (Marketing Director),
David “Boy Wonder” Malloy (The Ace E/A Producer),
Jim “Curly” Malloy (A&R Director), and of course, “Mom,” everybody's a winner.
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**Billboard Hot Country Singles**

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Johnny Carver
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DOA 17661
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Donna Fargo
Don't Be Angry
DOA 17660
31 48 57 BB RW CB

Eddy Raven
I'm Losing It All
DOA 17663
BB RW CB

Don Williams
She Never Knew Me
DOA 17655
14 18 18 BB RW CB

Joe Stampley
Everything I Own
DOA 17654
38 40 48 BB RW CB

Don Gibson
I'm All Wrapped Up In You
ABC 54001
72 76 88 BB RW CB

Narvel Felts
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DOA 17664
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Tommy Overstreet
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DOA 17657
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We're loaded.

abc Dot Records
**T-Shirts On Market**

- **Continued from page 6**

stores with the T-shirt logo serving as the album cover.

Established in the iron-on business, Holobuck is expanding into the record industry, perhaps the biggest market for specialty T-shirts. With Gene Austin designs and the Republic logo as his first country music customer, he is seeking licensing agreements with more country artists and also plans to move into the rock field.

Holobuck decries the T-shirt logo pirates who manufacture T-shirts using unauthorized album covers.

"The problem is ethics," he notes. "They resemble tape pirates. We've got some suits going themselves with people who have copied our designs.

Discussions are underway with retailers and distributors regarding the possibility of stocking T-shirt packages in record store racks and merchandising them in the same manner as albums. "Record stores need to diversify—they need more items," Holobuck comments.

An initial 2,500 order of Austin/Republic T-shirts sealed in LP-sized containers will serve as a prototype of the packaging project. Stretched across a piece of cardboard with the album cover design showing, and sealed like an album, the T-shirt package looks almost like an album itself. On the back of the package, the T-shirt label provides the small, medium, large, extra large size tag.

Cooperation of distributors and outlets will determine where the initial marketing venture will take place and Holobuck would like to cut in on an upcoming promotion in New York City involving country filmed LPs and AM/FM radio. A flyer marketing effort is also planned with purchasers of LPs receiving a form for ordering a T-shirt of the album design.

"My contact with Republic Recorders came after I read a Billboard article about marketing plans for Austin's new releases," Holobuck says. "The deal was made in a half-hour and product was on the shelf a week later."

Holobuck's discos line of T-shirts—one design featuring the Billboard Disco Forum logo—made an appearance at the Disco II Forum Sept. 29.

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**T-Shirt Sales Will Be As Hot As The Holidays**

- **Continued from page 19**

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**RCA Thumping Tubs For Numerous Country LPs**

NASHVILLE—RCA Records is putting some unique and effective promotional pushes behind several of its country releases.

To boost Bobby Bare's rapidly climbing "Dropkick Me, Jesus (and the Coal Port's of Life)" the label is beginning a giveaway radio promotion offering "Super Kicker" keys to listeners in many major markets.

Bare's latest LP, carrying the hit single, has been backed with a football-shaped sticker advising that the hit is included. Mark Washington, a safety for the Dallas Cowboys and a part-time promotion man for RCA, has distributed the songs to such sports-station commentators as Howard Cosell, Frank Gifford and Don Meredith. Giveaways of miniature footballs and tickets to games are also being used to back the Bare record.

Dickey Lee's top 10 hit, "9,999,999 Tears," has received promotional boosts through radio contests. RCA purchased some 500 call-in listeners and shipped them off to radio stations in major market cities for use in prizes in contests that had listeners trying to say "9,999,999 tears" in two seconds.

To hype sales and attention to the new Dave & Sugar LP, RCA is coupling a national media buy in some 20 markets with a contest to determine the number of sugar cubes included in jars the label has stocked in record store windows across the country.

Branch managers have set win store displays including posters and mobiles with their retail accounts. The grand-prizes and the sales in each market with the best branch promotion will win a trip to the Sugar Bowl in New Orleans Jan. 1.

Guy Clark's "Texas Cookin'" album led to a Texas "Cookin' Cook-off" in Texas where he was a finalist from Dallas and Houston for a country and a barbecue cook-off. The innovative contest was also tie-in with the Peaches Record Store in Dallas and the successful promotion will get a foot in Austin, Denver and Chicago.

And the life-size, stand-up kind of Dolly Parton have become such a popular item that the initial batch of 1,000 has been exhausted, according to Joe Galea, manager of Nashville administration for RCA, who notes, "Even Emmylou Harris flocked for one!" Another shipment is expected in time to boost Parton's new look album scheduled for February release.

Organized in Nashville, RCA's (Continued on page 6)

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**Billboard**

**Country Line U.S.A.**

**For Week Ending 11/13/76**

**Country Line U.S.A.**

**For Week Ending 11/13/76**

**Country Line U.S.A.**

**For Week Ending 11/13/76**

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**Acuff-Rose Tallies Big Gains This Year**

NASHVILLE—The Acuff-Rose publishing companies have tallied more than 80 chart records this year, winning six ASCAP citations, BMI's most performed song of the year and six BMI awards.

According to Wesley Rose, president of Acuff-Rose Publications, Inc., the momentum continues as the companies' works have in the charts with a number of new releases by major artists this next year will be our biggest ever.
A crowd of hits.

David Houston, "Come On Down (To Our Favorite Forget-About-Her Place)."

Johnny Paycheck, "I Can See Me Lovin' You Again."

Bob Luman, "Labor of Love."

(Three's a crowd.)
Epic Nashville.
CMA Kudos Boost Acts’ Income

Citing the case of Don Williams, nominee for male vocalist of the year, Halsey remarks, “Even being nominated means something because of the prestige.” Halsey feels the CMA publicity will make it easier to obtain better club bookings for his acts Tillis, Trent and Williams.

After the Statler Brothers snared an award as the top vocal group, Phonogram Mercury reserved the “Statler Brothers Greatest Hits” LP with stickers attached, proclaiming the CMA Award.

Buying trade ads and using stickers on the albums are the favored promotional tools of the labels for their award winning artists. RCA is putting the sticker to albums by Milton, Parton, Jennings and the Outlaws package. MCA is stickering Tillis, and CBS Records, Nelson’s present label, has marketing officials meeting to discuss “taking an award and using it as a merchandising tool.”

RCA Promotes

Country promotional efforts also include yellow cards promoting Vernon Oxford’s “Clean Your Own Toilet.” The cards, being sent to radio stations, one-stops, key retailers, carry instructions on using the cards and that the cards be immersed in water. There the cards become sponges.

Other promotional campaigns are now being formulated for Ronnie Milsap and Charley Pride.

Johnny Duncan is behaving like a superstar.

“Thinkin’ of a Rendezvous” is soaring up the charts as if it was recorded by the biggest superstar around. Maybe it was. Johnny Duncan follows his #1 hit “Stranger” with the career clincher. “Thinkin’ of a Rendezvous” on Columbia Records.
Butler Elected To Directorship Of Music Assn.

NASHVILLE—Don Butler is the new executive director of the Gospel Music Assn. and the Gospel Music Hall of Fame.

Butler, with his experience and love of the business, gospel music can do nothing but explode,” comments John T. Benson, III, president of the organization.

Butler was with the Statesmen Quartet for several years, then joined Sugar Talley Agency as president. An ordained minister and a graduate of Emory Univ. and the Univ. of Georgia, Butler is also an author and composer.

7 Albums Get Nashboro Plug

NASHVILLE—In-store display pieces and a two-record sampler set are two of the promotional items planned for Nashboro Records' fall product release of seven L.P.s and tapes.

Nashboro, long a leader in soul gospel music, will service accounts with full color posters of the seven releases for point of purchase displays. The sampler, including three cuts from each L.P., will be mailed to stations.

Three L.P.s are on the Nashboro label: "Lord Help Me To Hold Out" by the Morning Echoes of Detroit; “Nothing To Lose” by the Casuals from Miami and the "Righteous Shall Win" by the Rev. Chloephus Robinson, nationally known preacher and singer from St. Louis whose syndicated show reaches more than 700 stations.

Released on the Ernie's label is "Give God The Glory" by the Florida Spiritualizers. Creed label releases include "Come To Jesus" by the Johnson Ensemble, "You Really Ought To Get To Know Him" by the Rev. Isac Douglas "In Concert" by the O'Neal Twins & the In-Faith Choir. The "In Concert" album was taped live at the Atlanta Coliseum and was recorded by Nashboro Records and was produced by Leon Russell and Patrick Henderson.

Word’s Campaign Is 'Unprecedented’

NASHVILLE—Word is planning what terms as "an unprecedented promotional program by a contemporary gospel music producer and distributor.

Confirmation of the campaign came from Frank Edmundson, assistant director at Word’s Myrrh label. The national promotion, slated to begin in January, will be outlined soon by the Myrrh promotion staff.

In a preview of the promotion, Edmundson revealed the fall 1976 release schedule for Myrrh. "Songs Of The South" by the Pat Terry Group, "Jubilation, Too!" by Myrrh and Jubilation Group artists, "Lord Break The Bond" by Phil Keaggy, "Suncatch’s "In Touch Again," "Limpie And Rayburn" and "Feel The Love" from Love Song on Good News Records.

PUBLISHED ONCE A MONTH. Billboards are SPECIAL SURVEY FOR WEEK ENDING 11/12/76

Gospel Scene

GOSPEL

BY GERRY WOOD

OFFICIAL ground-breaking ceremonies for the Gospel Music Hall of Fame recently brought together leading exec, political and gospel music leaders. Those showing through the ground included John T. Benson, III, president of the Gospel Music Assn.; Bob Matthews, president of the Southeastern Chamber of Commerce; Raymond Fuller, Don Butler, executive director of the Gospel Music Assn.; Jim Myers, president of the Gospel Music Assn.; and four living members into the Gospel Music Hall of Fame: Brick Spero, James Blackwood, Mason Lester and Leroy Akanthy. Completion of the $1.6 million structure, located across the street from the Country Music Hall of Fame, is expected in early 1977.

The gospel group, Light, ignited a strong audience response at the National Quartet Convention held in Nashville. The group, with members ranging in age from 11 to 29, had just recorded its debut album at M.R Productions in Parsonsburg, W Va. The Jesus House sound from Nashville and the Jugglers from Bowling Green Ky. are now being booked by New Life Evangelistic Center in Bowling Green. Hess is hosting the "Take Her Gospel Time show on Bowling Green's channel 23. The jugglers, together for 15 years, have been singing in concert, churches and crusades in Kentucky, Tennessee, Illinois and Ohio.


Among the artists performing will be the Florida Boys, Kingsmen, Blackwood Brothers, Imperials, Sogus, Caesars, Ramon and Inspiration.
General News

Crosby Tops Acts Booked At the Aladdin In Vegas

LAS VEGAS—Charley Rich, Bing Crosby, guitarist rock group LaBelle and Gladys Knight & The Pips are among the next major concert bookings in the Aladdin Hotel's Theater For the Performing Arts, according to the new diversified booking policy.

Rich, who played there earlier this year, makes his return engagement Nov. 26. LaBelle and Knight-Richard are scheduled Nov. 24 and Knight will appear Nov. 25 and 26. The Aladdin's new booking policy, which includes ticket sales, is expected to draw a larger audience.

Contact: The Aladdin Hotel, 3455 Las Vegas Blvd., Las Vegas, Nev. 89109.

Guthrie's Wife Tours

LOS ANGELES—Marjorie Guthrie, the wife of folk singer, was booked on a tour that will take her into the Pacific Northwest. She will appear in Seattle, Portland and San Francisco.

The tour is a part of Guthrie's 50th birthday celebration, which will be held in May in Los Angeles. Guthrie, who is also a singer-songwriter, has been active in the music industry for over 50 years.

Verve 5% Discount

NEW YORK—Polydor is offering a 5% discount on their entire Veres collection through November. The discount applies to all current releases as well as albums released before and after.

The discount is available through Polydor's website and in stores.

Everybody wants a money maker

NASHVILLE—Willy Banks and the Messengers are the country's top gospel artists. Call your distributor if you can't find their latest album and ask to have it stocked. They are a great addition to the gospel market.

Tact For Haggard

NASHVILLE—Merle Haggard has been booked to host a Monday night show at the Country Music Hall of Fame. The show will include a variety of country and folk artists, including Merle Haggard himself.

Country Music

Nashville Scene

By PAT NELSON

J.B. Thomas has put the finishing touches on a new album, "The High Priest of Country Music," which is due for release in November. The album features a mix of country and rockabilly influences, and is produced by J.B. Thomas himself.

The album has been well-received by critics, who praised the mix of sounds and Thomas' vocal performances. The album is expected to do well on the country charts.

Nashville Motown Country Chief Using a Top 40 Approach

By JOE PRICE

Ruf Fouton, motown country chief, is using a Top 40 approach in his efforts to promote country music. The approach includes using Top 40 radio stations to promote country music, as well as working with country music artists to create new songs and albums.

The Top 40 format is a popular choice among radio stations, and it is believed that using this format will help to increase the visibility of country music.

Country music is a popular genre, and Ruf Fouton's approach has been well-received by fans and industry experts. The approach is expected to continue to grow in popularity as country music gains more exposure.

T-Firms in Nashville Expansion

NASHVILLE—Touting a wide range of offerings in the music and entertainment industry, T-Firms, Trigon Music, Smokey Mountain Records and Record World have moved into new headquarters in Nashville. The move is part of the companies' efforts to expand their operations and reach a wider audience.

"It's an exciting time for us," said Tom Hardin, president and CEO of T-Firms. "We're growing and expanding, and we're looking forward to the new facilities.

The new headquarters include state-of-the-art recording studios, a theater, and a variety of other amenities. The facility is designed to accommodate the growth of the companies and provide a superior environment for their clients and employees.

The expansion is part of a broader strategy for T-Firms to become a leading force in the entertainment industry. The company is positioning itself as a top destination for artists and music producers, and is seeking to expand its reach and influence.

Honor Roy Clark

ROY CLARK—Roy Clark will be honored as the 1976 Ambassador of Music by the Country Music Association (CMA). Clark will receive the award at the CMA's annual meeting, which takes place in October.

The award is given to an individual who has made significant contributions to the country music industry. Roy Clark is a well-respected musician and broadcaster, and has been an influential figure in the industry for many years.

The award ceremony will be held at the Country Music Hall of Fame in Nashville, where Clark will be inducted into the Country Music Hall of Fame. The event is expected to attract a large audience of country music fans and industry professionals.

Contact: Roy Clark, 100 Music Row, Nashville, TN 37203.
BUCKS ECONOMY
Sales Booming For Italian Distributing Co.

BY DANIELE CAROLI

MILAN—The Italian economy may be in a state of disarray, but sales are surging for Messaggerie Musicale, with volume for the first six months of this year up 59.9% over the same period in 1975.

Following the 1974 victory of the Italian Socialists in national elections, the Italian government authorized the sale of Messaggerie in an effort to get the company back on its feet. The Italian government had previously nationalized the company in 1971.

ABBA ADVANCE ORDERS
Hit New High On ' Arrival'

LONDON—Advance U.K. sales for the new ABBA album "Arrival" have reached the 300,000 mark, which is the highest-ever advance order for an ABBA album.

Meanwhile, the group's "Dancing Queen" single has already sold in excess of 800,000 units. The U.K. sales pattern is following that set by the Swedish group worldwide. In 20 years, the Eurovision Song Contest winners have stacked up total sales of over six million singles and 12 million albums.

The new album follows the success of the "ABBA Gold" LP which went platinum for sales of $160,000 in Britain and that particular album had an advance of only 50,000 units. In addition, the group has had four number one singles in the U.K. with "SOLO," and "Dancing Queen" is coming next.

In Australia the "Greatest Hits" album sold 86,000 copies in a country with a national population of only 13.5 million.

ABBA arrives in the U.K. Nov. 15 for four days of press and promotion, and concert dates are being lined up for January and February.

The 12-week campaign is divided into regional dates as well as a special tour to London's Royal Albert Hall.

EMI Meet For A&R Managers

AMSTERDAM—Some 20 A&R managers from EMI labels in Europe met here yesterday to discuss the current state of the market, with the emphasis being on the effects of the compulsory deposit reduction on the U.K.'s international trade.

In fact, the lure recovered almost 4% on the U.S. dollar during the period. The current rate is just 25-24 for one dollar, and the foreign currency was temporarily blocked and importers postponed all commitments until they knew what the Bank of England would do to take advantage of the situation to increase its reserves.

On Oct. 1 the discount rate was lowered from 12% to 15%, so banks raised the interest rates to 23-24% for overdrafts, and a vote for special credits and even the prime rate was held to 30% from the discount rate.

The banks' policy is blamed by economists here for increasing inflation, which is keeping down production expansion, including the record industry.

The Ward World Tour

NEW YORK—Red Stewart will embark on his first major national tour that will include dates in Europe, Asia and Australia.

The tour will begin in Scandinavia, go to England and the European mainland, then travel to Australia, New Zealand and the Philippines. Plans have not yet been finalized for visits to the U.S. and Japan.
Aliens Play Dominant Role On Britain's Singles Chart

The upper reaches of the chart take on a very cosmopolitan flavor with names from all over the world. Rock Heavy are from Greece, Shattered are from Australia, and the U.K. Jumbo label has also brought out a new single from the U.S. called "Deuce"

"Believeing Gone To Land" by Pirate Groups is a hit in many European countries. But the song is not by a British group; it is by a French group called "Kiki" with the help of a British producer, John Reid. The song has been released on the Polydor label.

The song "The Wind" by the Seekers has become a massive hit in Australia, where it has sold over 600,000 copies. The group has now released a new single, "Mirabeau," which is doing well in the U.S. and U.K.

South African singer Mavis Maze correctly predicted that the song "There's No Place Like Home" by the Seekers would be a hit in South Africa. The song has now reached the top of the South African charts.

"Ducks in the Water" by the Seekers has also become a hit in South Africa. The song has been released on the RCA label and has sold over 300,000 copies so far.

The song "Fool's Gold" by the Seekers has also become a hit in South Africa. The song has been released on the Polydor label and has sold over 200,000 copies so far.

London

A new hit in London's singles chart is "The Wind" by the Seekers. The song has reached the number one position and has sold over 600,000 copies so far.

Bucharest

The Romanian Radio Television Festival, which is presented by the Ministry of Culture and National Education, has been held recently in Bucharest. The festival has received a lot of publicity, and a number of new songs have been released, including "The Wind" by the Seekers and "Ducks in the Water" by the Seekers.

The Radio Television Festival is an important event in Romania, and it attracts many domestic and international artists. The festival has become a platform for new talent, and many promising artists have been discovered through it.

OCTAVIAN LISESCU
WIRED FOR GOLD—Jeff Beck, right, picks up a gold record for his Epic album "Wired" during an appearance at the Toronto Eaton Centre.

Canadian Artists Get Heavy Polydor Push

By MARTIN MELLIUSH

Polydor—Polydor Ltd. has launched one of its most extensive catalogs of product by Canadian artists ever seen for pre-Christmas exploitation.

While Polydor has long maintained a strong interest in Canadian acts, additional recent signings have added new support to the company's policy of aggressively developing artists across Canada.

A recent statement from the company indicates that Polydor feels it is in a unique position to serve a market that not only is Canadian talent rich (and commercial), but also that Polydor has a unique way to establish home-grown acts if the Canadian music business is to be anything like the down version of the million-dollar giant on the other side of the border.

The company feels that it's future is dependent on the development and growth of these Canadian acts.

The first single also is released in "Loretta Lynn's" "One in a Million, Two in a Million," the second single from Robbie Robertson's "Northern Lights," the first single from The Band's "The Last Waltz." The third single, "The Last Waltz," will be released in Canada in late December.

The new album, which features the songs of "The Last Waltz," is currently in production in New York. The album will be released in late December.

The album features the songs of "The Last Waltz," which is currently in production in New York.

The album will be released in late December.
**Latin Scene**

**MEXICO CITY**

Arla was scheduled to open branch head quarter this week, but has now postponed these plans due to the poor evaluation of the city in April 1974. RCA had 9% of the Mexican market. Now it has 1974.

**Brazilians lead RCA in Latin American market**

In April 1974, RCA had 9% of the Brazilian market. Now it has 1974.

**Latin America**

The RCA meetings and Pino's new responsibilities within RCA in Latin America to create a strong network among all affiliates, organizing operations for a stronger regional administration.

Bob Summer, RCA International vice president, says the Brazilians are the ones in this business in order to be on the upper rungs of this area of the world.

Brazil, while it has many advantages, is considered by the Brazilians to have a strong network among all affiliates, organizing operations for a stronger regional administration.

The effect of the reorganization, says Pino, was not only in record sales, but tape sales also jumped dramatically from 15% to 20% of total sales in 1974 to between 30 and 40% today. All tape production is in question, says Pino, since many tracks are practically nonexistent in Brazil.

RCA headquarters are currently located in Sao Paulo but within the next year there will be a new building in Rio de Janeiro, with two new 24-track studios opening there soon.

There has been some speculation that the RCA headquarters will move to Rio, but Pino says that it remains undecided. Meanwhile, the Rio offices are moving to a new, larger location.

Pino is careful to point out that the new international promotional campaign (in which he will be assisted by Héctor Carmona, the current vice president of the company) will concentrate even more on record sales from all nations.

Pino says that artists and composers have been attracted to Brazil from all over the world, and the development of local talent is increasing.

"The market in Brazil," he says, "is very open. The public here is very receptive and we will almost anything if they give us that opportunity."

In order to stimulate sales for his own artists, Pino says he plans to have at least six performers on international tours at any one time.

This plan of promoting the talents of many artists also in the U.S. market (aside from the crossover artist that RCA will release here).

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**Mex. EMI-Cap Studios On Schedule**

**MEXICO CITY**

EMI-Capitol's new recorded-for-the-covers activity building complex will be completed next February or March.

"All of our consoles and other heavy equipment are already in the country," says Robert Accost, general director.

Although Accost declined any comment as to the actual costs for the construction, he estimated that prior to its completion in February or March of next year, the amount will be well into the millions of pesos. He added that there would be at least a 15% to 20% increase in studio capacity.

"Fortunately, the balance of costs will be for locally obtained materials," he said. "As it is, construction fell behind a couple of months due to the heavier rains which fell in the metropolitan area this past season."

Ascost has no doubts that the studio will be a great asset for the Mexican music industry. Actually, the rise in better studio facilities here began more than two years ago when Luis A. Gill and Val Valentin opened the doors of their Lagab 16-track operation. Others have been recommended in the city.

The important fact about the new Capitol studio is that the top floor will be utilized for future expansion. There is currently a minimum of 20 offices, to be built at a later date.

As for the two studios, one large enough to accommodate a symphony orchestra. "We are already beginning to schedule sessions," he reports.

"Quality-wise, we will now be able to the rest of the EMI-family of locations throughout the world," Accost continues. "And even though one studio will be much larger than the other, control booth facilities will be equal."
Coordinators & Discourse Reps Detente

- Continued from page 36
Agency and Ron Umile, Associated Board.

Beaumont, 1994, the talk got to Bill Graham on many occasions. "If you operate "within 10,000 miles you're in his territory," one agent offered to tumultuous yells.

However, Goldstein said he prefers to work with San Francisco promoters other than Graham and said, "Believe it or not, I'm running Jan with David Allen together with another co-promoter because of what happened with the success of Janis at the Boarding House.

He had a lot of success with various promoters because acts stay with people who break them in the San Francisco market.

Campus talent coordinators may seem amazed at times about how agents advise acts and groom them in various ways. Goldstein said San Francisco promoters are not. He stated, "I'm not talking about that jazz artist and wants to be billed with acts such as Tower Power and Omega, who really broadens his potential.

We broke Janis by taking her out of the Ruts into smaller venues and same, with Leo Russell, whom we took to the Boarding House and to smaller places so people could hear Janis," said Goldstein as an indication of how even smaller college venues play a role in an artist's development.

One delegate with a particular problem of a 1,200-seater was advised to go into double shows. "Then you're into a $7,000-$10,000 gross potential situation. Campuses offer yet another advantage. College and university colleges are not interested in making as much money as promoters and who are less likely to be a booking act or promoter.

"I don't want to lose college promoters," said Goldstein. "It's happening all over the country."

But even though some campus coordinators realize the importance in the market, others are just the opposite and call up demanding and musical directors.

"I don't believe booking can all be that cut and dried," said Associated Board's Washburn. "We might come out of a day and need a weekend around the country.

Flexibility also keys with another agent who's the master of the conference. "Some committees are larger than some states," said Goldstein. "They had a school that kept sending us telegrams and finally cancelled on two days and the committee couldn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree. Then we found out that Jesta Colvin Young was playing a show on the same date and the committee didn't agree.

'"Who's responsible?" is that delegate's question.

'"Yours,"' Cheen fired back. Joining in the debate, Stan Goldstein of Magna Artists said he had noticed many college markets in the Barbara area and though the 3:30 draw for Springsteen was good in comparison.

Clearly there are many areas in which the campus sides and label management sides are out of sync and Cheen called for more learning conferences such as N.C.E.A.

One pet gripe he noted is where the ego of the campus coordinators overpowers the act. He said, 'You've come to me and I'll send you up on stage but I think you should go up in less than a leggings and shoes.' Or you go into the campus and right away you see the type on the page is the campus producer as large as that for the act. That's when you know you're little.'

Dealers Smell S

- Continued from page 39
price down to $4.35. (The Pablo line is distributed by RCA.

Among the new record labels handling their handling the Arch Rock, York, and even more in Florida.

He's also imported several Glenn Miller product from EMI of England at the moment of the gig, get up there in patent leather shoes. Or you go into the campus and right away you see the type on the page is the campus producer as large as that for the act. That's when you know you're little.'

Perfect Studio

- Continued from page 39

types of music. It's all sound energy, imagination, and new ideas want to keep up to date as much as possible with the technology. That's essentially why there's no need to worry that Latin music has begun a whole new era.

Garoff at the 16-track facility is engineer Irving Greenbaum, who had also done previous Fania recordings, and associate engineer Matthew Haber, who was the studio manager Jane Kohn and long-time sash producer Louie Ramirez.

Panelists on tour

- Continued from page 36

campus. Hanson suggested post- concert ads to thank the labels and others involved. "Clip out these ads and see that label people know how you appreciate all the behind the scenes work that goes into successful shows."
The most astounding fact about this world is that there is something fascinating about every object in it. I have never met a dull thing in my life."

- Theodore Roosevelt
"MADHOUSE"

The new album from

SILVER CONVENTION

The group that's sold over 1 million albums and 3 million singles in less than 12 months.
You're crazy if you don't stock it.
Rubinson’s S.F. Opening

- Continued from page 3
- Riveted to the group’s senior positions: Charles Thomas, back row at left; Pat Wellman, back row at left; and John O’Hara, back row at left.

- Continued from page 2
- Civic leaders are said to be divided on the issue, with some favoring the downtown plan and others favoring the Oakland plan.
- The question of whether to build on the site of the old ballpark or to build a new stadium elsewhere is still unresolved.
- The city council is scheduled to vote on the matter on Monday, June 26.
- The Oakland plan calls for a new stadium to be built on land donated by the city of Oakland.
- The downtown plan calls for a new stadium to be built on land donated by the city of San Francisco.
- The Oakland plan is estimated to cost $200 million, while the downtown plan is estimated to cost $250 million.
- The city council is expected to approve the downtown plan, despite the higher cost.
- The mayor of San Francisco, Dianne Feinstein, has expressed support for the downtown plan.
- The mayor of Oakland, Jerry Brown, has expressed support for the Oakland plan.
- The decision to build on the site of the old ballpark is expected to have significant economic implications for both cities.
- The downtown plan is expected to bring in more revenue for the city, while the Oakland plan is expected to bring in less revenue.
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- The mayor of San Francisco, Dianne Feinstein, is expected to lose support in the upcoming election if the downtown plan is not approved.
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The Fifty Guitars are back... with their first new album in nearly five years! It's packed full of beautiful music as could only be played by the world's greatest guitarists!

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A PRODUCT OF SPRINGBOARD INTERNATIONAL

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WITH A COAST-TO-COAST TV AD CAMPAIGN BEGINNING THANKSGIVING DAY!

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www.americanradiohistory.com
"Our comment will be our music, and that can be the strongest comment of all."

MASEKELA, 1976

MASEKELA's music has been evolving through two decades of musical expression, combining, as few other musicians do, the influences of America and his native Africa.

And now, with MELODY MAKER, Masekela presents his most accessible album to date.

An important new album, on Casablanca Records and Tapes.
### Billboard HOT 100 (April 28, 1984)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Prod. Label</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>TONIGHT'S THE NIGHT</td>
<td>Judy Rodostsky</td>
<td>A&amp;M</td>
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<tr>
<td>2</td>
<td>DON'T GO TO STRANGERS</td>
<td>Michael Jackson</td>
<td>A&amp;M</td>
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<tr>
<td>3</td>
<td>DON'T STOP THE MUSIC</td>
<td>Bee Gees</td>
<td>RSO</td>
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<tr>
<td>4</td>
<td>DON'T LET THE MAN MAKE UP YOUR MIND</td>
<td>ZZ Top</td>
<td>ABC</td>
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<td>DON'T STOP THE MUSIC</td>
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</table>

### Chart Notes

- **Billboard HOT 100**: The chart that tracks the most popular songs in the United States, based on sales, airplay, and streaming. The countdown is updated weekly.
- **Prod. Label**: The record label associated with the production of the song.
- **Notes**: Additional information about the song or its release.

---

**STAR PERFORMERS**: Stars are awarded on the Hot 100 chart based on the following upward movement. A 1-10 Strong Increase in sales / 7-10 Upward movement of 4 positions / 7-10 Upward movement of 6 positions / 7-10 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 are kept out of the chart without the required upward movement needed. **Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet) **Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle).

Sheet music suppliers are credited to piano/vocal sheet music and do not purport to represent sheet music distributors in the following list: ALF = Alfred Publishing; ALM = Almo Publications; A = Acuff Rose; B = BWR = Bell Young; B = Big Ball = Big Ball Publishing; CMP = Columbia Pictures; E = Fair Music Corp.; H = High Note; J = JMC Music; K = Keel Music; L = Lawson reunited; M = MCA Music; O = Ocean Music; P = Peer Southern Pub.; PFL = Plymouth Music; PSI = Publisher's Select; W = Warner Bros. Music.
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WITH THE AL GREEN "GOOD TIME" CAMPAIGN.

Hi/London presents the eleventh album from the "Prince of Love & Happiness."

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"HAVE A GOOD TIME"

Produced by
Willie Mitchell

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- DISTRIBUTOR PRESENTATIONS
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- CONSUMER PRINT
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Multi-market penetration with 3 different "Good Time" spots—Plus "Have A Good Time" contests in local markets.

AL GREEN

"GOOD TIME"

SHL 32103

AL GREEN
GREATEST HITS

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Al Green Is Love  SHL 32092
Al Green Explores Your Mind  SHL 32087
Livin' For You  SHL 32082
Call Me  XSHL 32077
I'm Still In Love With You  XSHL 32074
Let's Stay Together  SHL 32070
Al Green Gets Next To You  SHL 32062
Grease Is Good  SHL 32065

AL GREEN
KEEP ME CRYIN'

Hi-2319

Hi/London RECORDS & TAPES
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SUGGESTED LIST PRICE</th>
<th>WEEKS ON CHART</th>
<th>HITS TO YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. STEVIE WONDER</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>2. LED ZEPPELIN</td>
<td>$4.18</td>
<td>18</td>
<td>23</td>
</tr>
<tr>
<td>3. ELTON JOHN</td>
<td>$3.12</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>4. PETER FRAMPTON</td>
<td>$3.20</td>
<td>30</td>
<td>30</td>
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<tr>
<td>5. SAMMY H. F. SPRING</td>
<td>$3.17</td>
<td>35</td>
<td>35</td>
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<tr>
<td>6. BOSTON</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>7. 4 CAPRICORN 12 BAND</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>8. BEE GEES</td>
<td>$3.14</td>
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<td>9. LYNYRD SKYNYRD</td>
<td>$3.14</td>
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<tr>
<td>10. ROB STEWART</td>
<td>$3.14</td>
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<tr>
<td>11. SCREAMING ACE</td>
<td>$3.14</td>
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<tr>
<td>12. CHICAGO</td>
<td>$3.14</td>
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<td>13. DOO WIZZERS</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>15. ERIC CLAPTON</td>
<td>$3.14</td>
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<tr>
<td>16. ELECTRIC LIGHT ORCHESTRA</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>17. ENGLAND DA &amp; JOHN FOLEY</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>18. LION ROARING</td>
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<td>15</td>
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<tr>
<td>19. COMMODEORS</td>
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<td>15</td>
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<td>20. GORDON LIGHTFOOT</td>
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<td>13</td>
<td>15</td>
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<td>21. RICHARD PRIOR</td>
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<td>15</td>
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<td>22. ROLLING STONES</td>
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<td>23. BOB THOMPSON</td>
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<td>$3.14</td>
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<td>27. TED NUGENT</td>
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<td>28. RINGO STARR</td>
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<td>29. PARLIAMENT</td>
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<td>30. BEATLES</td>
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<td>31. BAND OF SARAH</td>
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<td>15</td>
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<tr>
<td>32. THE Bee Gees</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>33. BLUE OYSTER CULT</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>34. CROWN ROYALE</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>35. STANLEY CLARK</td>
<td>$3.14</td>
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<td>36. JOHN HENRY</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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<tr>
<td>37. STEVE WUNDER</td>
<td>$3.14</td>
<td>13</td>
<td>15</td>
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**STARR PERFORMING** - Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-19 Strong increase in sales / 11-19 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, award 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 A, Inc. in cooperation with the National Music Publishers Association and the National Association of Recording Mfrs. will award sales of 50,000 units. (Red indicates best seller.)

**SUGGESTED LIST PRICE** - This column indicates the amount a retailer should charge for the product at the time of publication. It is not necessarily the amount which will be charged by all retailers. It is, however, the amount that will be charged by many retailers. (List price will vary depending on the retailer and the market area.)
Funkadelic/Hardcore Jollies

By the time the biggest tour in the history of black music ends, close to 2 million customers will have been pre-sold on the biggest Funkadelic album in history:

P-Funk Earth Tour, 1976 A.D.:

Produced by George Clinton for Thang, Inc. On Warner Bros. records & tapes. BS 2973
<table>
<thead>
<tr>
<th>TOP LPs &amp; TAPE</th>
<th>SUGGESTED LIST PRICE</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER (Date Label)</th>
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<tr>
<td>162 153 25</td>
<td>STEVE MILLER BAND</td>
<td><strong>SUGGESTED LIST PRICE</strong></td>
<td>5.25</td>
<td><strong>SUGGESTED LIST PRICE</strong></td>
<td>4.95</td>
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<tr>
<td>164 159 29</td>
<td><strong>BING LESER &amp; THE SILVER BULLET BAND</strong></td>
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* Every line for the accuracy of the list prices has been taken care of by the record company. ** We reserve the right to change the prices at any time without prior notice.
ONE MORE WEEK TO
ACT LIKE NOTHINGS WRONG....

AL....
NOT
ALICE
Cuban Music Trends

"Continued from page 1"

mation out of Cuba when he took over in the 1950s and there isn't a president in Latin America willing to do more or even go along with it."

Cunie Records (through a production deal with Fania Records) releases Barretto's newest LP this week. Two songs are featured on this LP which shows the experimental Cuban music for the first time in the U.S.

The two-record set, recorded live at the Beacon Theater here on May 28, incorporates unprecedented musical elements. For this reason, Barretto is keenly aware that he is taking a huge step in his career. It is part of his consistent Latin audience in his transition to a new market. It is a step coming out of the U.S. as well as Europe and Asia.

"It's really strange, because the music we have heard that originates out of Cuba is a mixture of everything from John Coltrane to Earth, Wind & Fire to African high life to the usual Cuban rhythm," he states. "This is the first time in a long time that something is being increased in Cuba, because the music is continuing to be more and more experimental in its development."

After hearing shortwave tapes (of broadcasts monitored in Miami) and tapes mailed to him by friends living in Cuba, Barretto decided he had to use such sources and become the first to introduce the music to the US. It's a movement that is already happening in Cuba. Barretto also feels that the U.S. should take a closer look at the music in general and the Cuban musicians in particular. He is hoping that the Cuban musicians will come to the United States to tell their story, and that this will be more appealing to Americans.

"As a musician myself, I have always felt that there is a need for music to be brought to the people, and that this is what we are doing," Barretto says. "We are bringing music to the people, and that is what I am about."

Will Armon and Danny Heitcher step out of Pickwick International's management to form the new label Bellwood Records. At that time to take a jab at a label or national distribution firm? The Heitchers own considerable business in the U.S., but are also exploring opportunities in the UK, Latin Countries, and elsewhere. They have added to their repertoire, and now have a long-term contract with prominent studio wearables in that city, as well. The Heitchers also own the studio and recording facilities of Landis Records now housing J.L. Marsh, the Heitcher Bros. Distributing. There are and have been for some months. "For Sale" signs on that property because the Pickwick businesses are moving farther into the suburbs in that area.

Will the Los Angeles Superior Court suit brought by A&M Records (multi-label company) against the Shreveport Louisiana-based House of Music that Harrison be settled out of court? Attorneys for the sides have told the court to take the matter off-calendar.

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"ST. CHARLES"
THE NEW SINGLE FROM THEIR PLATINUM ALBUM

JEFFERSON STARSHIP

SPITFIRE

*RIAA PLATINUM CERTIFICATION 10/1/76
*RIAA GOLD CERTIFICATION 9/1/76

PRODUCED BY LARRY COX
MGR.: BILL THOMPSON

MANUFACTURED AND DISTRIBUTED BY MCA RECORDS