

C'right Bill Near Goal In House & Senate

By MILDRED HALL

WASHINGTON—The copyright revision bill zipped through the House Rules Committee by unanimous vote Wednesday (15) and is expected to reach House floor action no later than Thursday (23).

On the Senate side, spokesmen for the copyright leadership predict smooth and fast action through conference committee, to reconcile the House and Senate bills, followed by an approving vote under the sponsorship of Sen. John E. McClellan (D-Ark.), chairman of the Senate

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Cleveland Video Discotheque Is a \$500,000 'Pilot'

By RADCLIFFE JOE

NEW YORK—A \$500,000 video discotheque, believed to be the first of its kind in the country, has been established in Cleveland by The Last Moving Picture Company as a pilot project for similar operations around the nation.

The club, also called The Last Moving Picture Company, is headed by Hamilton Biggar III, who also operates the Mad Hatter Discotheques in Boston, Tampa, Milwaukee, Cincinnati, Atlanta and Cleveland.

The disco, which has eliminated elaborate lighting designs and most conventional fixtures from its decor, depends almost exclusively on video for effect. Equipment in the club includes two video cameras, three pro-

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Mil \$ Store For Buffalo

NEW YORK—A \$1.3 million record retail shop, believed to be the largest in the world, will go into operation in Buffalo, N.Y., during the first week of November, according to Leonard Silver, president of Transcontinent Record Sales, which will operate the shop.

The store, which will be called the Record Theater, is the newest of 21 record retail outlets operated by Transcontinent, one of the nation's largest record rackjobbers. It will cover 18,000 square feet of space in downtown Buffalo.

The Record Theater will stock

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Sears Turns Over 'Select' Stores To 2 Racks For LPs

By JOHN SIPPEL

LOS ANGELES—Sears "is studying a new concept" in administering its more than 600 record/tape/accessory departments nationally by using Lieberman Enterprises and J.L. Marsh to rack LPs in some select stores.

Sears had established Searrac, an in-house rackjobbing division, some years ago to service departments with album product.

Sears record/tape/accessory departments currently receive album product from company warehouses in Chicago, Los Angeles and Philadelphia. It's believed that the Sears test program, if successful, would eventually phase out the in-house warehouses, which would then be taken over by the two rackjobbing organizations.

The switchover from in-house to outside rackjobbing of albums would be a most gradual one, it's

(Continued on page 14)

Industry Issues Face Airing At NARM Conclave

NEW YORK—NARM convenes its first mid-year convention Monday (20) against the backdrop of the industry's traditional fall promotional onslaught of new product and merchandising campaigns.

Those who bear the brunt of the effort to sell through to the consumer what promises to be a bumper seasonal crop of first-line records and tapes will gather at the Continental Plaza Hotel in Chicago for a three-day meet to examine the current state of the business and to grapple with problems affecting

(Continued on page 24)

Betamax Programming Test For L.A.

By STEPHEN TRAIMAN

NEW YORK—Sports World Cinema of Salt Lake City hopes to launch the first prerecorded software market test of Sony Betamax video programming this fall in the Los Angeles area.

It would be the first such offering of both purchase or rental programs in the 1/2-inch Betamax format that was bowed by Sony, first in a console and subsequently in a stand-

alone video deck attachable to any tv, according to Gary Ewing of the Utah firm.

A supplier of Super 8mm film cassettes and 1/4-inch U-Matic videocassettes to ski areas, resorts and now discos, Sports World Cinema will be offering approximately 37 hours of programming at an under \$100 purchase per hour, or at a suggested

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Blockbusting Acts Spark Fall Season Album Output

IFPI, Italian Groups Tee Piracy Campaign

By IS HOROWITZ

MONTREUX—A drive to cut back runaway tape piracy in Italy, currently estimated to account for at least 25% of all sales of recorded product in that country, will be launched next month with the support of the International Federation of the Phonographic Industry (IFPI).

Stephen Stewart, director general of the IFPI, said here last week that his organization has earmarked \$40,000 as seed money for the campaign, a sum that is to be matched by the Italian Record Assn. (RAI) with an additional amount to come from

(Continued on page 69)

LOS ANGELES—The recording industry's fall season offers consumers richness of product with blockbuster artists being released now and during the ensuing months.

Stevie Wonder, Ringo Starr, Diana Ross, Freddy Fender, Bachman-Turner Overdrive, Barry White, Led Zeppelin, Earth, Wind & Fire, The Jacksons, Tammy Wynette, Sly Stone, ZZ Top, Bay City Rollers, Lynyrd Skynyrd, Eric Clapton, Al Green, Paul Anka, War, Donald Byrd, James Taylor, Funkadelic, Harry Chapin, Vladimir Horowitz and Cleo Laine-Ray Charles are among the sales-stimulating artists that dealers will be offering to customers.

The record industry's super emphasis on releasing established name acts, along with a plethora of

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Buckacre, a talented group of Illinois country rock musicians, makes its MCA Records debut with "Morning Comes," recorded in London under the aegis of producer Glyn Johns. Buckacre is Darrell Data, pedal steel rhythm guitar and vocals; Dick Hally, bass and vocals; Les Lockridge, lead and rhythm guitar and vocals; Alan Thacker, lead, rhythm, slide guitar, fiddle and vocals; and Dick Verucchi on drums. (MCA 2218)

(Advertisement)



Continuing their fruitful collaboration with Curtis Mayfield which last year yielded the smash "Let's Do It Again," The Staples do it a second time in Pass It On, their debut Warner Bros. album. BS 2945.

(Advertisement)



MCA2-0001

LYNYRD SKYNYRD

One More From The Road

2-record set available on
MCA RECORDS

(Advertisement)

“Hey,
did you hear
the new Quincy Jones
album?”



**“Yeah,
I heard that!”**

The new Quincy Jones album, **“I Heard That!”** is a further exploration into The Musical World of Quincy Jones. A specially priced 2-record set featuring Quincy, The Brothers Johnson, his newest discovery The Wattline, and over one hundred of the world’s greatest musicians. **On A&M Records & Tapes**

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FIRST GLOBAL MEET

WEA Growth Is Convention Topic

By MIKE HENNESSEY

MONTREUX—In five years WEA International has grown to a point where the U.S. companies and their foreign affiliates now cover almost 90% of the world's record markets.

This claim was made by WEA international president Nesuhi Ertegun at the group's first international convention held here Sept. 8-10.

Dominant factor of the convention, attended by delegates from 28 countries, including the managing directors of all WEA's wholly owned affiliates, was the evidence of growing creative "cross pollination" among the various WEA companies.

Said Ertegun: "It is really exciting to see the creative energy in this industry coming from so many different sources all over the world. In



Nesuhi Ertegun: more chart records than expected.

the last two years there has been a much greater receptivity in America for music originating in other countries. In Brazil, for example, where our WEA company is only one month old, the market is ex-

(Continued on page 69)

Calif.'s Attorney General Puts Teeth To Audio Ads

By JOHN SIPPPEL

LOS ANGELES — California component retail chains continue to be scrutinized closely for possible misleading consumer advertising with Now Sound Inc., area six-store operation, being penalized \$2,000 and \$1,500 in attorney's fees by Attorney General Evelle J. Younger. It is the fifth such prosecution against an audio chain since August 1975.

The wording of the stipulation agreed upon by Now Sound Inc. and the Attorney General is lengthier and more specific than the original one negotiated between San-Car Enterprises doing business as Cal Stereo in August 1975.

The stipulation in the most recent case reads: "Shall be permanently enjoined and restrained from acts and practices such as: representing that regular prices, worth or values of any item of electronics equipment, stereo, hi fi or tv, which defendants offer for sale is any amount other than the price at which the majority of the sales of said item were made within the immediately preceding 90 days in the market area in which said representation was made.

"Use of 'was,' 'manufacturer's list price,' 'formerly fair traded,' 'save.' (Continued on page 57)

3 Convicted Of Piracy In Oklahoma

OKLAHOMA CITY—Record/tape industry executives, Milton "Mickey" Sherman and his son, Lee Randolph "Randy" Sherman, along with Anthony Carase, all doing business as the CISUM Co., face possible maximum sentences of 19 years in jail and fines up to \$475,000 after being convicted of tape piracy in Federal District Court here.

The Shermans operated an independent label production company and the Homa and Okart labels in Oklahoma City for the past several years. Randy Sherman was a principal in Colorado Magnetics Inc., which was a defendant in the precedent Marks Music case.

When FBI agents raided the CISUM duplicating plant, which was at the same address where Sound Values, a defendant in the Marks case was located, they found numerous tape masters which were to have been destroyed in the settlement of the music publisher case. The March 1976 raid disclosed 15 tons of duplicating equipment and infringing tapes valued at \$230,000. The cache was confiscated.

The defendants were convicted on 18 counts of illegally copyrighting recorded performances, which in-

cluded tapes by John Denver, Glen Campbell, Billie Jo Spears, Loretta Lynn, Fleetwood Mac, Bill Withers, the Four Tops, the Stylistics and the Average White Band, among others.

The prosecution by Assistant U.S. Attorney John Greene grew out of a federal grand jury indictment (Billboard, August 21).

Hickory In Middle Of Big Change

NASHVILLE—Hickory Records is making a dramatic about-face in its direction as Wesley Rose, president, has signed a distribution agreement with ABC Records, inked Mickey Newbury to ABC/Hickory and now plans to double the roster and depart from his traditional country-only attitude to seek across-the-board chart activity.

Jerry Rubinstein, chairman of the board of ABC Records, and Rose worked out the deal for ABC to distribute all new Hickory product in the U.S., Canada and most of the world, effective immediately. An agreement on Hickory's past catalog might be made in the future.

Newbury, who wrote and recorded the hit single "American Trilogy" and has written other hits, will be distributed worldwide by the ABC label under the pact.

Singles and LPs by Don Gibson, Don Everly, Carl Smith, Jim Chestnut and Newbury are set for release under the new agreement.

Long considered the leader in Nashville's traditional country field, Rose is taking another step in seeking active exploitation of the pop market.

Rose recalls the last time Hickory was involved in the pop market was with Donovan and Sue Thompson. Hickory was previously distributed by MGM Records.

Interdependence Is Stressed By Arista

Largest Russian Stadiums May Be Opened To Clark

By GERRY WOOD

TULSA—The largest potential audience of any U.S. musical show touring Russia could be awaiting a 1977 Roy Clark Show concert swing through the Soviet Union now being finalized through negotiations between Jim Halsey and Ivan I. Yeliseyev, deputy director of Gosconcert.

Halsey plans a November trip to the U.S.S.R. to hammer out final details, including his insistence that some of the concert dates utilize the large sports arenas that have never been used by American music entertainers. The agreement would mark a major breakthrough in the use of giant stadiums, instead of smaller auditoriums, for music events in Russia.

The shows, involving Clark and some more name acts from the Halsey talent stable, will be held in July or August, and Halsey is already setting the wheels in motion for a possible network tv special on the concert series expected to last two or

(Continued on page 64)

SCOTTSDALE, Ariz.—The interdependence among various departments, introduction of individual budgets for each of the eight regional marketing managers, establishment of a distributor advertising fund and the importance of input from within and outside the company were key topics at the first annual Arista Records sales/promotional convention held at the Camelback Inn here, Sept. 8-12.



Clive Davis, Arista president, delivers his keynote address.

More than 100 executives from the label's New York, Los Angeles and London offices attended, as well as its entire staff of regional promotion and marketing people. In addition, representatives from many of the company's international licensees attended.

Presentations from each of the label's departments were given, as well as talent showcases on several new acts.

In his keynote address, Clive Davis, Arista president, explained the importance of interdependence of the various departments.

"If I participate more fully in promotion, it does not mean that I am any less concerned with others," he said. "The relationship between promotion and sales is thoroughly intertwined, and I am always surprised to

(Continued on page 16)

Postal Rate Freeze Voted By Congress

By MILDRED HALL

WASHINGTON—Congress has voted for a freeze on postal rates at present levels, and a ban on service cutbacks, at least through March 15, 1977.

At that time, a special seven-man study commission will report its recommendations for dealing with the rate hikes, deficits and declining service of the present autonomous operation.

Publishers and distributors of books can now mail books to schools and libraries at the special low rate previously permitted only on books mailed between schools and libraries.

A House postal bill would have restored control of the postal service through annual appropriations, and provided presidential appointment of the Postmaster General. But the

Senate won its wait-and-see preference, with a \$1 billion subsidy to carry the present organization through its 1976 and 1977 fiscal years.

The legislation also provides for a 10-month wait after a Postal Service request for a rate raise goes to the Postal Rate Commission, before a "temporary" raise can go into effect—a modest gain for mailers.

Under the 1970 law which set up the hybrid system, the Service needed to wait only 90 days before declaring the raise, if the rate commission had not acted.

The present bill suggests—but does not demand—that the Postal Rate Commission try to reach a decision within 10 months of the request for rate raises, but no statutory time limit is set.

TV SOUND: A PROBLEM

Grammy Show Seeks Ways To Improve Winners' Music

By ED HARRISON

The Recording Academy is concerned about the dismal state of television sound and how it affects its Grammy Awards telecast. In this installment of a continuing series on deplorable tv sound, Grammy show executives get into how they plan making Grammy winning music sound good on tv.

LOS ANGELES—Although the Grammy Awards are not until Feb-

ruary, NARAS sound consultants and technicians are already making preparations to vastly upgrade the audio quality of the telecast.

Yet, despite the persistence and expertise of sound experts like Bones Howe, Ed Green and Phil Ramone, competent tv sound reproduction will remain a notion of the future until sophisticated equipment with acceptable sound circuits are manufactured.

Howe, NARAS member and sound consultant working on this year's award telecast, says that for live shows like the Grammys, it is difficult maintaining a proper audio balance for all the nominees.

"You must deal with all the possibilities because you don't know the winner until the envelope is opened," says Howe.

This year, Howe is confident he's

(Continued on page 86)

SEPTEMBER 25, 1976, BILLBOARD

Roskin, Aides Suing Ginsburg For \$9 Million

LOS ANGELES—Roskin Distributors Inc. and four defunct East Hartford, Conn., affiliates seek \$9 million in cumulative damages from Marv Ginsburg, Aquarius Distributors, his independent label operation in Hartford; Lawrence Smith and his wife, Doreen; his father, Leonard Smith; Bee Gee Distributing and Leonard Smith Inc., their rack and retail chain operations; and 20th Century Records here in Federal District Court of Connecticut.

The pleading charges that Ginsburg pirated the plaintiff's business when he left Roskin's record/tape wing as sales manager to form Aquarius about 18 months ago. It's alleged that the record label violated antitrust laws with Ginsburg, eventually forcing Roskin out of the record/tape business.

The pleading charges that Ginsburg took key sales and business records from the plaintiffs when he departed. Ginsburg exploited his 13

(Continued on page 86)

Label's LPs Aid Sale Of Oddities

By JOHN SIPPEN

LOS ANGELES — Casablanca Records is offering consumers merchandising product purchases in its LPs and working toward providing a better marketing fix of its acts' customers.

The two-pronged program is contained in a printed packet/order form and separate preference questionnaire inserted in forthcoming 1.3 million new LPs initially going out nationally by Donna Summer and the Parliaments.

An LP sticker, bearing the wording, "Bonus Record Offer Enclosed," introduces the LP buyer to a print packet that includes an offer to buy the acts' merchandising products that range from T-shirts to an imprinted pillow case to commercial store displays.

In addition, a 20-question sheet is enclosed which probes incisively into the buyer's leisure activities and buying habits. The consumer is offered a free 12-inch disco sampler of select artist cuts if he buys one or more merchandising units and answers the questionnaire.

Where possible, Neil Bogart, label president, hopes that Casablanca will be able to support burgeoning artists by providing a selection of tie-in merchandise. Contained in each LP packet is a self-addressed envelope, which returns to the home office here, where the order will be filled.

Included in the merchandise are standard store displays, including lifesize and mobile displays on the act at \$9.95 each. Bogart points out that by creating a consumer mart for the displays, more such four-color merchandising material can be produced, reducing the individual price drastically.

A Summer satin pillow case is \$7.50. One Parliament T-shirt and a selection of four Summer shirts, each bearing a different theme from her new LP, cost \$4.95 each.

Larry Harris, executive vice president, says all questionnaires returned will be fed on a weekly basis into a computer, where the profile for each act's fandom will be developed, along with a consumer mailing list.

9 SRO SHOWS

Sweet's Smell Of Success Enhanced By Nippon Tour

By NAT FREEDLAND

LOS ANGELES—Manager Ed Leffler has just seen Japanese LP sales of his group, Sweet, leap from 1,000 to 5,000 units per week after a sold-out nine-show tour of that country.

"I'm told that Sweet got the highest flat guarantee ever paid to a group for its first tour of Japan," says Leffler, who was the GAC agent booking the 1965 U.S. Beatles tour and who managed the Osmonds for years. Sweet played four shows around Tokyo and then hit five other cities. The halls were about 2,500-3,000 seats and tickets were \$10, so the approximate gross was \$270,000 as Sweet played two-hour shows without an opening act."



BOSTON MEETING—Dion greets the Boston music community courtesy of a WEA sponsored luncheon onboard the Peter Stuvent. Shown seated: Don Dumont, WEA Boston branch manager; Mitch Huffman, WEA regional sales manager; Dion; Joel Friedman, WEA president. Standing: Michel Symonds, Warner Bros. promotion man; Michael Fontecchio, WEA regional marketing coordinator, and Pat Rustici, Warner Bros. promotion man.

L.A. Album Thieves Go On Probation

LOS ANGELES—The first two defendants, Joseph Frick and Tom Dioro, who pled guilty to organized pilfering of hit LPs in local area retail record/tape stores (Billboard, Sept. 11), got off with \$500 fines and three year probational sentences from Superior Court Judge W.A. Broday Friday (17).

Police officers, who have worked on the organized theft of record stores during working hours, predict a renewed wave of such brazen stealing following the light sentences dealt out to the two defendants.

Disc Records In First Convention

LOS ANGELES—The 40 Disc Record store chain holds its first annual convention Sept. 26-29 at the Sheraton Aurora in suburban Cleveland. John Cohen, president/founder of the national chain, anticipates an attendance of approximately 100, of which 60 will be store managers and employees. Label and distribution reps will total about 40.

The actual program is being conceived by Raul Acevedo, the chain's general manager. A highlight of the final night's presentation banquet will be an appearance by the Michael Stanley group on Columbia.

It will be a homecoming. Stanley worked for the chain for six years, starting as a clerk and eventually being elevated to Midwest regional manager. He left Disc Records two years ago to form his recording act.

They point out that more than \$250,000 has been spent in surveillance of these organized rings, with cost including helicopters, use of videotaping equipment and overtime necessary in this kind of around the clock enforcement.

A NARAS Picnic

LOS ANGELES—Members of the Los Angeles NARAS chapter will tote their own vittles to the organization's Sunday (26) picnic at Roxbury Park in Beverly Hills.

The event will run from noon to dusk and there will be entertainment. Tickets are \$10 for adults, \$6.50 for children, and the chapter promises peanuts, popcorn and "eight kinds of sandwiches."

Elect Gary Loizzo

CHICAGO—New officers elected by the NARAS chapter here are: Gary Loizzo, president; John Galobich, first vice president; Jerry Butler, second vice president; Charles Colbert, secretary; Herb Wolfson, treasurer.

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Executive Turntable

I. Martin Pompadur resigns as an officer and member of the board of directors of ABC Inc. Personal reasons for the move are given. He remains in New York offices in a transitional period. . . . **R.A. Harlan**, vice president of operations for the Handleman Co., Detroit, has resigned that position. He was previously executive vice president of ABC Record & Tape Sales. He intends to return to his former Seattle home for rest. . . . **Rick Blackburn** appointed vice president, marketing, CBS Records, Nashville, where he will be based. He was most recently vice president and general manager of Monument Records. Also at CBS, **Barbara Cooke** named associate director, East Coast product management, Columbia. Cooke, previously a product manager, remains



Blackburn

headquartered in New York. . . . At United Artists, **Joe Carbone** has been upped to national sales manager, Los Angeles, from Western regional sales manager. He will report directly to Artie Mogull, president. . . . At Atlantic/Atco, New York, **Larry King** appointed director of field operations, a newly created post. He relocates from Atlanta, where he was a regional pop promotion director. Also at the label's New York headquarters, **Mel Schlissel** appointed a&r administrator. **Bull Cureton** named r&b a&r/product manager, **Ramon Silva** appointed jazz a&r/product manager and **John Kalodner** named pop a&r/product manager. . . . **Chip Donaldson** joins



Caviano



Donelson

CTI Records as national promotion director. Donaldson, based in New York, was last with Polydor as national r&b director. . . . **Barry Resnick** appointed director of national pop promotion at Pye Records. He headquarters in New York where he was involved with independent promotion prior to joining Pye. . . . At ABC Records, **John Brown** has been upped to national r&b promotion director from regional r&b director relocating from New York to Los Angeles. **Bill Craig**, who joined ABC in June, is assistant national r&b promotion director based in Detroit. Both will report directly to **Otis Smith**, vice president r&b promotion. In the pop promotion department **Howard Frank** joins as local L.A. promotion rep. working out of the label's Burbank office and **Ron LaForgia** joins as Chicago promotion man. . . . Radio and record promotion veteran **Jay Butler** joins Playboy Records as director of r&b product, Los Angeles. Butler previously served as West Coast director of artist relations for Atlantic Records. . . . Five appointments and promotions have been made at Casablanca Records, Los Angeles, in the marketing, promotion and publicity departments. **Phyllis Chotin**, formerly media buyer for the label, has been upped to director of advertising; **Nancy Reingold** rejoins the label as director of MOR promotion following a short stint with Chelsea; **Peggy Martin**, formerly staff publicist elevated to national tour director; **Nallie Prestwood**, moves from assistant in the sales department to publicity tour coordinator; and **Elaine Cooper** named artist relations coordinator coming from Island Records where she served as a press officer in the U.K. . . . **Carson Schreiber** named Western regional country promotion manager at United Artists, Los Angeles. Most recently, he was national promotion director of Farr Records. . . . **Jack Messler** leaves the sales management of the country department of UA, Nashville, to join M.S. Distributing, Los Angeles, as sales manager. . . . **Bob Lipka** goes to WEA as branch marketing coordinator, Cleveland, from Atlantic Records promotion man in the Cincinnati area and **Mike Dragas** moves into the newly created post branch promotion manager, Cleveland, from marketing coordinator. . . . **Gary Branson** has been appointed national promotion and marketing director for Republic Records, Nashville. . . . **Stan Greenberg** promoted to director, West Coast operations, Springboard International Records, Los Angeles. He joined the label six months ago as West Coast director, a&r.

* * *

Chuck Briel named vice president and general manager of Company of Artists, Los Angeles. . . . **Mona Roberts** will head the new music/variety division of All/Media Management, Los Angeles. She was formerly associated with Olivia Newton-John and LK Productions. . . . **Frank Campana** exits the Richard Linke organization, Los Angeles, after three years to form his own personal management company, Frank Campana Management. . . . **Bob Caviano** named managing director of the newly established Jerry Heller Agency office, New York. **Ken Gary** will be his special assistant. . . . **Marvin Korman**, resigns as vice president, corporate affairs, Columbia Pictures Industries, effective, Friday (24), to join ad agency Alan Wolsky and Friends Inc., as executive vice president and general manager. . . . **Chris Whent** promoted to director of business affairs at Polydor Inc., New York. He was previously director of licensing, Polydor, U.S. . . . **Joe Long** named executive assistant and director of a&r and publishing at Charles Koppelman's The Entertainment Co. Long relocates from Los Angeles to New York. . . . **Cheryl Druck** promoted to sales administration supervisor, University Sound. She remains headquartered at the firm's main offices in Anaheim, Calif.

* * *

Michael Fleming joins JVC Industries as West Coast regional sales manager, Compton, Calif. . . . **Robert Knowles** to sales staff, videotape division, at Fuji photo film U.S.A., Denver. He will handle accounts in the Rocky Mountain region. . . . **Gary Hodge** becomes Western regional sales manager for L.A.-based Akai America, Ltd., audio products. He has been West Coast district manager for Lafayette, the nationwide electronics store chain. . . . **Dan Fine**, formerly vice president of sales for Audio Magnetics Corp., is now a partner in S.E.R., Inc./Schak & Associates, Skokie, Ill.

* * *

Edgar Griffiths elected president and chief executive officer of RCA Corp. following the resignation of Anthony Conrad who informed the board he had, until recently, failed to file personal income tax returns for 1971-1975. With RCA since 1948, Griffiths had been president of RCA Electronics, responsible for the consumer electronics division including RCA Records, and the Selecta-Vision videodisk project, among other divisions.

Take a look into "Private Eyes." By Tommy Bolin.

There are many ways of looking at things. One important way (especially when you're dealing with music) is with your ears.

Look then, at Tommy Bolin. His reputation among today's guitarists is hard to match. Because his dazzling work has embellished every band he has ever been a member of—from the James Gang to Deep Purple.

Now. Look at "Private Eyes."^{PC 34329}

Tommy Bolin's debut Columbia recording features Mark Stein (Vanilla Fudge) on keyboards and Norma Jean Bell (Mothers of Invention) on saxophone.

Together with Tommy, they make a synthesis of metal and jazz/soul that is fascinating.

Tommy Bolin. His new album is "Private Eyes." Listen, take a good, long look. On Columbia Records and Tapes.

TOMMY BOLIN PRIVATE EYES

including:

Post Toastee/Shake The Devil
Gypsy Soul/Sweet Burgundy
You Told Me That You Loved Me



THE
Passion
AND
POWER
OF
Gato Barbieri

Scorching. Sensual. The music of Gato Barbieri on his new A&M album will take your body and move parts of it you didn't know you could move.

Famous for his "Last Tango In Paris" soundtrack, Gato on "Caliente!" connects your body to some of the most exciting music ever put on record. "Caliente!" is a world of dancing to hot rhythms until the cold light of dawn. "Caliente!" is a new expression of Third World consciousness.



But above all it is one of the most creative and exciting musicians in the world helping all of us to feel the celebration of life.

"CALIENTE!" SP 4597

Including the Single "I Want You" AM 1857

**THE FIRST
GATO BARBIERI ALBUM
ON A&M
RECORDS & TAPES**



Produced by Herb Alpert

"Music is the memory of dreams!"

Gato



We're Almost Finished!

© 1976 MOTOWN RECORD CORPORATION

Motown Records 

\$1.3 Mil Cleve. Record Store On Way

• Continued from page 1

close to \$1 million worth of inventory featuring "every available record and tape on the market today." "Forty-four permanent employees will be on hand to ensure the smooth running of the shop which will feature such innovative ideas as special conveyor belts and special checkout counters for tape buyers. Silver explains that all customers will have to do is drop the tapes of their choice onto the belt which will take the product directly to special cashiers.

According to Silver, the Record Theater is a pilot project for other supermarkets of sound planned by Transcontinent. Buffalo was selected for the shop because of its proximity to several important markets both in Canada and the U.S. Buffalo is a stone's throw away from Hamilton and Toronto, Ont., and Rochester and Syracuse, N.Y.

In addition there are several nearby universities including the Univ. of Buffalo which Silver predicts will have the largest campus in the nation in a few short years.

Transcontinent has set aside a \$150,000 advertising budget to promote the shop which will be merchandised through print, radio and television advertising, as well as in buses, taxicabs and billboards. An estimated 5,000 T-shirts will also be given away in the opening days of the shop.

Silver discounts industry speculation that the ambitious venture may be hurt by the increasing nationwide trend towards discounting of merchandise. He points out that Buffalo is unique in that it is not adversely affected by big-city trends. "Record prices are pretty stable up here," he assures.

According to Silver, research has shown that there is a big cache of untapped potential record buyers in the country, and the concept of the record supermarket is geared at wooing these buyers who would otherwise be disinclined to go shopping for records.

"This move also endorses our faith in the music business," adds Silver, who feels that his firm's merchandising expertise, as well as its

expanding role in record manufacturing and distribution (Transcontinent owns Amherst Records, and distributes a number of other small labels) will play an important role in ensuring the success of the Record Theater. **RADCLIFFE JOE**

Memphis Writers Firm Up Showcase

MEMPHIS — Memphis Songwriters Assn. stages its third annual Showcase at 2 p.m. Nov. 14 in the Nonconna Ballroom of the Hilton Inn.

Evelyn Graves, chairman of the association, says a special feature will be the performance of the song which won the association's contest for the best bicentennial song, Margie Shaffer's "Happy Birthday, America."

Talent appearing will be: Ace Cannon; the Laymen; Bill Strom; the Vapers Band; Lou Roberts; Patriotic; J.B. Bowie and the Southern Express Band; Vic Conwill; Roy Elliott; Marlin Grasham; Mel Haynie and the Fairhaven Gospel Group; Sheil Hern; Tommy Tucker; Jerry Lee Smith; Marsha Mathews and Red Williams.

Betamax Programming For L.A. Soon

• Continued from page 1

\$15-\$20 for rental, overnight to a week.

Details on the pilot test that will involve selected Sony dealers in the L.A. area are being worked out with Bob Kimball, Western regional sales manager, and Jay Crane, Western broadcast sales manager, with Vern Brisson, national sales manager, consumer products, approving the program, Ewing reports.

Among major Betamax dealers in L.A. are such chains as the May Co., Broadway, Federated Electronics, Bullock's and Pacific Stereo, with all dealers to be offered the opportunity to join the test, he says.

"We welcome any participation of this kind," emphasizes Harvey Schein, Sony Corp. of America president. "Just as with Time-Life and Teletronics' Home Video, we will cooperate with everybody interested in providing viable programming for what we believe is the home video system of the future. We're in this for the long pull."

Ewing emphasizes that the test has no connection with any other project previously announced by Sony, including the joint distribution venture with Paramount that is not expected to get underway in test markets for another six to 12 months under the direction of Les Wunderman of Wunderman, Ricotta & Kline (Billboard, Aug. 14).

The initial 37 hours of programs, which may also be offered as half-hour cassettes as well, are to be duplicated on one of the first D-500 Betamax duplicators and 12-slave units due for the U.S., Ewing says. He anticipates at least 5,500 cassettes for the initial test, and says all will incorporate the new Sony CBX dub-proof interface, without which any such marketing is impossible.

Sports World Cinema began with ski films for sale to resort areas, and gradually branched out to tennis, motorsports and other activities, Ewin notes. Initial programs were in Super 8m.m. film cassettes for Technicolor 1000 units, with the first U-Matic videocassettes offered this February, to both resorts and a few discos on a basic \$300 per hour purchase-only basis.

Ewing is very pragmatic about the test, insisting that he will "go slow" and concentrate on the sports pro-

Wayne Expands His Intl Disk, Pub Deals

LOS ANGELES—Independent publisher Artie Wayne is supplying disco music to international record companies via two firms he's formed in the U.S.

Wayne formed the Bottom Line, Inc., with former Beach Boys' bass player Jack Conrad to supply disco records to foreign markets by using studio musicians and singers instead of "high priced acts."

Wayne also helped in the formation of Love On Love Enterprises, Inc. which provides more romantically oriented music. Two offbeats, Love On Love Orchestra is currently recording its second LP, while Lovequakes has performed in France.

Wayne and the two companies have three albums awaiting release overseas and three others in the production stages.

Presently, Wayne has distribution deals with GTO Records and Power Exchange Records (England), Wizard Records, EMI (Australia); Bagatelle Music, Disques Carare, Phonogram, Disque Ibach (France); EMI, CBS, Ariola and Global (Germany); Phonogram, Dureco (Benelux), and



Partners: Artie Wayne (left) with Tim Whittset of Chrysalis Music of England.

exclusive deals with Able Records of Canada.

He has also signed subpublishing deals for Artie Wayne Music (ASCAP) and Wayne Art Music (BMI) with Chrysalis Music in England; Wantanabe Music, Japan; Associated Music Pty., Australia; Finger Music, Germany, and Multitone Music BV, Scandinavia.

gramming first, then move into other areas such as theatrical films released for non-theatrical use, and eventually music and other popular entertainment.

Sony, while not participating "officially" in any of the programming tests announced thus far, apart from its Paramount joint venture, has a big stake in their success—particularly with competition announced for entry in the U.S. from at least three major sources.

JVC is the latest entry in the home video stakes, announcing a two-hour "Video Home System" to be introduced in Japan next month, and in America sometime in 1977. Initial price with tuner/timer for off-air

recording in stand-alone deck format is about \$920, plus \$20 for a blank 120-minute videocassette.

This is comparable with Japanese prices of about \$1,050 for the Sony Betamax deck with tuner/timer, and \$15.50 for a one-hour cassette (with a two-hour unit reportedly on the market soon); the Sanyo-Toshiba V-Cord II deck at \$1,155 with timer, and \$23.50 for a one-hour full-field or two-hour skip-field cassette; and the Matsushita VX-2000 deck at \$755 with timer, and \$26 for a 100-minute cassette.

The Sanyo-Toshiba unit is due for U.S. introduction this fall, and the Matsushita, through Quasar and possibly Panasonic, later this year.

The following statement is being made by Shapiro, Bernstein & Co. Inc. in order to prevent any confusion:

1. The investment of Columbia Pictures Industries, Inc. in Columbia Pictures Music Corporation, acquired by Shapiro, Bernstein & Co. Inc. pursuant to prior agreements, was a minor aspect of the total operations of the music publishing division of Columbia Pictures Industries, Inc. recently acquired by affiliates of EMI Limited.

2. In accordance with its agreements with Columbia Pictures Industries, Inc., Shapiro, Bernstein & Co. Inc. is required to cause the name of Columbia Pictures Music Corporation to be changed to a name which does not include the words "Columbia" or "Columbia Music" or any variation thereof. Columbia Pictures Music Corporation will be merged into The Shapiro, Bernstein Organization.

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Mike isn’t easily impressed.

When he started the Warner-Curb label, he couldn’t believe the results.

“Warner-Elektra-Atlantic International has opened up markets that I never imagined *could* be opened up!” says Mike. “Not only that, but singles by the Four Seasons, The Bellamy Brothers and Larry Groce hit the top ten in market after market.”

(To be precise, WEA International has helped eight Warner-Curb acts to international Oneness in the year since the deal was signed.)

“I thought I’d seen international power with hit acts I’ve been with in the past. But nothing like this. For my money, WEA International *has* to be the most powerful marketer of American music in the whole world.

“WEA is enthusiastic, imaginative, and obviously very, very powerful.

“And if you want to quote me in an ad, it’s O.K. by me.”



The Biggest Button working worldwide.

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C'right Bill Near Goal In House, Senate

• Continued from page 1

Copyrights Subcommittee and also chairman of the Senate Appropriations Committee.

The House Rules Committee members had only a few mild questions to put to Rep. Robert W. Kastenmeier (D-Wis.), chairman of the Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice, which has hammered out the House version of the Senate-passed copyright revision bill S.22.

Rep. John Young (D-Tex.) wanted to know about the annual \$8 per box first-time jukebox music performance royalty in the bill. He was satisfied by Rep. Kastenmeier's assurance that the operators had

been well represented at hearings, and the rate is acceptable to them.

Rep. Kastenmeier pointed out that the historically controversial jukebox rate had held steady in Senate and House revision proceedings for 10 years.

He said the only recent jukebox issue concerns operators' objections to having rates reviewed by the Copyright Royalty Commission set up in the bill to relieve Congress of royalty rate disputes.

Rep. Delbert Latta (R-Ohio) wondered if the copyright fees to be paid by cable tv under its compulsory license to use copyrighted tv programming would mean higher rates to subscribers with consequent complaints to Congress.

Rep. Kastenmeier pointed out that a total royalty of only \$8.5 million would come out of the cable industry gross of several billion dollars a year, and that small cable systems would pay so little it is doubtful if the minimal cost would be passed onto subscribers.

The flaming cable issue has cooled to where its association (NCTA) and copyright proprietors are satisfied with the bill's royalty formula, and there is no jurisdictional conflict with the House Commerce Committee in this go-around, Kastenmeier explained.

In any case, Congress will probably have to act in future years on the changing scene of cable tv and other new technological uses of copyrighted materials.

The subcommittee chairman emphasized that this complex legislation is the least controversial of the copyright bills to come before Congress in the past decade. The dilution of opposition was evident by the approval of the Judiciary Committee with only one dissenting vote.

Happily for the subcommittee, Rep. Kastenmeier asked for and got a rule limiting general debate on the bill to one hour during the floor action.

Reportedly only about three amendments will be brought up on the floor. These must be printed three days ahead in the Congressional Record, and will be considered under a rule limiting comment to five minutes per member. All of which considerably shortens the time needed for passage on the floor.

REGGAE STILL DOMINANT

Island Expanding Its Rock Roster

By ED HARRISON

LOS ANGELES—Predominately established as a reggae oriented label, Island Records plans expansion of its progressive pop roster while solidifying its dominance in the reggae field.

While Bob Marley remains the label's stellar attraction, Island is beefing up its releases of pop acts which now include Robert Palmer, Stevie Winwood, Automatic Man, Go featuring Yamashtu/Winwood/Shrieve, Jim Cappaldi, Chieftains, Osibisa, Jess Rhodden and songwriter Gavin Christopher, who authored many of Rufus' hits.

"Our main thrust in the next year will be pop, the continuation of reggae and new signings when an artist fits into the Island lineup," says Charley Nuccio, label president.

With 25% of the Island roster devoted to reggae acts, most prominently Marley & the Wailers, Toots & the Maytals, the Heptones, Burning Spear and Third World, plans for major promotional campaigns are in progress for pop acts that Island is confident will be top sellers.

Bill Valenziano, marketing director, says that an intensive marketing campaign is slated to coincide with the October release of Robert

Palmer's third Island LP and major tour.

Although his first two albums sold only moderately well, it produced a semi hit, "Sneakin' Sally Thru The Alley," that received heavy radio airplay. In addition to the radio and print ads and merchandising displays, Valenziano says Island will take it one step further.

A television campaign is planned to coincide with the album's release. It will consist of easy sell, concept spots.

Nuccio says that Island lost ground in the pop field because of a faulty distribution deal with Capitol that was terminated in 1975. In addition, the company's main offices are located in England under the auspices of founder Chris Blackwell who instituted Island's reggae craze in the U.S.

"We're primarily a progressive pop label," says Nuccio. "We broke acts in England like Cat Stevens, Jethro Tull and Brian Ferry, which diffused in the U.S. because the acts were coming in on other labels. The never got a feel for one company."

He affirms that Island will not get involved in bidding wars for top name acts, although from the financial end, having a Peter Frampton on the roster is enticing. "Aesthetically wise, we're okay," he says.

2 Publishing Firms Combined

NEW YORK—Shapiro, Bernstein & Co. has acquired full ownership of the Columbia Pictures Music Corp. and will integrate its catalog completely within its own corporate structure.

The merger will not affect exploitation of the catalog, which has been administered by Shapiro, Bernstein since its creation as a joint venture between it and Columbia Pictures some 30 years ago.

The catalog, heavily weighted in film music properties, did not figure in the purchase recently by EMI or Screen Gems/Columbia Music, until then a fully owned property of Columbia Pictures Industries (CPI).

Under the agreement between the two parties, purchase of CPI's interest in the firm requires that the name "Columbia" no longer be associated with the catalog.

Sears & Racks

• Continued from page 1

said. The program, as visualized, would have Lieberman and Marsh buying LP inventories in the three warehouses. There would be resultant returns to labels, as the rackers convert Sears' album inventories to what racks find is selling through their own computerized printouts.

If the concept proves successful, it would probably not be operational fully before early in 1977. When contacted, David Lieberman of Lieberman Enterprises would not comment, except to verify that a test is taking place.

Sears has never actually severed its link with rackjobbers. Singles and certain current hot albums have been purchased on a consistent basis from outside sources.

Assistance with this story provided by Stephen Traiman.

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Arista Sales Meeting Report



Funky Guests: Several key executives join the Funky Kings as backup singers. Pictured, left to right, are Jack Tempchin of the Kings, Mike Klanfner of Arista, Jules Shear of the Kings, Robert Feiden of Arista, Richard Stekol of the Kings, Clive Davis, Greg Leisz of the Kings, Roger Birnbaum of Arista and Bill Bodine of the Kings.

Arista Execs Stress Interdependence

• Continued from page 3

see those who move from one to the other and find there is so much that they weren't aware of. You should not limit yourself to one defined universe."

He also touched on the importance of a promotion person to establish and maintain relationships. In addition, he said fierce competi-

tion in the marketplace makes it necessary for each person to become an expert and well informed.

Davis emphasized the value of Arista's identity within the industry as a label breaking artists rather than records. He stated that each of the artists is also concerned with image and a career, and no two are handled in the same way.

"We can't delegate the entire advertising responsibility to the field because we must custom-fit an image-building campaign and advertising approach including the words of motivating copy that will get someone into the store," he said.

Another topic of Davis' address was the importance of the feedback gained from the recent retailer dialogs. He also stressed the need for specific analysis from the Arista field staff.

"If it costs \$1,200 to advertise on a radio station in your marketplace, the question is not whether sales were helped but did we really get sufficient sales to justify a return on that investment," he stated.

Following Davis was Gordon Bossin, vice president of marketing. He said that after only two years in operation, Arista has established itself as a major force in the business.

He listed several measurable criteria for growth over the past year including a 75% increase in the size of the field force, significantly better penetration of airplay and an even higher chart to rebase ratio than the year before.

Bossin emphasized the importance of developing a national perspective in order to keep pace with the increasing demands from the company's expansion.

He pointed to the company's addition of local marketing managers, which resulted in high visibility at the point of purchase and provided retail feedback from the regions.

A sales/marketing seminar led by Jon Peisinger, director of national sales, outlined a series of new administrative and budgetary policies designed to work best with the above-mentioned regional structure.

Control of budgets for concert tickets, parties, receptions, radio contests and additional display materials now will be dispersed to each of the eight regional marketing managers.

Also, in a major departure from former policy, he announced establishment of a distributor advertising fund, "DAF," which will give them control over a certain portion of the total advertising budget.

It will be distributed to each region on a market-share basis, with the actual funds issued from the regional marketing manager to the distributor on a monthly basis.

Local budgets and national advertising campaign dollars will supplement these funds, according to Peisinger.

Prior to the product presentation by Davis, at the end of the convention, Michael Klenfner, promotion vice president, presented special awards to several staff members.

Bill Scull was named promotion man of the year and Judd Seigal was awarded marketing man of year honors.



Promotion Seminar: Leading a discussion on promotion are, left to right, Sam Karamanos, associate director of singles promotion; Hank Talbert, vice president of r&b promotion; Richard Palmese, director of national promotion; David Carrico, vice president of promotion; and Perry Cooper, associate director of album promotion.

Promotional Gamut Covered By Execs

SCOTTSDALE, Ariz.—The broad range of promotional activities was discussed at the Arista convention's promotion meeting headed by promotion executives Michael Klenfner, David Carrico, Hank Talbert and Richard Palmese.

Covered was the involvement of independent distributors, the importance of store reports, dissemination of home office information, conference calls, coordination, backup and FM emphasis for certain album-oriented product.

Regional promotion staff structure, with regard to utilizing the rest of the staff, was also discussed.

Klenfner talked about the value of special promotions such as live broadcasts, station visits and specially-devised radio contests to "create real excitement."

Steve Backer, the label's exclusive independent producer of jazz product, told the gathering that the multi-

facet approach to jazz by Arista is serving a two-fold purpose—financial reimbursement and cultural service. He cited Arista/Freedom and the Savoy reissues as examples.

(Continued on page 86)

33 LP Cuts Spice Meet

SCOTTSDALE, Ariz.—Sixteen artists and 33 LP cuts were featured at the product presentation at the Arista convention, including many new acts heard by the staff for the first time.

Clive Davis governed over the session, interjecting his own feelings between cuts. Davis also asked the assembled to rate certain cuts, similar to the way he did at his recent regional retail dialogs throughout the country.

Artists featured at this session were Barry Manilow, the Bay City Rollers, the Outlaws (an edited single version of their "Green Grass And High Tides"), Jennifer Warnes (formerly known as Jennifer Warren on the Smothers Brothers show), Mr. Big (the hot new British band), David Forman (whose LP was released immediately after the confab), General Johnson (former lead singer of the Chairmen of the Board), Baby Grand (a new group from Philadelphia), Harvey Mason, the Hudson Brothers, Gil Scott-Heron, Lou Reed, Patti Smith and the Alpha Band (featuring David Mansfield, T-Bone Burnett and Steven Soles from the Rolling Thunder Revue).



Amused Exec: David Carrico, vice president of promotion, listens as Jon Peisinger outlines the direction the marketing meetings will take.

SEPTEMBER 25, 1976, BILLBOARD

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To be continued...

Billboard Album Radio Action

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

Based on station playlists through Thursday (9/16/76)

Top Add Ons-National

- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)

Top Requests/Airplay-National

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- TED NUGENT—Free For All (Epic)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- BOSTON—(Epic)

National Breakouts

- LYNYRD SKYNYRD—One More For The Road (MCA)
- TED NUGENT—Free For All (Epic)
- PAT TRAVERS—(Polydor)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

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

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

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

KISW-FM—Seattle

- LYNYRD SKYNYRD—One More For The Road (MCA)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- TED NUGENT—Free For All (Epic)
- AL STEWART—Year Of The Cat (Janus)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- TED NUGENT—Free For All (Epic)
- JOHN KLEMMER—Barefoot Ballet (ABC)

KOME-FM—San Jose

- LYNYRD SKYNYRD—One More For The Road (MCA)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- TOMMY BOLIN—Private Eyes (Columbia)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- TED NUGENT—Free For All (Epic)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- MONTROSE—Jump On It (Warner Brothers)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- YAMASHITA, WINWOOD, SHRIEVE—Go (Island)

KZEW-FM—Dallas

- LYNYRD SKYNYRD—One More For The Road (MCA)
- TED NUGENT—Free For All (Epic)
- JOHN NITZINGER—Lives Better Electrically (20th Cent.)
- ARLO GUTHRIE—Amigo (Reprise)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- HEART—Dreamboat Annie (Mushroom Records)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)

KLBJ-FM—Austin

- RUSTY WEIR—Black Hat Saloon (Columbia)
- TED NUGENT—Free For All (Epic)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- CARAVAN—Blind Dog At St. Dunstons (Arista)
- NEKTAR—A Tab In The Ocean (Passport)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- J.J. CALE—Troubadour (Shelter)
- JOAN ARMATRADING—(A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- RICHIE HAVENS—The End Of The Beginning (A&M)

WCOL-FM—Columbus

- BOB DYLAN—Hard Rain (Columbia)
- MONTROSE—Jump On It (Warner Brothers)
- TED NUGENT—Free For All (Epic)
- TOMMY BOLIN—Private Eyes (Columbia)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- JUDY COLLINS—Bread & Roses (Elektra)
- BOSTON—(Epic)
- HEART—Dreamboat Annie (Mushroom Records)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

WZMF-FM—Milwaukee

- TED NUGENT—Free For All (Epic)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- PAT TRAVERS—(Polydor)
- STANLEY CLARKE—School Days (Nemperor)
- FUNKY KINGS—(Arista)
- RICK DERRINGER—Derringer (Blue Sky)
- TED NUGENT—Free For All (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- HEART—Dreamboat Annie (Mushroom Records)

WKDA-FM—Nashville

- BOB DYLAN—Hard Rain (Columbia)
- CARAVAN—Blind Dog At St. Dunstons (Arista)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- KLAATU—(Capitol)
- HEART—Dreamboat Annie (Mushroom Records)
- ROD STEWART—A Night On The Town (Warner Brothers)
- BOZ SCAGGS—Silk Degrees (Columbia)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

WORJ-FM—Orlando

- LYNYRD SKYNYRD—One More For The Road (MCA)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- MOTHER'S FINEST—(Epic)
- STANLEY CLARKE—School Days (Nemperor)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- HEART—Dreamboat Annie (Mushroom Records)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

WOUR-FM—Syracuse/Utica

- BRYAN FERRY—Let's Stick Together (Atlantic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- ROSALIE SORRELS—If I Could Be The Rain (Folk Legacy)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- TOMMY BOLIN—Private Eyes (Columbia)
- KGB—Motion (MCA)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- ORLEANS—Wakin' & Dreamin' (Asylum)

WMMR-FM—Philadelphia

- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- TOMMY BOLIN—Private Eyes (Columbia)
- JOAN ARMATRADING—(A&M)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JOHN KLEMMER—Barefoot Ballet (ABC)

WLIR-FM—New York

- TOMMY BOLIN—Private Eyes (Columbia)
- WIGGY BITS—(Polydor)
- SILVER—(Arista)
- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- ORLEANS—Wakin' & Dreamin' (Asylum)
- STANLEY CLARKE—School Days (Nemperor)
- J.J. CALE—Troubadour (Shelter)
- DOOBIE BROTHERS—Takin' 'It To The Streets (Warner Bros.)

WHCN-FM—Hartford

- BOB DYLAN—Hard Rain (Columbia)
- STANLEY CLARKE—School Days (Nemperor)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- THE SANFORD/TOWNSEND BAND—(Warner Bros.)
- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- HERBIE HANCOCK—Secrets (Columbia)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- ROD STEWART—A Night On The Town (Warner Bros.)
- ORLEANS—Wakin' & Dreamin' (Asylum)

CHUM-FM—Toronto

- BEE GEES—Children Of The World (RSO)
- JUDY COLLINS—Bread & Roses (Elektra)
- BOSTON—(Epic)
- TED NUGENT—Free For All (Epic)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- FUNKY KINGS—(Arista)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—(RCA)

Western Region

TOP ADD ONS:

- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- TED NUGENT—Free For All (Epic)
- BRYAN FERRY—Let's Stick Together (Atlantic)

★TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- TED NUGENT—Free For All (Epic)

BREAKOUTS:

- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- PAT TRAVERS—(Polydor)

KLOS-FM—Los Angeles

- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- JOHN DENVER—Spirit (RCA)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- FLO & EDDIE—Moving Targets (Columbia)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- PETER FRAMPTON—Frampton Comes Alive
- BOZ SCAGGS—Silk Degrees (Columbia)
- AEROSMITH—Rocks (Columbia)

KSML—Lake Tahoe/Reno

- PAUL HORN—Altura Do Sol (High Sun) (Epic)
- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- DIRTY TRICKS—Night (Polydor)
- PAT TRAVERS—(Polydor)
- DEODATO—Very Together (MCA)
- GATO BARBIERI—Caliente (A&M)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- PAT METHENY—Bright Size Life (ECM)
- YAMASHITA, WINWOOD, SHRIEVE—Go (Island)

KWST—Los Angeles

- WIGGY BITS—(Polydor)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- PAT TRAVERS—(Polydor)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- TOMMY BOLIN—Private Eyes (Columbia)
- TED NUGENT—Free For All (Epic)
- BOSTON—(Epic)
- APRIL WINE—The Whole World's Going Crazy (London)

KGB—San Diego

- TED NUGENT—Free For All (Epic)
- TOWER OF POWER—Ain't Nothin' Stoppin' Us Now (Columbia)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- STANLEY CLARKE—School Days (Nemperor)
- FUNKY KINGS—(Arista)
- JOHN DENVER—Spirit (RCA)
- GEORGE BENSON—Breezin' (Warner Bros.)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- FLEETWOOD MAC—(Reprise)

Southwest Region

TOP ADD ONS:

- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- TED NUGENT—Free For All (Epic)

★TOP REQUEST/AIRPLAY:

- TED NUGENT—Free For All (Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- TOMMY BOLIN—Private Eyes (Columbia)

BREAKOUTS:

- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- RUSTY WEIR—Black Hat Saloon (Columbia)

KSHE-FM—St. Louis

- WIGGY BITS—(Polydor)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- PAT TRAVERS—(Polydor)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- BOB DYLAN—Hard Rain (Columbia)
- TOMMY BOLIN—Private Eyes (Columbia)
- TED NUGENT—Free For All (Epic)
- APRIL WINE—The Whole World's Going Crazy (London)
- BOSTON—(Epic)

KADI-FM—St. Louis

- TOMMY BOLIN—Private Eyes (Columbia)
- STANLEY CLARKE—School Days (Nemperor)
- BOSTON—(Epic)
- RUSTY WEIR—Black Hat Saloon (Columbia)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- J.J. CALE—Troubadour (Shelter)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- TED NUGENT—Free For All (Epic)

Midwest Region

TOP ADD ONS:

- TED NUGENT—Free For All (Epic)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- FUNKY KINGS—(Arista)

★TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- TED NUGENT—Free For All (Epic)

BREAKOUTS:

- TED NUGENT—Free For All (Epic)
- TOMMY BOLIN—Private Eyes (Columbia)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- PAT TRAVERS—(Polydor)

WBAX-FM—Detroit

- JACKIE LOMAX—Livin' For Lovin' (Capitol)
- PAT TRAVERS—(Polydor)
- WIGGY BITS—(Polydor)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- STARZ—(Capitol)
- TOMMY BOLIN—Private Eyes (Columbia)
- TED NUGENT—Free For All (Epic)
- BOSTON—(Epic)

WMMS-FM—Cleveland

- LYNYRD SKYNYRD—One More For The Road (MCA)
- AUTOMATIC MAN—(Island)
- J.J. CALE—Troubadour (Shelter)
- FUNKY KINGS—(Arista)
- NEW TONY WILLIAMS LIFETIME—Million Dollar Legs (Columbia)
- DAN HARTMAN—Images (Blue Sky)
- BOSTON—(Epic)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- ARTFUL DODGER—Honor Among Thieves (Columbia)

WXRT-FM—Chicago

- TED NUGENT—Free For All (Epic)
- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- SAMMY WALKER—(Warner Brothers)
- BRYAN FERRY—Let's Stick Together (Atlantic)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- KRAAN—Let It Out (Passport)
- EARTHQUAKE—8.5 (Beserkley)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

Southeast Region

TOP ADD ONS:

- RICHIE HAVENS—The End Of The Beginning (A&M)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- BEE GEES—Children Of The World (RSO)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)

★TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- HEART—Dreamboat Annie (Mushroom Records)
- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)

BREAKOUTS:

- RICHIE HAVENS—The End Of The Beginning (A&M)
- BEE GEES—Children Of The World (RSO)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

WMAL-FM—Washington

- BEE GEES—Children Of The World (RSO)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- ARLO GUTHRIE—Amigo (Warner/Reprise)
- NEW TONY WILLIAMS LIFETIME—Million Dollar Legs (Columbia)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- TIM WEISBERG—Alive At Last (A&M)
- YAMASHITA, WINWOOD, SHRIEVE—Go (Island)
- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- BOSTON—(Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

WKTK-FM—Baltimore

- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Bros.)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- J.J. CALE—Troubadour (Shelter)
- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- BEE GEES—Children Of The World (RSO)
- MONTROSE—Jump On It (Warner Brothers)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- BEE GEES—Children Of The World (RSO)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- AUTOMATIC MAN—(Island)

Northeast Region

TOP ADD ONS:

- LYNYRD SKYNYRD—One More For The Road (MCA)
- TOMMY BOLIN—Private Eyes (Columbia)
- TED NUGENT—Free For All (Epic)
- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)

★TOP REQUEST/AIRPLAY:

- HALL & OATES—Bigger Than Both Of Us (RCA)
- ORLEANS—Wakin' & Dreamin' (Asylum)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- GINO VANNELLI—The Gist Of The Gemini (A&M)

BREAKOUTS:

- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- THE SANFORD/TOWNSEND BAND—(Warner Bros.)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)

WNEW-FM—New York

- SAMMY WALKER—(Warner Bros.)
- TED NUGENT—Free For All (Epic)
- THE SANFORD/TOWNSEND BAND—(Warner Bros.)
- TOMMY BOLIN—Private Eyes (Columbia)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- MURRY McLAUCHLIN—Boulevard (True North Import)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- JESSE WINCHESTER—Let The Rough Side Drag (Bearsville)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- DAVID SANBORN—Sanborn (Warner Bros.)

WBAB-FM—Babylon

- ERIC CLAPTON—(Jem Import)
- LYNYRD SKYNYRD—One More For The Road (MCA)
- KGB—Motion (MCA)
- BUCKACRE—Morning Comes (MCA)
- THE STILLS-YOUNG BAND—Long May You Run (Warner/Reprise)
- DAVID BROMBERG—How Late 'll Ya Play Til' (Fantasy)
- J.J. CALE—Troubadour (Shelter)
- RICHIE HAVENS—The End Of The Beginning (A&M)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- STEELY DAN—Royal Scam (ABC)

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SEPTEMBER 25, 1976, BILLBOARD

While You Were On Vacation— **WE MOVED!**



**Our new home.
The Arista Records Building
6 West 57th Street, New York, N.Y. 10019
(212) 489-7400**

And Kept Moving..

Last year these artists each album sales from 200,000

BARRY MANILOW

#1 in singles and #3 in albums among male vocalists. His last album went platinum. His current album "THIS ONE'S FOR YOU" shipped gold. A new super star is blazing!



MELISSA MANCHESTER

Voted "Best New Female Vocalist" in every Trade, her first two Arista albums have now sold over 800,000 copies. At 25, this striking talent is poised for an even bigger breakthrough to the top!



PATTI SMITH

The most talked and written about new artist in years. All over the world her legend is growing...as are her sales.



ERIC CARMEN

First "All By Myself," then "Never Gonna Fall In Love Again" and now "Sunrise"! The debut album that never stops until it's a Greatest Hits collection. 1976's biggest new artist!



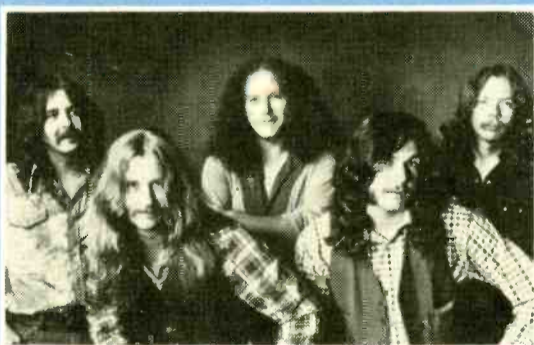
BAY CITY ROLLERS

NOW WHO WAS IT WHO SAID IT WOULDN'T HAPPEN???



OUTLAWS

More than 800,000 copies sold of their two albums have quickly made them national headliners. Now being greeted by standing ovations, their brand of scorching rock is already famous.



GIL SCOTT-HERON

An original who will pierce you whether you are black or white. Uncompromising, sharp, scathing, tender, his power is affecting more and more people everywhere.



THE BRECKER BROTHERS

Funky, progressive, dynamic virtuosos. Their first album sold over 100,000. Their second album sold over 200,000. Their next album will continue this doubling tradition.



• And Moving!

achieved world-wide to more than 2,500,000!

ALAN PARSONS

A stunning and brilliant innovator. His debut masterpiece album is still high on the charts after 20 consecutive weeks. We welcome a true pioneer of music's future!



LOU REED

A legend who rests on no laurels. Forever prowling, provoking and charting new territory. Expect something special from the original of them all!



THE KINKS

Unquestionably one of the most creative groups in the world. Their first Arista album will be released later this year. Watch out!



MANDRILL

In 1972, Earth Wind & Fire's contract was bought. The rest is history. In 1976 Mandrill's contract was bought. The rest will be...



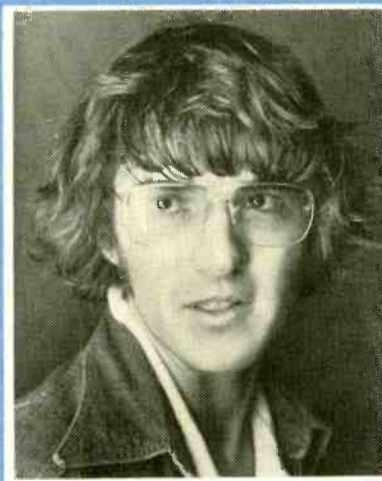
DON McLEAN

Pop poetry in action. This extraordinary singer-song writer weaves creative magic. His legion of fans will continue to grow and grow.



RICK DANKO

Having been a star among a firmament of stars, he will emerge from The Band as a major new figure in contemporary music.



All Now On Arista Records



**It's Not The Size Of The Button That Counts –
It's The Way You Use It!**

Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/16/76)

TOP ADD ONS - NATIONAL

- CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- BEE GEES**-Love So Right (RSO)
- BAY CITY ROLLERS**-I Only Want To Be With You (Arista)

D-Discotheque Crossover

ADD ONS-The two key products added at the radio stations listed; as determined by station personnel.

PRIME MOVERS-The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS-Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

KRIZ-Phoenix

- **KISS**-Beth (Casablanca)
- **HALL & OATES**-She's Gone (Atlantic)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 6-3

D★ TAVARES-Heaven Must Be Missing An Angel (Capitol) 11-8

KBBC-Phoenix

- **BARRY MANILOW**-This One's For You (Arista)
- **BEE GEES**-Love So Right (RSO)
- ★ **ABBA**-Fernando (Atlantic) 32-23
- ★ **RICK SPRINGFIELD**-Take A Hand (Chelsea) 33-26

KTGT-Tucson

- **SPINNERS**-Rubberband Man (Atlantic)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **HALL & OATES**-She's Gone (Atlantic) 23-17
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) 26-20

KQEO-Albuquerque

- **BARRY DEVORZON/PERRY BOTKIN JR.**-Nadia's Theme (A&M)
- **BEE GEES**-Love So Right (RSO)
- ★ **LINDA RONSTADT**-That'll Be The Day (Asylum) 29-21
- ★ **STEVE MILLER BAND**-Rock'n Me (Capitol) 26-19

KENO-Las Vegas

- **BARRY MANILOW**-This One's For You (Arista)
- **BEE GEES**-Love So Right (RSO)
- ★ **STEVE MILLER BAND**-Rock'n Me (Capitol) 25-19
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) 27-21

Pacific Northwest Region

TOP ADD ONS:

- **JOHN VALENTI**-Anything You Want (Ariola America)
- **HALL & OATES**-She's Gone (Atlantic)
- **BLUE OYSTER CULT**-(Don't Fear) The Reaper (Columbia)

PRIME MOVERS:

- **BAY CITY ROLLERS**-I Only Want To Be With You (Arista)
- (D) **RICK DEES**-Disco Duck (RSO)
- **HALL & OATES**-She's Gone (Atlantic)

BREAKOUTS:

- **BEE GEES**-Love So Right (RSO)
- **KISS**-Beth (Casablanca)
- **LINDA RONSTADT**-That'll Be The Day (Asylum)

KFRC-San Francisco

- **BLUE OYSTER CULT**-(Don't Fear) The Reaper (Columbia)
- **HALL & OATES**-She's Gone (Atlantic)

D★ RICK DEES-Disco Duck (RSO) 20-15

- **PETER FRAMPTON**-Do You Feel (A&M) 15-11

KYA-San Francisco

- **JOHN VALENTI**-Anything You Want (Ariola America)
- **HEART**-Magic Man (Mushroom)
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) 15-8

D★ RICK DEES-Disco Duck (RSO) 12-7

KLIV-San Jose

- **JOHN VALENTI**-Anything You Want (Ariola America)
- **BEE GEES**-Love So Right (RSO)
- ★ **CLIFF RICHARD**-Devil Woman (Rocket) 14-8
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 10-5

KNDE-Sacramento

- **BEACH BOYS**-It's O.K. (Brother/Reprise)
- **TOWER OF POWER**-You Ought To Be Having Fun (Columbia)
- D★ **EARTH, WIND & FIRE**-Getaway (Columbia) 13-10
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 10-8

KROY-Sacramento

- **FLASH CADILLAC/CONTINENTAL KIDS**-Did You Boogie With Your Baby (Private Stock)
- **HALL & OATES**-She's Gone (Atlantic) 18-10
- D★ **BEE GEES**-You Should Be Dancing (RSO) 14-7

PRIME MOVERS - NATIONAL

- (D) **RICK DEES**-Disco Duck (RSO)
- LINDA RONSTADT**-That'll Be The Day (Asylum)
- BAY CITY ROLLERS**-I Only Want To Be With You (Arista)

KYNO-Fresno

- **NONE**
- **JOHN VALENTI**-Anything You Want (Ariola America) 29-23

D★ EARTH, WIND & FIRE-Getaway (Columbia) 20-16

KJOY-Stockton, Calif.

- **KISS**-Beth (Casablanca)
- **COMMODORES**-Just To Be Close To You (Motown)
- ★ **TOWER OF POWER**-You Ought To Be Having Fun (Columbia) 30-20

D★ SPINNERS-Rubberband Man (Atlantic) 7-3

KGW-Portland

- **KISS**-Beth (Casablanca)
- **GORDON LIGHTFOOT**-The Wreck Of The Edmund Fitzgerald (Reprise)

D★ RICK DEES-Disco Duck (RSO) 18-5

★ ORLEANS-Still The One (Asylum) 16-8

KING-Seattle

- **BOSTON**-More Than A Feeling (Epic)
- **LINDA RONSTADT**-That'll Be The Day (Asylum)
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) 16-16
- ★ **HALL & OATES**-She's Gone (Atlantic) 25-14

KJRB-Spokane

- **BARRY MANILOW**-This One's For You (Arista)
- **BEE GEES**-Love So Right (RSO)
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) HB 22
- ★ **KISS**-Beth (Casablanca) HB 23

KTAC-Tacoma

- **LINDA RONSTADT**-That'll Be The Day (Asylum)
- **BEE GEES**-Love So Right (RSO)
- ★ **RICK DEES**-Disco Duck (RSO) 14-7
- ★ **HEART**-Magic Man (Mushroom) 25-19

KCPX-Salt Lake City

- **JOHN VALENTI**-Anything You Want (Ariola America)
- **STARBUCK**-I Got To Know (Private Stock)
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**-Nadia's Theme (A&M) 23-14
- ★ **ABBA**-Fernando (Atlantic) 27-19

KRSP-Salt Lake City

- **BARRY MANILOW**-This One's For You (Arista)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M) 12-4
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**-Nadia's Theme (A&M) HB 17

KTLK-Denver

- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- **FLASH CADILLAC/CONTINENTAL KIDS**-Did You Boogie With Your Baby (Private Stock) 29-19
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) 20-15

North Central Region

TOP ADD ONS:

- **KISS**-Beth (Casablanca)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- **BEE GEES**-Love So Right (RSO)

PRIME MOVERS:

- **CHICAGO**-If You Leave Me Now (Columbia)
- **GORDON LIGHTFOOT**-The Wreck Of The Edmund Fitzgerald (Reprise)
- **CLIFF RICHARD**-Devil Woman (Rocket)

BREAKOUTS:

- **NORMAN CONNORS**-You Are My Starship (Buddah)
- **BOSTON**-More Than A Feeling (Epic)
- **HEART**-Magic Man (Mushroom)

CKLW-Detroit

- **COMMODORES**-Just To Be Close To You (Motown)
- D★ **SPINNERS**-Rubberband Man (Atlantic)
- ★ **ORLEANS**-Still The One (Asylum) 24-18
- ★ **GINO VANELLI**-Love Of My Life (A&M) 26-23

BREAKOUTS - NATIONAL

- BARRY MANILOW**-This One's For You (Arista)
- FIREFALL**-You Are The Woman (Atlantic)
- FLASH CADILLAC/CONTINENTAL KIDS**-Did You Boogie With Your Baby (Private Stock)

WPEZ-Pittsburgh

- **ABBA**-Fernando (Atlantic)
- **HEART**-Magic Man (Mushroom)
- ★ **PETER FRAMPTON**-Do You Feel (A&M) 20-9
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 24-16

WRIE-Erie, Pa.

- **SALSOUL ORCHESTRA**-Nice And Naasty (Salsoul)
- **NORMAN CONNORS**-You Are My Starship (Buddah)
- ★ **NONE**

WJET-Erie, Pa.

- **FLASH CADILLAC/CONTINENTAL KIDS**-Did You Boogie With Your Baby (Private Stock)
- **PETER FRAMPTON**-Do You Feel (A&M)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 12-4
- ★ **BAY CITY ROLLERS**-I Only Want To Be With You (Arista) 29-21

Z-96 (WZZM-FM)-Grand Rapids

- **BAY CITY ROLLERS**-I Only Want To Be With You (Arista)
- **LINDA RONSTADT**-That'll Be The Day (Asylum)
- ★ **STEVE MILLER BAND**-Rock'n Me (Capitol) 27-20

D★ K.C. & THE SUNSHINE BAND-Shake Your Booty (TK) 10-7

WAKY-Louisville

- **KISS**-Beth (Casablanca)
- **PETER FRAMPTON**-Do You Feel (A&M)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 19-10
- ★ **SUN**-Wanna Make Love (Capitol) 10-4

WBGD-Bowling Green

- **LINDA RONSTADT**-That'll Be The Day (Asylum)
- **BARRY MANILOW**-This One's For You (Arista)
- ★ **HEART**-Magic Man (Mushroom) 24-15
- ★ **OLIVIA NEWTON-JOHN**-Don't Stop Believin' (MCA) HB 19

WGL-Cleveland

- **BOSTON**-More Than A Feeling (Epic)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 14-7
- ★ **GORDON LIGHTFOOT**-The Wreck Of The Edmund Fitzgerald (Reprise) 25-18

WMGC-Cleveland

- **KISS**-Beth (Casablanca)
- **BEE GEES**-Love So Right (RSO)
- ★ **FLEETWOOD MAC**-Say You Love Me (Reprise) 13-8
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 7-4

WSAI-Cincinnati

- **KISS**-Beth (Casablanca)
- **HALL & OATES**-She's Gone (Atlantic)
- ★ **CLIFF RICHARD**-Devil Woman (Rocket) 12-7
- ★ **ORLEANS**-Still The One (Asylum) 10-6

Q-102 (WKQR-FM)-Cincinnati

- **HEART**-Magic Man (Mushroom)
- **FIREFALL**-You Are The Woman (Atlantic)
- ★ **CLIFF RICHARD**-Devil Woman (Rocket) 19-11
- ★ **LINDA RONSTADT**-That'll Be The Day (Asylum) 20-12

WCOL-Columbus

- **BEE GEES**-Love So Right (RSO)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **GORDON LIGHTFOOT**-The Wreck Of The Edmund Fitzgerald (Reprise) 31-17
- ★ **KISS**-Beth (Casablanca) 33-22

WCUE-Akron, Ohio

- **BOSTON**-More Than A Feeling (Epic)
- D★ **RITCHIE FAMILY**-The Best Disco In Town (Marlin)
- ★ **BARRY MANILOW**-This One's For You (Arista) 38-23
- ★ **STEVE MILLER BAND**-Rock'n Me (Capitol) 22-13

13-Q (WKTQ)-Pittsburgh

- **NORMAN CONNORS**-You Are My Starship (Buddah)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **HEART**-Magic Man (Mushroom) 22-14
- ★ **CLIFF RICHARD**-Devil Woman (Rocket) 10-5

WKY-Oklahoma City

- **BAY CITY ROLLERS**-I Only Want To Be With You (Arista)
- **BEE GEES**-Love So Right (RSO)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 6-1
- ★ **BLUE OYSTER CULT**-(Don't Fear) The Reaper (Columbia) 20-16

KINT-El Paso

- **LINDA RONSTADT**-That'll Be The Day (Asylum)
- **BEE GEES**-Love So Right (RSO)
- ★ **DR. HOOK**-A Little Bit More (Capitol) 19-15
- ★ **STEVE MILLER BAND**-Rock'n Me (Capitol) 20-17

WDFH-Chicago

- **NONE**
- **GORDON LIGHTFOOT**-The Wreck Of The Edmund Fitzgerald (Reprise) 27-17
- ★ **CLIFF RICHARD**-Devil Woman (Rocket) 17-11
- ★ **PLEASURE**-Ghetto's Of The Mind (Fantasy)
- **EBONYS**-Making Love Ain't No Fun (Buddah)

D★ K.C. & THE SUNSHINE BAND-Shake Your Booty (TK) 32-1

★ BETTY WRIGHT-If I Ever Do Wrong (Alton) 15-12

KOMA-Oklahoma City

- **KISS**-Beth (Casablanca)
- D★ **EARTH, WIND & FIRE**-Getaway (Columbia)
- ★ **ORLEANS**-Still The One (Asylum) 19-11
- ★ **CLIFF RICHARD**-Devil Woman (Rocket) 15-9

KAKC-Tulsa

- **GORDON LIGHTFOOT**-The Wreck Of The Edmund Fitzgerald (Reprise)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **FLASH CADILLAC/CONTINENTAL KIDS**-Did You Boogie With Your Baby (Private Stock) 26-16
- ★ **LINDA RONSTADT**-That'll Be The Day (Asylum) HB 22

KELI-Tulsa

- **KISS**-Beth (Casablanca)
- **BEE GEES**-Love So Right (RSO)
- ★ **GARY WRIGHT**-Made To Love You (W.B.) 27-15
- D★ **RICK DEES**-Disco Duck (RSO) 20-10
- ★ **JEFFERSON STARSHIP**-With Your Love (Grunt) 13-10

WTIX-New Orleans

- **BAY CITY ROLLERS**-I Only Want To Be With You (Arista)
- **BEACH BOYS**-It's O.K. (Brother/Reprise)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 12-8
- ★ **JEFFERSON STARSHIP**-With Your Love (Grunt) 13-10

KEEL-Shreveport

- **BARRY MANILOW**-This One's For You (Arista)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**-Nadia's Theme (A&M) 20-10
- ★ **JOHN VALENTI**-Anything You Want (Ariola America) 25-18

Midwest Region

- **KISS**-Beth (Casablanca)
- **BEE GEES**-Love So Right (RSO)
- ★ **GARY WRIGHT**-Made To Love You (W.B.) 27-15
- D★ **RICK DEES**-Disco Duck (RSO) 20-10
- ★ **JEFFERSON STARSHIP**-With Your Love (Grunt) 13-10

- **BARRY MANILOW**-This One's For You (Arista)
- **CAPTAIN & TENNILLE**-Muskrat Love (A&M)
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**-Nadia's Theme (A&M) 20-10
- ★ **JOHN VALENTI**-Anything You Want (Ariola America) 25-18

- **BARRY MANILOW**-This One's For You (Arista)
- **BEACH BOYS**-It's O.K. (Brothers/Reprise)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 12-8
- ★ **JEFFERSON STARSHIP**-With Your Love (Grunt) 13-10

- **BARRY MANILOW**-This One's For You (Arista)
- **BEACH BOYS**-It's O.K. (Brothers/Reprise)
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- ★ **JEFFERSON STARSHIP**-With Your Love (Grunt) 13-10

- **BARRY MANILOW**-This One's For You (Arista)
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- **BARRY MANILOW**-This One's For You (Arista)
- **BEACH BOYS**-It's O.K. (Brothers/Reprise)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 12-8
- ★ **JEFFERSON STARSHIP**-With Your Love (Grunt) 13-10

- **BARRY MANILOW**-This One's For You (Arista)
- **BEACH BOYS**-It's O.K. (Brothers/Reprise)
- ★ **CHICAGO**-If You Leave Me Now (Columbia) 12-8
- ★ **JEFFERSON**

Billboard Singles Radio Action

Based on station playlists through Thursday (9/16/76)

Playlist Top Add Ons ●
 Playlist Prime Movers ★

● Continued from page 22

WNDE—Indianapolis

- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)
- **FIREFALL**—You Are The Woman (Atlantic)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 11-6

D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 9-5

WOKY—Milwaukee

- **ERIC CARMEN**—Sunrise (Arista)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)

D★ RICK DEES—Disco Duck (RSO) 35-19

- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 26-16

WZUU-FM—Milwaukee

- **KISS**—Beth (Casablanca)
- **PETER FRAMPTON**—Do You Feel (A&M)

D★ WILD CHERRY—Play That Funky Music (Sweet City) 7-1

- ★ **ORLEANS**—Still The One (Asylum) 16-11

WIRL—Peoria, Ill.

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)

D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA)

- ★ **ORLEANS**—Still The One (Asylum) 10-4
- ★ **DR. HOOK**—A Little Bit More (Capitol) 12-8

KSJL-FM—St. Louis

- **ABBA**—Fernando (Atlantic)
- **COMMODORES**—Just To Be Close To You (Motown)

D★ RICK DEES—Disco Duck (RSO) 39-28

- ★ **JOHN DENVER**—Like A Sad Song (RCA) 28-21

KXOK—St. Louis

- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)

- **HEART**—Magic Man (Mushroom)

★ **DR. HOOK**—A Little Bit More (Capitol) 19-13

D★ EARTH, WIND & FIRE—Getaway (Columbia) 22-17

KIOA—Des Moines

- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)

D★ RICK DEES—Disco Duck (RSO) 24-8

D★ BOZ SCAGGS—Lowdown (Columbia) 23-10

KDWB—Minneapolis

- **DR. HOOK**—A Little Bit More (Capitol)
- **HALL & OATES**—She's Gone (Atlantic)

D★ BOZ SCAGGS—Lowdown (Columbia) 25-10

D★ WILD CHERRY—Play That Funky Music (Sweet City) 9-1

WDGY—Minneapolis

- D● RICK DEES**—Disco Duck (RSO)

D● EARTH, WIND & FIRE—Getaway (Columbia)

- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 13-7
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 11-9

KSTP—Minneapolis

- **BEE GEES**—Love So Right (RSO)
- **HALL & OATES**—She's Gone (Atlantic) 9-6
- ★ **HEART**—Magic Man (Mushroom) 13-10
- ★ **WHB**—Kansas City

D● RICK DEES—Disco Duck (RSO)

- **HALL & OATES**—She's Gone (Atlantic)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 13-7

D★ WILD CHERRY—Play That Funky Music (Sweet City) 3-1

KKLS—Rapid City, S.D.

- **STARBUCK**—I Got To Know (Private Stock)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)

D★ BOZ SCAGGS—Lowdown (Columbia) 15-10

- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 25-20

KQWB—Fargo, N.D.

- **RICK SPRINGFIELD**—Take A Hand (Chelsea)
- **FIREFALL**—You Are The Woman (Atlantic)
- D★ RICK DEES**—Disco Duck (RSO) 22-13
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 8-3

Northeast Region

● **TOP ADD ONS:**

- GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- BEE GEES**—Love So Right (RSO)
- ABBA**—Fernando (Atlantic)

★ **PRIME MOVERS:**

- (D) RICK DEES**—Disco Duck (RSO)
- HALL & OATES**—She's Gone (Atlantic)
- LINDA RONSTADT**—That'll Be The Day (Asylum)

BREAKOUTS:

- (D) EARTH, WIND & FIRE**—Getaway (Columbia)
- BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)

WABC—New York

D● RICK DEES—Disco Duck (RSO)

- ★ **CHICAGO**—If You Leave Me Now (Columbia) 28-14

- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 16-11

WPIX—New York

- **KISS**—Beth (Casablanca)

- **BEE GEES**—Love So Right (RSO)

D★ RICK DEES—Disco Duck (RSO) 20-12

- ★ **CHICAGO**—If You Leave Me Now (Chicago) 7-3

WVRL—New York

- **NATALIE COLE**—Mr. Melody (Capitol)

D★ O'JAYS—Message In Our Music (Phila. Int'l) 18-11

- ★ **NORMAN CONNORS**—You Are My Starship (Buddah) 12-7

WPTX—Albany

- **ABBA**—Fernando (Atlantic)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)

D★ RICK DEES—Disco Duck (RSO) 22-7

- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 30-19

WTRY—Albany

- D● BROTHERS JOHNSON**—Get The Funk Outta Ma Face (A&M)

- **BEE GEES**—Love So Right (RSO)

D★ RICK DEES—Disco Duck (RSO) 27-10

- ★ **HALL & OATES**—She's Gone (Atlantic) 14-9

WKBW—Buffalo

- **KISS**—Beth (Casablanca)
- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)

D★ BOZ SCAGGS—Lowdown (Columbia) 20-10

- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 29-20

WYSL—Buffalo

- **STARBUCK**—I Got To Know (Private Stock)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)

D★ BOZ SCAGGS—Lowdown (Columbia) 13-8

- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 10-9

WBBF—Rochester, N.Y.

- **BOSTON**—More Than A Feeling (Epic)
- **YVONNE ELLIMAN**—Love Me (RSO)

- ★ **ORLEANS**—Still The One (Asylum) 12-6
- ★ **KISS**—Beth (Casablanca) 13-8

WRKO—Boston

- D● EARTH, WIND & FIRE**—Getaway (Columbia)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)

- **HALL & OATES**—She's Gone (Atlantic) 30-19

- ★ **ABBA**—Fernando (Atlantic) 24-14

WBZ-FM—Boston

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **BEE GEES**—Love So Right (RSO)
- ★ **HALL & OATES**—She's Gone (Atlantic) 28-11
- ★ **BOSTON**—More Than A Feeling (Epic) 30-16

WVBF-FM—Boston

- **ABBA**—Fernando (Atlantic)
- **HEART**—Magic Man (Mushroom)
- ★ **RICK DEES**—Disco Duck (RSO) 24-10
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 22-11

WORC—Worcester, Mass.

- **NONE**
- ★ **ABBA**—Fernando (Atlantic) 10-2
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 4-1

WDRB—Hartford

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)

D★ WILD CHERRY—Play That Funky Music (Sweet City) 8-1

- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 17-11

WPRO—Providence

- **ABBA**—Fernando (Atlantic)
- **BEE GEES**—Love So Right (RSO)
- ★ **BEACH BOYS**—It's O.K. (Brother/Reprise) 21-11
- ★ **DR. HOOK**—A Little Bit More (Capitol) 14-6

Mid-Atlantic Region

● **TOP ADD ONS:**

- LINDA RONSTADT**—That'll Be The Day (Asylum)
- BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- HEART**—Magic Man (Mushroom)

★ **PRIME MOVERS:**

- (D) RICK DEES**—Disco Duck (RSO)
- (D) EARTH, WIND & FIRE**—Getaway (Columbia)
- PETER FRAMPTON**—Do You Feel (A&M)

BREAKOUTS:

- BEE GEES**—Love So Right (RSO)
- FLEETWOOD MAC**—Say You Love Me (Reprise)
- ORLEANS**—Still The One (Asylum)

WFIL—Philadelphia

- **HEART**—Magic Man (Mushroom)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)

D★ EARTH, WIND & FIRE—Getaway (Columbia) 15-5

D★ RICK DEES—Disco Duck (RSO) 9-2

WIBG—Philadelphia

- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- **ORLEANS**—Still The One (Asylum)
- ★ **NONE**
- ★

WIFI-FM—Philadelphia

- D● RITCHIE FAMILY**—The Best Disco In Town (Marlin)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 15-10
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 18-14

WPGC—Washington

- **STRAWBS**—I Only Want My Love To Grow In You (Oyster)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 26-15

D★ EARTH, WIND & FIRE—Getaway (Columbia) 17-12

WOL—Washington

- **BLUE MAGIC**—Teach Me (Atco)
- **CHI-LITES**—Happy Being Lonely (Mercury)
- ★ **EMOTIONS**—Flowers (Columbia) 10-5
- ★ **DIANA ROSS**—One Love In My Lifetime (Motown) 15-11

WCAO—Baltimore

- **PETER FRAMPTON**—Do You Feel (A&M)
- **BEE GEES**—Love So Right (RSO)
- D★ RICK DEES**—Disco Duck (RSO) 12-3

- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 25-18

WYRE—Baltimore

- **ABBA**—Fernando (Atlantic)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **MARILYN MCCOO/BILLY DAVIS**—You Don't Have To Be A Star (ABC) 29-24
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 21-18

WLEE—Richmond, Va.

- **NONE**
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 29-20
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 20-13

Southeast Region

● **TOP ADD ONS:**

- CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- COMMODORES**—Just To Be Close To You (Motown)
- BEE GEES**—Love So Right (RSO)

★ **PRIME MOVERS:**

- LINDA RONSTADT**—That'll Be The Day (Asylum)
- (D) EARTH, WIND & FIRE**—Getaway (Columbia)
- CLIFF RICHARD**—Devil Woman (Rocket)

BREAKOUTS:

- BARRY MANILOW**—This One's For You (Arista)
- GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- FIREFALL**—You Are The Woman (Atlantic)

WQXI—Atlanta

- **COMMODORES**—Just To Be Close To You (Motown)
- D★ EARTH, WIND & FIRE**—Getaway (Columbia) 15-5

- ★ **HALL & OATES**—She's Gone (Atlantic) 19-15

Z-93 (WZGC-FM)—Atlanta

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 11-7
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 23-19

WBBQ—Atlanta

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 22-16
- ★ **HEART**—Magic Man (Mushroom) 18-13

WFOM—Atlanta

- **NONE**
- ★ **KISS**—Beth (Casablanca) 22-14
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 28-21

WWSA—Savannah, Ga.

- **BEE GEES**—Love So Right (RSO)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 14-6
- D★ BOZ SCAGGS**—Lowdown (Columbia) 17-14

WQAM—Miami

- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **HALL & OATES**—She's Gone (Atlantic)
- D★ EARTH, WIND & FIRE**—Getaway (Columbia) 14-7
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 13-8

Y-100 (WHYI-FM)—Miami

- **CLIFF RICHARD**—Devil Woman (Rocket)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- D★ RICK DEES**—Disco Duck (RSO) 7-2
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 13-11

BJ 105 (WBJW-FM)—Orlando

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **SILVER**—Wham Bam (Arista) 26-19
- ★ **HEART**—Magic Man (Mushroom) 21-15

Q-105 (WRBQ-FM)—Tampa/St. Petersburg

- **HEART**—Magic Man (Mushroom)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **KISS**—Beth (Casablanca) 19-13
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 18-19

WQPD—Lakeland, Fla.

- **SUN**—Wanna Make Love (Capitol)
- **BEE GEES**—Love So Right (RSO)
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 20-1
- ★ **HALL & OATES**—She's Gone (

NARM MID-YEAR

RECORD TAPE MERCHANDISING EXPLOSION

NARM Mid-Year Meetings

Continued from page 1

dealers, rackjobbers and independent distributors.

These three segments of the regular NARM membership are expected to devote special attention to matters of pricing. The effects of heavy retail price-cutting on adjoining territories will come in for study, as will perennial problem of discount structures keyed to the various layers of the merchandising chain.

A special feature of the independent labels/distributors session Wednesday (22) is a Billboard presentation titled the "Medical

Diagnosis Of The Independent Label." Delivered by Bob White, Billboard's chart manager, it will review the comparative share of activity on the Top LPs & Tape chart for the entire year of 1975 as against the first eight months of 1976.

Gene Silverman of Music Trend Distributing, who is chairing the session, suggested the topic with the hope that it may become an annual "checkup." The presentation will focus on the top 10 independent labels' share of chart action, as well as on trends for the future.

The retail pricing study was stimulated by the sharp surge in retail

price slashing over the past year in the metropolitan New York area which has seen frequent "give-aways" of \$6.98 product at loss-leader levels as low as \$2.99.

Among other key issues that will concern the approximately 300 merchandisers due to attend the NARM conclave is a further look into the scope and future sales potential of the adult market.

The three regular NARM groups will hold their separate meetings Tuesday afternoon.

The rackjobber session will be chaired by George Souvall of Alta Distributing. John Cohen of Disc Records will wield the gavel at the

retailer meeting, and Music Trends' Gene Silverman is due to preside at the indie distributor event.

Jules Malamud, NARM president, is hopeful that special opportunity given to younger members of the industry to be heard will have a beneficial influence on the future of the association.

On Monday, before the mid-year meetings officially begin, a committee under the chairmanship of Lou Kwiker of the Handelman Co. will sit to plan the NARM 1977 annual convention. They will report to the manufacturers advisory committee the following morning, after

which the structure of the next annual convention is expected to be ratified.

Bob Curtis of Executive Consultants will deliver talks on warehouse and dealer security guidelines, and a series of informal rap sessions will be held to exchange views.

The mid-year convention keynote address will be delivered by Neil Bogart of Casablanca Records. Dr. Steven Star of the Harvard Business School will speak on marketing opportunities in the adult market, as a supplement to the research presentation by consultant Cohen.

No Price Wars Despite Fierce Competition

Cleveland

By JIM FISHEL

For years, the slogan "Cleveland is the best location in the nation" was a matter of great controversy, but to retailers, distributors, one-stops and rackjobbers here, this labeling is right on the mark.

According to Joe Simone, owner of Progress Record Distributors in Highland Heights here, this city is one of the more stable record markets in the nation.

"Because of its location, Cleveland serves as a first-rate distribution point to Detroit, Buffalo and Pittsburgh, among other cities," he

states. "Also, there is a lot of cooperation between industry people in the market."

As an example, Simone cites the non-existence of price wars in the Greater Cleveland area, even though there is a fiercely competitive number of chains.

Among the more prominent retailers in this city are Disc Records, Record Rendezvous, Recordland, Record Theater and Camelot. Simone says these larger chains are always given a good "go-of-it" by many of the smaller shops with

fewer locations, like John Wade, Bandstand, Record Revolution and several others.

He says the standard price of an LP is \$3.99 at most of these shops. The growing strength of this city as a viable record-seller "in all musical areas" is the existence of a top-notch progressive radio station like WMMS, he asserts.

Progress is a very personal distributorship, according to Simone, carrying slightly more than 10 labels.

"I am a pure distributor with no one-stopping or racking," he says.

"Because of this, my five staff promotion specialists can put a lot more attention on our accounts."

According to Alex Mayefsky of One Way Record Service of Ohio, the Cleveland market and its surrounding environs are sound.

At the present time, One Way offers records at \$3.60 and tapes at \$4.50.

He says several recent industry trends may draw fire.

On the CBS suggestion to up the retail price on superstars key product, Mayefsky says "the public will not take the continual increase of record prices."

MCA's recent price formula to different classifications of wholesale record buyers sounds good to him, but it doesn't really have much affect on One Way.

"The price difference to us is only one penny, so all of the paper work is not really worth it."

In the future, observers of this market view it as continuing to grow in importance.

"Cleveland has always jumped on records before most markets and the retailers have always been stocked and ready," says one.

Indies Challenge In-House One-Stop Outlets

Los Angeles

Jack Lewerke, a partner in Record Merchandising, the independent label distributor that also owns the Hitsville Record Stores, California Music One-Stop and Record Rack Service, says, "We are a competitive distributor and feel no effect from any manufacturer or retail discounting. I feel that our accounts are expanding profitably despite the dominance in the Southern California market of large retail record chains that run their own in-house one-stops."

Record Merchandising has not yet gained anything from the ABC low-returns reward because of its already tight inventory control, Lewerke says. He feels MCA's multiple price formula is an interesting concept whose effects have not been fully studied by his company yet.

Lewerke expects manufacturer price rises for special sets as a normal part of the business. "The Stevie Wonder two-disk set will probably list at \$12.98," he says. "Fantasy's David Bromberg two-disk set is sensibly listed at \$9.98; other sets might be best at \$7.98."

Singles were priced out of the market, Lewerke feels. At \$1.29 they are no longer a good buy in comparison to LPs.

"Overall business is a little ahead of last year," he says. "We had a hot summer after some quiet months earlier in the year."

Tape is up nicely for Record Merchandising and Lewerke feels there are not enough titles released on

cassette to fulfill the demand. Bootlegging of tapes seems largely stamped out in L.A., he is happy to report, thanks to the aggressive efforts of executives like A&M's Bob Elliot.

A lucrative new enterprise for Record Merchandising is its printed catalog of oldies singles and its line of Hi remastered oldies (Billboard, Sept. 4).

Lou Fogelman, the principal of two-year-old Music + 15-store retail chain serviced by its Music + Four one-stop, expects a 1977 price rise from all major manufacturers, because of superstar royalty demands. He believes that any price breaks work in his favor. Fogelman praises MCA's multi-level pricings as a nice try but not the entire answer.

He feels that a vital improvement manufacturers could make would be to improve the accuracy of information as to when new releases are coming out. "Customers come into our stores all the time asking about upcoming major star releases and we just don't have the information."

Fogelman has been working closely with KLAC, leading local country AM station, to reach the country record buyers in greater Los Angeles. He carries KLAC top country singles displays in his stores, among other tie-ins.

His tape market is holding steady with 8-track dominant five-to-one over cassette format. Music + has

had an excellent summer overall and is looking towards an excellent fall.

John Salstone, who heads the local branch of MS Distributing, one of the largest distributors in the Western U.S. says, "Manufacturers reward on performance. If a wholesaler is able to do an effective job on a specific title, he will get a price break on that title. But this won't carry across to other product from the same manufacturer."

Salstone describes MS Midwest operations as dominated by rack-jobbers at the retail level while in Los Angeles it is aggressive discount retail chains that predominate.

Salstone is dubious about ABC's low-returns incentive. "You help get a new act exposure by stocking its records prominently," he says. "Why should the label then penalize you if the artist doesn't make it? This policy can hurt new acts."

Salstone found that Casablanca's limited-edition package of the first three Kiss albums sold unspectacularly when retailed at \$8.88 but became a hot item for stores selling it at \$7.77. "Retail price flexibility is a reality of the marketplace," he says. "You'll see chains advertising the new Stevie Wonder LP at cost to draw customers into the store. I think labels that want to raise superstar LP prices also ought to list-price new artists at a lower price, \$5.98."

(Continued on page 31)

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WESTWOOD VILLAGE -
BLVD. (BETWEEN LINCOLN
JONES" AT THE SHRINE
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MFRS. SUG. LIST
PRICE 6.98
OUR REG. TICKET
PRICE 4.96
THE WHEAT
records
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ROCK • EL TORO • ENCINO • FULFORD
BEACH (2 locations) • LONG BEACH
ANGELES • SAN BERNARDINO • WEST
SIDE • WHITTIER • WOODLAND

HIT
487
STEREO
LP's
Our Reg. 5.98
3
4
Per L
Mfg.
Pric
T NICER
HURRY! Sale ends
SAN FERNANDO
Canoga Park 65
Encino 18055
North Hollywood
Reseda 1814
SAN GABRIEL
West Covina
ORANGE
Arroyo
Costa Mesa
Garden
Santa Ana

SEPTEMBER 25, 1976, BILLBOARD

Mile-High Sales Spiral

Denver

By JIM McCULLAUGH

Record and tapes sales in the Mile High City of Denver appear to be running substantially ahead of last year's pace, a survey of key merchandisers and wholesalers in the market indicates.

It's estimated that the Denver market is now generating in the neighborhood of \$10-million at retail annually and is on a steady climb.

The major factors in the market include Peaches (one unit); Independent Records (one unit); and eleven Budget Tapes & Records (15 in Colorado, one in Cheyenne); outlets which snare a lion's share of Denver and Colorado business.

Some observers even indicate that since coming into the market almost a year ago, Peaches has vaulted into the number one position now grabbing maybe 18-20% of all retail business.

The market then tapers off to a thriving community of strong independents, mini-chains, and extensions of chains.

In the mix are Musicland (two units); Record Bar (two units); Discount Records; Mom's Place; Villa Music Stores (4 units); Record City; Records Shop; Finest Music; Ball Music; King Bee Records; and the Malt Shop.

Although a half-hour away in Boulder, independent Rocky Mountain Records & Tapes with one store also culls a high degree of Denver business.

Mass merchants include Sears (7 units); K mart (3 Denver units, 9 Colorado stores); Montgomery Ward (3 units); Woolco (8 units);

J.C. Penney (15 units); Big Value Stores; and discounter Target racked by J.L. Marsh.

30 King Supers, a grocery and drug chain also do a substantial amount of business.

The three large, traditional department stores in the city, May D&F with 9 stores, Joslins with 5 stores, and The Denver with 10 branches are said to be virtually "no factor" in the record and tape business.

Says Jeff Cook, buyer/manager for Peaches, "Business has just been incredible. In fact, August has been our biggest month since Christmas. I'd say we are running 50% ahead in volume."

Bruce Bayer, Independent Records & Tapes owner, states, "Our business has been up substantially even taking into account the fact we've recently expanded."

Tim Golden, manager, Musicland says, "Business is definitely up over last year comparing the first six months of 1976 with 1975."

John Netter, owner of Rocky Mountain Records & Tapes, declares, "Our volume is up about 30%."

A spokesman for the Record Bar states, "A few weeks ago was the best week of the year. Business is definitely up."

Says Evan Lasky, whose Danjay Music supplies Budget, "Well, considering what a dry summer it's been with new releases, business has been amazing."

Dale Dingman, general manager of Mile High One Stop, largest in the

region, adds, "It's just like Christmas all over again. Extraordinary."

The consensus opinion from most is that the Denver LP and tape buyer is resilient and is registering no tightening of purse strings. Traditionally, Denver, partly because of its insulation, escapes whatever economic pinches might be felt elsewhere.

Add to that the fact, say dealers, an LP or tape still offers high entertainment value and that Denver had a relatively good concert summer capped off by Peter Frampton Aug. 29 at Mile High Stadium.

In addition, say dealers, price discounting is not yet a major merchandising fact of life in Denver although there is price discounting to some extent. The market is still characterized "healthy" and "competitive."

As a consequence, retailers are not faced with a high degree of profit erosion.

Average LP price on current product in Denver runs about \$3.98-\$4.98. Lowest price in town is at King Bee which runs specials at \$3.75 across the street from Peaches.

Most concede that since coming into town, Peaches does set the pricing pace with one observer stating, "Peaches got everyone off their duff here and has made everyone better merchandisers."

Infusing sales impetus in the Denver music community are a good mix of radio stations which many dealers say "help tremendously to sell product."

(Continued on page 29)

Budget
Tapes
&
Records
917 E. Colfax Avenue
Denver, Colo.
7220 N. Federal
Westminster
10259 E. Colfax
Aurora
3459 S.
Englewood
9584
A
set
Colo.
College
Mrs. Colo.
840 W. Colfax
Lakewood, Colo.
284 N. Tejon
Colorado Springs, Colo.
Woolworth
Woolco

only 5.98
King Bee Records
Malt Shop
Big Value Stores
Sears
SEARS, ROEBUCK AND CO.

Racked Accounts Stabilize Price Footballing

Chicago

Heavy price discounting is not a key factor in this, one of the nation's three largest markets, because, as most observers note, there are fewer outlets here per capita than on the coasts and fewer large multiple chain outlets, which benefit from reduced per unit advertising costs.

Also, as Harry Losk, national sales manager of Phonogram/Mercury here explains: "Chicago has always been a strong rack outlet. Many more outlets here are supplied by distributors than in New York or L.A. There isn't the margin for heavy price cutting because of this two-step distribution."

The Korvettes chain, six stores strong in this area, is the most strenuous price cutter here. With departments placed deep in their locations, the chain traditionally has used records and tapes as a traffic builder.

Ernie Leaner, owner of three area Record World outlets, and Carl Rosenbaum, whose five Flip Sides extend northward from the Loop, each report some business lost to Korvettes N.Y.-style pricing.

Rosenbaum says he was "affected somewhat" by the Korvettes directly across from his suburban Arlington Heights store, offering selected \$6.98 items for \$2.99.

Rosenbaum since has relocated his Arlington Heights Flip Side but not, he says, because of the competition. In addition to the original Flip Side, eight years old, on the city's

north side, Flip Sides dot the northwest suburbs of Downers Grove, Buffalo Grove, Lake Zurich and Hoffman Estates. The Hoffman Estates location, opened this summer, combines clothing and records and tape (Billboard, Aug. 14).

Leaner's two south side Record World stores are affected most by price cutting, the owner says, noting that Goldblatts, a department chain racked by Lieberman, also is running "very cheap prices." Record Worlds also are located in the Loop and in Waukegan, Ill. Black-owned, they are geared to the black market. Leaner's operation also includes two one-stops on the city's south side.

Few area outlets price \$6.98 catalog material under \$4.75 then. Most, however, to build traffic, dip below that mark on new and top charted items, depending on catalog sales to build profit.

Some traffic-building price structures here:

Flip Side: Billboard's Top 25, \$3.99.

Sounds Good (Ashland): Billboard's Top 100 and new releases, \$4.19.

Record World: selected new albums, \$4.29 or three for \$12.

Hear Here: Billboard's Top 20 and new releases, \$4.65.

The Hear Here chain adds a store in October at 4016 1/2 N. Cicero, owner Max Tuchten informs. Tuchten originated in Evanston six years

ago and added his New Town location in 1974.

New Town, the city's "Greenwich Village," is claimed to have the highest population density in the U.S. Just north of downtown, within walking distance of the lake, the area also supports Sounds Goods and Music Depot outlets.

With the new store and possible addition of a central warehouse, Tuchten will seek distributor status, he says.

Tuchten indicates that volume at his Evanston store has stabilized, but continues to expand in New Town, because the outlet is young, he says, and because of its heavy disco emphasis, which has paid off.

Of the new location, the bearded entrepreneur states: "Sears is in the area and draws a lot of people, but their departments aren't very neat or complete. There's also a Musicland and a racked account in the Kee department store, but they're about one dollar more than us. I don't believe they can compete with an indie, someone who will stand over the store, watch it and nurture it."

The Sears, Tuchten refers to, is supplied by Liebermann, but not merchandised by the rack jobber. However that takeover is imminent, according to Lieberman's album and tape buyer here, John Tupper, who says Lieberman fully has acquired record departments in three

(Continued on page 30)



records
joker
488
MFRS. SUG. LIST PRICE 7.98
OUR REG. TICKET PRICE 5.97

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SEPTEMBER 25, 1976, BILLBOARD

Isolation Bulwarks Price Maintenance

Buffalo

TransContinent Record Sales, the fourth largest rackjobber in the country and an operation with 21 retail outlets, will open an 18,000-square-foot retail shop in Buffalo in either late October or early November. The shop, to be called The Record Theatre, is said to be the largest in the world.

According to Lenny Silver, president of TransContinent, Buffalo was selected for this experimental shop because it is a major market for record sales. Silver explains that the shop is expected to draw customers from Canada (Toronto is 70 miles away) and from neighboring U.S. cities and universities.

The TransContinent executive also feels that his firm's merchandising expertise will play an important role in ensuring the success of the venture.

Silver discounts speculation that the project may be hurt by the increasing nationwide trend toward discounting of merchandise. He points to the fact that Buffalo is unique in that it is removed from most major U.S. cities, and is not adversely affected by big city trends. "Record prices are pretty stable up here," he says, "and records are seldom sold for less than \$3.99.

Talking about his firm's rackjobbing operation, Silver says that in spite of the demise of W.T.

Grant's which was one of TransContinent's major customers, the firm was not adversely affected as was originally feared. "Actually," states Silver, "business is 'way ahead of last year, and again we credit this continuing upward curve to our merchandising expertise."

Silver is not bothered by CBS' suggestion that prices should be hiked on products from superstars. He feels that if people like an artist they will be prepared to pay top dollar for his product. However, he does feel strongly about prerecorded tapes being higher priced than disks. "This should never be," he says. "This pricing policy has hurt tapes, and it is my feeling that both records and tapes should be the same price."

Silver feels there is little merit to ABC's offered reward for lowering returns. He points to the fact that everyone wants to keep his returns low, and stresses that no one likes to have to ship records back.

Among the radio stations that play a pivotal role in helping sell TransContinent's products are WQRQ, WBUF, WKBW and WYSL in Buffalo, and WCMF, WRBF and WHFM in Rochester.

TransContinent's multi-faceted activities also included record manufacturing and distribution, and Silver feels that that role has helped give his firm a better perspective on

the problems of rackjobbers and retailers.

At Doris Records, Mack Luchey, who also operates Mighty Mack's Record World, expressed concern that the opening of the TransContinent record shop would hurt his business. However, he feels that with his 16 years in the business, and the personalized service he offers at his shops, he should be able to weather the storm.

Luchey agrees that price discounting is not yet rampant in Buffalo, but points out that competition is getting stiffer, and feels that the record labels can help the small mom and pop shops by giving them special deals and help with promotions. Prices on LPs at Luchey's shops range from \$3.98 to \$4.98. Luchey does not think it would help business for labels to raise these prices for super-star acts.

Radio stations playing an important role in helping Luchey to promote product include WBLK-FM and WUFO-AM, two soul stations in the Buffalo area.

At Flame Records, Mildred Tucker, assistant manager, says that hits today die fast, and the shelf life of product has been considerably shortened. She thinks that this, coupled with the escalating competition in the area, could help erode business and that any sort of price hike would only do more harm than good.

ROUGH & TUMBLE
JEFF BECK GROUP
ON
Epic Records
BOY HITS!

Spirit of America
THE BEACHES

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\$5.49 TAPES

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MAIN F
THRU
EAS
BO

SAVAGES

WATCH for the
-s new stor

Sattler's

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Collective Suite. To**

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Concert Stopover Breakout Action

Portland, Ore.
 By JOHN SIPPEL

This city of 300,000 has been lying in the gap for years. But its rapidly ascending total annual record volume is enticing more record/tape company interest. Three active locations playing substantial rock talent and three competitive sites for one-night concerts make it a good stopover between Seattle and San Francisco. As a breakout city, it has been influential behind recent successes like Kiss, Arrow-smith and Thin Lizzy.

Key Portland, Ore., record/tape executives estimate the state's largest city totals between \$8 and \$10 million annually in recorded music, accessories, sheet music and folios.

Universally, they attribute the spiraling curve of record/tape volume to intense, honest competition. The old cliché, "competition is the lifeblood of industry," lives again in Multnomah County. In all Portland interviews conducted, no one groused about his competition. One man called it "cutthroat" but he admitted he still makes a good living.

There's considerable jousting over prices. The nearly 1 million universe of consumers in a 20-mile radius of this northern Oregon city, which lies just across the river from Vancouver, Wash., can buy \$6.98 LPs for as low as \$3.70 and \$3.77, but there's also that almost extinct retailer species operating here, the one who gets full list for everything.

Dale Bachman has operated

Town Record Shop in a small neighborhood shopping center for 30 years. He gets full list on everything from albums through singles and accessories and his Panasonic playback line. "I try to be decent in running the store. Kids I waited on years ago are now bringing in their kids. We go out of our way. Special orders, some hardware repair, doing the little extras. And I still know most of my customers on a first name basis," Bachman points out.

Typical of the type of competition that continually keeps coming in and keeping retailers on their toes is Ron Brindel, an under-30 veteran who built his first Crystal Ship store in Salem, Ore., to more than \$1 million at retail annually in six years. Now his 6,000-square-foot downtown store is the largest in the city. He shelves \$6.98 LPs at \$4.95 and has 20 to 30 specials at \$3.99. Brindel boasts of the exposure available in the store. "We can show the cover of 950 albums packed 50 deep if necessary and we floor stack merchandise like the Tower stores. We've even added 500 classical titles in full view." Brindel uses 30-second homemade institutional spots on local tv. Like his fellow retailers, he favors the ABC reward program for diminishing returns. Don McLeod of Music Millennium, Portland's second largest store, feels the ABC program will strengthen the industry, in that it will slash the mad buying habits of

some giants, who now will be penalized for hefty returns.

McLeod could be Portland's single biggest grosser. He figures he'll do about \$1.3 million in 1976. The city's biggest record/tape seller is the Fred Meyer 30-store chain, whose departments do an estimated \$3 million or more annually. The chains, such as Penneys, Sears, Montgomery Ward and K-mart, also have active record/tape/audio departments, occupying primarily mall locations, while the indie retailers are free-standing. Their shelf price runs around \$4.60.

Al Vanover has two Al's Records outlets in the area. He competes through merchandising singles. People come from 40 miles to buy from his 5,000-title selection at 99 cents. He gets \$4.69 for \$6.98 LPs. Like several other Portland stores, he's into cutouts and deletions. Oregon owners report they buy selectively from firms as far east as New York City.

McLeod has personally crusaded for imports and it's made the town import conscious. He's big enough and experienced enough to have opened his own wholesaling operation for foreign made albums. Millennium gets \$4.95 for LPs and about \$6 for imports. McLeod is one of the few retailers handling sheet music and folios. He feels it goes well with his full discographies on longtime hit acts.

(Continued on page 32)

MUSICAL LP'S

Beethoven: Triple Concerto
 Karajan
 Violin
 La Traviata
 Puccini
 Maazel
 Release

CLASSICAL LP'S

Neil Diamond
 Me. and

EXCEPT CASSETTES

Just a
 Taylor
 Class

SEPTEMBER 25, 1976, BILLBOARD

Retailers Alter Formats To Hold Sales Pace

Houston

By JEAN WILLIAMS

The Houston market seems to be generally holding steady. Sales have neither increased nor decreased in any substantial amount over the past 18 months. But several record outlets have changed their operational formats in the past year, according to a recent survey.

Several dealers claim that album discounting has affected business on a marginal level, while others say that what their loss per unit is made up on volume sales.

"Discounting has affected business in Houston, but it has not reached the proportions of the rest of the country," says Roger Metting, Columbia Records branch manager.

"The lowest sale prices here are still around \$3.99, and this is about as low as you are going to get albums.

"There are a lot of dealers and mom and pop operations here. These stores have kept the prices in line and we are not feeling the effects of any price war," he adds.

Jack Kirby, owner of United Records, a one-stop operation, notes that album price discounting has resulted in more sales but less profits. He explains that he has increased his accounts over the past 18 months by 22%.

H.R. McLendon, manager of the record department of one of the H&H Music retail chain outlets, says

LPs in his store are discounted \$1 from the list price.

"Album discounting has cut down on profits, but our operation is a department store situation and records are only a part of the operation," he declares.

According to Al Acuna, head buyer and general manager of Music Service, a rack operation, "LP discounting has had little effect on sales because our stores are located in major malls or discount type situations. With this type of situation, we have a captive audience." He adds that there has been no change in his price structure during the past year.

Casey Irish, manager of the newest in a chain of four Disc Records retail outlets says, because his store is located in one of the city's most exclusive malls, the Galleria Mall, he is not able to discount LPs as much as other outlets due to his heavy overhead.

"I do not sell as many new releases as other establishments. The bulk of my sales is catalog sales. If five new releases come out and the public knows it can go to the Warehouse store to pick it up at \$3.99, they will go there. I may sell the same records for \$3.99 but for only one week," he notes.

Disc Records carries about a 3% markdown on its weekly gross sales, he adds.

"I don't think that anybody in Houston wants to give records

away," offers Metting. "There is a lot of cooperation in this market and not very much backstabbing.

"I feel that the dealers here are together out of mutual consent as opposed to any price fixing. I don't feel that there is any bargaining on the side. Everybody wants to make money, and they don't want to give records away."

Kirby points out that in order to better serve his accounts, he is now carrying a wider spread in catalog. He has also initiated a new ruling that if an order comes in by 3 p.m., it goes out the same day.

McLendon says, it's difficult to compare sales from 1975 with sales of 1976 because the chain closed two of its stores and reopened in other locations. H&H carries a full line of music and music accessories.

Acuna notes that in the past eight months, Music Service lost one of its major accounts. "We are a rack operation, but we are broader than that. We also think like retailers. With the loss of that account, we had to take it on the chin for a few months until we could get our inventory down. We also had to cut down on our staff.

"Since that time our profits have increased dramatically. With that account, we found ourselves spending much time on it and not enough time on others. We are now looking

(Continued on page 32)

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 STORE!!!

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 LEGENDARY PERFORMER
tapes

RED SEAL
 RCA

stars
 dom!
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 per
 Tape

LOW
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Discounting Blamed For Store Closings

Oklahoma City

A discount store chain has been accused as the reason why two major stores have closed their doors in recent weeks in this city. Jene Thayer, with Jenkins Music for 13 years and a record buyer, says the discount chain sells for less than what she could buy records for with her employe discount. Frank Todd, operations manager of Lieberman Enterprises, says the discount operation has hurt record buying in the city. "Some stores have cut back on inventory and are doing less business because the discount operation is selling \$6.98 albums for \$3.99. The chain is selling albums lower than I can sell them at cost. Loss leaders. But he gets customers into the store. It's just that such discounting has hurt normal record business."

Sound Warehouse is a growing discount record chain that has six stores in Oklahoma City area, one in Houston, five in the Dallas and Fort Worth area, and another in Tulsa. The discount record chain is operated by Mrs. Dan Moran. Dan himself is a wholesaler and the two firms are operated separately.

Dan Moran thinks wholesaling. He feels that the suggested price hike by CBS Records on superstar product will cut into volume business. "There's an awful lot of wasted dollars on promotion and manufacturing; if rising costs are hurting manufacturers, let them adjust their way of doing business. Some labels will come into the mar-

ket and pay twice what I would have to pay on radio and tv spots, because they're paying national rates. We could spend that money much more effectively for them."

In regards to ABC's recent reward for lowering returns, there was some objection. "We're classified as a dealer though we're a one-stop. Big State is a dealer. I think the whole thing is just another opportunity to give a legal kickback to the big rackjobber."

Moran feels that the entire record industry should go to a bar-coding inventory control system such as is used in grocery stores. "That would be an incentive to stock older catalog product."

Gary Mann, manager of Music Etc., says that he's selling "a ton of 8-track cartridges." The store has shown increased volume in rock cartridges and some rock artists have larger cartridge sales than album sales.

One method by which Mann has managed to meet competition from discount stores in his area is through special treatment for customers. "We'll special order anything under the sun, then call them when it arrives. One guy drives 30 miles just to shop with us, in spite of stores much closer to him."

His biggest problem is often in getting hot product for stock and he points to a recent hit LP by George Benson. "But Jim Summer of Lieberman is one of the best salesmen I've met. He's never bored. That makes up a lot for not having the

product and he at least tries to get it for us. He'll even call from our store in an effort to get what we want."

Thayer deals in both records and sheet music. She believes that cutting the prices on some albums would help business. "The record is probably one of the best entertainment values of today, but people simply haven't got used to paying \$5 and \$6 for a rock record."

Todd at Lieberman reports that cartridges are selling better. "This year, with fewer titles, business is better."

What could record labels do to help business in the area? "Give me more promotional items on a more consistent basis. I have 21 or 22 stores that will gladly put up posters and mobiles but we don't get them in frequently enough to make it worthwhile to have something always up."

When it comes to influencing sales of rock singles in the area, almost everyone mentioned WKY, though some also mentioned KOMA. KEBC was mentioned for country music, as well as KLPR, KFJO was mentioned as the "hottest soul music station in the state or the entire Midwest."

A lot of people mentioned FM100, a new FM station opening in the market, with hopes that it would contribute a great deal to album sales. Bill Lacy, general manager of the new station, had visited most stores and distributors in the area and they were eagerly awaiting the debut of the station.

\$4.97 Average Keys Steady Sales

Omaha

By ED HARRISON

Retail and wholesale record and tape outlets in Omaha report increased sales during the first half of 1976, although some retailers claim sales have slackened during the summer months, according to a survey of key merchandisers in the area.

Retail prices on \$6.98 lists ranged from a lowball of \$3.99 at the three-store House of Sound, to a high of \$6.98 at the one-outlet Record Shop. The average price of an album hovers near \$4.97.

With album price discounting the key topic of discussion at the NARM midyear meeting, retailers in the Omaha area say that has not been a major source of concern and agree that they will not reduce their album prices any lower than their current ones.

Larry Kirke, owner of the one-store Sound Machine, which also deals heavily in car and home stereo equipment, says he is moving enough volume at \$4.47, with profits considerably higher in 1976.

Jim Lehnoff, assistant manager of the Record Shop, which sells albums at their full \$6.98 list, reports sharper profits which he attributes to the steep product price.

The Brandeis Department Store chain, with seven outlets, is selling LPs for \$6.50, but a spokesman says that while profits have remained steady, they are beginning to feel the crunch of the more aggressive discounters.

J.J. Edwards, owner of A & A Music, a black-owned outlet, says that she had to drop prices from \$5.98 to \$4.97 because of dwindling sales. At the lower price business improved before tapering off again during the summer. Although it is not a large operation with only 100 titles, she says that if the upcoming months don't improve she will be forced to raise prices.

Maggie Rickey, who acquired the Barn Door a year ago, tripled the inventory, expanded her primary mover section and has increased profits 50% with albums selling at \$4.60. She says that if her prices were raised any higher, the business would suffer.

Although the House of Sound is carrying the lowball price, Sibby Falcone, manager of the three-store chain which opened last March, says that the \$3.99 list is only bait to attract customers to its CB and audio equipment department. The chain stocks the top 100 selling LPs and a limited number of oldies, which Falcone says has kept returns down to a minimum.

Dan Drennin, salesman in the Omaha Musicland store, the nation's largest retail chain, reports sales comparable to the previous year with albums selling at \$4.67. He attributes the store's success to a company policy which stresses good customer relations and a guarantee on every record sold.

David Mandina, buyer for David-

son's One-Stop, which services most retailers in the area along with Records 'N' Tapes, says profits have doubled during the first six months of the year and is encouraged that business will continue at a brisk pace. He feels that discounting will get more competitive as Christmas draws nearer.

"There is no reason why a hot selling album like Peter Frampton should be discounted when top price can be gotten for it. A new artist should be discounted to get some action on it," says Mandina.

He cites solid material such as Frampton, Fleetwood Mac, Jefferson Starship, Scaggs and Rick Derringer as reasons for healthy sales. Davidson's, which doubled its volume with WEA alone, stocks 75,000 albums, 15,000-20,000 singles and 20,000 8-track tapes.

Mandina also says that Davidson's services their accounts personally, providing clean product and speedy delivery. "Our accounts always get reorders immediately," he says.

Records 'N' Tapes, the other primary One-Stop in the Omaha area, since Lieberman's no longer services LPs because a more efficient job can be done out of the Minneapolis branch, services 350-400 accounts and owns the two-store Homer's chain where profits have increased 10-18% since last year. David McKee, chief record buyer,

(Continued on page 32)

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Mile-High Sales

• Continued from page 25

Influential rock stations include the unique KFML-AM which is a free form contemporary music station sunrise to sunset; KTLK-AM which features rock music, top forty fare 24-hours a day; KXXK-FM, KOAQ-FM; KBPI-FM; and KLZ-FM.

KERE-AM and KLAK-FM are said to generate strong interest in both country and "progressive" country music, while KADX-FM generates jazz interest.

KDKO-AM plays "disco-soul" music 24-hours a day, while KVOD-FM engenders classical interest.

Elaborating further on his business, Cook adds, "We must be moving some 300-400 Peter Frampton double pockets out of here a week. The same with Fleetwood Mac. It's like the Christmas holidays all over again."

Cook says he believes a measure of Peaches' success in the Denver market since opening—in addition to having the largest store in town with a 17,000-square-foot facility—"is our whole approach, our whole merchandising plan. We do mass advertising and it's a total saturation thing. We give away Peaches T-shirts and I don't think there's anyone in town who doesn't know us by now. In addition, our full catalog selection of records and tapes is pretty comprehensive. I don't think consumers in Denver really got the selection they wanted until we opened up. That may account for our strong business also."

Prices at Peaches run \$3.98 on newer LPs and \$4.98 on catalog.

"Pricing has been fairly stable," adds Cook. "There are some minor price wars from time to time but nothing heavy."

But as good as things are, notes Cook, he "would like to see even more groups in Denver. I think this is a perfect stopping off point between New York and L.A." Cook believes larger involvement with acts coming into the store would spice up business even more.

"I'd also like to hear more import material on the radio," he says.

Peaches is also selling about four times as many pre-recorded cartridges as cassettes and Cook indicates that he will normally buy for example, 60 8-track as contrasted with 15 cassettes.

Bayer at Independent notes his increased business is due in large measure to recent expansion with a recent move into a new 3,500-square-foot facility, up from 1,000 square feet.

"Normally," says Bayer, "September business starts to gear up with summers slow. With me it's been the opposite. Summer has been very good and continuing into the fall."

"I've also done five times the advertising with radio and print," he adds. "One area I am using with great success is high school and small college newspapers. I don't emphasize price but rather project the store itself."

Bayer characterizes Denver as "highly competitive." His top LPs sell for \$3.99 with tape \$4.99. Catalog prices run \$4.65 to \$4.99. Bayer concedes that Peaches exerts a strong influence but feels it's a healthy situation.

"I'm on the west side of town and Peaches is on the east side," he says. Acknowledging Peaches' large impact, he notes himself as the number two factor in the market.

As part of his expansion, Bayer also indicates that he will be delving into sheet music and folios.

He also says that cartridges are selling in about a 2-1 ratio over cassettes and feels increased tape sales are the result of taking them

out of cases, which is the way he formerly merchandised them.

"People don't have to crouch down to see them. They are still behind the counter but now they are easily visible to the consumer."

Bayer adds that he is also an aggressive cut out buyer and does a good job with English imports.

Tim Golden states, "I think the market has been pretty stable price-wise. I don't think price discounting has really affected anyone's volume or profits this year."

"One of the things I would like to see is more television promotion here. That would also be a great boon to sales. Tape sales are up also but we see a trend towards cassettes. Country music has really picked up mainly because of radio and there are a lot of people asking for a Waylon Jennings, for example."

Golden also adds that they are one of the few dealers in town into sheet music and folios and "are doing well with it."

A spokesman at Record Bar indicated volume is up, attributed to the fact they have become "more competitive" since lowering prices to \$4.99 on new releases and placing more emphasis on displays as well as "doing a good overall promotion job."

John Netter at Rocky Mountain says he serves the 100,000 population of Boulder which includes roughly 25,000 students at the University of Colorado. He says his forte is "a real good selection. I think it's the best in the area. Our store is 4,000 square feet and top LPs run from \$3.88-\$3.99 with catalog at \$4.67."

Tape sales are up. He also carries music books, incense, and magazines.

"I think Denver is a lot like Seattle in many respects. It's a growing market. It has the capability to be a major breakout market and very hip." Many dealers expressed similar views.

Denver's population is roughly 1.5 million.

Denver record merchants and wholesalers also have strong opinions on recent national label developments.

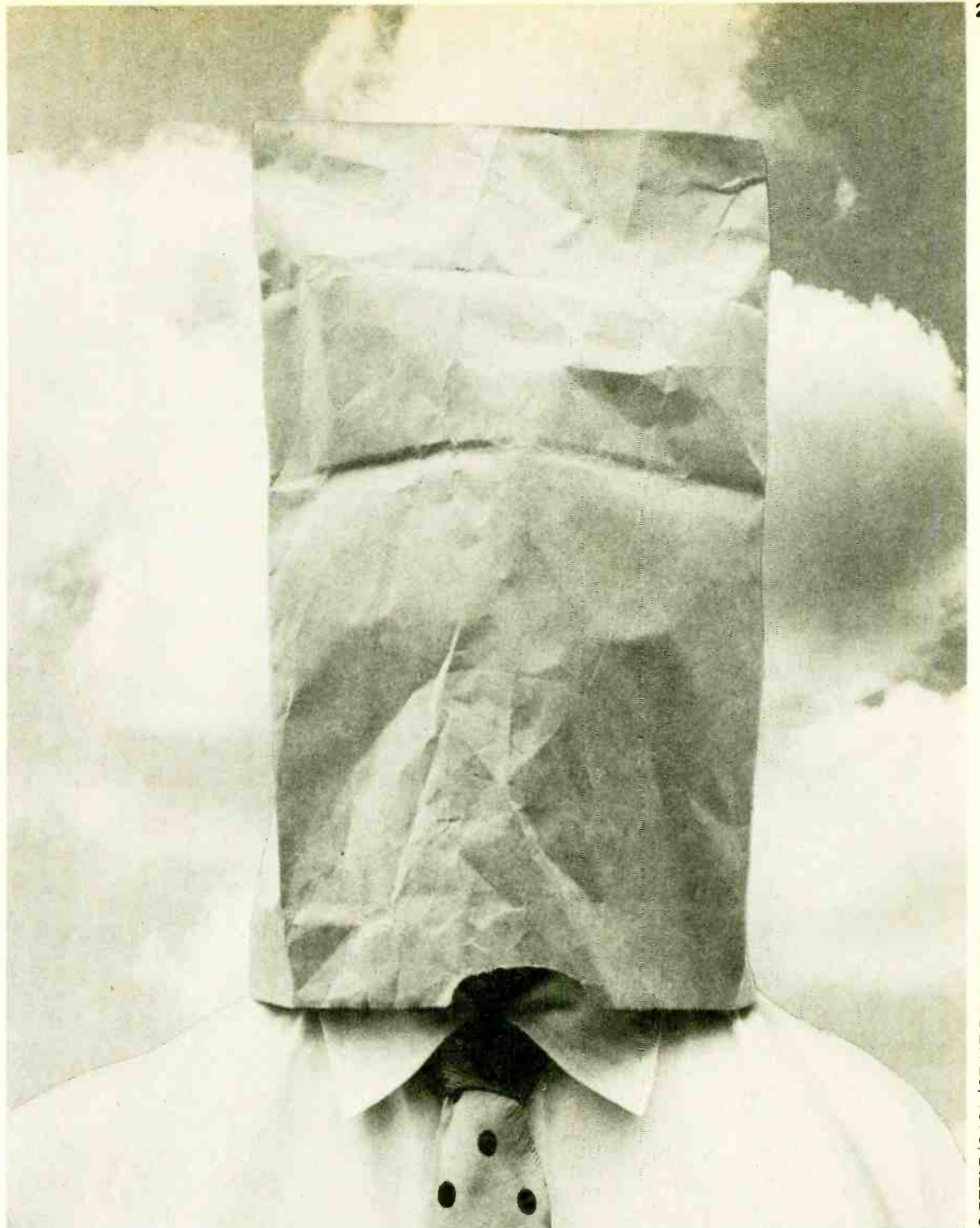
A sampling of opinion ran: Cook: "The Casablanca limited edition on reissue sets is a great concept. People are grabbing it (Kiss) up. Wish we could get more of that... would hate to see CBS implement those price hikes."

Bayer: "CBS better not raise prices. What worries me is that if they do and can pull it off, then the other labels will follow suit. I don't think the consumer or retailer can take it. I have friends who won't open record stores because of it. The Casablanca reissue is a rip off. Some people got buffaloed into thinking they were getting new Kiss material. I would like to see labels put out unknowns at a lower price. I'd like to see more in the way of the 'Endless Summer' type of promotion. That was dynamite."

Golden: "I'm expecting hikes from CBS. Where else do they have to go but up? Casablanca limited edition reissue is a great idea and selling very, very well."

Dingman: "Hard for the small independent label to get recognition. More communication is needed. Casablanca has come up with one of the best ways to reissue vinyl that I have ever seen. A very smart idea. The consumer has felt price hikes too long. The ABC incentive program for lowering returns is long overdue. A one stop needs incentives."

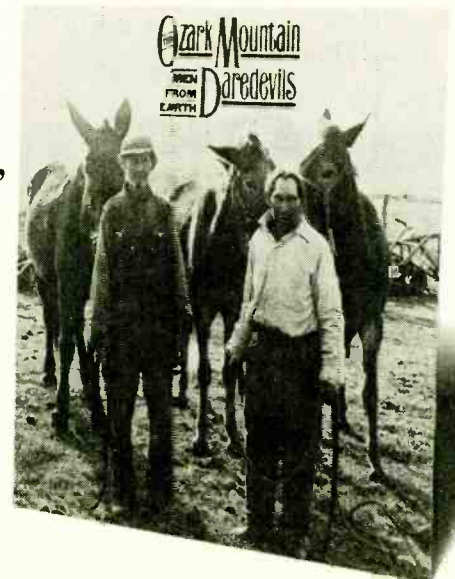
Netter: "It's taken me the last two years to explain price hikes to consumers. I don't want to go through it again."



SEPTEMBER 25, 1976. BILLBOARD

This man used to think of The Ozark Mountain Daredevils by name.

When the first three Daredevil albums were released he didn't pay any attention. "Ozark Mountain Daredevils. Must be some bluegrass group." His more open-minded friends knew the Daredevils for "Jackie Blue" and "If You Wanna Get To Heaven." Two smash hits.



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Lowball Prices Grieve Retailers

New York City

Operating costs continue to rise, while retail prices and profits remain on the slide for record merchants here.

The pinch has been on for well over a year now. Skyrocketing utility bills (electricity & heating), an increased sales tax (8%), inflationary labor costs and stiffer competition between newcomers and long established dealers have all only added to the pitfalls of doing business in a market this size.

Ironically, though, the most burning issue facing dealers here was not levelled from without, but rather sprung up from within the retailers' own camp. It's the question of the lowball retail price on front-line \$6.98 product.

Talk to dealers about the situation and you get back comments like: "It's totally chaotic"; "The discounters are ruining the business for all of us"; "It burns me up every time I see someone selling at the \$2.99 price"; and "It's ridiculous. Something has to be done."

While some dealers state that labels should take measures to try to curtail the discounting, others readily admit that there's little that manufacturers can legally do. Most

seem to feel that record companies are turning a blind eye to the situation because the discounters are helping to move tonnage.

Depending on how aggressive an operation, retailers here are discounting goods anywhere from \$2.99 (usually one per customer deals) to \$3.69 and \$3.99.

Both daily and Sunday newspapers feature strong ad campaigns from Korvettes, Sam Goody, King Karol and Jimmy's, with the entire discount range covered from top to bottom weekly. Operations like Disc-O-Mat, which moves substantial amounts of product at the \$2.99 price, is relying heavily on the word-of-mouth approach for exposure.

A number of those contacted on the subject of discounting either declined comment or preferred to talk "off the record."

Two of the city's record retailing stalwarts, King Karol and Sam Goody, addressed the subject openly and frankly.

"Discounting here is to the point where it's completely psyched out your consumer, someone who in the first place is not interested or aware of price machinations in the

industry," says Ben Karol. "The ads being run give the impression that low prices are proper prices, and when customers come in and your prices, especially on catalog goods, aren't at the lowball level they look at you like you're a thief and walk out. Indirectly, the big discounters are misleading the public and trading on it," explains Karol.

George Levy, president of Sam Goody, says that without a doubt discounting hasn't helped business, and has taken from profits in the process. But, he does feel that the trend here will begin to taper off shortly.

Interestingly, when queried as to what labels might do to help business, Levy offers that he thinks manufacturers should remove the suggested list price on all product, something he feels would help curtail the discounting rage. He would also like to see a greater wholesale price range for dealers.

As for talked about price increases on select superstar product from CBS both Levy and Karol feel that such a move would definitely hurt.

"It would be devastating," says Levy. "The kids are already complaining about prices."

"If discounters follow the same trends, a new \$7.98 suggested price list will look even more ridiculous," offers Karol.

Both agree also that the MCA wholesale pricing structure unveiled earlier this year is a dead issue. "It was a dead horse the week after they announced it," says Karol.

The same feelings are echoed by others who preferred to remain anonymous.

Generally, reception to the Casablanca idea of limited edition LP series is favorable. Several dealers and indie distributors stressed that to work the series must really be a limited edition one and not just a marketing hype.

On ABC's offering of rewards for lower returns, Karol sees it as a "complete waste of time. I pay no attention to it," he says.

"The ABC sales force tries to stuff product down your throat with a special 12% deal, and they've got to know that it's going to cause heavy returns. True," Karol continues, "there are rewards for buying, but they're lost in returns."

Levy sees the ABC move as being good, but he does add that it could

be restricting ABC's distribution. He feels that buyers are becoming more and more cautious.

The consensus of tape sales here is favorable. Again, both Goody and King Karol report solid increases.

Karol explains that tape sales are up 8% from last year's 20% share of volume. Levy states that the tape sales here for Goody have increased from 20-25% of business to almost 30% of total sales action.

Levy sees the ratio of 8-tracks sold to cassettes remaining at 3:1, while Karol reports closer to a 2:1 ratio.

Both report good sales results with sheet music and folios.

As for volume and profits, Levy states that volume has been up, but profits have been down. Karol admitted that discounting had affected volume (off 10-15%), but says that profits have remained pretty much the same.

In radio, WHN leads in the country music category (it's the only one), while stations WBLL, WWRL, WBSL pick up the top r&b votes. In rock, stations WXLO, 99x, and WNEW take honors. WPIX and WABC lead in the disco votes. Classical mention goes to WQXR, while WRVR takes the honors in jazz.

Racked Accounts Stabilize Price Footballing

Continued from page 26

outlying Sears, and is in a "gradual process of racking all Sears here."

Lieberman also racks Goldblatts, Playback, Wieboldts, Carson/Pirie/Scott, Woolworth, Woolco, Osco and Hornsby stores in this area, and two of the Marshall Fields department

stores. Since its takeover of the Musical Isle of America operation here less than two years ago, Lieberman has added 20,000 square feet of warehouse space and 30 employees, Tupper informs.

In the last year, Tupper says, the rack supplier has emphasized posters, displays and greater point of sale promotion, generally.

J.L. Marsh racks all of the Chicago area Venture, Turnstile, Montgomery Ward and Treasure Island stores, Ira Heilicher of parent Pickwick Int'l Inc. informs.

Heilicher says the accounts are serviced by a new 25,000-square-foot regional warehouse, entered 1½ years ago, that houses 600-1,000 titles. Under the Marsh system, Chicago accounts also draw from Marsh central warehouses in St. Louis and Minneapolis, each with more than 20,000 titles, according to Heilicher. For example, he says, the Chicago accounts tap St. Louis for the spread in black and white gospel, housed there because of its proximity to the south.

Heilicher notes the diversity of audiences in the Chicago market, "from polkas to black gospel," but, he says, "c&w leaves a lot to be desired."

Chicago's best-publicized new record outlet is probably Playtique, a design of Playboy Enterprises, that may soon be repeated in other cities. Located in the Playboy Tower on fashionable Michigan Ave., the store sells women's clothing and records and tapes, heavily emphasizing jazz and classical.

"Business is pretty good, but still not what I expected," reports Ken St. Jean, Playtique's record buyer. "However," St. Jean says, "what we were getting before was walk-through and now we've begun advertising."

St. Jean says the store is using only radio spots. With London Records, St. Jean is planning an "initial break-through" campaign, using WFMT, the classical big gun here, that will feature \$6.98 merchandise below \$4 and budget classics at \$1.99. "I don't want to make a habit of going low-ball, but for a

one-shot, it's fine," the former Korvettes department manager observes.

Playtique's regular album price is \$4.99, "a good price for the area," St. Jean notes. The location is not heavy into tapes, with 8-track representing 70% of what is offered. "I don't think I'll expand into cassettes that much, there's not that many requests. We may carry reel to reel since these are being asked for."

St. Jean says Playtique will seek regularly to host in-store artist appearances by making adjacent ballroom facilities, in the hotel owned by Playboy, available to record companies at no charge.

Another expansion here came recently in the Sounds Good chain, which acquired Universal Music on N. Ashland, outright (Billboard, Sept. 11). Sounds Good stores, 60% of each owned by one interest, also are located in New Town, on the city's northwest side and in suburban Schaumburg. The stores purchase and advertise jointly.

The newest Sounds Good, a former A&P supermarket with 10,000 square feet of space, will be merchandised similarly to the Peaches chain.

"There's still a lot of filling out to be done," notes Keith Eckerling, Sounds Good part owner, amidst the new location's Sept. 10 grand opening. Eckerling also has a piece of the New Town store.

"You just can't put in half a million dollars' worth of merchandise overnight," he observes. Eckerling says the Ashland store will employ "up to 12."

The new store, he notes, does well in c&w, and in MOR. An MOR audience continues to exist, Eckerling believes, but it is not being exploited by the record companies. Ads should be geared more to adults, Eckerling recommends, and more \$4.98 list product should be developed for the adult market.

"Something should be done to encourage retailers to stock depth rather than quantity," Eckerling adds.

Among retailers contacted here,

Eckerling was most vocal on a common complaint: the failure of record company promotion men to reach the retailer.

"Just once, I'd like to get a promotion man into the record store to hip the people who are making \$2 an hour selling their product, to let them know that they're doing the job. The record companies are constantly complaining about radio not getting the job done. Let us have a chance. They'll get better results with the radio stations if they work with the stores. We report to the stations."

Playtique's St. Jean agrees: "Promo men don't go into retail outlets. They always say they want displays, but they don't come in and give ideas."

Tuchten, Hear Here: "Promo people deal with radio stations, salesmen deal with the record stores. There could be promotion for retailers, to help us with displays, keep us aware of product."

Area retailers also indicate that radio here can be doing considerably more to aid sales. Carl Rosenbaum, of Flip Side, calls generally for more "album orientation, more product conversation from the jocks," and most retailers concur.

"WDAI's album of the week sometime breaks a very new act," says Rosenbaum, pointing to one station's sales boosting feature. "We get tremendous reaction simply because DAI is on it," Rosenbaum notes about albums that aren't being exposed elsewhere.

"There should be more of that kind of programming, more than the hit single off an album," he says.

Fred Michals, album buyer for the Sounds Unlimited one-stop, agrees: "Album cuts instead of singles to motivate album sales, and more identification of the album."

Michals, with Rosenbaum, identifies WDAI as the most influential rock station in the market. Others name WXRT or WDFH; there appears not to be a consensus.

"Chicago is too big a market not to have a station that's breaking records," Keith Eckerling com-

ments. "Most Chicago stations are 'wait and see,' the city is notoriously late."

With less black oriented product on kingpin AM rocker WLS than three years ago, and playlists tightening on black stations here, the result, says Leaner, is "people dropping out of the market."

Leaner calls for a broadening of the programming base of WVON and other black music stations.

"The market is soft," Leaner says, "and it's going to stay soft until new excitement hits."

Noting a severe summer slump, Leaner says 1976 will not substantially exceed '75 in volume. And, Leaner doubts if profits will be up since expenses have continued to climb.

Leaner, an industry veteran of 30 years, has other recommendations: "I would like to see uniform pricing structures and uniform coding structures. It would be nice to look in one place and know that a \$6.98 LP is a \$6.98 LP. Numbers on LPs are in 200 different places."

Leaner also believes that tapes should be priced identical to albums. Tape sales, Leaner says, through the Record World Stores and his one-stops, are up dramatically, now accounting for more than 10% of volume. Cassettes represent only a minute percentage, Leaner says.

At the north side Sounds Unlimited one-stop, tape is "50% of our business," reports Fred Michals. "We handle a lot of car stereo stores that strictly buy tape," Michals notes.

Michals says the one-stop still is recovering from a fire earlier this year that forced it into temporary quarters here at the regional branch of CBS Records.

In other formats, the most influential radio stations here, according to those surveyed, are:

Classical: WFMT.
R&B: WVON and WBMX.
Disco: WGCI.
Country: WJJD, WMAQ.
Jazz . . . lamentably, there is not now a station in this market programming a regular diet of jazz.



Indies Challenge

• Continued from page 25

Any album package sold at retail for over \$9.98 will have trouble, he believes. He also wonders how tape price boosts would compare to any future LP boosts.

"You sell a ton of tape in L.A. compared to the Midwest," he says, "while the Midwest is ahead in singles. One thing I can tell you, GRT had better lower its tape prices.

"One of the greatest record-breaking stations in the U.S. has got to be WLS, the ABC outlet in Chicago," he says. "Nine states rack off it." In the Los Angeles market, Salstone finds progressive r&b FM stations like KUTE and KJLH a fast-growing force in creating new stars like Brass Connection, Donna Summers and Funkadelic.

Sol Zamek, vice president-general manager of Sam Billis's City One-Stop, an increasingly important force in this market, says, "We believe City is the largest one-stop west of the Mississippi. We sell along the entire West Coast to Alaska and Hawaii."

Zamek says bluntly that the smaller independent retailer is being squeezed hard by large retail chains that one-stop themselves. "City is forced to compete in a low profit-margin market when a manufacturer sells his LP for \$3.60 and a chain with its own one-stop can retail the album for \$3.66."

City does not intend to enter the retail business itself and avoid this roadblock, however. "We don't want to compete with our own customers," says Zamek. "And the number and volume of our accounts are rising well, despite the price squeeze."

Zamek doesn't know how ABC's low-return incentive will affect City. "We can't hold our 25,000 square feet of floor space for delayed returns. Unsold product must go back as it accumulates."

As for MCA's price-differential format, Zamek feels even more gradations among various types of large accounts would be desirable.

Zamek has told CBS key executives that superstar product prices should not be raised. He feels that the singles price raise badly hurt that market.

"The manufacturers should spend more of their advertising dollar helping promote the smaller accounts, which in total may sell as many units as a single large chain," he says. "I like the way Casablanca tags its radio spots with the phrase 'at all good record stores' rather than plugging a specific chain."

City tape business is excellent and cassettes are having a resurgence. Alaska is a particularly good market for cassettes, Zamek has found.

John Bosshard, an area manager of Licorice Pizza retail chain, one of the region's giants, says, "We are holding our prices stable at \$3.98 standard frontline and \$4.98 in the bins. Special sale items with manufacturer support can go to \$3.77 or \$3.69."

Licorice Pizza is a heavy radio advertiser and tries to match the advertised album with a local station rather than hitting only the top-rated broadcasters.

Pizza has discovered that tape sales pick up strongly when the 8-track units are made more accessible to the customer. "We control pilferage as a byproduct of our policy of having salesmen on the floor actively helping the customer. If the salesman is right at the customer's side anyway, he also performs a security function."

Licorice Pizza has a songbook rack in every store but has been disappointed in experiments with adding sheet music. The chain heartily

approves ABC's low-return incentive and feels it is coming out okay on MCA's multiple pricing.

"It affects us only in pennies," says a Pizza spokesman. "But we might have problems if WEA, which supplies one-third of our total product, decided to set multiple price levels."

Licorice Pizza regularly advertises top 40 product on KHJ, progressive FM product on KLOS, KMET and KWST. It also uses KGB in San Diego steadily.

Charles Shaw, manager of the huge Tower retail store on Sunset Strip, says, "Our business has been fairly up here this year. We are opposed to all manufacturer price raises on principle. But we congratulate the labels in keeping up the good work bringing us good music. I feel that major label cutouts are pulling down the market."

Shaw sees independent distribution as heavily dependent on the strength of personality of each firm's headman. "Some guys are resting on their laurels while others are aggressive and effective."

Shaw praises the pop and progressive stations of L.A. as being responsive to their special listener needs. He finds that recent personnel changes have upgraded tape sales in his store. Songbooks have been in the Tower for three years.

"I wish labels would use more discretion in their releases. There is no way you can effectively merchandise 150 new titles per month even in a store with 7,200 feet of floor space," he says. Tower keeps every new release in stock for at least three to six months.

Michael Pinto, owner of Sound Music Sales one-stop and the four-store Platterpuss retail chain, says: "The one-stop whose main business is selling to independent retailers is really caught in a price squeeze, competing against big retail chains that one-stop themselves in-house. I feel that in our case we are doing well simply by holding business steady and maintaining an influx of new accounts."

Pinto likes the ABC low-return incentive and is interested in seeing further effects of MCA multiple-price levels. He thinks it might be an effective sales tool for major labels to have three or four list price levels for artists at various stages of acceptance.

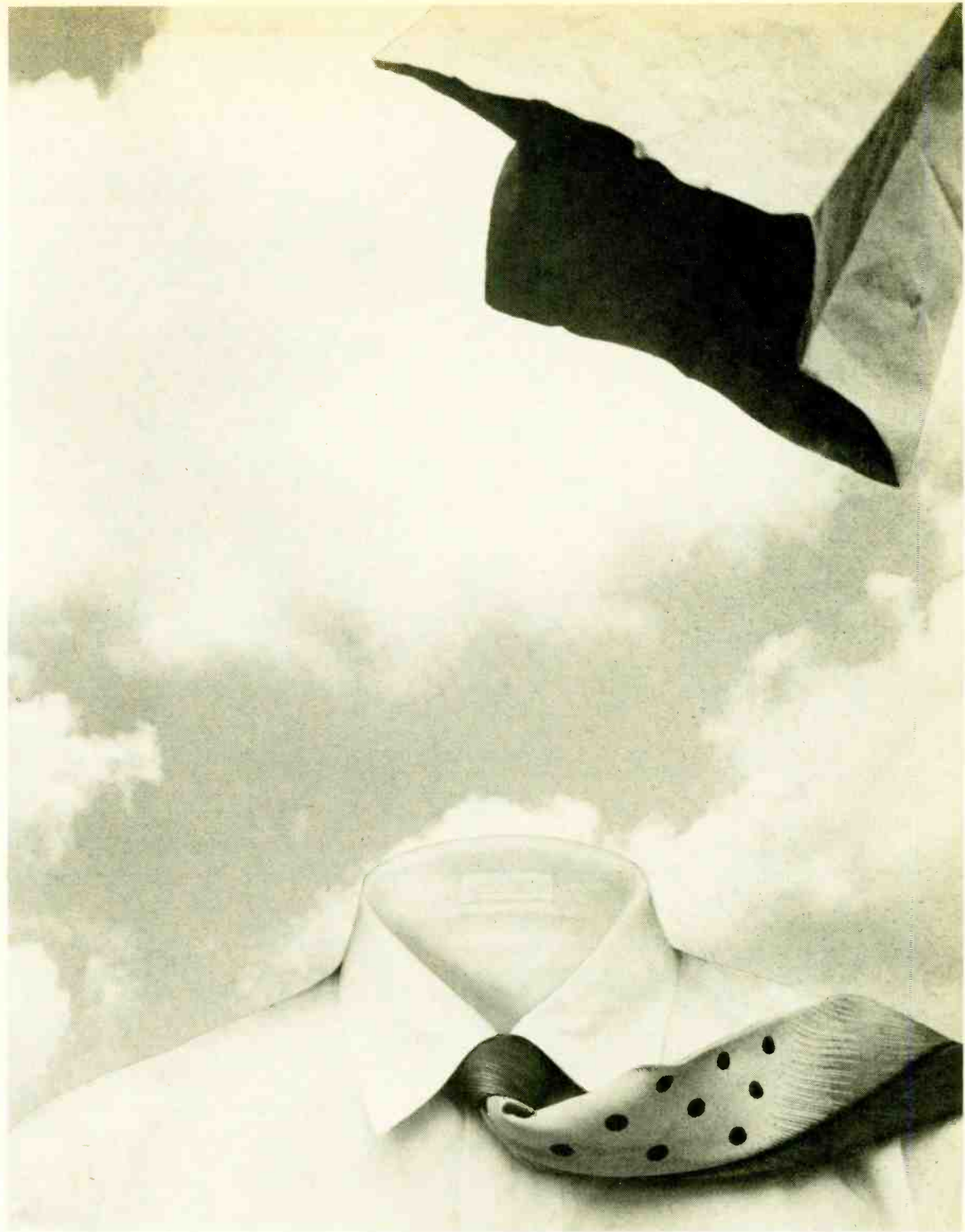
Tom Heiman, president of Nehi which stocks its eight huge Peaches retail outlets across the country from a Los Angeles warehouse complex, says "We avoid retail discount wars by not advertising price. Our sale titles are \$3.98 and the shelf LPs are \$4.98. We don't vary from this scale."

Business has been good at Peaches, although only two of the stores have been open a full year, Heiman says.

He brands ABC's low-return incentive policy as a "step backwards." Heiman says, "Returns are penalized in foreign markets and I see this as holding back overseas record business. The retailer and wholesaler are wary of taking a chance on merchandising unknowns without a free return policy."

However, he thinks the CBS suggestion of raising list prices on selected superstar product makes sense. He doesn't feel Nehi/Peaches has been affected by MCA's price differential formula.

Heiman is a staunch advocate of record industry bar coding and feels this is the greatest contribution major labels could make towards sophisticated record marketing. He would also like to see more even treatment in direct dropshipping of label product.



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**The Ozark Mountain Daredevils
On A&M Records and Tapes**

Produced by David Anderle



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Retailers Alter Formats To Hold Sales Pace

• Continued from page 27

at other stores in high traffic areas and malls," says Acuna.

Irish notes that business may even be up at his location because the bulk of his sales comes from foreign tourist trade.

Disc Records also sells sheet music, but Irish explains that it is only a small part of his overall sales because he does not have the inventory to stock sheet music.

His customers are predominantly adults. He sells very few singles compared to LPs.

Disc Records is one of the few outlets that sells as many cassette tapes as it does 8-tracks. Again he attributes his tape sales to his foreign traffic. "People in Europe and Mexico use cassettes, not 8-track tapes, and we are located in a large tourist area," he says.

Metting contends 8-track tape sales dropped drastically from just before Christmas 1975 through the spring 1976.

He feels this was due to the emergence of CB radios, which he says started late last year. "We lost a lot of business to CBs, but the country and soul tape business is gradually returning.

"Cassettes are much slower to sell than 8-tracks except where there are military bases, such as in San Antonio. With accounts in and around military bases cassettes are very strong."

Acuna notes that because tapes have a longer life span, they are picking up in sales. However, cassettes are still marginal compared to 8-tracks.

On the other hand, Kirby says his tape business has always comprised at least 45% of his overall sales. "Houston has always been out of proportion percentage-wise with the rest of the country.

"Cassettes have been behind 8-track tapes in sales. Within the past six months, we have seen a dramatic jump in cassette sales from the stores. Consequently, I have had to increase my cassette inventory. I have no explanation for this increase except that people are buying more cassette players with their cars."

As to the suggested LP price hike by CBS on key product, Acuna says, "There are certain superstars who will sell a certain amount of units. But this will not happen every time,

nor will it happen with all artists.

"If you take just any superstar and price it at \$6.98 or \$7.98 and think the public is going to jump like hell at it, you're mistaken.

"These records will best be sold with the personal attention that is common with retailers, the salespersons suggesting the records to the customers."

Kirby declares, "In any given month, you have only so many dollars available to spend for LPs. If albums cost more, there will be fewer units sold."

Metting says, "The accounts are a little skeptical of the \$7.98 price, just as they were skeptical of the \$6.98 and \$5.98 prices. I feel that if the product is there it will sell, which is what the CBS line of thinking is. If you have a hot group to come out, you don't give away at \$1.99."

One of the biggest pluses to come along seems to be ABC's recent idea to reward accounts for lowering returns. Acuna feels this is indeed a plus, but his operation strives for this on a daily basis.

"I like the idea," offers Kirby. "For a one-stop, our returns run low, and I reserve judgment on the

program until I see how it's going to affect me at the end of the year.

"I feel that because of the way the program is set up, the rewards will be determined at the end of the year. Then you will get across-the-board discount or rebate for that year."

Dealers, racks, one-stops and retailers feel there could be improvements within the structure of the record industry.

Metting declares, "To improve business, one-stops could offer better distribution where possible, where they take a single record marginal or otherwise and help us sell it. They could get the product out into the marketplace so it can be bought by the consumer.

"We don't sell many singles to dealers, and we need the one-stops to help us distribute singles and not wait until it goes top 20."

Irish asserts that record labels might help his business by coming up with more co-op advertising dollars. "In the past, the record companies were much better about getting behind ideas for promotion. They are not inclined to do that anymore. With dealers, my complaint is

that I cannot get the product that I order. The distributors don't seem to be well stocked. Usually, I will receive only about 50% of my order."

Kirby says, "Record companies can help by seeing that their plants in the case of majors, their branches in the case of some majors, and independents have the product available, and that I don't have to sit and wait for a week being out of hot product because I can't get it."

Record Service, a one-stop operation known in the past to sell large quantities of LPs and singles, has discontinued its LP lines, according to Barbara Hartman, buyer.

She notes that since Record Service became a singles-only outlet approximately one year ago, 80% of its business is now jukebox accounts. There has been no substantial change in sales during the past year, she explains.

As in every other market, radio is the major influence on record sales. The majority surveyed feel the most influential stations here are KLEF for classical, KYOK, r&b and jazz; KILT-AM, Top 40; KNER, country, and KRBE, contemporary.

\$4.97 Average Keys Steady Sales

• Continued from page 28

says that consumers will pay any price for a desired product.

McKee argues that the quality of an album has relatively little to do with sales. "The more anything is played on the radio, the more it will sell, regardless of how good it is. Airplay sells records."

All retailers and One-Stops agree that CBS's proposed \$1 price hike of "superstar" albums like Boz Scaggs, to \$7.98, will not affect business. Mandina, who is against the price hike, says "people will pay \$12.98 for Dylan if that's what they want."

McKee senses that Casablanca's limited editions on reissues like the triple Kiss LP will increase sales, while other merchandisers feel its effect will be minimal. Says McKee, "By limiting the product, it's take it now or not at all." All retailers report the Kiss album selling well.

Other innovative label moves such as MCA's price structure formula and ABC's reward for lowering returns as yet have been met with inconclusive results.

Retailers were satisfied to see the quality of album pressings improved which has reduced returns considerably. Lehnoff of the Record Shop says that labels must maintain a continuous flow of quality releases in order to keep business stimulated.

The Sound Machine's Larry Kirke feels that radio stations should play a wider selection of albums instead of just the top 25 in order to acclimate potential buyers to LPs that do not receive broad exposure therefore inhibiting its sales.

Other suggestions pertaining to what labels can do to improve business range from educating the consumer via more advertising to more

direct communication with distributors.

Many retailers surveyed say that One-Stops should carry a larger stock and assortment of titles. They complain that they are behind on their orders because the One-Stops are usually out of stock which limits the quantity of their purchases. The customer in turn must wait.

One-Stops argue for improved shipping service from distributors. They say that distributors have too much to handle making it tough getting promotional aids and proper servicing. Mandina, who says that Davidson's has added 40 new accounts in the last three months, strives for increased communication with his accounts, finding out what they need with the promise of immediate shipment.

The survey also indicates that 8-track tapes are moving at a brisker

pace than pre-recorded cassettes and blank tape. The House of Sound sold more units of Bachman-Turner Overdrive in 8-tracks than LPs. Most sales were during the summer, predominantly to students.

Blank tape is selling better than pre-recorded partially because it's cheaper for the consumer to record an album than buy it.

Of those surveyed, the majority have ceased stocking sheet music and songbook folios. Of those who continue, Musicland shelves 300 selections of sheet music and 40 folio titles. The Record Shop reports that 10%-15% of its volume is sheet music.

The primary radio stations in Omaha that influence record buyers are KQ98-FM in nearby Council Bluffs, which is the rock specialty station. It draws its playlist from Billboard's "Top LPs & Tapes"

chart. WOW-AM and KGOR-FM are Top 40 oriented and their repeated airplay of popular records has increased sales considerably.

KOWH-FM is the primary soul station which J.J. Edwards complains plays too many promotional records that haven't been stocked yet. KOOO-AM is the country oriented station, though most retailers claim that country sales are slow movers. Davidson's reports that 90% of country singles sales are to jukebox operators.

According to the survey, solid sellers like Frampton, Wings, Rick Derringer, Wild Cherry, Scaggs, Chicago, Steve Miller and Fleetwood Mac are the primary reason for escalating sales. With the Christmas buying season approaching and new albums from consistent sellers flooding the market, record merchandisers in Omaha are optimistic of continued sales growth.

Concert Stopover Breakout Action

• Continued from page 27

Steve Smith's two For What It's Worth stores are only two years old, but the 2,000 and 2,500 square-foot stores have caught hold in suburban Rockwood and Milwaukie. Shelf LPs are \$4.88 and specials run \$3.88. Smith also has a store in Salem. Record Depot just opened in nearby Oregon City. It's a small, 14,000 population area, but manager Chuck Crawley feels his customers buy at home. He charges \$4.70 for shelf, but has lots of specials from \$3.70 to \$4.25. He's used local papers, the high school football schedule, and the chamber of commerce catalog to let residents know of the new store. Based

in Salem, Record Depot has four stores totally.

Everybody's Records has two stores in Portland. Mike Reff is planning expansion for both in the near future. They'll grow physically about 40% on the average. And there'll be larger inventories of records and tape as a result. One change will be an emphasis on first line classics. The stores have done well with budget, but they need a part-time student to promote the classics through greater knowledgeability. There'll be more magazines, T-shirts, import LPs and singles and a sampling of guitar and piano folios.

Portland retailers and wholesalers can't agree on what radio sta-

tions most influence record/tape sales. One gets the impression that the competition for listeners is just as healthy as the retail scene. KGW, KGON and KVAN tied as best rock station. There's no full-time classical station, but the best segments air on KOIN. KWJJ, a veteran country station, has no competition, but local retailers admit country sales are small. KINK and KGON tie as best jazz stimulators.

Discos have very little impact locally in selling records. Mentioned were Peter's Habit, the Embers, Slabtown, the Wreck Of The Hesperus and O'Callahans, but none has real impact.

The exact opposite is true of live performances. Portland sells re-

corded product from two steady location spots, Euphoria, where Maria Muldaur, James Cotton, Country Joe and Paul Butterfield played recently; and the Hayloft, Vancouver, which plays Sons of Champlin and Elvin Bishop type acts. Single concerts play either the Civic Auditorium, where 3,000 can see MOR acts; the Paramount Theater, where 3,300 can enjoy a rock show or the Coliseum, which seats up to 11,000.

The live talent picture is spiced with a variety of promoters coming into the city creating the healthy competition that characterizes this vicinity.

Even the wholesaling picture locally finds ABC Record & Tape Sales

about to try to outsell Raintree Distributing, an independent one-stop operated by Langdon Hedemann. The ABC, one-stop which for a long time has tried to sell against the Raintree operation with a \$3.96 to \$3.75 pricing, is in the throes of being sold to Tosh's One-Stop, Seattle. Tom Choate, son of Tosh's onetime boss, the late Lou Choate, would not comment, but he did note the continuing growth of the area and the salutary effect of hard-working retailers through the two-city area. Both wholesalers feel single sales have bottomed out and that the upward trend is strong. Lieberman Enterprises, Minneapolis, has an eight-month-old satellite warehousing facility here to serve its growing number of rack clients.

Radio-TV Programming

Survey Indicates N.Y. WABC Is Most Popular U.S. Station

By CLAUDE HALL

LOS ANGELES—The most-listened to radio station in the nation is WABC in New York, according to "American Radio 76," an in-depth study just completed by James Duncan Jr., an executive with Gilmore Advertising, Kalamazoo, Mich.

The most popular FM station is WRFM, New York, a beautiful music station featuring the syndicated format of Bonneville Broadcast Consultants. WABC, of course, features a Top 40 format.

The study is based on Arbitron audience surveys. Duncan actually compiled it last year, but this is the first year the study has been published and is available for purchase.

"This report," says Duncan, "is designed to give observers of the ra-

dio industry a handy reference guide to the state of the industry as of the spring of 1976. Fortune Magazine publishes a list of the 500 leading businesses in the nation so I reasoned, why not have a list of the nation's 500 most popular radio stations?"

The top 25 most-listened to radio stations, in order, are: WABC, New York; WOR, New York; WLS, Chicago; WGN, Chicago; WCBS, New York; WJR, Detroit; WRFM, New York; WBLS, New York; KDKA, Pittsburgh; WMAQ, Chicago; WCCO, Minneapolis; KABC, Los Angeles; WPLJ, New York; WINS, New York; KMOX, St. Louis; KBIG, Los Angeles; WHN, New York; CKLW, Detroit; WMCA, New York, tied with WBBM, Chicago; WNEW, New York; WXLO, New York; WBAP, Fort Worth; WADO, New York; and WWSH, Philadelphia.

It's interesting to note that six of these stations are FM—WRFM, WBLS, WPLJ, KBIG, WXLO, and WWSH. The study rates average quarterhour, persons 12-plus, 6 a.m.-midnight Monday through Sunday.

Forgetting size of market, seven talk or news stations were in that top 25, along with seven stations that have to be classified as more MOR than anything else, six rock stations, three country stations, one Spanish language station, and the rest beautiful music.

Among the top 10 stations, however, more listeners preferred MOR radio to rock radio, with 613,700 average quarterhour listeners to 556,400 and this includes the people listening to WBLS, a disco or black oriented station.

If you take away the 205,300 average quarterhour listeners of WOR, which plays music in the morning somewhat but is mostly a talk ori-

ented station, then the rock audience is much larger.

The top 25 FM stations, in order: WRFM, New York; WBLS, New York; WPLJ, New York; KBIG, Los Angeles; WXLO, New York; WWSH, Philadelphia; WCBS, New York; WLAK, Chicago, tied with WPAT, New York; WLOO, Chicago; WJIB, Boston; WPIX, New York; WVNJ, New York; KJOI, Los Angeles; WQXR, New York; WTFM, New York; WPGC, Wash-

(Continued on page 37)

'300' On Saipan

SAIPAN—WSZE, an automated radio station here on this U.S. territorial island, is now broadcasting Contempo 300, a programming service syndicated by Drake-Chenault Enterprises, Los Angeles. Scott Killgore, president of Micronesian Broadcasting, Agana, Guam, owns the station; Edgar Olson is manager.



SEEING STARZ—Ken Calvert, WABX (Detroit) music director, right, with several members of Starz, Capitol Records group. Standing is Craig Lambert, Detroit promotion manager for Capitol; and Bruce Ravid, right, Midwest album rock promotion coordinator for the record label. Seated from left: Starz members Michael Lee Smith, Richie Ranno, and Peter Sweval.

Stations Exploit CB Jamboree

LOS ANGELES—Radio stations throughout the Northeast—and some pretty girls on CB radio units—are tying in with a massive series of promotions focusing on the first Northeast Regional Trucker's Fair & CB Jamboree, Oct. 9-10.

Richard Nader, executive producer, is providing 25 tickets to the jamboree for any radio station interested in sponsoring a convoy of CB fans to attend. Nader, a week ago, called eight radio stations and "all of them flipped over the idea."

Labor Day, Nader had six courtesy coffee stops set up on roads east and west of Allentown, Pa., where the jamboree will be held. Beautiful girls manned CB units, inviting truckers to stop by and have a cup of coffee when they passed through the area.

Schmidts Beer has purchased 14 billboards on local highways, promoting the fair. A half-million color brochures have been distributed to CB stores, truck stops and everywhere possible in eight states—Pennsylvania, Maryland, Virginia, Delaware, New York, New Jersey, Ohio and West Virginia.

And the promotions continue to mount for the fair

that will feature performances by C.W. McCall and Red Sovine—both of whom have had recent trucker hit records—and others.

Nader bought the entire all-night shows on WWVA in Wheeling, W.Va.—a radio station heard throughout the East—for Oct. 8 and 9, a Friday and Saturday.

The show, hosted by Buddy Lee, will feature not only music, but appearances by the various disk jockeys who'll lead convoys to the fair. And all of the CB fans brought in by the radio stations will be invited to a brunch Saturday, (9) with C.W. McCall on hand.

The WWVA Jamboree U.S.A. show will originate from the Fair/Jamboree site, featuring Crazy Elmer and other regulars on the show performing in the 12,000-seat grandstand at the Fair. Bluegrass groups from Eastern Pennsylvania will also be performing. In addition, Lee Arnold of WHN in New York will be on hand to help emcee the two shows Saturday and two shows Sunday.

Nader held a CB fair June 25-27 in Nassau County, N.Y., that generated \$250,000 in sales. He already has more than two dozen exhibitors for his latest event, including Radio Shack and Lafayette Radio.

Hot 'Magic' Formula An Accident

2,000 Record Playlist Clicking On L.A.'s KNX-FM

LOS ANGELES—The hottest, most-copied radio format today grew sort of accidentally, admits Steve Marshall, the program director who is most responsible for "evolving" what is today known more and more as the magic format.

Actually, magic hasn't anything to

do with the format and it was another program director who first put that tag on it.

Steve Marshall, who programs KNX-FM here with the aid of a computer, has watched his station grow from 13th in the market in the April/May ARB with a 17.2 average quarterhour 18-49 men and women in the metro area 6 a.m.-midnight to No. 1 ranking with an average quarterhour of 33.6.

And stations such as WIXY in Cleveland and WMGK in Philadelphia where programmer Julian Breen put the title to it owe their present formats to a great extent on the success of KNX-FM.

In addition, two major syndication firms—TM Programming and Bonneville Broadcast Consultants—are launching programming services with formats similar to that of KNX-FM.

"I don't think this format could have developed without the backing of a CBS," says Marshall, "because it was a long time in growing. CBS, which owns the station, said: 'Here's the money. You've got five years. Do it.'"

The birth of the format started in 1971 when Rodger Layng and Steve Marshall were hired to put on a beautiful music format on the FM station. But the format that actually was on the air was "kinda MOR," admits Marshall. "What we did was a bridge between the rock of the old 'Young Sound' syndicated program-

ming service that CBS had then and beautiful music."

Marshall had been a staff announcer at KJOI, an FM station in Los Angeles that features automated programming by Schulke Radio Productions. "I was able to observe how beautiful music can sustain a mood and flow from one song to another, what I call environmental programming to establish a mood."

(Continued on page 36)

Adult MOR For Aston 1600 I.Q.

ASTON, Pa.—WQIQ, a radio station billed as 1600 I.Q., has hit the air here with an adult MOR format, according to program director Larry King. The station serves suburban Philadelphia and is operated by former Nashville air personality John Haggard. Air staff features Randall Cooke mornings, Larry King mid-days, Steve Davis afternoons and Jack Johnson evenings.

"Response in the community has been incredible and we've only been on the air a few days," says King. "Due to the nature of the facility that previously occupied the frequency, record service has been only fair and that's unfortunate because we can sell one heck of a lot of records for the distributors." He adds that the station is also interested in adding another personality to the roster.



BIONDI RETURNS—Garrett Haston, owner and general manager of KPAS in El Paso, signs for "Dick Biondi's Supergold Rock 'N Roll" weekly syndicated radio program. Standing, from left: veteran program director Scotty Brink, production consultant for the three-hour show; Bruce Earle, operations manager of KPAS; Bob Gourley, sales representative for the show; and Joe Weidensall, producer of the show.

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Hot 'Magic' Formula An Accident

• Continued from page 33

And the same techniques would fit with rock music, it was decided. "And we also decided to use research as a programming tool rather than to let it make decisions for us."

About three years ago, the station began to evolve. Layng left to become general manager of the CBS-owned KCBS-FM in San Francisco.

"But never in the five years that I've been at KNX-FM has there been a format change. We're still using the same hour structure that Layng devised.

"But things have changed."

What "things" is difficult to describe. Today, though the station still plays Joan Baez and Judy Collins, it doesn't have to lean so heavily on folk records. Says Marshall: "There's an awful lot of good product available now and I don't think sales ought to be a sole criterion for playing or not playing a record. Certainly, it's a criterion. But anyone in the record business knows that sales often have nothing to do with the quality of a record."

So, the station has a playlist of almost 2,000 album cuts "and the list is growing. I'm constantly weeding out stuff, but the overall list continues to grow.

"An important factor in programming a station like KNX-FM, though, is in giving the tunes a rest and then bringing them back later in a different time. You do run the risk with this format of becoming boring. For instance, I can use the computer to put together a playlist; it can do the job. But I don't.

"I feel that I can do it better per-



Steve Marshall: he makes automation sound live.

sonally. I just use the computer for inventory of music and to tell me what's available to be played, when it can be played (at what time of day), sort the oldies, instrumentals, and older album cuts."

KXN-FM is automated. Programming, with the aid of the computer, takes Marshall about an hour a day. "The music is reused, but used in different configurations. For instance, I may run the same set of tunes that I did the day before, but with a different record front and back."

Then he spends another two hours taping his own show—intros, outros, commercials, etc. The other major voice on the station is that of music director Michael Sheehy. Certain features are also used, such as "The Odyssey File" to help the station avoid being used as a background music station by listeners.

"Essentially, I'm programming the station for my own age group. I was born in 1943, one of the so-called War Babies." He, like many people of that time, grew up in rock music and, as he matured, wanted something not so raucous. "Nobody was programming radio toward us."

The programming focuses on acoustical acts with tight harmonies. "But we listen to all product, even Led Zeppelin and Grand Funk. Maybe one day we'll find a mellow Led Zeppelin cut we can play. Who knows?"

"I think consistency of sound is one of the most important things we do. The texture of the station may change between day and night, but the music is always dependable. People know what they're going to hear when they tune in.

"Even though I don't use a hot clock, familiarity is an ingredient in what we do, but you have to define the word. We use what has a familiarity to it—this can be a familiar artist, a familiar song, or a song that sounds like KNX-FM. This gives us, of course, a very broad range to work in.

"So many stations approach automation as though it will run the station. We, however, believe the equipment is an employe, not the employer. We could have set up the automation equipment so that we'd never have to go into the studio. But we feel that would be cheating the audience. We even sometimes stumble on words because that's what happens when you're live on the air.

"The automation equipment accords maximum control of music; two people control 24 hours a day of music. The result is a consistency of sound."

In any case, besides being the fountain for a new programming format, the station also has made other valuable contributions to the music world. Marshall says that Glen Campbell heard "Rhinstone Cowboy" on the station and decided to record it himself. "And Helen Reddy has recorded a number of tunes she heard on the station, like material by Harriet Schock."

Okla. City's KJAK Back On the Air

OKLAHOMA CITY—Bill Lacy, new general manager of the new KJAK, took no chances that people might not realize the station was back on the air—after being silent for some while—with an album rock format; he went around and told them. In a recent survey of retailers and distributors in the area, more than one mentioned Lacy visiting recently.

Billing itself as FM 100, the station went on the air Sept. 15 and is promising the market "live specials, nightly feature albums, jazz shows, live concerts, and music, music, music." Lacy comes from KMOD, a Tulsa FM station.

Air staff features Jim Stafford 6-10 a.m., formerly of KOFM in Oklahoma City; music director John Michael Scott 10 a.m.-2 p.m. from KOFM; program director Barbara Marullo 2-6 p.m. from KZEW in Dallas; Dave Bell 6-10 p.m. from KKEG in Fayetteville, Ark.; Traver Hulse 10 p.m.-2 a.m. from KOFM; Dan Hopper 2-6 a.m. from KMOD; and news man Stan Tacker of KMOD.

Vox Jox

• Continued from page 34

what they were talking about. But I would surmise rather strongly that the call letters of KTNQ came up now and then. I understand that Buzz will be in New Orleans and helping on the International Radio Programming Forum Dec. 1-4.

★ ★ ★

That brings me around to reminding everyone to enter the annual air personality competition. Get your airchecks, music telescoped, to the judges as soon as possible. Sis Kaplan at WAYS, Charlotte, tells me that she has only received two tapes. If you guys and gals don't get your tapes in, you won't have a chance to win. The deadline is approaching rapidly.

★ ★ ★

Larry Lujack returned to the morning show at WLS, Chicago, last Thursday (16). He'd been over at WCFL playing beautiful music and saying something pretty every 15 minutes or so. His WLS salary won't be as high as his WCFL salary had been, but he's still one of the highest paid rock jocks in the country. . . . Marc Hunter, most recently program director and music director of KOBO, Yuba City, Calif., is looking for a part-time air shift or music job in Los Angeles area. Has a first ticket. You can reach him at 213-990-0390.

★ ★ ★

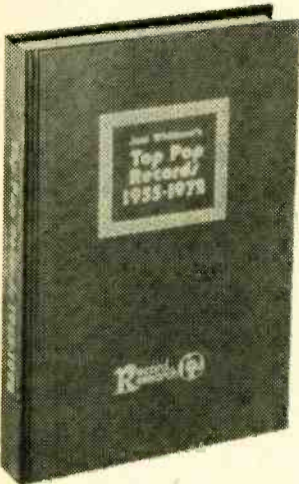
Paul Fuhr has been named program director of WMMR in Philadelphia. He'd been at WYSP in the city. WMMR has been having troubles ever since Jerry Stevens left.

★ ★ ★

Jay Jackson has been named operations manager and music director of WNAX, country music station in Yankton, S.D. He named Gary Edwards the new program director.

Ted Stecker, 4303 Sunshadow, San Antonio, Tex. 78217, has left
(Continued on page 37)

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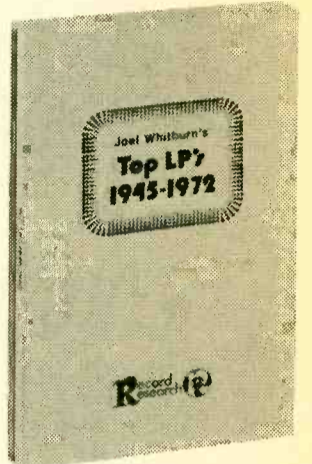
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Name _____
Address _____
City _____
State _____ Zip _____

Survey Indicates N.Y. WABC Is Most Popular U.S. Station

• Continued from page 33

ington; WDVR, Philadelphia, tied with KLOS, Los Angeles; KNX, Los Angeles; WVBF, Boston; WRIF, Detroit; WKTU, New York; and WMMS, Cleveland. This gave New York area 11 of the top-ranked FM stations in the nation.

Of the top 25 most-listened to FM stations, 12 feature either progressive or rock formats, 11 are beautiful music. At least eight of the stations are automated and seven of these feature syndicated programming with Schulke Radio Productions product on four stations, Bonneville Broadcast Consultants on two, and Century on one.

America's top-listened to 10 stations in cume audience, 12 and older, in order are: WABC, New York; WLS, Chicago; WOR, New York; WCBS, New York; WGN, Chicago; WINS, New York; WMAQ, Chicago; CKLW, Detroit; WJR, Detroit, and WNBC, New York. Duncan's study was in-depth in every category; here he detailed the top 303 stations. WXLO, New York, was the FM station with the highest cume and here Duncan listed 121 stations.

America's top 10 teen audience stations, in order: WABC, New York; WLS, Chicago; WXLO, New York; WPLJ, New York; WBLS, New York; KHJ, Los Angeles; KFRC, San Francisco; WWRL, New York; WPGC-FM, Washington; and WRKO, Boston. Four of these stations—WXLO, KHJ, KFRC, and WRKO—are RKO Radio stations. ABC, of course, owns WABC, WLS, and WPLJ.

WABC was also America's No. 1 station in adults 18-34 years of age and adults 18-49 years of age in other chart studies.

Duncan also breaks out national FM shares—41.348% for total survey area, for example. The best FM market? West Palm Beach with a metro share of 62.83% (he lists the top 25 markets with Akron last at 48%). The worst FM market in the nation was McAllen-Brownsville, Tex., with only 13.25% share. Tucson was also weak with only a 17.31% and even the best of the worst—Green Bay, Wis.—had only a 24.34%.

One of the most interesting break-outs in the book of several hundred

pages is a list of the FM stations that lead their market, such as KOB in Albuquerque, N.M.; WMMS in Cleveland; KYND in Houston; and WVIC in Lansing, Mich. Duncan's

study even tells you what particular category the station leads in.

About two-thirds of the book is devoted to individual market reports.

Vox Jox

• Continued from page 36

KITY in San Antonio and is looking for a programming and/or announcing job. He'd programmed KITY, a sort of rock station and believes strongly in the format. He can be called at 512-655-8049. . . . **Bruce Brown**, recently at KFLP, El Paso, is heading for Hawaii (his wife is in military service and has been assigned there) so if anyone has a radio job over there he would be interested. He'll be calling you. . . . Forgot to mention that one of the reasons **Larry Lujack** went back to WLS in Chicago is that **Fred Winston** left.

Tom Adams has decided to leave radio again to concentrate on the Electric Weenie humor service. He'd been at KGU, Honolulu, the past 14 months. Veteran air personality **Bill Thompson** will move into the morning slot up against the legendary **Ron Jacobs** and the legendary **Aku Head (Hal Lewis)**.

Jerry Lee, owner of WDVR in Philadelphia, and **Bill Wertz**, who operates the radio syndication firm of KalaMusic, Kalamazoo, Mich., will present musician **George Greeley** with a gold plaque about the time you read this. Presentation will be made at the Annual National Radio Broadcaster's Association convention at the Hyatt Regency Embarcadero Hotel, San Francisco, and pay tribute to his heroic efforts to provide fresh music for beautiful music and MOR format radio stations. Greeley produced at his own expense 100 songs for these stations and syndicated programming services. I'm sure that George, a veteran musician, arranger, conductor, will be glad to send you a demo if you're interested in purchasing his service. You can reach him at 213-980-4532.

Now for a plug from your friendly International Radio Programming

Forum. The registration is only \$135 this year. That fee will get you into all of the sessions, cocktail parties, luncheons and the awards dinner on Saturday night. The agenda for the Forum should be finished in the next week or two.

Bubbling Under The HOT 100

- 101—I CAN'T LIVE A DREAM, Osmond Brothers, Polydor 14348
- 102—COME GET TO THIS, Joe Simon, Spring 166 (Polydor)
- 103—LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 104—KILL THAT ROACH, Miami, Drive 6251 (TK)
- 105—DAYLIGHT, Vicki Sue Robinson, RCA 10775
- 106—HERE'S SOME LOVE, Tanya Tucker, MCA 40598
- 107—IMAGINATION'S SAKE—Sons Of Champlin, Ariola America 7633
- 108—CATFISH, Four Tops, ABC 12214
- 109—I WANNA SPEND MY WHOLE LIFE WITH YOU, Street People, Vigor 1732 (PIP)
- 110—CAR WASH, Rose Royce, MCA 40615

Bubbling Under The Top LPs

- 201—AUTOMATIC MAN, Island ILPS-9397
- 202—COUNTRY JOE McDONALD, Love Is A Fire, Fantasy F 9511
- 203—CURTIS MAYFIELD, Give, Get, Take And Have, Curtom CU 5007 (Warner Bros.)
- 204—CAROL DOUGLAS, Midnight Love Affair, Midland International BKL1-1798 (RCA)
- 205—MAIN INGREDIENT, Super Hits, RCA APL1-1858
- 206—BOBBY BARE, Winners & Other Losers, RCA APL1-1786
- 207—HUMMINGBIRD, We Can't Go On Like This, A&M AP 4595
- 208—JUDAS PRIEST, Sad Wings Of Destiny, Janus JXS 7019
- 209—ESTHER SATTERFIELD, The Need To Be, A&M SP 3411
- 210—JOHN MILES, Rebel, London PS 669

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Rock Singles Best Sellers

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As Of 9/14/76

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

- | | | | |
|----|---|----|---|
| 1 | PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225 | 21 | ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354 |
| 2 | A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 | 22 | HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares—Capitol 4270 |
| 3 | DEVIL WOMAN—Cliff Richard—Rocket 40574 | 23 | ROCK 'N' ME—Steve Miller—Capitol 4323 |
| 4 | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585 | 24 | SUNRISE—Eric Carmen—Arista 0200 |
| 5 | IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 25 | THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 |
| 6 | I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 | 26 | I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 |
| 7 | (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 | 27 | BABY I LOVE YOUR WAY—Peter Frampton—A&M 1832 |
| 8 | WHAM BANG SHANG-A-LANG—Silver—Arista 0189 | 28 | SAY YOU LOVE ME—Fleetwood Mac—Reprise 1356 |
| 9 | YOU'LL NEVER FIND ANOTHER LOVE—Lou Rawls—Philadelphia International 3592 | 29 | SUMMER—War—United Artists 834 |
| 10 | A LITTLE BIT MORE—Dr. Hook—Capitol 4280 | 30 | TEDDY BEAR—Red Sovine—Starday 642 |
| 11 | DISCO DUCK—Rick Dees—RSO 857 | 31 | AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588 |
| 12 | MAGIC MAN—Heart—Mushroom 7011 | 32 | GETAWAY—Earth, Wind & Fire—Columbia 3-10373 |
| 13 | YOU SHOULD BE DANCING—Bee Gees—RSO 853 | 33 | GET CLOSER—Seals & Crofts—Warner Bros. 8190 |
| 14 | LET 'EM IN—Wings—Capitol 4293 | 34 | MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 |
| 15 | LOWDOWN—Boyz Scaggs—Columbia 3-10367 | 35 | LET HER IN—John Travolta—Midland International 10623 |
| 16 | STILL THE ONE—Orleans—Asylum 45336 | 36 | THIS MASQUERADE—George Benson—Warner Bros. 8209 |
| 17 | WITH YOUR LOVE—Jefferson Starship—Grunt 10746 | 37 | LAST CHILD—Aerosmith—Columbia 3-10359 |
| 18 | SHE'S GONE—Hall & Oates—Atlantic 3332 | 38 | YOU'RE MY BEST FRIEND—Queen—Elektra 45318 |
| 19 | KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310 | 39 | DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 |
| 20 | THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 40 | FERNANDO—Abba—Atlantic 3346 |

Rock LP Best Sellers

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As Of 9/14/76

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- | | | | |
|----|---|----|---|
| 1 | FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 21 | BEST OF B.T.O. (So Far)—Bachman-Turner Overdrive—Mercury SRM-1-1101 |
| 2 | FLEETWOOD MAC—Reprise MS2225 | 22 | DREAMWEAVER—Gary Wright—Warner Bros. BS 2868 |
| 3 | SPIRIT—John Denver—RCA APL1-1694 | 23 | DIANA ROSS' GREATEST HITS—Motown M6-969S1 |
| 4 | THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 24 | SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 5 | CHICAGO X—Columbia PC 34200 | 25 | SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 |
| 6 | DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 26 | ALIVE!—Kiss—Casablanca NBLP 7020 |
| 7 | ROCKS—Aerosmith—Columbia PC 34165 | 27 | GREATEST HITS—Elton John—MCA 2128 |
| 8 | GREATEST HITS—War—United Artists UA-LA648-G | 28 | A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 |
| 9 | HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 | 29 | ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537 |
| 10 | BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 | 30 | OLE LO—Electric Light Orchestra—United Artists UA-LA630-G |
| 11 | WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 31 | CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 12 | SONG OF JOY—Captain & Tennille—A&M SP 4570 | 32 | DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 13 | SPITFIRE—Jefferson Starship—Grunt BFL1-1557 | 33 | ALL THINGS IN TIME—Lou Rawls—Philadelphia International PZ 33957 |
| 14 | FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 34 | ORIGINALS—Kiss—Casablanca NBLP 7032 |
| 15 | ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 | 35 | WILD CHERRY—Epic PE 34195 |
| 16 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 36 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 17 | THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 37 | SOUL SEARCHING—Average White Band—Atlantic SD 18179 |
| 18 | 15 BIG ONES—Beach Boys—Brother/Reprise MS 223 | 38 | IN THE POCKET—James Taylor—Warner Bros. BS 2912 |
| 19 | HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 39 | TRYIN' TO GET THE FEELING—Barry Manilow—Arista AQ 4060 |
| 20 | BREEZIN'—George Benson—Warner Bros. BS 2919 | 40 | HOT ON THE TRACKS—Commodores—Motown M6-867 S1 |

'Bound For Glory' Gets Promotion

NEW YORK—UA is mounting a major book promotional campaign tied to "Bound For Glory," the upcoming UA release starring David Carradine as composer-folksinger Woody Guthrie. Included are a new illustrated movie edition in November of the New American Library

edition of "Bound For Glory"; the "New Woody Guthrie Song Book" issued in hardcover and paperback; the fourth edition of the autobiographical "Born To Win," and the new Guthrie's "Seeds Of Man" to be published by E.P. Dutton this month.

Soul Sauce

'Get Down' TV Stanza Syndicated

By JEAN WILLIAMS

LOS ANGELES—George Vinnett, former operations manager and program director of WYLD, New Orleans, has produced a national syndicated television dance show titled "Get Down."

The show, which begins airing Sept. 26, will be shown weekly in 36 cities.

According to Vinnett, the format will include music, skits with guests, dance instruction and live performances. R&b, pop and disco music will be played, but "Get Down" will be heavily disco oriented, and the entire show will be geared to "high energy."

He notes the show will be totally integrated with dances of several nationalities.

"Get Down," which will originate from New Orleans on WVUE-TV, will be a one-hour program from noon to 1 p.m. in that city.

The show is also being structured to inform the audience of national and local events.

Isaac Bolden has written "Theme From Get Down" for the show, and Vinnett's wife Keokuk is its dance coordinator. Bill Lieder is director and Harold Heim, a New Orleans disco deejay and former announcer at WYLD, is music director while Vinnett is its host.

Among the cities where the show will be airing are WPIX, New York; KTLA, Los Angeles; WSNS, Chicago; WTAF, Philadelphia; WSBF, Boston; WGPR, Detroit; WMAL, Washington; WJAN, Cleveland/Akron; WGPB, Pittsburgh; KTVT, Dallas; KPLR, St. Louis; KHTV, Houston; WCIX, Miami; KBMA, Kansas City; WBBJ, Memphis, and WNGE, Nashville.

★ ★ ★

KGfJ in Los Angeles in a staff reconstruction has Pierre "Lucky" Gonneau, music director, moving over to KUTE, KGfJ's sister station in the same position. Gonneau will also take an airshift 9 a.m.-noon at KUTE while continuing as music director of KGfJ.

Larry Williams becomes operations manager, and late afternoon announcer Alvin John Waples, who was acting as program director until Williams was appointed operations manager, has relinquished the program director's post.

Bill Chappel, who held the all-night slot, has been relieved of his duties, being replaced by Darcel Howell, who comes from WUFO, Buffalo. And finally Bill McKinney the morning man moves to 8 p.m.-12 a.m.

Over at KDAY, Los Angeles, morning man Don Mac leaves in favor of KGfJ taking over the same slot and Marsha Beverly, secretary to program director Jim Maddox may be leaving to go to Casablanca Records

★ ★ ★

A new series titled "All About The Business Of Radio Broadcasting" will be presented by UCLA Extension in Los Angeles in cooperation with the Southern California Broadcasters Assn.

The 20 weekly sessions, which begin Sept. 23, will cover the many facets of radio broadcasting in presentations by working radio professionals.

On hand will be station managers.

(Continued on page 39)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	12	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch, TK 1019 (Sherlyn, BMI))	34	43	5	I'D RATHER BE WITH YOU—Bootsy's Rubber Band (W. Collins, G. Clinton, G. Coopes), Warner Bros. 8246 (Backstage, BMI)	67	67	5	SOUL SEARCHIN' TIME—Trammps (L. Green, N. Harris), Atlantic 3345 (Six Strings, BMI)
2	2	13	PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parissi), Epic 8-50225 (Berna/Blaze, ASCAP)	35	23	14	ONE FOR THE MONEY (Part 1)—Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	68	78	2	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)
3	3	12	GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	36	25	17	GET UP OFF THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Beinda/Unichappell/BMI)	69	82	4	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)
4	6	7	GET THE FUNK OUT MA FACE—Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Goulgris, BMI)	37	37	8	YOU & ME—Love—Undisputed Truth (N. Whitfield, Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI))	70	76	3	LOVE TALK—James Gilstrap (D. Ervin, W. Farrell), Roxbury 2029 (Pocket Full Of Tunes, BMI)
5	9	6	GIVE IT UP (Turn It Loose)—Tyronne Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	38	49	4	STAR CHILD—Parliament (G. Clinton, W. Collins, Worrell), Casablanca 864 (Mabitz and Rick's, BMI)	71	81	5	NICE & SLOW—Santiago (K. Gibson) Amherst 715 (Red Bus, BMI)
6	8	12	LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)	39	48	4	QUEEN OF MY SOUL—Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	72	86	4	ME AND MY GEMINI—First Class (T. Keith), All Platinum 2365 (Gambi, BMI)
7	15	4	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	40	52	5	NICE 'N NASTY—Salsoul Orchestra (V. Montana Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	73	80	3	BLESS MY SOUL—Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abet 9466 (Nashboro) (Excellorec/Skipson, BMI)
8	4	10	YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroie/Unichappell, BMI)	41	28	14	COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren/Vibes/Bull Pen, BMI)	74	84	2	BECAUSE I LOVE YOU GIRL—Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4674 (Boca, ASCAP)
9	11	8	ONLY YOU BABE—Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	42	42	7	KILL THAT ROACH—Miami (W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)	75	NEW ENTRY	TEACH ME—Blue Magic (K. Barrow), Atco 45-7061 (Atlantic) (Miss Thong, BMI)	
10	13	6	HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	43	24	20	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Epic) (Mighty Three, BMI)	76	NEW ENTRY	FALLIN' IN LOVE (Part 1)—New Birth (D. & A. Hamilton), Warner Bros. 8255 (Spitfire, BMI)	
11	5	14	WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	44	39	7	GIVE A BROKEN HEART A BREAK—Impact (B. Eli, L. Barry), Atco 7056 (WIMOT/Friday's Child, BMI)	77	87	2	FEEL LIKE MAKIN' LOVE—Milfie Jackson (P. Rogers, N. Ralphs), Spring 167 (Polydor) (Bagco, ASCAP)
12	16	4	MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	45	62	4	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	78	88	3	COMIN'—Chocolate Milk (D. Barad, A. Castenell, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tio, K. Williams), RCA 10758 (Marsaint, BMI)
13	18	7	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	46	26	19	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	79	79	3	GHETTOS OF THE MIND—Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.O./At-Home, ASCAP)
14	10	9	ONE LOVE IN MY LIFETIME—Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	47	47	8	NO, NO JOE—Silver Convention (S. Levay, S. Prager), Midland International 10723 (RCA) (Midson, ASCAP)	80	74	16	SUPER DISCO—Rimshots (K. Keith), Stang 5067 (All Platinum) (Gambi, BMI)
15	12	14	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	48	45	9	JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casseroie/Flamm, BMI)	81	85	2	LET MY LIFE SHINE—D.J. Rogers (D.J. Rogers), RCA 10760 (Sunbury/Woogie, ASCAP)
16	17	12	FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagillire, BMI/Kalimba, ASCAP)	49	29	17	HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	82	NEW ENTRY	NO WAY BACK—Dells (A. Terry, W. Morris, R. Brooks), Mercury 73842 (Phonogram) (Gambi, BMI)	
17	14	12	SUMMER—War (S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	50	32	10	YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	83	90	2	STAND UP AND SHOUT—Gary Toms (G. Toms, Bleiweiss, Stahl), PIP 6524 (Bambar/Happy Endings, ASCAP)
18	31	5	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	51	56	5	SWEET SUMMER MUSIC—Attitudes (P. Stallworth, C. Higgins, G. Battiglier), Dark Horse 10011 (A&M) (Grange/Jungle City, ASCAP/Hardwood, BMI)	84	NEW ENTRY	HAPPY BEING LONELY—Chi-Lites (K. Hirsch, K. Wakefield), Buddah 537 (Kama Sutra/Six Strings, BMI)	
19	19	10	LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	52	46	18	THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	85	NEW ENTRY	JUMP/HOOKED ON YOUR LOVE—Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	
20	7	11	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	53	53	6	MOVIN' IN ALL DIRECTIONS—People's Choice (L. Huff, D. Jordan, D. Ford), Tsop 4782 (Epic) (Mighty Three, BMI)	86	83	5	YOU'RE MY PEACE OF MIND—Faith, Hope & Charity (V. McCoy), RCA 10749 (Van McCoy/Warner-Tamerlane, BMI)
21	21	8	ENTROW Part I—Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Four, BMI)	54	65	3	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa-Vette/January, BMI)	87	NEW ENTRY	FUNKY MUSIC (Is a Part Of Me)/SECOND TIME AROUND—Luther (L. Vandross), Cotillion 45-442-5 (Atlantic) (Elvee-DeeKey, ASCAP)	
22	41	4	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	55	55	7	IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	88	93	5	MAKING LOVE AIN'T NO FUN (Without The One You Love)—Ebony's (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
23	20	9	LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warock, ASCAP)	56	70	3	ENERGY TO BURN—B.T. Express (S. Taylor, T. Howard), Columbia 3-10399 (Triple 'O'/Jeff-Mar/B.T. Express, BMI)	89	100	2	GET UP '76—Esquires (G. Moore, B. Shepard), Ju-Par 104 (Big 7, BMI)
24	27	7	COME GET TO THIS—Joe Simon (G. Raeferd, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	57	60	5	UNDERGROUND MUSIC—Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	90	NEW ENTRY	BABY I'M GONNA LOVE YOU—Phyllis Hyman (L. Alexander), Desert Moon 6402 (Buddah) (Desert Moon/Mesaline, BMI)	
25	30	8	IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alston 3722 (TK) (Sherlyn, BMI))	58	54	11	AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylor), Koko 721 (Klondike, BMI)	91	NEW ENTRY	UNDISCO KID—Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/Westbound 5029 (Bridgeport, BMI)	
26	35	7	ANYTHING YOU WANT—John Valenti (J. Valenti, J. Spinzola), Ariola America 7625 (Capitol) (Minta, BMI)	59	59	8	BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Williams), Cotillion 44203 (Atlantic) (Robosac, BMI)	92	NEW ENTRY	HE'S ALWAYS SOMEWHERE AROUND—Donny Gerrard (T. Brock), Greedy 107 (Joultly Sad, BMI)	
27	33	5	CHANGIN'—Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff-Mar, BMI)	60	51	11	WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP)	93	94	3	THAT'S WHEN IT HURTS—Terry Huff (T. Huff), Mainstream 5585 (Brent, BMI)
28	36	6	THE BEST DISCO IN TOWN—Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurt), Marlin 3306 (TK) (Can't Stop, BMI)	61	58	26	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	94	97	4	RHYMES—O.V. Wright (A. Green, M. Hodges), Hi 2313 (London) (Jec/Al Green, BMI)
29	38	5	LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	62	44	19	SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	95	95	2	THE MAGIC TOUCH—Tony Sylvester & The New Ingredient (P. Adams, S. Hauser), Mercury 73831 (Phonogram) (Rising Sun, BMI)
30	34	7	CHANCE WITH YOU—Brother To Brother (B. Jones, B. Randle), Turbo 048 (All Platinum) (Gambi, BMI)	63	57	11	I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) (Jon, BMI)	96	96	4	IF THERE WERE NO MUSIC—Rufus Thomas (G. Jackson), Artists of America 126 (Fame, BMI)
31	50	4	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	64	64	6	I WANNA SPEND MY WHOLE LIFE WITH YOU—Street People (R. Dahrouge), Vigor 1732 (PIP) (Vignette, BMI)	97	99	2	LET HIM GO—First Choice (J. Dean, J. Glover), Warner Bros. 8251 (Silk/Glodeanis, BMI)
32	40	6	SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Bar-Kay, BMI)	65	77	2	RUN TO ME—Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)	98	98	4	HE WHO LAUGHS LAST LAUGHS THE BEST—Monday After (M. Tennant, A. Smith), Buddah 540 (Barbro/Super Songs, ASCAP)
33	22	8	AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware), Tamia 54273 (Motown) (Jobete, ASCAP)	66	72	3	OFF—Margie Joseph (L. Dozier), Cotillion 44207 (Atlantic) (Dozier, BMI)	99	NEW ENTRY	I DON'T WANT TO BE A LONE RANGER—Hidden Strength (J.C. Watson), United Artists 847 (Jowal, BMI)	

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	HOT ON THE TRACKS Commodores, Motown M6-867 S1	32	26	13	BOB JAMES THREE CTI 6063
2	2	10	WILD CHERRY Epic PE 34195	33	43	2	CHAMELEON Labelle, Epic PE 34789
3	4	11	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	34	35	6	NIGHT FEVER Falback Band, Event EV-1-6711 (Polydor)
4	5	24	BREEZIN' George Benson, Warner Bros. BS 2919	35	46	2	E-MAN GROOVIN' Jimmy Castor Bunch, Atlantic SD 18186
5	6	9	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	36	27	7	DIANA ROSS' GREATEST HITS Motown M6-869S1
6	3	16	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	37	45	2	AIN'T NOTHIN' STOPPIN' US NOW Tower Of Power, Columbia PC 34302
7	8	20	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	38	30	11	TOGETHER AGAIN ... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317
8	9	12	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	39	39	4	THE GIST OF THE GEMINI Gino Vanelli, A&M SP 4596
9	10	6	SILK DEGREES Boyz Scaggs, Columbia PC 33920	40	32	21	THE MANHATTANS Columbia PC 33820
10	12	3	SECRETS Herbie Hancock, Columbia PC 34280	41	41	5	TEN PERCENT Double Exposure Salsoul S/S 5503 (Caytronics)
11	13	7	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070	42	42	25	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)
12	11	19	NATALIE Natalie Cole, Capitol ST 11517	43	37	19	HARD WORK John Handy, ABC/Impulse ASD 9314
13	17	3	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 S1 (Motown)	44	36	18	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)
14	7	15	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	45	49	2	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
15	22	9	LOVE TO THE WORLD LTD, A&M SP 4589	46	48	2	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
16	16	29	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	47	NEW ENTRY	→	MY NAME IS JERMAINE Jermaine Jackson, Motown M6- 842 S1
17	18	7	FLOWERS Emotions, Columbia PC 34163	48	50	9	LOVE TALK James Gilstrap, Roxbury RLX 105
18	15	18	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	49	NEW ENTRY	→	MYSTIC DRAGONS Blue Magic, Atco SD-36140 (Atlantic)
19	14	7	GET UP OFFA THAT THING James Brown, Polydor PD-1-6071	50	34	16	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
20	24	4	WINDJAMMER Freddie Hubbard, Columbia PC 34166	51	52	13	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
21	28	25	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	52	NEW ENTRY	→	ON THE ROAD AGAIN D.J. Rogers, RCA APL1-1697
22	25	10	LOVE POTION New Birth, Warner Bros. BS 2953	53	60	11	THE WHISPERS Soul Train BVL1-1450 (RCA)
23	23	8	ARABIAN NIGHTS Ritche Family, Marlin 2201 (TK)	54	40	33	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022
24	19	16	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	55	44	17	ENERGY TO BURN B.T. Express, Columbia PC 34178
25	20	14	MIRROR Graham Central Station, Warner Bros. BS 2937	56	NEW ENTRY	→	ALBERT Albert King, Utopia BUL1-1731 (RCA)
26	31	13	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	57	47	18	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
27	38	2	PASS IT ON The Staples, Warner Bros. BS 2945	58	NEW ENTRY	→	SANBORN David Sanborn, Warner Bros. BS 2957
28	29	14	GOOD KING BAD George Benson, CTI 6062	59	56	3	ON LOVE David T. Walker, Ode SP 77035 (A&M)
29	NEW ENTRY	→	GREATEST HITS War, United Artists UA-LA 648-G	60	54	5	I'VE GOT YOU Gloria Gaynor Polydor PD-1-6063
30	33	6	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)				
31	21	16	SKY HIGH! Tavares, Capitol ST 11533				

Non-Pros Assisted At Workshop Quincy Jones Serves Up 'Alternative Information'

LOS ANGELES—The Quincy Jones Production Workshop here is designed to offer to non-professionals "alternative information" about the entertainment industry, explains Peter Long, director/administrator of the program. "Alternative information," says Long, is information concerning the record and/or entertainment industry that cannot be obtained from books or schools.

He cites as an example Billy Eckstine's recent lecture at the workshop which is held weekly on Thursday evenings at the Inner City Cultural Center.

"Eckstine visited the workshop to talk about how to survive in the recording industry without having a hit record," says Long. Eckstine's last hit record was approximately three decades ago.

"The information that Eckstine can give the students is information that can only be given by someone like him who has lived through this experience."

Count Basie has also been scheduled to appear, not to talk about how to lead a band for 40 years, but how to lead men and an organization for 40 years.

"There is no place where someone can learn to be a good road manager, and road managers are a vital part of this business. You must go on the road with an act and learn under someone else who may not be knowledgeable in the area," offers Long.

Kelly Swaggerty, Jones' road manager, speaks to students on this subject.

The idea of the workshop is to also offer a forum for persons seeking careers in the entertainment field as performers and members of production staffs.

Students are signing up for the workshop through word-of-mouth "advertising." The sessions are free

to the public with only two qualifications necessary, the student must need the information, and must attend on a regular basis.

The workshop which originally opened to service young people, has 60 registered students ranging in age from 16 to 55.

There are professional musicians on hand to instruct students in arranging and composing. There is also a vocal coach. Saxophonist Jerome Richardson is the dean of the Jones Youth Band and also lectures in his area. All instructors volunteer their services.

"We will not actually teach music, what we are doing is taking students with some musical talents and developing these talents. We are also offering them on the job training through Jones' different musical projects," says Long.

The workshop has been supported financially by Jones, but Long says that the group is now looking to the community for donations of instruments and other musical equipment to be used by the students.

Soul Sauce

• Continued from page 38

sales managers, program directors and research and public service personnel who will offer their views on the behind the scenes activities that make programming possible.

Topics to be covered include overview of the radio industry, radio station programming and production, station management and operations, strategy for selling radio time, legal aspects of broadcasting, public service and community involvement, marketing research and merchandising, and other pertinent aspects of today's radio.

Classes are being held from 7-10 p.m., Thursday evenings through Dec. 2, and will resume Jan. 6, 1977 through March 10. Fee for the entire series is \$125.

"Speaking Intimately" is a new five-minute radio interview show hosted by Betty Lomax and produced by the Black Creative Group of New York.

The show, which is being sponsored by the A&P, is a series of interviews with black personalities and will be aired nationally in 47 markets.

Slated to appear are such personalities as Don King, fight promoter and owner of Don King Records; Maurice White of Earth, Wind & Fire; singer Jon Lucien and Cab Calloway. Gerri Welch will produce the show for the Black Creative Group.

Donald Byrd received the first award ever to be presented to an entertainment personality by the Opportunities Industrialization Centers of America.

Byrd was honored as a leader in Afro-American musical traditions and heritage. He was also honored as an educator who has inspired many young people.

The award was given during the organization's spectacular held in Philadelphia at the Robin Hood Dell West.

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

Chrysalis In Deal

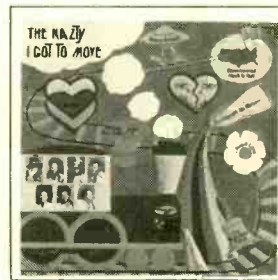
LOS ANGELES—Chrysalis Records will be distributed in Canada by Capitol Records-EMI of Canada. Chrysalis president Terry Ellis set the deal with Arnold Gosewich, president of the Canadian company.

TRIPLE TREATS with DOUBLE BARREL ACTION!



including Hit Singles:
"WHERE EVER YOU GO"
"BLESS MY SOUL"

Skip Mahoaney and the Casuals
"LAND OF LOVE"
Abet 410



The Nazty
"I GOT TO MOVE"
Mankind 206



The Ingram Family
"THE INGRAM KINGDOM"
Excello 8031

Hot & Selling

"BLESS MY SOUL" Abet 9466	73 Billboard
Skip Mahoaney	68 Cashbox
	70 Record World

"SHE'S ALL ALONE"
Excello 2344
The Ingram Family

"PRECIOUS WOMAN"
Excello 2346
Deep Heat

Excellonrec Music Company

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Nashville, Tennessee 37206
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New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

JAZZ

- ABBA**
Greatest Hits
LP Atlantic SD18189 \$6.98
- AMBROSIA**
Somewhere I've Never Traveled
LP 20th Century T510 \$6.98
- ANDERSON, BILL**
Peanuts & Diamonds & Other Jewels
LP MCA-2222 \$6.98
8T MCAT-2222 \$7.98
- APRIL WINE**
The Whole World's Goin' Crazy
LP London PS-675 \$6.98
- ARNOLD, EDDY**
Eddy
LP RCA APL1-1817 \$6.98
8T APS1-1817 \$7.95
CA APK1-1817 \$7.95
- ARTFUL DODGER**
Honor Among Thieves
LP Columbia PC-34273 \$6.98
8T PCA-34273 \$7.98
- AUSTIN, PATTI**
End Of A Rainbow
LP CITICIT5001 \$6.98
- AUTOMATIC MAN**
Automatic Man
LP Island ILPS-9397 \$6.98
- AZTEC TWO STEP**
Two's Company
LP RCA APL1-1497 \$6.98
8T APS1-1497 \$7.95
CA APK1-1497 \$7.95
- BAND, THE**
The Best Of The Band
LP Capitol ST-11553 \$6.98
- BANKS, DAVID**
I Used To Be A Bus Driver
LP RCA APL1-1828 \$6.98
- BECK, JEFF**
Wired
QL EQC-33849 \$7.98
QB EAQ-33849 \$7.98
- BENTON, BARBI**
Something New
LP Playboy 411 \$6.98
- BERLINE, BYRON, & SUNDANCE**
Byron Berline & Sundance
LP MCA-2217 \$6.98
8T MCAT-2217 \$7.98
- BLACKWOOD, R. W., & THE BLACKWOOD SINGERS**
We Can Feel Love
LP Capitol ST-11563 \$6.98
- BLUE, DAVID**
Cupid's Arrow
LP Asylum 7E-1077 \$6.98
- BLUE MAGIC**
Mystic Dragon's
LP Atco SD-36-140 \$6.98
- BOLIN, TOMMY**
Private Eyes
LP Columbia PC-34329 \$6.98
8T PCA-34329 \$7.98
CA PCT-34329 \$7.98
- BOSTON**
Boston
LP Epic PE-34188 \$6.98
8T PEA-34188 \$7.98
- BRESH, TOM**
Homemade Love
LP Farr FL-1000 \$6.98
- BREWER & SHIPLEY**
The Best
LP Kama Sutra KSBS-2613 (2) \$6.98
- BUCKACRE**
Morning Comes
LP MCA-2218 \$6.98
8T MCAT-2218 \$7.98
CA MCAC-2218 \$7.98
- BURKE, SOLOMON**
Back To My Roots
LP Chess ACH-19002 \$6.98
8T 8033-19002H (GRT) \$7.95
CA 5033-19002H (GRT) \$7.95
- CALE, J. J.**
Troubadour
LP Shelter SRL-52002 \$6.98
8T 8309-52002H (GRT) \$7.95
CA 5309-52002H (GRT) \$7.95
- CARAVAN**
Blind Dog At St. Dunstons
LP Arista AL4088 \$6.98
8T 8301-4088H (GRT) \$7.95
CA 5301-4088H (GRT) \$7.95
- CARROLL, MICKEY**
Mickey Carroll
LP RCA APL1-1845 \$6.98
8T APS1-1845 \$7.95
CA APK1-1845 \$7.95
- CARR, PETE**
Not A Word On It
LP Big Tree BT 89518 \$6.98
- CARVER, JOHNNY**
Afternoon Delight
LP ABC/Dot DOSD-2042 \$6.98
8T 8310-2042H (GRT) \$7.95
CA 5310-2042H (GRT) \$7.95
- CAR WASH**
Soundtrack
LP MCA2-6000 \$6.98
8T MCAT-6000 \$7.98
CA MCAC-6000 \$7.98
- CASTOR, JIMMY, BUNCH**
E-Man Groovin'
LP Atlantic SD18186 \$6.98
- CHICAGO**
Chicago VIII
QL Columbia PCQ33100 \$7.98
QB CAQ33100 \$7.98
- Chicago X**
QL Columbia PCQ34200 \$7.98
QB CAQ34200 \$7.98
- CLARK, GUY**
Texas Cookin'
LP RCA APL1-1944 \$6.98
8T APS1-1944 \$7.95
CA APK1-1944 \$7.95

- CLARKE, STANLEY**
School Days
LP Nemperor NE439 \$6.98
- COLLINS, JUDY**
Bread & Roses
LP Elektra 7E-1076 \$6.98
- CONNIFF, RAY**
Theme From SWAT, Song From M*A*S*H, etc.
LP Columbia PC-34312 \$6.98
8T PCA-34312 \$7.98
CA PCT-34312 \$7.98
QL PCQ-34312 \$7.98
QB CAQ-34312 \$7.98
- COPELAND, RUTH**
Take Me To Baltimore
LP RCA APL1-1236 \$6.98
8T APS1-1236 \$7.95
CA APK1-1236 \$7.95
- DALTON & DUBARRI**
Success & Failure
LP ABC ABCD-964 \$6.98
8T 8022-964H (GRT) \$7.95
- DAVIS, TYRONE**
Love & Touch
LP Columbia PC-34268 \$6.98
8T PCA-34268 \$7.98
CA PCT-34268 \$7.98
- DEADLY NIGHTSHADE**
F&W
LP Phantom BPL1-1370 \$6.98
8T BPS1-1370 \$7.95
CA BPK1-1370 \$7.95
- DENVER, JOHN**
Spirit
LP RCA APL1-1694 \$6.98
8T APS1-1694 \$7.95
CA APK1-1694 \$7.95
- DEODATO**
Very Together
LP MCA-2219 \$6.98
8T MCAT-2219 \$7.98
CA MCAC-2219 \$7.98
- DIAMOND, NEIL**
And The Singer Sings His Song
LP MCA-2227 \$6.98
8T MCAT-2227 \$7.98
CA MCAC-2227 \$7.98
- DIAS, MIGUEL, & SU MARIACHI**
Mucho Mariachi
LP Audio Fidelity AF-2416 (2) \$7.98
- DINNER, MICHAEL**
Tom Thumb The Dreamer
LP Fantasy F-9512 \$6.98
8T 8160-9512H (GRT) \$7.95
CA 5160-9512H (GRT) \$7.95
- DISCO TEX & HIS SEX-O-LETTES**
Manhattan Millionaire
LP Chelsea CHL-516 \$6.98
- DOUGLAS, CAROL**
Midnight Love Affair
LP Midland Int'l BKL1-1798 \$6.98
8T BKS1-1798 \$7.95
CA BKK1-1798 \$7.98
- DUNN & RUBINI**
Diggin' It
LP Prodigal P61001351 \$6.98
- EARTH, WIND & FIRE**
Spirit
LP Columbia PC-34241 \$6.98
8T PCA-34241 \$7.98
CA PCT-34241 \$7.98
- FANIA ALL STARS**
Delicate & Jumpy
LP Columbia PC-34283 \$6.98
8T PCA-34283 \$7.98
CA PCT-34283 \$7.98
- FLO & EDDIE**
Moving Targets
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8T ARS1-1669 \$7.95
CA ARK1-1669 \$7.95
HEIFETZ-PIATORGORSKY CONCERTS
LP Columbia M33447 \$6.98
HOROWITZ, VLADIMIR
The Horowitz Concerts 1975/1976
LP RCA Red Seal ARL1-1766 \$6.98
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HYMAN, DICK
Scott Joplin—16 Classic Rags
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General News



REAL ZZ 'FANS'—Hideki Nosaka, London Records coordinator at King Records in Japan, presents ZZ Top with an unusual brand of fun at a recent bash hosted by the label in Los Angeles.

Kids Learn Metric System From New Series Of LPs

LOS ANGELES—Orsatti Productions, Inc., which specializes in educational films, is venturing into the record field with a series of albums designed to instruct children on the metric system.

Conceived for the kindergarten to high school levels, the albums are colorfully illustrated with animated characters. The songs, with music by Jimmy Vann and Richard Hieronymus and lyrics by George Greer, Dale Hale and Vann, are singalongs, ballads and dance tunes that rhythmically explain metric conversion.

The records are being released on

Metric Records, distributed by Educational Film Systems. All songs are published by Bundy Music (BMI) and Maurianna Music (ASCAP), both subsidiaries of Orsatti.

Presently, the records are being test marketed within the California school system and will eventually be exposed on a national basis.

According to Roger Varon, director of marketing, an extensive marketing campaign will concentrate on television commercials, magazine ads and record of the month clubs. The LPs retail for \$3.95.

"Interest in the metric system has gained momentum the past 1½ years and looks like it's here to stay," says Varon. "The albums will have longevity due to the length of time it will take to convert."

Varon is also eyeing the international market for expansion, particularly Japan where there is a market for English speaking films and records.

Comedian's Son Sues Associates

LOS ANGELES—Tony Sales, oldest son of comedian Soupy, is suing Todd Rundgren, Earmark Music and Dave Mason, alleging Rundgren owes him loot on a side-man deal and that the three defendants stole the song, "Utopia Theme" from him.

In his Superior Court pleading, Sales asks \$20,000 from Rundgren, whom he accuses of running out on an oral one-year employment pact which would have paid the plaintiff \$500 plus \$150 road expenses weekly when Rundgren toured and \$250 weekly when the band wintered at Woodstock, N.Y. Sales charges that Rundgren and Mason appropriated his song. He asks an accounting and at least \$100,000 damages unless the court rules for more.

Lawyers Attach Far Out Companies

NEW YORK—A State Supreme Court Judge here has issued an order of attachment against Far Out Productions, Far Out Music and Far Out Management at the request of the defendants' legal counselors, Lewis Harris, Barry Fredericks and Leonard Korobkin.

The order of attachment on properties owned by the defendants developed out of a complaint of non-payment of legal fees allegedly owed to the plaintiffs in the case. The sum of money in contention exceeds \$25,000. The order of attachment was issued by Judge Alfred Ascione. The Far Out group of companies represented Eric Burdon & Co. in management, production and other areas.

7 Top 40s Join In Alice Cooper Promo

LOS ANGELES — "Alice Cooper's Rock Awards Weekend In Hollywood" is the theme of a radio promotion with seven major Top 40 stations for Alice's "I Never Cry" single. Winners who guess correctly the number of times air personalities say the word "cry" during a weekend will fly to Hollywood Saturday (18) to attend the "Rock Awards" tv show which Alice is co-hosting, and will dine with Alice afterwards.

Participating stations are WLS Chicago; CKLW Detroit; 99X New York; Y100 Miami; 13Q Pittsburgh; WOXY Milwaukee and KCBQ San Diego.

50,000 Tapes Are Seized In Georgia

MARIETTA, Ga.—More than 50,000 allegedly pirated tapes valued at \$150,000, as well as a quantity of labels, winding equipment and packaging machines, were seized at the Smyrna Police Dept.'s detective division, the intelligence unit of the Cobb County sheriff's office and the Smyrna Police Dept.

One arrest has been made and additional arrests were expected. Authorities say business records of the firm indicate distribution of tapes was on a national scope.

Jukebox Programming

Mercury In 1-Stop Analysis

By ALAN PENCHANSKY
CHICAGO — Phonogram/Mercury has concluded a 2½-month survey of more than 200 one-stops, designed to provide the label with a market-by-market picture of singles distribution channels.

Results of the three-page questionnaire, administered over the phone, when tabulated also will yield information about nationwide one-stop trends, the label reports.

The survey, conducted by Peter Pallas in his first undertaking as national singles sales/advertising coordinator, distinguishes between one-stops that primarily service operators, and those that deal with retailers in the main. The label now makes this distinction in its mailings to one-stops, it informs.

Pallas questioned one-stops about the geographical scope of their business, the percentage of their volume in singles versus LPs and tapes, influences on their programming and their relations with local radio. Pricing, mailings, title strips, defects and returns were among areas also investigated.

Though Mercury has not yet summarized its research, Pallas indicates that certain broad features are apparent:

- R&b singles are making increasing inroads in markets where such material traditionally has not been a strong influence.

- The majority of one-stops send regular mailings to operators.

- A minority of operators are being supplied exclusively on an "automatic purchasing" basis (one-stop selects all operator's new disks).

- Operators are more likely to try out new records than are retailers.

- A broader range of trade publications influences operators in selecting new records, than influences one-stops and retailers.

- One-stops generally do not allow returns from operators.

- Defective 45s are few and not a serious problem.

Pallas reports that with few exceptions the one-stops were open and responsive to his investigation.

Harry Losk, Mercury's national sales manager, who supervised the research, explains that the data now will be used primarily in "tracking" of singles sales, for which it was necessary to update the label's information about the personality of each of 26 markets it identifies.

"Nothing remains static in any market," Losk says.

Famous Wins State

NEW YORK—State Records, a London-based, MCA-distributed label, has assigned U.S. publishing administration rights for State Music, Inc. (ASCAP) and Ladysmith Music, Inc. (ASCAP) to Famous Music Publishing Companies, a division of Gulf + Western. Negotiations for the pact were handled by Wayne Bickerton, State Records, and Sid Herman, administrative vice president, Famous Music.

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JOHN SCHER OF MONARCH

A Successful N.Y. Promoter Is Bitten By Management Bug

By JIM FISHEL

NEW YORK—Although John Scher has been in the business for slightly more than six years, he's already established himself as one of the most successful concert promoters in the country.

Besides holding down solid ground at his Capitol Theatre (one of the country's longest-running pop music houses) in nearby Passaic, N.J., he is also involved in promoting more than 150 concert dates per year, mostly in the Northeast.

But lately Scher hasn't been content to just lay back and be a successful concert promoter, since the management bug bit him.

During the past year, Scher has expanded the management wing of his Entertainment Bureau, so that it now encompasses Renaissance, the Stanky Brown Group and the Grateful Dead ("not really management, but more like exclusive tour coordination"), among others.

"I'm hoping to keep my management roster very small, so that we can totally serve all of our artists," Scher says. "Also, I feel pretty well qualified to tackle management, since I learned all of the pitfalls while dealing with various managers through the years."

Some of this knowledge has al-

ready been put to use by Scher. The Dead has always played certain "cult" markets, avoiding other major breakout cities, but all of this has changed under him.

"I explained to them that it would be necessary to play certain markets to make the group an even bigger live attraction, since their record sales also suffered because of this," he says. "They agreed to do this and now things are already looking good—both audience and record sales-wise."

Although he's been managing Renaissance worldwide for just over six months, Scher has already initiated a similar plan. Since the group is monstrous in certain Northeast markets (New York, New Jersey, Pennsylvania) but deadly in others nearby, he decided on a set plan of action.

"Renaissance has the potential to be one of the bigger groups across-the-board, because its music appeals to so many different kinds of people, yet in the past it never explored other markets," he asserts. "In New York City, we sold 58,000 of the group's live LP out of the local branch in addition to headlining the Spectrum in Philadelphia, but we're still marginal headliners, at best, in Boston and Washington."

"In the past few months, we've been working with Sire Records, Renaissance's label, and plotting out the group's future. Thus far, we've already started to pop in the Southeast and Southwest. And for "the

first time they're playing our softer music alongside the Southern rock."

Perhaps the most unusual attack undertaken by Scher is the potential concert tour tieup with the famed Joffrey Ballet Company.

According to Scher, Bob Joffrey, director of the dance group, was very excited by the Renaissance's classical approach to rock music and is very much into the concept.

"This will be the first time that a rock group has performed with a dance company live, and we expect to get some dates moving by the beginning of the spring," Scher says. "Initially, the two groups will perform in New York and then tie into certain markets where they're both playing."

Another plus factor in Renaissance's corner, according to Scher, is the new booking alliance with Premier Talent. He says this agency has many groups which are compatible concert match-ups with Renaissance, including Jethro Tull, Yes, Supertramp and Gentle Giant.

"Each of these groups would be good co-headliners in many markets, because Renaissance doesn't have the stigma of traditional British rock bands and could bring in many classical music fans," he states.

Most people would be content to be into concert promotion and management, but not Scher. Recently, he signed an agreement making him exclusive distributor for two new youth-oriented movies—"The Bea-

(Continued on page 46)



Japan Gold: Sweet gets its Japanese gold albums for "Give Us A Wink." From Left: Brian Connolly and Steve Priest of Sweet; Noboru Takamiya, president of Toshiba EMI; Andy Scott and Mick Tucker of Sweet; Ed Leffler, the group's manager.

Sweet a Major Hit On Japanese Tour

• Continued from page 4

ten hard for a foreigner to figure out who is wearing what hat."

Sweet has already been asked to return to Japan next year and had every intention of doing so. "Japan is a fascinating market," says Leffler. "It's an incredibly loyal place if you go there regularly and build a following. Acts like the Ventures and the Brothers Four are still hot attractions over there. Deep Purple did well in Japan by touring to support its album sales."

An English-speaking interpreter is necessary at every step of the tour to keep things running smoothly, Leffler says. "You've really got to get set in advance when you're giving backstage light cues through an interpreter." However, he praises Japanese stage crews as the best he has ever worked with anywhere in the world. "The Japanese crews are phenomenally cooperative, efficient and fast."

The sound equipment available in Japan is also excellent. "Sweet's soundman looked over the specs of the system we could lease there and we realized it was unnecessary to air-freight over the group's entire setup," says Leffler. "The group only brought over a few specialized amplifiers."

On the other hand, Sweet found that the interlocking film projectors its uses to throw images on a pair of 9x12-foot screen were not available in Japan and had to be flown over with the group.

Some 15 months ago, Leffler exited his long-time partnership situation and became a solo manager, specializing in harder rock units. Besides Sweet, his roster includes Steve Harley & Cockney Rebel, former Montrose vocalist Sammy Hager and Juice Newton & Silver Spur.

"I think that clients who are more oriented towards creating music, rather than winning MOR show business success, are nicer people with less ego problems and are more open to management advice," he says. "I'll be happy if I never see another Las Vegas showroom again."

Meanwhile, Leffler's former office has become Katz-Gallin-Cleary with the addition of former CMA agent Dan Cleary who brought in Olivia Newton-John as a management client.

Leffler became involved with Sweet some three years ago. "The first thing I told them they'd have to do if they wanted me to manage them was to Not release any singles in the U.S. for the next 18 months," he says. "Although the group was a big success in England and much of Europe, recognized as a fine all-around rock band, it was known to the general U.S. music public only

for 'Little Willie' a bubblegum novelty that completely misrepresented what Sweet is really capable of."

Leffler also reasoned that Sweet should go into a U.S. hiatus because it had three flop singles following "Little Willie" while at the same time T-Rex and Slade were touring regularly in the U.S. without any consistent hits.

"There was a kind of brief backlash against big English groups at the time, especially on the singles level," says Leffler. "The kind of music which was succeeding as No. 1 singles in England was not what AM programmers wanted here."

Since returning to the U.S. marketplace a little over a year ago, Sweet has had a gold album in "Desolation Boulevard" with the "Give Us A Wink" followup almost gold now. The group also had three top 10 singles from the two LPs.

Sweet made its first U.S. national tour last year, headlining in smaller halls. In some markets where the group had a following, the shows were sellout events. The Santa Monica Civic Auditorium here was one such date. But in other cities Leffler admits the halls weren't filled. "We more or less broke even," he says. "Capitol came through with outstanding label support."

However, Leffler feels that the tour produced several valuable results. "Sweet started building an American concert following and its stage performance improved tremendously. The group had never done a long road tour before. In Europe you play 10 dates in one region and go home. What Sweet learned on the U.S. tour is what made it go over so big in Japan."

Signings

Teddy Pendergrass, former lead singer of Harold Melvin & the Blue Notes, is now a solo artist on Philadelphia, International Records. ... Van McCoy to Roy Radin Associates for representation. ... Mike Greene, Mercury artist, to Paragon Agency.

Brian Shaw to Republic Records. ... Carleton Raines to Elbejay Records. ... Megan McDonough to Blytham Booking of Champaign, Ill. ... Earl Slick Band to BNB Management.

WEA Gives Awards

LOS ANGELES—WEA's Fran Aliberte of the Boston branch was named "Warehouse Manager of the Year" and Ed Hurff of the Philadelphia branch named "Buyer of the Year."

The awards presentation was made during WEA's West Coast meeting of its national operations department.

Vegas Sahara Ploy; New Talent Onstage

By HANFORD SEARL

LAS VEGAS—The stage lights will be turned on again next Wednesday (29) at the Hotel Sahara for new talent to be spotlighted in the reinstated "Sahara Showcase Of Talent" series.

Following closely on the heels of Paul Scarne's successful "Performer Showcase" at the Sundancer Club, the Sahara effort will be housed in the 175-capacity Casbar Theater, a one-time stepping stone for superstars.

"We've had literally hundreds of calls from professional acts asking when we'll reopen the showcase," says entertainment director Jack Eglash. "Our past success in the Beachcomber has been copied around town."

The previous "Showcase After Midnight" exposed some 100 different acts, ranging from singers and comedians to rock groups. First setup Feb. 21, the series closed its three-month existence in June for financial reasons.

Although Eglash maintains the series is not a money-making proposition, cocktails will be served following the wide-screen televising of "Monday Night Football."

Hoping to capitalize on the captured audience, the showcase will begin at 9:45 p.m. and be repeated at 3:45 a.m. to cater to midnight shift and entertainment agents, bookers and managers.

The old showcase format was scheduled from 1-6 a.m. Fridays and Saturdays in the third floor, 225-capacity Beachcomber facility. No

cover or minimum will be charged, says Eglash.

Singer-musician Terry James, who will back up talent with his quartet, and comedy star Buddy Hackett's son, Sandy, will help Eglash coordinate the screening procedures, which will include the submitting of tapes, cassettes or records with a picture and short resume.

"It's a real sense of accomplishment in helping others out. It's difficult to setup live auditions anymore at the hotels, but there is a definite craving for new talent," reflects Eglash.

Don Rickles, Louis Prima and the Mary Kaye Trio began their careers in the legendary Casbar Lounge, now a Keno and 21 gambling area. Newer acts such as the Imperials, Sidro's Armada and the Mob have recently appeared.

Each act will be limited to a 10-minute set and if received well, may be invited back says Eglash, who stresses the program is not an amateur hunt.

Eglash emphasizes the talent forum will turn down few applicants, thus making it easier for new acts to be exposed to the Vegas scene. About five of the 100 previously showcased acts were substantially booked after dates at the Beachcomber.

Paul Scarne's new talent program moved recently to the Entertainer Supper Club on the Strip from the Sundancer Club located on remote Boulder Highway. The Dunes Doble-Of-The-Sea also tried out a talent forum, says Eglash.

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Nashville Club Goes At \$22,500

By SALLY HINKLE

NASHVILLE—The Exit/In, which filed a bankruptcy petition last November, has been sold for \$22,500 plus intangibles to a Nashville woman and a local restaurant owner who plan to maintain the popular club's music policies.

The new owners of the nightspot, by order of U.S. bankruptcy judge, Ruth Kinnard, are Nick Spiva, owner of O'Charley's Restaurant and Vianda Hale Hill.

After signing the execution papers Sept. 13, Spiva and Hill said that they will continue operation of the Exit/In along the same format as it has been run since its opening in 1970, featuring some of the nation's top rock, blues, country and jazz acts.

The club closed Sept. 13 for renovations which include improvements of the restroom facilities, bar area and main listening room. Renovations could be completed in time for country music week beginning Oct. 11.

Firm Booking Acts For Japan

LOS ANGELES—Orient Entertainment Enterprises is a new company here booking musical entertainers into Japan, in association with International Artistic Enterprises of Tokyo.

Walter Scott, James Tolbert and Michael Bassler head Orient Entertainment. Bookings are directed at Japan's numerous private clubs. Little-known U.S. talent will be booked for six-month tours with air fare to Japan amortized over the period of dates.

The sale was finalized after four hours of negotiations between three sets of proposed purchasers, the attorneys for the Exit/In's secured creditors and court appointed trustee, John Sloan.

Sloan finally recommended to the court that Spiva and Hill become the new owners because they were able to show financial backing for the club's purchase and to successfully negotiate with Buford Anthony and Gene Nash, the lessors of the Elliston Place property where the Exit/In

is located, an extension of the lease which expires in 11 months.

An outstanding debt of approximately \$125,000, resulting from the club's earlier years, brought the niter to its knees financially. Since January, the room has been averaging a monthly profit of about \$1,000.

Owsley Manier and Elizabeth Thiels, managers of the Exit/In, apparently will continue their association and become involved with the new operation.

MOTION PICTURE REVIEW

Music Abundant In Zany 'Car Wash' Youth Comedy

By PAUL GREIN

LOS ANGELES—"Car Wash" is to the run-down inner city what "American Graffiti" was to the sleepy small town: a splashy, colorful, fast-moving slice of life.

Again we have fun-loving teenagers coming to grips with the real world in a film that has just the right mix of silly antics and social reminders to portend an instant hit with the movie-going high school crowd.

Perhaps because these kids have been making hard choices all their lives and are less sheltered than their suburban counterparts in "Graffiti," here the dramatic ending involves more than just whether Richard Dreyfuss will go off to college after all.

Like "Graffiti," this is a Universal film, but while the 1973 Oscar-nominated entry used relatively unknown stars, this one has a top-name lineup that includes Richard Pryor, George Carlin and the Pointer Sisters. And while the music which comes pouring out of car radios and loudspeakers is again important to the film, there are differences between this soundtrack and the one to "Graffiti," which was one of the top 10 albums of 1974.

Both are two-record sets on MCA, but while "Graffiti" used bits and pieces of oldies, "Car Wash" relies on an original, all-disco score composed and produced by Norman Whitfield.

The material here ranges from funky vocal cuts performed by Rose Royce, like the title track single, to long, sweeping instrumentals reminiscent of "Papa Was A Rollin' Stone," which brought Whitfield a Grammy in 1972.

It's true that "Car Wash" occasionally makes it far too easy to tell the

good guys from the bad guys, that it lets some of the running gags run too far and that it's dominated by action that is sometimes silly and fairly juvenile. Still, over the course of its 90 minutes, the movie does let the audience meet a lot of zany customers at this L.A. car wash. Or, as one of the characters says along the way, "Boy, did we get some weird people in here today."

There's Richard Pryor as Daddy Rich, a rip-off preacher who has a block-long gold Cadillac with the license plate, "TITHE." His five-minute spot, recorded on the soundtrack, includes character-defining lines like, "For a small fee I'll set you free."

There's a clever enough spot at the beginning of "Car Wash" that has George Carlin as an incessantly talking cab driver gyped out of a fare when a rider slips out of his cab unnoticed. Alas, poor George spends the rest of the film asking if anyone's seen the cad.

Though "Car Wash" plays it strictly for laughs most of the way, there are some sad and touching undercurrents toward the end when the various kids try to resolve their problems.

Though nearly all of the action takes place on the one lot, the movie never drags because of the quick intercutting between scenes and because of the prevalence of hip inuendo that you'll miss if you go out for popcorn.

Not an artsy movie by any means, but one that should be a welcome study break to the millions of teenagers that are starting back to school this month. "Car Wash" was written by Joel Schumacher, while Michael Schultz directed and Art Linson and Gary Stromberg produced.

Bull Creek Inn Off And Running Outside Austin

By PAUL ZAKARAS

AUSTIN—The Bull Creek Inn, a club with an indoor capacity of 500 and an open-air facility that can accommodate up to 7,000, staged its grand opening Sept. 3 to the music of progressive country singer Milton Carroll.

Managed by Tim O'Conner, former owner of Castle Creek, the new club was the site of an outdoor concert featuring Rusty Wier and Steve Fromholz Sept. 11. O'Conner expected at least 3,000 to attend, at presstime.

Located on an old recreation site at a wooded riverbank outside Austin, the Bull Creek Inn will have a second outdoor concert area that

seats about 1,000. "We plan to do Sunday afternoon bluegrass and folk concerts and we're even trying to get the Austin Symphony out here," O'Conner says. "At the club, we'll be booking primarily country and progressive country acts as well as a little jazz."

The Bull Creek Inn is the latest of a series of major clubs to have opened recently in Austin. Others going into business in the past 12 months have been Antone's, specializing in big name blues; Boondocks, jazz and progressive country; Rome Inn, mostly progressive country; Silver Dollar, traditional country; and the reopened Alliance Wagon Yard, progressive country.

New On The Charts



Boston
"More Than A Feeling"—★

While Boston is in the same heavy rock bag as acts like Aerosmith, here there is more emphasis on melodic structure and vocal harmonies. The net result is a sound that has more AM commerciality without losing any of its FM progressive base.

The five-man group was masterminded by guitarist Tom Scholz, an MIT graduate with a master's degree in mechanical engineering, whose experimentation with 12-track recording equipment led to the group's concern with technological precision.

Formed and based in Boston, the group joined Epic in January and had its first LP ("Boston") released along with the single this past month. Management and booking are by Paul Ahern of Los Angeles (213) 462-4241.



Little River Band
"It's A Long Way There"—★

This six-man group, which has been an Australian favorite since it was formed last year, specializes in pop rock with the full harmony sound of Crosby, Stills, Nash & Young.

Only one of the members was born in Australia, with the others coming from England, Holland, Italy, and New Zealand. But all of them have background in other Australian bands.

Their manager, Glenn Wheatley, is based in South Melbourne, Victoria, Australia, 669-5366. Booking is by Chuck Barnett of Headquarters Talent Agency in L.A., (213) 271-6251. A mid-October U.S. tour is planned.

This midtempo single, which opens with a symphonic hook before going into the characteristic harmony sound, is featured on the "Little River Band" LP, which has been in release for six months.

DESPITE MINOR FLAWS

Dylan's NBC-TV Special Comes Off As Big Winner

By ED HARRISON

LOS ANGELES—It is easy finding fault with television's less than adequate way of presenting contemporary music shows, yet despite some minor flaws, NBC should be heralded for its incisive Sept. 14 Bob Dylan hour special "Hard Rain," which unobtrusively focused on rock music's leading spokesman.

Dylan's image as a mystical Christ-like figure was enhanced by his burnoose, scraggly hair and beard which aided the credibility of the wandering gypsy image of the Rolling Thunder Revue.

The camera work was superb, catching Dylan and Joan Baez together in closeup face shots that captured the intensity and excitement of their rarely witnessed duets. The audience at Fort Collins, Colo., where the concert was taped, seemed captivated by Dylan's mere presence, sneaking furtive peeks of him through any crevice opened by a blocking spectator.

Musically, Dylan is still singing with conviction and unpretentious sincerity. He maintained a serious demeanor, never taking his craft frivolously. The concert opened with acoustical versions of "Hard Rain's Gonna Fall," "Blowin' In The Wind" (a very different version with Baez), "Railroad Boy" and "Deportees."

The remainder of the show was electric numbers including "I Pity The Poor Immigrant," "Shelter From The Storm," "Maggie's Farm," "One Too Many Mornings," "Mozambique" and "Idiot Wind," all with new arrangements.

With the exception of the Baez closeup, the camera just scanned Roger McGuinn, Mick Ronson and the other band members, leaving the spotlight on Dylan where it belonged.

When the show abruptly ended during "Knockin' On Heaven's Door," there was a sense of feeling cheated. A 90-minute telecast might have been more effective.

N.Y. Promoter

• Continued from page 42

bles Film Festival" and "The Grateful Dead."

The Beatles movie is composed of various film clips showcasing the group at various stages of its career, and lasts 2½ hours. The Dead movie was filmed about two years ago during a concert at San Francisco's Winterland and features examples of the "Dead Head" phenomenon.

According to Scher, both films will be made available to concert promoters.

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Bottom Line, New York

Veteran Latin conga superstar Barretto on Sept. 1 led a 14-piece (including two fine young vocalists) "Concert Orchestra" that hit the SRO audience totally by surprise.

Afro-Cuban rhythms were molded together with salsa, r&b, rock and jazz to form a most mind-expanding musical experience. And, the best part is that Barretto refused to abandon his traditional Latin roots.

In the past, the only Latin group that crossed over to the masses was Santana and this music is a far cry from that. In fact, the only resemblance is the multi-rhythmic approach with the aid of guitar. In guitarist Barry Finerty, Barretto has found a musician who is sensitive to Latin rhythms, yet he has his own smooth, swinging style that links all of the above-mentioned musical styles.

Utilizing a four-piece horn section (two trumpets, sax-flute, baritone sax), this group evokes memories of other musical trendsetters of the past including Machito, Stan Kenton and Gil Evans. A special standout is Dick Mesa (a Mexican discovery of Barretto), who can blow his sax and flute with equal flair and excitement.

Coupled onto the horns is Barretto with his rock steady congas, a fine collection of drummers (traps, bongos and timbales), bass, guitar, keyboards and the occasional vocals.

Other standouts are bassist-composer (Guillermo Edgehill, who provides a powerful bottom to the sound and traps drummer Eddie Colon, who has easily adapted from his greatness on timbales to this drumming arrangement not ordinarily associated with Latin groups.

The music featured was a mix of new material such as "Edge Of A Panamanian Hill," "Night Flowers" and "Salsa Boogie" as well as familiar Barretto material like "San Ban Ban Quere" and "Indestructible."

The 75-minute set never had a lull and showed hints of many cultures since the group comes from a variety of countries (Puerto Rico, U.S., Panama, Cuba, Mexico, Dominican Republic). With the recent move to Atlantic Records, Barretto could quite possibly bring Latin music to the forefront through the vehicle of his new and different musical sound. In fact, he could do for Latin what Bob Marley did for reggae.

David Sanborn and his swinging group opened the show with a 48-minute set that was flavored with jazz and funk. Although Sanborn is an immense talent on alto sax he lacks the stage presence needed to take his music out of the clubs and into concert halls. Joining Sanborn's accomplishments are several other fine musicians who are equally underrated. These include guitarist Hiram Bullock and bassist Herb Bushnell. **JIM FISHEL and ROBERT FORD JR.**

GEORGE BENSON

*Circle Star Theatre,
San Carlos, Calif.*

Performing with the poise of a man who knew all along that his talent would win him fame and fortune, Benson basked in the adulation of an SRO house Aug. 27, the first of four soldout Circle Star shows.

With his monster Warner LP "Breezin'" passing the triple gold mark at a sprint pace, Benson knew what his audience came to hear and gave them plenty of it. But he also called a few tunes—his shows aren't preset—from his CTI and A&M records also currently on the charts.

A refreshing aspect of the show was that Benson appeared in person with the same group that recorded "Breezin'"—a gifted band including Phil Upchurch (guitar), Ronnie Foster and Jorge Dalto (keyboards), Stanley Banks (bass) and Jimmy Madison (drums). Not only does this band cook with the best, but its members are fine individual songwriters who contribute material basic to the Benson repertoire.

After the show began with "Affirmation," Benson called Foster's tune "Lady," a fine vehicle for George's spirited, melodic vamping. Already, Benson's infectious enthusiasm and pure eian had the audience whistling their approval while many of the ladies emitted screams and sighs.

The middle of the show was a tasty mix of tunes (both with and without vocals) from "Breezin'" and from Benson's other current releases. First came a romantic reading of "Here Comes The Sun" from "The Other Side Of Abbey Road" then the rousing "Six To Four" from "Breezin'" then the disco theme from "Good King Bad," followed by a long, many-mooded "Summertime," which Benson capped with a brilliant, double-time, bebop-flavored scat solo,

taking the opportunity to flex his considerable vocal pipes.

Those who dismiss Benson's singing as a rough imitation of Stevie Wonder are off-base. George has his own multi-faceted style and (taking nothing from Stevie) was singing professionally when Wonder was a toddler.

Now, with the audience heated to the proper temperature, Benson casually moved into a lengthy and sensuous take of "This Masquerade," the Leon Russell song that has been the chief rocket booster beneath "Breezin'." George transported the crowd into an ecstatic ascent that peaked when he ended the song with a solo recapitulation of the lyrics and a scatting of the choral changes in unison with his guitar a magical combination.

As a dozen women danced in the aisles with abandon (just like a Marvin Gaye concert), Benson encored with the instrumental "Breezin'" and then exited to a nearly unanimous standing ovation.

The show's only noticeable fault was that the Circle Star sound system wasn't quite adequate to the rhythm section's requirements. Banks' bass lacked punch and crispness, and Madison's cymbals were weak at times, giving the overall sound a slightly canned quality.

CONRAD SILVERT

SEALS & CROFTS

*Aladdin Theatre For Performing Arts
Las Vegas*

The mellow sounds of Seals & Crofts returned to the local area Sept. 10 in a highly-pleasing package of 18 songs in a live recording session. The two versatile artists, more animated and responsive to the audience than in past concerts here, eased their way through the fast 90-minute show, which also featured the vocal talents of Carolyn Willis on current hit "Get Closer."

The headphone-wearing Warner Bros. duo kicked off its efforts with early hit, "Hummingbird," flawlessly executed in distinctive harmonic blendings. To their performing credit, the two balladeers, amply backed by their band, enlivened and illuminated their studio creations as illustrated in the clear, melodic "We May Never Pass This Way Again," "Summer Breeze" and poetic "East Of Ginger Trees."

Seals and Crofts each demonstrated excellent guitar interpretations, especially on instrumental "Thunderbird," which found Seals on an impressive jazz sax solo and Crofts picking a mandolin. Carolyn soloed on "Jamie," showcasing her strong, interpretive style, which was at times lost in the set with the full band and two stars.

Seals' violin efforts were effective on several country, down-home numbers, which got the best crowd reaction from the 5,000 fans.

"Diamond Girl" and "Take Me There" allowed the two singers to show their crossover rock efforts in soft, easy listening style. Even comedy material worked out well in a give-and-take sequence sure to be included on the album. Two loud rock numbers provided encore material for the performance with Willis returning on "Put Your Love In My Hands."

HANFORD SEARL

HELEN REDDY DAVID STEINBERG

Anaheim Convention Center

Reddy has long been acknowledged as one of the finest vocalists in the business, and while her live show Sept. 3 wasn't as perfect as we've come to expect her records to be, it's significant that none of the problems that night had to do with her vocalizing.

Uptempo material dominated the 50-minute, 15-song set, from the "Music Is My Life" opener through hits "Bluebird" and "I Can't Hear You No More" to the encore of "I'll Be Your Audience."

Also included was a well-constructed medley of hits "about crazy ladies," which consisted of "Ruby Red Dress," "Angie Baby" and "Delta Dawn."

For novelty, and to demonstrate her showmanship, there was a hoe-down number called "You Don't Need A Reason To Sing" as well as "Showbiz," which had Reddy outfitted in top hat and cane, tap dancing and using campy vocals with great effect on clever lyrics about this "screw everybody you-know biz."

Mid-tempo material, which featured a female backup trio Reddy jokingly referred to as her "Pips," included recent hit "Somewhere In The Night" and "I Am Woman," the set closer. The only ballads hits were "Ain't No Way To Treat A Lady" and "You And Me Against The World" plus LP cuts "Love Song For Jeffrey" and "Hold Me In Your Dreams Tonight." On the lat-

ter song, Reddy accompanied herself on a piano that unfortunately was located at the very rear of the stage.

This abundance of faster-paced material surely showed that Reddy has more range than any of her rivals for the pop queen crown, but it also kept her from doing more of what is really her specialty, comfortable ballads where her rolling vocals can caress the worlds.

If more ballads had been added, or just more songs period, it would have also served to stretch the set beyond its really too brief 50 minutes. And if the material had been from Helen's new "Music, Music" album, that would have helped both from a strict promotional standpoint and to make the show seem newer and less predictable. As it was, only one song was presented from the new LP besides the current double-sided chart single, and 10 of the 15 songs presented were past or present single hits.

The outfit Helen wore, which consisted of tight sequined blue jeans and a T-shirt proclaiming "Oldie But A Goodie," was just right, she explained, "for an aging recording star." An engaging remark, but the outfit didn't seem quite right for the hall or for Helen's image as a mature, together "today's woman."

In his 50-minute opening turn, outspoken comedian David Steinberg essentially recounted his funny tv monologs about television, religion and sex. It was the explicit sexual humor that irked a small but vocal minority in the audience, who heckled Steinberg and informed him that "decent people don't laugh at your sick jokes."

PAUL GREIN

GUY CLARK

*Old Time Pickin' Parlor,
Nashville*

Clark is one of America's best lyricists, a statement verified by a close listen to his "L.A. Freeway," the song Jerry Jeff Walker took to the charts or another song performed by Clark Aug. 21 "Like A Coat From The Cold."

Opening with "Texas 1947," a hit he wrote for Johnny Cash, Clark received some good guitar backup from veteran Danny Rowland. He followed a good new number, "The Waitress And The Millionaire," with the lyrically rich song, "Neither Do I." His ode to oldtimers "Desperados Waitin' For A Train," also drew enthusiastic response.

As a performer, Clark suffers little from a voice on the thin side. He has improved tremendously over the past few years, and one of the few non-Clark songs he performed, "The Auctioneer," was one of the vocal highlights.

Clark's second RCA LP is due out in September, and it's titled after the delightfully rocking number, "Texas Cookin'," that he tried out successfully on the Pickin' Parlor audience. He is one of the hardest working writer-performers gracing the Nashville scene.

GERRY WOOD

QUINCY JONES BROTHERS JOHNSON WATTS LINE SINGERS LOU RAWLS

Felt Forum, New York

What was billed as the musical world of Quincy Jones turned out to be a well-paced evening of music that spotlighted the impeccably-tight arrangements of Jones contrasted with the straight-ahead funk of the Brothers Johnson.

The Aug. 28 show got off to a slow start with an elaborately, pretentious opening number that was met with only polite applause. But then Jones introduced two members of his band who have a hit single and album on their own, the Brothers Johnson.

After the song the Brothers relinquished the spotlight to the Watts Line Singers, a four-man, one-woman vocal group, a strong singing group. After one number from the singers Jones returned to lead the band through his classy arrangement of Benny Golson's "Killer Joe" and a medley of his well-known tv show themes "Sanford And Son" and "Ironside."

The focal point of the show continued to shift throughout the evening keeping the proceedings interesting. The Brothers Johnson closed the first half of the one-hour-and-50-minute show with a powerful rendering of their latest single "Get The Funk Out Of My Face."

After a 10-minute intermission, Jones and the band returned to cool things off to some mellow music, including a sensuous performance of "Body Heat" that featured two dancers who integrated their movements with the words and mood of the song. The Brothers Johnson closed the show with their number one single, "I'll Be Good To You," and the audience went wild clapping, singing and charging the stage.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	AEROSMITH/JEFF BECK/DERRINGER/STARZ—Wolf & Rissmiller/Fun Productions, Stadium, Anaheim, Calif., Sept. 12	55,633	\$10-\$12.50	\$560,705
2	AEROSMITH/JEFF BECK/DERRINGER—Fun Productions, Stadium, Tempe, Ariz., Sept. 8	12,061	\$7.50-\$8.50	\$92,456
Arenas (6,000 To 20,000)				
1	EARTH, WIND & FIRE/RAMSEY LEWIS/EMOTIONS—Bill Graham, Coliseum, Oakland, Calif., Sept. 10 & 11 (2)	26,548	\$5.50-\$7.50	\$179,708*
2	NEIL DIAMOND—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Sept. 11	14,095	\$7.50-\$12.50	\$145,375*
3	NEIL DIAMOND—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Sept. 10	11,678	\$7.50-\$12.50	\$126,807
4	AEROSMITH/JEFF BECK/DERRINGER/STARZ—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Sept. 13	11,559	\$9.50-\$11	\$109,810
5	KISS/BOB SEGER/ARTFUL DODGER—Sunshine Promotions, Freedom Hall, Louisville, Ky., Sept. 8	17,051	\$6-\$7	\$103,918
6	JEFFERSON STARSHIP/SEA LEVEL—Electric Factory, Spectrum, Philadelphia, Pa., Sept. 10	11,508	\$5.50-\$7.50	\$83,953
7	KISS/BOB SEGER & SILVER BULLET BAND/ARTFUL DODGER—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Sept. 10	13,391	\$6.50	\$82,299
8	JEFFERSON STARSHIP/SEA LEVEL—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 11	12,175	\$6.50	\$82,223
9	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Lloyd Noble Center, Norman, Okla., Sept. 11	11,150	\$6-\$6.50	\$68,852
10	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Assembly Center, Tulsa, Okla., Sept. 10	8,046	\$6-\$7	\$55,039
11	BLUE OYSTER CULT/SPIRIT/ANGEL—Rick Kay, Cobo Arena, Detroit, Mich., Sept. 11	8,995	\$4.50-\$6.50	\$52,692
12	HOT TUNA—Ruffino & Vaughn, L.I. Arena, Commack, N.Y., Sept. 11	6,200	\$7-\$7.50	\$44,500
13	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Community Center, Tucson, Ariz., Sept. 6	6,622	\$6-\$7	\$42,970
14	LEON & MARY RUSSELL/RICHIE FURAY BAND—Red Rocks Amphitheater, Denver, Colo., Sept. 9	5,589	\$6.50-\$7.50	\$37,386
15	ROBERTA FLACK/BROWNSMITH—Northwest Releasing, Hic Arena, Honolulu, Hawaii, Sept. 8	5,400	\$5.50-\$7.50	\$34,494
16	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Coliseum, El Paso, Texas, Sept. 8	4,559	\$5-\$7	\$30,588
17	Z Z TOP/THE BOYS—Schon Productions, McElroy Auditorium, Waterloo, Iowa, Sept. 10	5,000	\$6.50	\$24,900
Auditoriums (Under 6,000)				
1	BLUE OYSTER CULT/BOB SEGER—Sunshine Promotions, Vets Memorial, Columbus, Ohio, Sept. 12	3,330	\$5.50-\$6.50	\$21,443
2	GEORGE BENSON/HELIX—Feyline Inc., Mackey Auditorium, Boulder, Colo., Sept. 9	2,504	\$6.50-\$7	\$17,009*
3	R E O/POINT BLANK/SUNBLIND LION—Daydream Productions, Riverside Theater, Milwaukee, Wisc., Sept. 8	2,491	\$4.50-\$6.50	\$15,020*
4	LETTERMEN—Northwest Releasing, Auditorium, Portland, Ore., Sept. 9	1,964	\$4-\$6	\$10,338
5	LETTERMEN—Northwest Releasing, Paramount Northwest, Seattle, Wash., Sept. 11	1,778	\$4-\$6	\$9,347
6	LETTERMEN—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., Sept. 12	1,387	\$4.50-\$6.50	\$8,267
7	LETTERMEN—Northwest Releasing, Opera House, Spokane, Wash., Sept. 10	1,324	\$4-\$6	\$7,232

SEPTEMBER 25, 1976, BILLBOARD

Lou Rawls' 45-minute opening set was slow to get started, but caught fire during the third number, a bluesy version of John Loudermilk's "Tobacco Road." The set's highlight was a medley of "Stormy Monday" and "Going to Chicago" that featured the kind of talking blues storytelling that Rawls is known for. Also outstanding were two songs from Rawls' currently successful Philadelphia Int'l album "You're The One" and "You'll Never Find Another Love Like Mine."

ROBERT FORD JR.

GAMBLE ROGERS

Cellar Door, Washington, D.C.

It's hard to know just what to call Gamble Rogers, but his own definition of "modern day troubadour" is a good starting point. In his third appearance as an opening act at the Cellar Door, Rogers, who has no recording contract, once more won over an audience that was almost totally unaware of him before he strode on stage.

Rogers' stage performance is an odd blend of far-ranging, sophisticated humor, impeccable, sometimes astounding guitar playing and acceptable singing.

His monologs are the most unusual aspect of the act, serving up large doses of improbably

story-telling couched in language that combines the best efforts of Noah Webster and the best efforts of a "good old boy" from St. Augustine, Fla., where Rogers makes his home.

Though hard to convey, his lines blend unlikely combinations with vivid role-playing, so that when he tells his story of "The Great Maitland Turkey Farm Massacre" or talks about the "randy retinue of rednecks," you can see it all.

Instrumentally, Rogers' fingers fly across the strings of his acoustic guitar, finding three or four notes where most guitar pickers would be content to find one. He plays Southern blues, modern country and a host of other styles in an exuberant and always clean manner. His songs include some he penned himself, plus others like the haunting Mike Smith tune, "The Dutchman," and the rocking "Jack Daniels If You Please."

Rogers has built up something of a cult following at folk festivals and as an opening act in clubs in various parts of the country. He is by no means a typical nightclub performer, but he is in a class all his own for verbal dexterity, ingenuity and good taste. He opened Aug. 30 for Ronee Blakely, recently reviewed in Billboard.

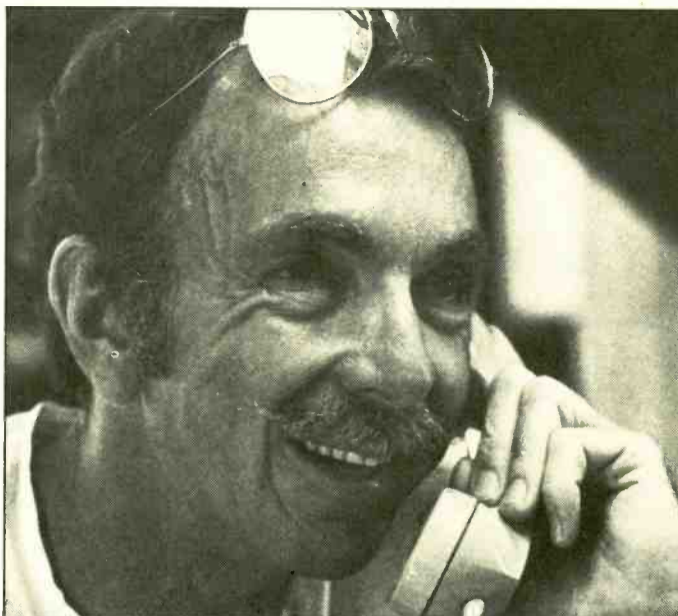
BORIS WEINTRAUB

A Day In The Life Of Ed Silvers

Being president of Warner Bros. Music means being alert to who's looking for what and where

Ed Silvers, Warner Bros. Music's president, is a listener, pitchman, word surgeon in his role as head of one of the nation's top publishing complexes. His world revolves around working with writers, singer/songwriters, producers and guiding a staff of young enthusiastic professional people in L.A., New York and Nashville. Billboard's Ed Harrison, himself a fancier of a clever word, followed Silvers around to see how this man-in-motion operates. This is his report:

It's 7:30 a.m. and Ed Silvers, president of Warner Bros. Music, has already been up for 2½ hours. Yet, even at this early hour, he is behind schedule. He has overslept on this Monday morning and did not awaken until 5 a.m. He claims to be an insom-



the West Coast professional staff; Bob Stabile, Mike Sandobal, Chris McNary; Dale Ditlove, secretary to the staff; Bly and Silvers. Silvers explains that on Thursdays there is an intercom call hookup with Henry Marks in New York and Tim Wiperman in Nashville.

During today's meeting, songs will be suggested for Melissa Manchester, Boz Scaggs and Elvis Presley. Manchester wants an uptempo song. Silvers puts on her latest album to get an idea of what would be suitable for her voice. He puts on "Rescue Me" and Silvers feels that there is not enough feeling in it. The council, skimming the pages of their books, pick out possible songs that would fit her style. She is already cutting Michael Franks' "Popsicle Toes" but they still need another tune. "Hard Times" just might suffice.

SEPTEMBER 25, 1976, BILLBOARD



Ed Silvers jogs around his block (top) each morning before getting into a series of physical workouts before hitting the phone for his early morning calls with staffers around the country.

niac. Besides, yesterday was the Warner Bros. picnic and the strain from countless baseball and volleyball games and sun has made him a bit lethargic.

Following a quick phone call, Silvers is set to run his daily mile through Griffith Park where his quaint and unpretentious home is located. Dressed ritually in a white track suit and sockless sneakers, he begins his jog and returns five minutes later. His face is a dark shade of red but he does not appear exhausted.

He is on the phone immediately after, calling his sales people in New York. He explains that if he waited until he got to his office it would be 12:30 in New York and most would be out to lunch.

Don Gore, Warner Bros. East Coast salesman, is temporarily out of his office and Silvers leaves word for him to call back.

It is now time for Silvers' morning workout. He has a special room designated for physical training, equipped with barbells, gravity gym and a bench for presses. On the gravity gym he exercises his stomach muscles and arms.

Between exercises, Don Gore returns the call and gives Silvers the sales figures from the previous week. Preliminary figures are good and Silvers is ecstatic but still wants the exact numbers and asks Gore to call him later at the office when he has them.

Following another series of exercises, he calls Michael Connelly, head of the advertising and art department in New York. Silvers wants to know how the in-store music folio displays are progressing and developments in a Neil Diamond advertising campaign. Connelly tells him that the Warner Bros. "110 Super Songs" folio had won an award for its graphics. "That makes it your third award," says Silvers. "Fantastic."

Hanging up the phone, Silvers says it will take only a minute



Silvers agrees with a comment, makes suggestions and contemplates someone else's action in these series of photos.

or two for him to finish his exercises. He explains that he is building his strength to enable him to have the power to maneuver his new 50 foot sailboat. He loves sailing and when he gets its workings down pat, he will invite his friend onboard. Exhilarated from the exercises he says: "I feel stronger now than I did at 16."

It is now 8:45 a.m. and Silvers excuses himself for a shower and preparations for his day at the office. He returns a half hour later, freshly groomed and dressed in a Warner Bros. Music T-shirt, white slacks and a jacket, sunglasses perched on top of his head.

At 9:30 a.m. we arrive at Silvers' office on Sunset Blvd. Mel Bly, executive vice president, is waiting to greet him. They immediately discuss the day's agenda and their upcoming trip to Europe. Silvers explains that he travels five times a month, mostly to New York and at this point it is almost an inconvenience.

Attorney Don Passman calls and Silvers discusses a Keith Carradine folio with him. At the same time, he gets word that Campbells Soup will use a Warner owned song, "Charleston," for a television ad, which means money. "Fantastic," says Silvers, with a broad grin on his face. His day has started off right.

There is nothing obtrusive cluttering Silvers' office. Adjacent to his desk is a stereo system complete with an open reel tape player. A gallery of art work fills the wall next to the conference table and plants everywhere. The crushed velvet curtains are fully drawn letting the sun flow in.

Don Gore calls again with the exact sales figures for the week that Silvers had requested earlier. Sales were nearly double that of the same week last year pleasing Silvers. "Fantastic. I'll speak to you later," he tells Gore.

Arista recording artist David Pomerantz enters and Silvers is happy to see him. Pomerantz, who is under contract to Warner Bros. to write songs, tells Silvers he will be in the studio down the hall working on some demos for his new album.

This morning there is a casting meeting to place songs with artists who are in immediate need of material. These meetings are usually held twice a week.

At 10 a.m. the meeting is set to commence. Silvers' young professional staff assembles around the conference table armed with large black catalogs of songs available in Warner Bros. folios. Seated around the table are Craig Aristei, head of



Silvers' critical eye studies a new song.



Mel Bly, executive vice president, and Silvers check the charts for WB songs.

Silvers never raises his voice during the meeting. He respects the opinions of his staff which he has monumental confidence in. The atmosphere that permeates the office is a casual one with everyone free to walk in and discuss any problems that arise. When a positive suggestion is made, Silvers is the first to agree with it. His staff also enjoys their independence, while each is aware of all events going on.

Next is a song for Scaggs. "I think 'Let's Get Stoned' would be a great song for Boz," says Silvers. All around the table agree. But other suggestions are made like "Warm Love" and "You Are My Woman" which Silvers also agrees with. Secretary Dale writes down each song.

The final placement is for Elvis. Tim Wiperman in Nashville says that Elvis wants a rock'n'roll song. No ballads this time. Knowing Elvis, they look for a song that would be easy to learn. A few songs are tossed around but Silvers says "they're all dumb dumb songs from the early sixties."

Silvers makes his suggestions which include "Only Sixteen," "Basic Lady" "After Midnight" and "That's A Melody." All are in harmony with his suggestions.

While discussing Elvis, the conversation moves along on a tangent as topics evolve around Elvis' weight problem and the recent dismissal of his bodyguards.

They discuss some new songs like Allen Toussaint's "A Dreamer Of Dreams," but Silvers says that lyrically it misses the mark.

While casting for songs, they also cast producers. Silvers and Bly each spout out some of the hottest producers in the business: Richard Perry, Bob Monaco, Barry Oslander.

The names come fast, and the music continues. They play Curtis Mayfield's "Due Again," and everyone at the table bounces in their seats. "Maybe we should go with a rock group on that instead of r&b," says Bly.

"We should give it to Todd Rundgren," suggests Silvers jokingly. "How about Ronnie Dyson? Or maybe James Taylor and Carly duong like on "Mockingbird."

At 11:00 a.m. the casting meeting concludes. "That's the way our meetings usually are, but because you're here (meaning Billboard) we left out the vulgarity," says Bly. Everyone chuckles.

No sooner does the meeting end when a call comes in for Silvers. It's Rick Rickoboni from BMI to tell Silvers that a party in Warner Bros. Music's honor will be held in a few weeks.

Steve Spooner, sales manager in New York is next to call,

relaying the good news that 150 accounts have been added. Silvers hangs up the phone elated.

Silvers remembers he has an appointment at 11 a.m. with Brian Lane, manager of rock group Yes. It's already 11:15 and Silvers calls Lane to check on it. He reaches Lane only to find out he won't be able to get over today.

Silvers is in a bit of confusion this morning because his regular secretary is out sick. "Looks like I'll be making most of my calls myself." He has also left his watch at home today and he is constantly asking for the time. Without his watch he appears lost.

At 11:30 a.m. Silvers visits Pomerantz in the small studio down the hall to listen to him cut some songs. He asks Pomerantz to play "Truth Of Us," a song that will appear on his next album. It is a lyrically touching song and with each chord the excitement in Silvers face intensifies. When Pomerantz finishes, Silvers says the song is bound to be a hit. "I'm wild about it. I still have tears in my eyes," he says. Pomerantz seems pleased with his recital also.

"Give me a piece of 'Mama Leone's Italian Cookbook,' another of his new songs, he asks Pomerantz. He plays it. It is a lighthearted, comedic song and Silvers claps to it, smiling with each verse. "That lifted me right back up again.

"We have a small staff of writers," explains Silvers. "I try to

bare shelves, empty cardboard boxes, tapes, plants and some plaques on the wall, Perry discusses former Guess Who Burtin Cummings' new album which he is excited about.

Silvers is there to pitch some songs to Perry for use on Leo Sayer's upcoming LP which Perry is producing. He tells Silvers that there is room for one more cut.

Eagerly, Silvers gives Perry a demo of Jake Holmes' "I Can Heal You," which Perry immediately puts on his turntable. While the song is playing, Silvers' feet tap out the beat as Perry's head also bounces up and down in approval. He's impressed. "How soon can I get the lyric sheet?" asks Perry. "I'll have it to you this afternoon," replies Silvers.

Silvers gives him another demo of "Mr. Melody" by songwriter Andy Goldmark. "It's a good song, but not quite the slot I'm looking to fill," says Perry. "Are you still looking for something for Diana Ross?" "Yes," says Perry. Silvers hands him a demo of another Holmes composition. The song is called "Groovy, Groovy," an ode to the early sixties. Both Perry and Silvers are wild about this one, digging the lyrics, the beat, the entire song.

"I'll hold onto this one too," he tells Silvers. "Get me the lyric sheet on this, and if we like it we'll cut it Wednesday." Silvers asks Perry about other upcoming projects so he can put away some songs for him.

Heal You" and he will use it on his album. "Fantastic," says Silvers with a wide smile. But Perry needs the first word of the song because it's inaudible on the demo and Silvers tells him he will immediately call Holmes in New York.

Once the call with Perry is completed, Silvers thumbs his way through his phone book searching for Holmes' telephone number. He finds it and calls only to discover he is not at home. Silvers will try again later.

At 4:15 p.m. Alan O'Day arrives. He is a jovial fellow and kids with Mel Bly while Silvers is on the phone trying to reach Holmes. Silvers has his notes carefully outlined and after some small talk he is ready to discuss O'Day's songs.

The first one is called "Pals." Silvers doesn't like a few lines and both men counter with their suggestions. "No way is the echo overused," he tells O'Day. Silvers is right and O'Day agrees. Silvers tells O'Day the second verse is weak.

"It doesn't reinforce the previous line. Your pal that doesn't exist has to come over really strong." O'Day sings the verse over and over again, transposing different words that will make the songs more cohesive. He values Silvers' criticisms and says he will rework it.

The next song the discuss is "Undercover Angel." O'Day withdraws a pile of lyric sheets from his carrying bag, handing a copy of the song to Silvers. The song is a love song and a few



Silvers and his professional staff placing songs during casting meeting. Left to right: Chris McNary, Silvers, Bob Stabile and Craig Aristei.



Silvers listens to singer David Pomerantz cut a demo for his new album.



Bly, Stabile, producer Larry Brown and Silvers get a preview of a new Andy Williams song.



Producer Richard Perry reacts to a potential song for Leo Sayer, one of his clients.

spend at least one hour a day with each, but that would leave no time for anything else." He notes that Pomerantz wrote "Trying To Get The Feeling" that Barry Manilow transformed into a big hit.

Back in his office he browses through some contracts and other miscellaneous papers that need to be tended to.

Bob Stabile comes rushing into the office excited and impatient. Silvers is on the phone and senses the urgency in Stabile's entrance. In his hands is a tape of the new Richie Havens album on A&M that contains two Warner Bros. songs, "Long Train Running," by the Doobie Brothers and "Wild Night" by Van Morrison.

Silvers puts the tape on and becomes as excited as Stabile. Havens is one of Stabile's favorites. Mel Bly re-enters the office to have a listen also. "Any work on what could be the single?" asks Silvers. Stabile tells him he doesn't know but A&M is going all out on this album.

They play the Doobies' song first and all are pleased. Ecstatic. And then "Wild Night." "I think the Doobies are stronger for the single," says Silvers. Stabile leaves with the tapes and Silvers is eager to get confirmation on which song will be released as the single.

As the office clears, Silvers relaxes for a moment and thumbs his way through the music periodicals to catch up on what's going on in the industry.

He studies the charts thoroughly. He keeps up on what is moving well and who owns the publishing rights. Questions. "Gail," who is filling in as receptionist for the day, "get me Larry Marks." Marks is music coordinator at Warner Bros. films and Silvers wants to check if any of the songs used in the film "Car Wash" are by Warner Bros. writers. Marks will have to check.

It's now 1:15 p.m. and Silvers has a 1:30 appointment with producer Richard Perry. Driving along Melrose Ave. in Silvers' navy Cadillac, the air conditioning is immediately turned on. The temperature is in the nineties and he is glad he can go directly to his car parked in the garage without having to experience the heat outdoors.

He explains that Mondays are usually reserved for negotiations. "I get heavy into things during the week. I like to rest on the weekends. Many decisions are reached while sailing on my boat."

During the 20 minute ride to Perry's studio, Silvers talks about the publishing business. "We're the catalyst that triggers the hits for the record companies. Record companies are tuned into hit records, while we tune our ears for hit songs, meaning lyrics are the most important."

Silvers arrives at Perry's Studio 55 on Melrose precisely the same time as Perry. Upstairs in Perry's informal office, with

Leaving Perry's studio, Silvers meets songwriter John Finley who wrote "Let Me Serenade You." Silvers hasn't seen him in a while and inquires about what he has been doing.

On the way back to his office, Silvers is thrilled that Perry will consider use of his songs. "Wait until Jake hears about this," he says.

The reason for the excitement, explains Silvers, is that Holmes verbally agreed to a Warner's contract only a week ago and is pleased with his immediate results.

Back in his office, Silvers examines contracts that are expiring. He has the option of renewing them. Mel Bly comes in and Silvers tells him about the successful meeting with Perry.

Silvers has a brief meeting with Chris Bond, producer of Hall and Oates, in Bly's office. Martin Kitkat and Nigel Haines, proprietors of Fuse Music in England which is subpublished by Warner Bros. are also there to discuss a possible production agreement with Bond for a new group Legover, which is trying to be placed with a label.

A demo tape is played while each patiently listens. Bond, after hearing the tape, explains the problems of going into the studio with a group he has had no previous communication with. Bond relates how he and Hall and Oates got together in Philadelphia and Silvers, also a Philly native, exchange stories and familiar places.

Silvers is called back to his office to answer a call from Stan Watson, producer of the First Choice and Delphonics. Watson wants to stop by this afternoon but Silvers tells him it would be difficult today since he has meetings the remainder of the day.

Len Golov, administrative vice president, enters to discuss financial matters. He's just returned from a vacation and trying to coordinate himself. With Silvers constantly being interrupted by phone calls, Golov patiently sits in the chair directly across from him, waiting for approval on some contractual money matters. Just as Silvers hangs up the phone, it rings again. This time Golov stands and paces around the office. Silvers acknowledges him with one finger to say he'll only be another minute. At 3:30 p.m. Larry Brown, Andy Williams' producer, arrives for a scheduled appointment. With him are takes from Williams' new album which contains a number of Warner Bros. songs. "Is anybody picking the first single yet?" asks Silvers.

He takes Brown into the studio to hear a sampling of the demo of "If You Ever Believe." The professional staff also gathers for the listen. Pomerantz, still cutting his demos, is temporarily inconvenienced. Following the impressive cut, Silvers says, "He's still singing like he believes it." Silvers is also pleased that both sides of the album will close with Warner Bros. songs.

He asks Brown which songs Williams will sing on his television show. Brown tries to recollect and assures Silvers by naming a few. Brown also tells him that if he comes by the Producer's Workshop (a local studio) later that evening, he'll play the other cuts. Silvers agrees.

Silvers returns to his office to prepare for a meeting at 4 with songwriter Alan O'Day to discuss lyric changes in two of his songs. "I really care about every word in a song. I don't like any padding." Silvers plays the tapes and jots down phrases that sound weak.

Richard Perry calls to say that Sayer loved the song "I Can



Silvers in the studio is captivated by a new song.

words are corny and overused. "I like an expression of passion," he tells O'Day. Again, he plays with different words that will give it the proper effect. They each ponder the problem, rambling off catch phrases. They stumble upon something. "I think 'baby' just might fit it," he says to O'Day.

Silvers is satisfied with the new lyrics and can't wait to hear the final recorded product to be produced by Tom Dowd. Bly returns to the office and offers his opinions. The atmosphere loosens as they begin joking and unwinding.

O'Day departs, leaving Silvers and Bly to themselves. Silvers explains that this was not one of his busier days. His evenings, he says are occupied by viewing live acts because he must be on top of all contemporary acts, constantly thinking of songs that will complement each artist's style.

Most of the staff has departed for the day, the phone calls have tapered off and Silvers and Bly are left in relative silence to ponder the day's activities and tomorrow's agenda.

It is now 5:45 and Silvers takes care of last minute details before he leaves the office. There is an executive meeting later that night at his home and he still has an appointment at the Producer's Workshop on Hollywood Blvd. where he agreed to meet Larry Brown to review the Williams tapes.

Ed Silvers, the man who can't sleep, is finally on his way home where he can at least relax.

Art direction: Bernie Rollins

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Ringo Starr's debut Atlantic LP was recently wrapped up at Cherokee Recording Studios here. Ariff Mardin produced with engineering by Lou Hann assisted by Steve Branden. Guest musicians included Paul and Linda McCartney, John Lennon and Yoko.

In other Cherokee activity recently, George Martin produced Americo Flyer with dates engineered by John Mills assisted by John Arrias. Producer Chris Bond completed two projects, for RCA the new Daryl Hall and John Oates LP and for Epic, a group called UPT. Bond and Martin were also in to finish the Jeff Beck "Wired" LP with Mills engineering assisted by Arrias. Lonnie Jordan of War completed his first solo LP for UA with Chris Husten engineering and produced by Far Out Productions. Tommy Bolin was in for his new LP produced and engineered by Dennis McKay assisted by Tom LaTondre. John Davidson was in for his current album produced by Dick Glasser and engineered by Bruce Robb. Don Ho flew in from Hawaii for LP project produced and arranged by Don Costa and engineered by Joe Robb. Paul Anka was also in for a single arranged by Costa and engineered by Joe Robb.

In other local activity:

Dizzy Gillespie and Ella Fitzgerald were at RCA Studios here with Norman Granz producing and Grover Hensley engineering both. Jack Jones was also in recently with

Bruce Johnston producing and Kent Tunks engineering. Continuing LP projects include Pure Prairie League with Richie Schmitt engineering and Alan Abrahams producing; and Don Cornelius and Dick Griffey with Griffey producing and Don Holden engineering.

Norman Whitfield produced the soundtrack for the film "Car Wash" at Kendun Recorders mixed by Baker Bigsby with mastering by Geoff Sykes. Hamilton, Joe, Frank & Dennison also finished tracks at Kendun with Umberto Gatica and Burt Szerlip at the console.

Leon Redbone overdubbed his upcoming LP at The Village Recorder with Joel Dorn producing while Neil Brody engineered with Tarquin Gotch as second engineer.

On the beach at Spectrum Studios, Port Authority has been cutting an LP produced by Ed Townsend with Arne Frager engineering.

Dell and the Sensations were recording at Clover with Dean MacDougal producing.

Devonshire Studios here has just opened a second studio complete with 24 track MCI console, live and EMT echo chambers, dolbys and many extras, according to David Mancini, president.

Neil Merryweather has been in producing a Troy Walker LP at Sun-swept Sound.

Supersax was working on its next LP at Sage & Sound Studios in Hollywood.

* * *

In San Francisco, Different For Music celebrated the opening of their new 24 track studio last week.

Charles Leary joined the engineering staff of Supersound in Monterey.

On an international note: Gus Dudgeon will produce the next Eric Carmen LP at the Marquee Studio in London. Dates begin Oct. 1.

In notes from around the country: Roy Cicala will produce the new J. Geils LP at New York's Record Plant.

Artful Dodger did a single at The Cutting Room in N.Y. with Ed Leonetti and Jack Douglas producing.

Burt Bacharach was working on his upcoming LP at A&R in N.Y.

* * *

Recent activities at Chicago Recording Co. include the Beach Boys overdubbing and mixing for a recent tv special, Jerry Butler starting his new LP for Motown, and the Ohio Players producing a new group Faze III, as well as laying down new tracks for their next LP, all with Hank Neuberger at the console.

The Four Tops completed a single and LP for ABC at United Sound Systems in Detroit. Laurence Patton and Fred Bridges produced with Ken Sands handling console chores.

* * *

John Beland slated to record at Jack Clements studio in Nashville with Jimmy Bowen producing.

At Quadrafonic Sound Studios in Nashville Norbert Putnam produced the Pousette-Dari Band's second LP for Capitol with Marty Lewis engineering. Jim Mason produced the Volunteers' debut Arista LP with Gene Eichelberger engineering. Lonnie Mack has finished his new LP there with Russ Miller and Marlin Greene co-producing. Al Kooper also finished his debut LP co-producing with John Simon and Eichelberger at the console.

The North Texas Lab Band recently finished a new LP with Thom Caccetta and Don Smith at

Producer On Job 24 Hrs.

By ED HARRISON

LOS ANGELES—Producer Bob Monaco, responsible for guiding Rufus to pop and r&b chart toppers, is back in the studio with newly signed MCA group Sonoma with plans of promoting its soon-to-be-released single himself.

Monaco will visit 14 Gavin reporting radio stations in California to do taped interviews in hopes of generating momentum for Sonoma's Tuesday (7) release of "Ways Of A Clown."

"I'll be out there for as long as it takes, funded by myself. The job of producer doesn't end after the record is made," says Monaco.

Monaco says he will discuss Sonoma and the job of producing because he is genuinely interested in sharing his knowledge.

For the past six years he has managed and produced Rufus while a staff producer at ABC. He has also produced Three Dog Night, Freda Payne and Cold Blood as well as managing Minnie Riperton. Monaco is also working with Island artist Gavin Christopher, who wrote many of Rufus' hits including "Once You Get Started" and "Dance Wit Me."

Monaco says he must believe strongly in an act before he sits down at the boards to produce it because "playing with the knobs can get boring."

He considers himself stingy when it comes to choosing artists to work with. "I'd rather go with thoroughbreds whose careers are ahead of them," says Monaco. "Established groups already had their shot."

In addition to producing Sonoma, he also owns the publishing rights and manages the group, which he met in 1973 and has believed in ever since. He feels that history will repeat itself with Sonoma in the same way as Rufus which he formed in Chicago from castoffs of the American Breed.

"When I believe in something strongly, I commit myself and never stop believing," says Monaco.

Despite his success with Rufus, Monaco admits to the hazards of producing. "The producer is an extension of the artist and is the guy the artist blames when a record doesn't work. But if you didn't have the losers to learn from, you wouldn't have the winners."

With 15 years of music industry experience to his credit, including five years of promotional work for MGM and jobs with Allstate and M.S. Distributors, and a partner in Wooden Nickel Management, Monaco still savors the feeling of making a hit record the most because its mass appeal can stimulate individuals in different ways.

"Making a hit record is like having a kid," he says. "I get really enthused and I love it."

the console and mixed by Smith at Dallasonic in Dallas.

* * *

In other markets: Blood, Sweat & Tears stopped off at Edward R. Bosken's QCA Records Studio in Cincinnati recently to record the title song and back-up credits for the new TV series "Mugsy" which made its debut on the NBC network Sept. 11. Production personnel from Sounds of David, N.Y., were on hand with engineering duties handled by QCA's Ric Probst, Ken Martin, and Frank Ruhl.

Sound Waves

Update On the 'Direct Box'

By JOHN WORAM

NEW YORK—Almost from the day the first electric guitar amplifier showed up in a recording studio, engineers have been experimenting with methods for "going direct"; that is, feeding the signal directly into the console, by passing the familiar microphone completely.

The expression "going direct" is somewhat misleading, since a literal direct connection would be a guaranteed disaster, due to impedance and level mismatches. Instead, some sort of transformer must be inserted between the guitar amplifier output and the console input.

Back in the dark ages of the early '60s, mixers would have to rummage about in the shop, trying to find a decent transformer in the junk box, and then work out some sort of passable hookup system. More often than not, these home-brewed direct boxes would be subject to fits of hum, buzz and various sorts of intermittent troubles.

Eventually someone discovered that Shure Brothers manufactured an A95 series of so-called "line transformers," primarily designed to match high impedance microphones to low impedance mic lines, and vice versa. The transformers come in a variety of configurations, and Shure's A95P has a phone plug on one end and an XLR-type three-pin microphone plug on the other end. By inserting the phone plug into the guitar amplifier's "external amplifier" jack and plugging a microphone cable into the other end, the transformer provides a "direct" coupling between the amplifier and the console. The device is simple and trouble free, and studios have been using them now for years.

The direct feed may also be taken from the line between the guitar and its amplifier. In this case, the transformer is simply plugged into the spare input. When there is no spare input, a simple "Y" connector is used to feed the guitar to both the regular amplifier input and to the transformer. In either case, the feed

to the console completely bypasses the amplifier.

Sescom, Inc., manufactures a similar line, as well as a series of transformer boxes for various studio applications. Its Model SM-1A "Split-Matcher" is a three way junction box which may be used in either of the configurations described above. The Split-Matcher contains a built-in attenuator, which may be switched in the circuit when the device is used across the amplifier's speaker output terminals. Switches for high frequency filtering and ground lifting are also provided.

The direct box concept has inspired a series of transformer-designed combiners and splitters for other uses. Sescom's MS-3 "Mic-Combiner" is used to combine two microphones into a common output. As an added feature, a switch allows the phase on one of the mic lines to be reversed.

While the MS-3 allows the engineer to feed two microphones into one console input, the MS-1 "Mic-Splitter" is designed to feed one microphone to two isolated lines. It may be used whenever it becomes necessary to have independent control of one microphone at two locations—for example, a p.a. and a recording feed. In either application, a short circuit on one of the two inputs or outputs will not affect the other one.

Russound has taken the direct box one step further with the introduction of its IMP-1 Universal Impedance Matching Amplifier. In addition to performing the traditional functions of the direct box, the IMP-1 has a switchable 20 dB pad, plus a built-in amplifier, offering gains of either 20 or 35 dB. In any mode except attenuation, it is also possible to reverse the phase of the signal.

AKG Bares New Cables

NEW YORK—AKG has announced the availability of its MCH series of heavy duty microphone cables. They come in 20 and 50-foot lengths, and are available in four colors: black, red, green and blue.

An AKG technical bulletin reports that the new cable uses a modified polyurethane jacket that is highly resistant to abrasion and solvents, yet remains light in weight and extremely flexible. The inner conductors are each made up of 45 strands of tinned-copper wire, while the shielding combines a braided wire and a conductive fabric tape wrap for improved shielding and structural strength.

Thieves Hit L.A. Studio

LOS ANGELES—\$25,000 worth of studio equipment was burglarized from Holzer Audio in suburban Van Nuys here, according to Bob Wortsman, chief engineer.

Equipment taken included Scully tape machines, Dolby noise reducers, Neumann and AKG microphones, Altec and Lang Equalizers, several cassette recorders and other studio gear.

Holzer Audio Engineering Corp. specializes in building disk mastering systems as well as supplying various studio equipment, including its own Haeco brand name amplifiers.

New Equip. At Criteria

MIAMI—Criteria Recording Studios here are expanding and updating current facilities, according to Mack Emerman, president.

The Criteria/Metro remote van, a recent addition, can now accommodate 40 mikes and a 24-track machine. The new MCI machines are able to contain up to 14-inch reels for 90 minutes of continuous recording.

Studio A at the Miami site has been closed for a 10-day period to effect a conversion to 24-track equipment, giving Criteria three 24-track studios. A fourth studio is in the design changes.

Beer Out, Tape In

LOS ANGELES—An ex-beer joint called Sally's Place in Parkersburg, W. Va., has recently been converted into a 4-track recording studio named MR Productions. Co-principals Roger Hoover, 21, and Morris Bower, 31, believe the 100,000-plus population of the area as well as its nearness to the Ohio border merits a recording facility. With TEAC equipment predominantly, MR Productions is also involved doing radio commercials.

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Accreditation Near, Agency Exec Opines

By ALAN PENCHANSKY

CHICAGO—Accreditation standards for college degrees in music merchandising and arts administration will be two or three more years in development, reports Samuel Hope, executive director of the National Assn. of Schools of Music, the accrediting agency for all college music programs in the U.S.

"We have to get a great deal more information from both the field and from the thinking of educational institutions that are either involved in these programs or contemplating going into the field," Hope says, summarizing one conclusion of the seminar on "Combined Curricula In Music/Business/Arts Administration" that convened here in suburban Oakbrook, Sept. 8-10.

The meeting was sponsored jointly by the association and the American Assembly of Collegiate Schools of Business, the accrediting agency for college degree programs in business.

Among the existing curricula examined by the 85 delegates were music merchandising programs at Bradley Univ. in Peoria, Ill., Belmont College in Nashville, and at the universities of Miami (Fla.) and Colorado. The delegates also looked at a number of programs in arts administration.

Hope says a consensus was reached on the advisability of drawing separate accreditation guidelines for the fields of arts administration and music business.

"We concluded that many of the qualities that seem to be required for success in the music business, as opposed to arts administration, are not

things that basically seem to come in educational institutions or through educational programs. They seem to be personal qualities, specific talents, specific drives to do certain things.

"To find out the truth about this one issue would provide information by which an institution could counsel a student going into music merchandising and tell him the truth—if the truth is that they can give him skills, but in order to be successful in this field the skills are only one part of it."

Hope indicates that one of the specific tasks of the two groups will be to contact a broad sampling of music business professionals, such as record producers and music publishers. "We will try to do some in-depth work and interviews with these people to determine what the competencies are that an educational institution might be able to provide to prepare people to go into these fields."

However, Hope says, accreditation standards will not be written for specific job titles. "This is not the province of accreditation," he explains, "though such standard might be written by the fields themselves through their professional associations."

"Accreditation standards, especially new standards, usually are developed over a period of two or three years," Hope stresses. "You've got to have a huge amount of stuff to start with and a huge amount of understanding."

Eastern Schools Concentrate On Classical Talent

By MAURIE ORODENKER

PHILADELPHIA—While very few pop and rock attractions have been announced with the opening of the new year at the Eastern Pennsylvania-Southern New Jersey-Delaware area for the college campuses, indications are that classical artists will be getting a big bite of the campus talent buying dollar.

Presenting a broad spectrum of classical music and dance, nine schools have announced concerts of major interest and indicating that "better music" is making bigger inroads on the college campus.

- **Glassboro (N.J.) State College** has Jose Greco dancers on Sept. 29 kicking off a series of six major concerts, followed by Mary Costa, opera star, Nov. 26; Rajko Hungarian Gypsy Orchestra and Dancers, Jan. 31; pianist Victor Borge, Feb. 25; "Three Penny Opera," March 28, and Milwaukee Symphony Orchestra, April 25. Student ticket for the series is \$22.

- **Lafayette College**, Easton, Pa., has set up a subscription series of six concerts that includes the Duke Ellington orchestra on Dec. 1 with the classical company. Series opens Sept. 29 with the Freiburg Baroque Soloists from Germany; the Palatine Dancers and Folksingers, also from Germany, Oct. 14; pianist Daniel Epstein, Feb. 16; Tokyo String Quartet, March 15; and the Tashi chamber ensemble for the final May 3 concert. Concerts take a \$12 subscription ticket and \$2.50 for single.

(Continued on page 56)

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AT LOS ANGELES CONVALESCENT HOME

Disco a Therapy To the Ailing

By JEAN WILLIAMS

LOS ANGELES—Alcot Convalescent Home here is one of the few operations of its kind using a disco

format as a means of therapy for its patients.

Alcot started its disco for its patients approximately one year ago, and since that time it has found that music is the common denominator for most of its patients.

According to Bell Yarmish, administrator of the establishment, patients at the home range in age from mid-40s to 100, and most of its patients are stroke victims.

"Music is more popular here than ever," she says. "Any patient responds to music; it's the one international force that all of our patients respond to.

"It is a marvelous opener for every patient who comes here whether they have mental or physical problems. Music is the one thing they will understand.

"The recreation and therapy that music provides the aged and ill is being more and more recognized and recommended by medical professionals," she notes.

Several types of musical programming are used at Alcot. One of its recreational therapists, Ivie Stevenson, is an accomplished concert pianist and she has a daily program.

She plays for different groups of patients at the home offering different types of music. Patients at Alcot are of several nationalities.

The patients are also encouraged to make their own music with very simple instruments. Even mentally retarded patients will play the easy to play instruments. Some of the others will move on to more advanced instruments.

"I once saw a patient here who had been at Alcot for several months without responding to any form of treatment, nor would she speak. We knew that she was Scot so I decided to sing her a Scottish tune, and for the first time since her arrival she talked. She said, 'I remember that song when I was a child.' From that

(Continued on page 54)

Chi Playboy To Records

CHICAGO—"The quality of bands is not so good anymore," observes Pete Couvall, general manager of the Playboy Club here, explaining why the bunny hutch goes disco this month.

Along with the uneven quality of live acts, Couvall has noticed, in other discos, "people enjoy dancing to the original, not someone else's version of the hit."

Couvall says the club now will book live acts only on special occasions.

Constructed around the existing dance floor at a cost of \$25,000, the disco does not represent a major reshaping of the Michigan Ave. Key club. Chaser lights above the floor were supplied by Chicago's Focus Lighting, and Lee Winmiller here provided the sound componentry, including Technics turntables and Dynaco amps. Playboy's own design staff installed the equipment.

The club also has added a closed-circuit tv system, with 10 ceiling-hung monitors and a camera trained over the dance floor.

With the club only yards from

Playtique, Playboy's new records/clothing boutique, open till midnight, a number of promotional tie-ins are being contemplated.

Disco Mix

By TOM MOULTON

NEW YORK—Greg Carmichael, producer and owner of Greg Records, has once more teamed with Patrick Adams to release "Love Bug" by Bumble Bee Unlimited. Adams not only wrote and arranged the tune, but all the voices are his. The track was slowed down to put on the voices, then played back at normal speed to create the sounds made famous by Rose Bagdasarian and the Chipminks.

The soundtrack is a combination of Silver Convention and Andrea True Connection with a nice string ensemble melody playing throughout. There is also a pleasant percussion break with guitar that builds back to the string ensemble. The record is commercially available as a regular 45 and a 12-inch disco disk, with a 7:02-minute version backed with a five-minute version.

Meanwhile, the label which has had some New York success with Sammy Gordon's "Making Love" earlier this year (it was just released in England on Polydor) has added color to the label and now calls it Red Greg.

The recently formed record pool in Washington, D.C., now has an office. The address is Capitol Area Record Pool, 1536 16th St., N.W., Suite 7, Washington, D.C. 20036. All mail should be sent to the attention of Bill Owens. There are 20 members in the pool at present including several deejays from the Baltimore area.

Strawberry Records (local New York label) has released a 12-inch disco disk on Lady Rose. The record, titled "Dream Express" is a happy, bouncy song about getting on a train for a happiness trip. There is a nice break with rhythm and voices that is interesting.

Vigor has released the new Street People LP titled, "Street People." There are a couple good cuts, plus the two hits, "Never Get Enough Of Your Love" and "You're My One Weakness, Girl," both of which had been recorded a year prior to their release. "Gotta Get Back With You" has the group's rhythm sound and is vocally reminiscent of the Four Tops. "Re-Run" from a vintage movie, is very up and exciting with a nice melodic hook. "Wanna Spend My Whole Life With You," is the strongest cut on the LP, and also sounds like the Four Tops. Galloping congas and sitar are featured throughout. This group possesses a magic that comes across on records.

Atlantic Records has picked up the rights on "Daddy Cool," the hot German single by Boney M on the Bansa label. This all-black quartet of three girls and a guy have a smash on its hands with this tune. The drums, bass and strings have that Silver Convention sound, and with strong horns and extra percussion it takes the Munich sound a step further. This one is destined to catch on fast. An LP will also be out shortly.

LTD label in Canada has a strong instrumental single, "Gold Connection," by Harold Butler & the Connection. This is another record that has captured the Munich sound with a good melodic hook. There is also a discomix on the flip side but this lacks the excitement of the shorter version. An LP on the group will be released later this month.

Columbia (Canada) has released a good record called "Disco Train" by Jerry Nix. The disk is a cross between Silver Convention and B.T. Express. The track is funky and the voices are laid back to create an interesting contrast.

Midland International will release another hot LP this week. "Touch of Class" by the group of the same name, contains the disco version of the group's hit, "I'm In Heaven," plus "You Got To Know Better," which is a strong mid-tempo ballad that keeps building with excitement. "I Love You Pretty Baby," has a pop/Latin sound. It is a pretty, floating melody that shows off the group's harmony. There is a strong percussion break in the record. "One Half As Much" is very uptempo with a pop/soul Philadelphia sound. "You Got Nowhere To Come," is funkier, and the group's vocal performance is just as strong with this sound as it is with pop. This solid debut album features arrangements and production by John Davis.

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ARTIE WAYNE ORGANIZATION

Artie Wayne

WHITFIELD RECORDS

Pat Bush
Walter Ainsworth
Lygia

CAPRICORN RECORDS

Phil Rush
David Young

ROCKET RECORDS

Tony King

BILLBOARD

Bill Wardlow
Jean Williams
Joe Fleischman
Tom Moulton

RECORD WORLD

Vince Aletti

DISCOTEKIN MAGAZINE

Alex Kabbaz & Nicole

With special thanks to
Arlene Scheser
& Ariola-America
for making me a believer.

—MARC KREINER,
President

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Billboard's Disco Action

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National Disco Action Top 40

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TOP AUDIENCE RESPONSE RECORDS IN ATLANTA DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 4 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 6 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 7 RITZE MAMBO/NICE & NAASTY/GOOD FOR THE SOUL—Salsoul Orchestra—Salsoul (LP and 12-inch)
 - 8 TAKE A LITTLE—Liquid Pleasure—Midland International
 - 9 YOU GOT THE POWER—Camouflage—Roulette (12-inch)
 - 10 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 PICNIC IN THE PARK/SUMMERTIME AND I'M FEELING MELLOW—MFSB—Philadelphia International (LP)
 - 12 YOU'RE MY PEACE OF MIND/LIFE GOES ON—Faith, Hope & Charity—RCA (LP)
 - 13 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 14 THAT OLD BLACK MAGIC—Softones—Avco (12-inch)
 - 15 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN BALTIMORE/WASHINGTON, D.C. DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 5 NICE & NAASTY/SALSOU 3001/DON'T BEAT AROUND THE BUSH/GOOD FOR THE SOUL—Salsoul Orchestra—Salsoul (LP)
 - 6 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 7 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 8 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 9 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 10 DOWN TO LOVE TOWN—Originals—Motown
 - 11 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 12 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 13 LOVE BITE—Richard Hewson Orchestra—Splash (12-inch)
 - 14 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 15 SMOKE YOUR TROUBLES AWAY—Glass Family—Earhole (disco edit)

TOP AUDIENCE RESPONSE RECORDS IN BOSTON DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 4 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 5 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 6 DOWN TO LOVE TOWN—Originals—Motown
 - 7 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 8 NICE & NAASTY/SALSOU 3001/DON'T BEAT AROUND THE BUSH/GOOD FOR THE SOUL—Salsoul Orchestra—Salsoul (LP)
 - 9 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 10 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 11 DON'T STOP THE MUSIC—Bay City Rollers—Arista
 - 12 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 13 SUN, SUN, SUN—Jikki—Pyramid (12-inch)
 - 14 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - 15 THE JOINT/MIGHT FEVER/DECEMBER 1963—Fatback Band—Spring (LP)

TOP AUDIENCE RESPONSE RECORDS IN CHICAGO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 5 NICE & NAASTY/SALSOU 3001—Salsoul Orchestra—Salsoul (LP)
 - 6 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 7 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - 8 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 9 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 10 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA
 - 11 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 12 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 13 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 14 DISCO MAGIC—T Connection—Media
 - 15 MY LOVE IS FREE/EVERY MAN/TEN PERCENT—Double Exposure—Salsoul (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN DENVER DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 4 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 5 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 6 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 8 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 9 NIGHT FEVER—Fatback Band—Spring
 - 10 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 DANCING FEET—Houston Person—Mercury
 - 12 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 13 CRAZY DANCING/THAT'S THE WAY TO GO—Bottom Line—Greedy
 - 14 THE JOKER—Randy Pye—Polydor
 - 15 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA

TOP AUDIENCE RESPONSE RECORDS IN DETROIT DISCOS

- This Week**
- 1 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 DANCE—Paul Jabara—A&M
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 5 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 7 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT—Gorgio—Oasis (LP)
 - 8 VENUE—Madison 76—Columbia
 - 9 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 10 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 11 DOWN TO LOVE TOWN—Originals—Motown
 - 12 NIGHT FEVER—Fatback Band—Spring (LP)
 - 13 GET THE FUNK OUTTA MY FACE—Brothers Johnson—A&M
 - 14 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 15 CHERCHEZ LA FEMME/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

TOP AUDIENCE RESPONSE RECORDS IN HOUSTON DISCOS

- This Week**
- 1 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 8 RUN TO ME/DESTINY/I KNOW—Candi Staton—Warner Bros. (LP)
 - 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 10 DOWN TO LOVE TOWN—Originals—Motown
 - 11 SUN, SUN, SUN—Jikki—Pyramid (12-inch)
 - 12 MAKES YOU BLIND—Glitter Band—Bell (import)
 - 13 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 15 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City

TOP AUDIENCE RESPONSE RECORDS IN L.A./SAN DIEGO DISCOS

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 2 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 DOWN TO LOVE TOWN—Originals—Motown
 - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 6 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 8 YOU'RE MY PEACE OF MIND/LIFE GOES ON—Faith, Hope & Charity—RCA (LP)
 - 9 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 10 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 11 MUSIC, MUSIC, MUSIC—California—Warner/Curb
 - 12 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 13 NIGHT PEOPLE/LIVES DIVIDED BY JIVE/HIDEAWAY—Fantastic Four—Westbound (LP)
 - 14 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 15 FULL TIME THING—Whirlwind—Roulette (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN MIAMI DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 DISCO MAGIC—T Connection—Media
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 5 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 6 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 7 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 8 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 9 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 10 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 11 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - 12 NICE & NAASTY/SALSOU 3001—Salsoul Orchestra—Salsoul (12-inch)
 - 13 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 14 I GOT YOUR LOVE—Stratavarius—Roulette (12-inch)
 - 15 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)

TOP AUDIENCE RESPONSE RECORDS IN NEW YORK DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 3 MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY—Carol Douglas—Midland International (LP)
 - 4 YOU'RE MY PEACE OF MIND/LIFE GOES ON/POSITIVE THINKING—Faith, Hope & Charity—RCA (LP)
 - 5 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 6 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 7 NICE & NAASTY/SALSOU 3001/GOOD FOR THE SOUL/DON'T BEAT AROUND THE BUSH—Salsoul Orchestra—Salsoul (LP)
 - 8 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 9 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 10 LET'S GET IT TOGETHER/FAIT LE CHAT (Do The Cat)—El Coco—AVI (12-inch)
 - 11 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 12 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 13 DOWN TO LOVE TOWN—Originals—Motown
 - 14 MAKES YOU BLIND—Glitter Band—Bell (import)
 - 15 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN PHILADELPHIA DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 5 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 6 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 7 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 8 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 9 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 10 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 12 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 13 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - 14 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists
 - 15 TEN PERCENT/EVERY MAN—Double Exposure—Salsoul (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN PHOENIX DISCOS

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 NICE & NAASTY/SALSOU 3001/GOOD FOR THE SOUL—Salsoul Orchestra—Salsoul (12-inch and LP)
 - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 4 STAND UP AND SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (12-inch)
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 6 DOWN TO LOVE TOWN—Originals—Motown
 - 7 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 8 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - 9 GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA
 - 10 MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International (12-inch)
 - 11 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 12 DISCO DUCK—Rick Dees & His Cast of Idiots—RSO
 - 13 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 14 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 15 I NEED IT—Johnny "Guitar" Watson—DJM

TOP AUDIENCE RESPONSE RECORDS IN PITTSBURGH DISCOS

- This Week**
- 1 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/BEING WITH YOU—Tavares—Capitol (LP)
 - 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 3 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 5 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 6 DAZZ—Brick—Bang
 - 7 MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul (12-inch)
 - 8 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 9 DAYLIGHT—Vicki Sue Robinson—RCA (LP)
 - 10 GIVE A BROKEN HEART A BREAK—Impact—Atco
 - 11 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 12 PLAY THAT FUNKY MUSIC/I FEEL SANCTIFIED—Wild Cherry—Sweet City
 - 13 YOU GOT THE POWER—Su Krammer—London
 - 14 I'VE GOT TO DANCE TO KEEP FROM CRYING—Destinations—Master Five
 - 15 ONE FOR THE MONEY—Whispers—Soul Train

TOP AUDIENCE RESPONSE RECORDS IN SAN FRANCISCO DISCOS

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 4 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 6 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 7 GET UP OFFA THAT THING—James Brown—Polydor
 - 8 CHERCHEZ LA FEMME/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 10 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 11 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 12 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 13 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
 - 14 PORCUPINE—Nature Zone—London (disco edit)
 - 15 ONE FOR THE MONEY—Whispers—Soul Train

TOP AUDIENCE RESPONSE RECORDS IN SEATTLE DISCOS

- This Week**
- 1 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 2 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 3 HEAVEN MUST BE MISSING AN ANGEL/BEING WITH YOU—Tavares—Capitol (LP)
 - 4 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 6 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 7 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 8 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 9 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT—Gorgio—Oasis (LP)
 - 10 TEN PERCENT—Double Exposure—Salsoul (12-inch)
 - 11 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN—Gloria Gaynor—Polydor (LP)
 - 12 SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 14 LIVE & LEARN—Ace Spectrum—Atlantic (12-inch)
 - 15 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)

TOP AUDIENCE RESPONSE RECORDS IN MONTREAL DISCOS

- This Week**
- 1 BEST DISCO IN TOWN—Ritchie Family—London
 - 2 I'M CRYING—Mike Harper—RCA
 - 3 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—Capitol
 - 4 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—RCA
 - 5 BOM, BOM—Disco Beat—J.D.V. & Friends—London
 - 6 DISCO BUMP—R.B. & Co.—CBS
 - 7 DON'T STOP THE MUSIC—Bay City Rollers—Capitol (disco edit)
 - 8 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—CBS
 - 9 MAKES YOU BLIND—Glitter Band—Capitol
 - 10 LOVE BUG—Bumblebee Unlimited—Trans Canada (12-inch)
 - 11 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
 - 12 MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA (LP)
 - 13 A CHACUN SON ENFANCE—Recreation—CBS
 - 14 LINDBERGH—Toulouse—Trans Canada
 - 15 TAKE A LITTLE—Liquid Pleasure—RCA (disco edit)

- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- 2 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 3 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
- 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century
- 5 NICE & NAASTY/SALSOU 3001/DON'T BEAT AROUND THE BUSH/GOOD FOR THE SOUL—Salsoul Orchestra—Salsoul (LP and 12-inch)
- 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 7 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
- 8 MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY—Carol Douglas—Midland International (LP)
- 9 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
- 10 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- 11 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
- 12 DOWN TO LOVE TOWN—Originals—Motown
- 13 LET'S GET IT TOGETHER/FAIT LE CHAT (Do The Cat)—El Coco—AVI (12-inch)
- 14 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
- 15 YOU'RE MY PEACE OF MIND/LIFE GOES ON/POSITIVE THINKING—Faith, Hope & Charity—RCA (LP)
- 16 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP and 12-inch)
- 17 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
- 18 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
- 19 FULL TIME THING—Whirlwind—Roulette (12-inch)
- 20 RUBBERBAND MAN—Spinners—Atlantic (LP)
- 21 PLAY THAT FUNKY MUSIC/I FEEL SANCTIFIED—Wild Cherry—Sweet City
- 22 LOWDOWN—Boz Scaggs—Columbia (LP)
- 23 DISCO MAGIC—T Connection—Media
- 24 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
- 25 ALWAYS THERE—Side Effect—Fantasy (disco edit)
- 26 GET UP OFFA THAT THING—James Brown—Polydor
- 27 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
- 28 EVERY MAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul
- 29 NIGHT FEVER—Fatback Band—Spring (LP)
- 30 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT/OH L'AMOUR—Gorgio—Oasis (LP)
- 31 TAKE A LITTLE—Liquid Pleasure—Midland International
- 32 MUSIC, MUSIC, MUSIC—California—Warner/Curb
- 33 DAZZ—Brick—Bang
- 34 YOU GOT THE POWER—Camouflage—Roulette (12-inch)
- 35 MAKES YOU BLIND—Glitter Band—Bell (import)
- 36 SUN, SUN, SUN—Jikki—Pyramid (12-inch)
- 37 DON'T STOP THE MUSIC—Bay City Rollers—Arista
- 38 STAND UP AND SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (12-inch)
- 39 DANCE—Paul Jabara—A&M
- 40 NIGHT PEOPLE/LIVES DIVIDED BY JIVE/HIDEAWAY—Fantastic Four—Westbound (LP)

Legend—Compiled by telephone from Disco DJ Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

\$80,000 N.Y. Disco Split Into 3 Rooms

By RADCLIFFE JOE

NEW YORK—Capitol Stage Lighting is converting an entire floor of its eight-story West Side Manhattan manufacturing and marketing facility into an 80,000 disco environment as part of a unique merchandising campaign aimed at promoting its wide range of lighting products to the disco industry.

Opening of the 9,000-square-foot, three-room facility is being timed to coincide with Billboard's second discotheque forum which opens at the American Hotel here Sept. 28. According to Jack Ransom, Capitol's sales manager, a special limousine service is being arranged to shuttle attendees to and from the disco showrooms.

The three rooms, designed by Capitol which also operates a design

division, will offer three distinctly different discotheque environments, using almost all its own products from mirror balls and bubble and fogging machines, to lasers, chasers, sequencers, color organs, strobes, infinity machines and projection systems.

Following the disco convention, the rooms will be available for viewing on an appointment only basis, and will also be used for free once-a-month training seminars which Ransom feels is sorely needed in the industry. The seminars and workshops will be open to club owners, disk jockeys, lighting technicians and just about everyone connected with the discotheque business.

They will be conducted by Capitol "sales engineers," whom Ransom assures are not just salesmen, but qualified technicians capable of conducting coherent and edifying seminars and workshops.

In structuring the free seminars, Ransom endorses a growing industry concern that a large number of "get rich quick" operators are flooding the disco market and giving the industry a bad name. Says Ransom, "We are trying not only to help eradicate this, but also to dispense some much-needed education in an industry that is too new to have a documented history that can be retrieved for guidance."

Ransom adds that the seminars are being offered free of charge "because it is the manufacturers' responsibility to educate the industry, and to help simplify the apparent complexity of the business."

All equipment displayed in Capitol's "disco" rooms are available right out of stock, but Ransom complains that change being effected in the industry is so swift that constant updating and innovating are necessary to stay abreast of the business.

Capitol has been in the lighting business for more than 60 years, and eight of these have been devoted to the manufacture of lighting for discotheques. According to Ransom, in that short period of time Capitol has "obsoleted" four disco lighting catalogs and is in the process of printing a fifth.

Discos

Video Vision Adds Scope To Ohio Club

• Continued from page 1

jectors and six color monitors supplied by Video Vision of New York.

According to Biggar, the design of The Last Moving Picture Company gives club patrons an alternative to the hundreds of "look-alike" discotheques around the country and "offers a third dimension to just drinking and dancing."

Joe Zamore who operates Video Vision in partnership with attorney/businessman Peter Frank and Larry Silverman, explains that the \$2,000 worth of programming utilized by The Last Moving Picture Company every month, is not intended to compete for attention with either the club's deejay or live entertainment.

Programming at The Last Moving Picture Company is divided evenly between live concert material and cartoons from Video Vision (Billboard, July 10).

Included are the Rolling Stones heard over live onstage scenes and animations, Love Unlimited Orch., backed by a montage of skiing, skydiving and gymnastics, Linda Ronstadt with flowers and still-frame head shots, J.J. Jackson with old movie clips of the 1930s, '40s and '50s, pictures of the July 4 fireworks spectacles in New York harbor, and the Tall Ships of the bicentennial traveling up the Hudson River.

Both Biggar and Zamore confess that really innovative video programming is being hampered by the exorbitant cost of full video performing rights from artists, the labels and managers. However, for the time being, both Video Vision and The Last Moving Picture Company are skirting this problem by using only audio sync rights and their own visuals.

(Continued on page 58)

L.A. Nitery In Conversion

By AGUSTIN GURZA

LOS ANGELES—The Pasta House, one of the most successful Latin night clubs here, has drawn up plans to convert to a disco format several nights a week.

Club owner Rudy Lopez claims that his total investment for the conversion will run approximately \$50,000. Besides installing modern disco lighting and special effects equipment, Lopez says he also plans to remodel the interior and enlarge the stage.

The club is located in East Los Angeles, heavily populated by Chicanos, and has long been a focal point for Latin audiences from the entire Southland area. It has offered a variety of live Latin music and has recently had success with the presentations of major salsa bands from New York including Tito Puente, Eddie Palmieri, Mongo Santamaria and Bobby Rodriguez.

"I am making this investment," says Lopez, "with the idea of providing the best Latin bands available in a first-class club."

The club will offer disco on certain nights, as yet undetermined, playing salsa and other types of records. The rest of the week the club will feature what Lopez calls live Latin disco with the light and sound effects accompanying live bands with records played during breaks.



GOOD CLEAN FUN—No dead-beat, drug ravaged faces here. The smiling teenagers seen in this picture, are part of a growing number of Florida youths that are finding a healthy outlet for their emotions at "Papa's Dream" a teen discotheque run by Young Life, a non-denominational Christian organization with youth clubs throughout the country. Papa's Dream is the brainchild of Florida preacher Fred Langston.

Convalescing Patients React To Disco Therapy

• Continued from page 52

time on we have had no problem reaching her," offers Yarmish.

She notes that in addition to using music as therapy and a backdrop for exercise, music is used for the patients to simply enjoy. "We use records for our exercise programs and we use singalongs whenever possible."

Alice DeCuir, the 69-year-old in-house disco deejay, who is also a patient, plays records on her stereo which was donated by a major record label.

In addition to using records to bring patients into her small disco, she plays records for the different programs offered by the staff.

DeCuir notes that the disco idea originally came into existence as an alternative to patients lying in bed with nothing to do on their weekends. Since that time, the disco has expanded to include sessions during the week.

Many of her records, unlike most commercial discos, date back more than 20 years from Lawrence Welk to Dick Haymes to classical compositions. However, since starting her disco, labels and radio personnel from across country have been supplying her with the latest music.

"We incorporate music in every possible way," says Yarmish. "As for

other nursing homes, some encourage this method and others do not. Although I do not know of another facility that is using music as therapy, many endorse our program.

"The reason some of the nursing homes are not using our program is because they are just too lazy.

"This type of program takes money, equipment, effort and people who can operate it. All of this takes money, and there are a lot of places that won't be bothered with this."

She asserts that music is also used in Alcot's reality orientation programs. The programs are designed to orient patients to the reality of day to day living.

"Some of our patients don't remember that they have children or a family. Their minds have gone that far off. Music seems to help to bring them around.

"There are also people who can not leave their rooms," she continues, "so we try to give them music in their rooms. We have a record player that goes to the different rooms, playing music that we feel the patient will most identify with."

She explains that Alcot has recently hired two therapists with at least one therapist on duty seven days a week. Many of their programs will be devoted to music.

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NO TWFERS AMONG REISSUES

12 Bethlehem LPs On the Way

By ELIOT TIEGEL

LOS ANGELES—Cayre Industries will release an additional dozen Bethlehem reissues tagged at a \$6.98 suggested list. The company is avoiding getting into a twofor program, explains Chuck Gregory, label executive, because sales of other labels in the twofor program don't impress Gregory.

"I don't see any difference in sales," Gregory says about the two LPs for \$7.98. "You can sell just as many of a \$6.98 record."

The marketing concept behind the Bethlehem reissues is to "spread

the records and suggest the public buy three for \$10 or \$12." Gregory says. "We're trying to market them in groups of three."

Gregory says people still cherry-pick from twofers, "but if you say get any three for a specific price, they'll buy more."

The next release is due in mid-October and will feature vocalist Betty Roche (who sang with Duke Ellington), Urbie Green, Roland Kirk, Booker Ervin, Stan Levy, Dexter Gordon, Donald Byrd, Pepper Adams, Paul Chambers, Jimmy

Knepper, Herbie Nichols, Bud Freeman, Zoot Sims.

These records were all done live in the studio before overdubbing became commonplace. "These acts had to have it together because they used a one-take system," Gregory points out.

Creed Taylor and Tom Doud are among the producers who cut several of these records.

Cayre purchased the 20-year-old Bethlehem label last January and its first reissues included the three-record set of "Porgy And Bess" with Mel Torme, Frances Faye, Duke Ellington and Russ Garcia, plus titles by Nina Simone, Ellington, Charlie Shavers, Kai Winding and J.J. Johnson, Herbie Mann, Dexter Gordon, John Coltrane, the Australian Jazz Quartet and Faye.

Gregory admits these reissues only sell in the 5,000 to 15,000 range.

A recent release by singer-pianist Bob Dorough, "Yardbird Suite," has been gaining attention at FM and college stations. Dorough, who appeared at last weekend's Monterey Jazz Festival, won a Grammy for his "Multiplication Rock" children's LP.

Gregory says the upcoming Bethlehem LPs will be joined together in an ad campaign in major markets.

Adderley Won't Veer His Jazz Direction

By JEAN WILLIAMS

LOS ANGELES—Three months ago, trumpeter Nat Adderley formed a new band, signed with a new label and currently is recording an LP.

The jazzman, who has been without label representation for eight years, signed with Little David Records, a comedy oriented label.

"I signed with Little David because I've known Monte Kay, owner of the label and Jack Lewis, vice president and general manager, for a number of years. I remember when they were both jazz recorders, so I knew their first love must be jazz. Plus, it's a small label and I will get concentrated attention," says Adderley.

His new LP, "Hummin'," is not geared to any particular market. "I never try to gear a record just for sales. In my experience, when I tried to gear a record to a particular market, not only was the record a bomb but I was unhappy with the whole affair.

"I don't mind the jazz tag," he offers. "Some of the jazz players now change their names to change their images. I have been a jazz musician all my life. I didn't lay the word jazz out there; I didn't even lay the word on me.

"I don't think that one becomes a creative musician by personal acclamation. You don't just stand up and say I'm great, you have to prove it.

"It took me a long time to prove that I can play, I'm not going to write it off now because some people make some money.

"I've spent my life building a reputation as a jazz player and that's what I am, and that's what I will be. I will put my jazz on records and if people won't buy it because it's jazz, then so be it.

"On the other hand," he continues, "I do agree with the jazz players who have managed to incorporate some other elements in their music and are selling large numbers of records.

"I think it's great for them. Why should superior players allow inferior players to make all the money? We shouldn't have Charlie Parker or Billie Holiday dying poor. These

Kamman To Emcee

BLOOMINGTON, Minn.—A premiere performance of Manfredo Fest's "Brazilian Dorian Dream" will be one of the highlights of a Saturday jazz symposium in the Grand Portage Saloon of the Registry Hotel here Saturday (25).

Symposiums emceed by Leigh Kamman, veteran air personality and writer, will be conducted every Saturday until next May. Roberta Davis and various jazz combos are being booked.



Nat Adderley: forms new band, but will play only jazz.

people were too great and the people who make a lot of money make the money playing things that these giants played.

"So I say to Freddie Hubbard, Herbie Hancock and Stanley Turrentine, I'm with you baby, get your money. You have no business being as talented as you are and not being paid for it.

"As for me, I hope I can sell records like they do, but I'm not going to make a concession in order to do it."

Adderley is on a cross-country tour but his audiences will not hear the same tunes which he popularized while with his late brother Julian "Cannonball" Adderley.

He says he does not play any of the music that he played with "Cannonball." However, there are a couple of tunes which he wrote which he plays because he's restructured them entirely.

"I can't do the tunes that I did with 'Cannonball' better than he did them so why should I shortchange my audiences? I don't want to hear someone else goofing up a tune that 'Cannon' already did.

"I don't want there ever to be a comparison with 'Cannonball' and me, even if I could do a tune better. I wouldn't want someone to walk up to me someday and say, 'hey man, you play that better now than with 'Cannonball,' and I don't want to set up the possibility of someone stepping on 'Cannonball' that way. Therefore, I don't do that music, and that's my contribution to posterity."

When forming his band three months ago he did not reach out for any former members of the "Cannonball" group, electing instead to go with new musicians.

All music on "Hummin'" was written by Adderley or members of his band except "The Theme From MASH."

The members of his new band are all young musicians from the New York area and they are not graduates of other bands.

Jazz Beat

LOS ANGELES—Concord Jazz has released its first LP by Father Tom Vaughn, "Joyful Jazz." The pianist had brief flings with RCA and Capitol several years ago. Playing with him on the new LP are Monty Budwig on bass and Jake Hanna, drums. Vaughn is currently the curate at St. Martin's Episcopal Church in Canoga Park, Calif.

Drummer Ed Shaughnessy's Energy Force band celebrates its second anniversary Friday (24) with a two-night gig at Donte's in North Hollywood. Teo Macero is producing the band and the Willard Alexander agency is handling its bookings.

Ronnie Cuber, baritone saxman and Teddy Edwards, tenor expert, have been recorded by Don Schlitten for Xanadu. Cuber, formerly with George Benson, made his debut as a group leader with Barry Harris on piano, Sam Jones on bass and Albert Heath, drums. Edwards worked with Duke Jordan on piano, Larry Ridley, bass and Freddie Waits, drums.

Woody Shaw will be appearing at the Berlin Jazz Festival Nov. 7 with his eight-piece concert ensemble. The trumpeter's new Muse LP is "Love Dance." ... Mercer Ellington leads the Duke Ellington orchestra Oct. 7 in concert at UCLA's Royce Hall. ... Charles Tyler and the New Music Orchestra play a concert at Columbia Univ., New York, Oct. 30 at Ferris Booth Hall at 7:30 p.m. Event is sponsored by the school's radio station, WKCR plus Ak-Ba Records. ... The Preservation Hall Jazz Band plays Seattle's Opera House Oct. 6. ... Stan Kenton and band do a BBC-TV show in London Oct. 4.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Variety Bookings At N. Jersey Spot

SEA BRIGHT, N.J.—Mike Bivona, operating the Blue Water Inn, is making his spot the "Berth Place Of Jazz On The Jersey Shore." Adding jazz album covers and photographs of jazz musicians to the nautical scenes on the walls, Bivona goes a step further in booking live jazz at least six nights a week, prompted by the success of jazz guitarist Tai Farrow, who completed a long stint earlier in the summer.

Instead of a single unit, Bivona varies the groups. Eddie Hazoll Trio holds forth on Wednesdays, the Mark of Jazz Quartet on Thursdays, No Gap Generation Jazz Band on Fridays and Saturdays, with visiting units booked in for the Sunday through Tuesday periods.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	25	BREEZIN George Benson, Warner Bros. BS 2919
2	2	15	BOB JAMES THREE CTI 6063
3	14	3	SECRETS Herbie Hancock, Columbia PC 34280
4	10	5	WINDJAMMER Freddie Hubbard, Columbia PC 34166
5	5	19	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
6	3	16	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
7	6	7	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
8	8	19	HARD WORK John Handy, ABC/Impulse ASD 9314
9	17	5	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
10	13	5	SANBORN David Sanborn, Warner Bros. BS 2957
11	29	3	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
12	9	15	GOOD KING BAD George Benson, CTI 6062
13	4	19	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
14	12	23	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
15	7	19	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
16	11	16	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
17	27	3	BAREFOOT BALLET John Klemmer, ABC ABCD 950
18	15	15	ARBOUR ZENA Keith Jarrett, ECM 1070 (Polydor)
19	16	50	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
20	19	48	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
21	21	19	SALONGO Ramsey Lewis, Columbia PC 34173
22	23	46	TOUCH John Klemmer, ABC ABCD 922
23	18	25	ROMANTIC WARRIOR Return To Forever, Columbia PC 34076
24	24	7	STEPPIN' OUT WITH A DREAM Ahmad Jamal, 20th Century T 515
25	30	7	DREAMS SO REAL Gary Burton Quintet, ECM-1-1072 (Polydor)
26	25	12	THE NEED TO BE Esther Satterfield, A&M SP 3411
27	NEW ENTRY		SOUND OF THE DRUM Ralph McDonald, Marlin 2202 (TK)
28	35	16	EARL KLUGH Blue Note BN-LA596-G (United Artists)
29	20	7	THE MAIN ATTRACTION Grant Green, Kudu 28 (CTI)
30	NEW ENTRY		MILLION DOLLAR LEGS New Tony Williams Lifetime, Columbia PC 34263
31	28	5	BRIGHT SIZE LIFE Pat Metheny, ECM-1-1073 (Polydor)
32	22	10	BLACK WIDOW Lalo Shifrin, CTI 5000
33	38	3	ON LOVE David T. Walker, Ode SP 77035 (A&M)
34	33	3	HERITAGE Eddie Henderson, Blue Note BN-LA636-G (United Artists)
35	32	5	WAITING Bobby Hutcherson, Blue Note BN-LA615-G (United Artists)
36	34	5	SKY STREET Kenny Burrell, Fantasy F 9514
37	NEW ENTRY		FEELINGS Milt Jackson & Strings, Pablo 2310.774 (RCA)
38	NEW ENTRY		RIVER HIGH, RIVER LOW Les McCann, Atlantic SD 1690
39	NEW ENTRY		METAMORPHOSIS Wade Marcus, ABC/Impulse ASD 9318
40	40	3	LOVE DANCE Woody Shaw, Muse MR 5074

CB Channel Expansion Opens 'Can Of Worms'

Confusion Extends To All Market Areas

By JIM McCULLAUGH

LOS ANGELES—The recent FCC decision to expand citizen's band channels from 23 to 40 Jan. 1—while hailed as long overdue relief for channel congestion—has nonetheless opened a hulking bag of worms for manufacturers, retailers and even purchasers of the equipment.

Sales of CB units as well as various car stereo/CB combinations configurations have slumped noticeably in recent weeks. The main difficulty has arisen from seemingly mass consumer confusion about possible obsolescence of present 23-channel equipment although some spokesmen in the industry claim recent adverse criticism of CB in the consumer press has also hurt its image and sales.

Many consumers feel it is a waste of time and money to buy or replace a 23-channel unit now when they can wait until next year when 40-channel models hit dealer shelves.

As a consequence, major retailers are claiming sales of various CB configurations have been halted.

In addition, price erosion is becoming more prevalent with some large retailers who bought 23-channel heavily worried they won't be able to reduce inventories unless they slash prices. At the same time a few suppliers are also cutting wholesale costs to make room for the soon to be introduced models. In some markets CB units are down to \$60 at retail.

But as manufacturers are quick to point out, 23-channel units are not obsolete and are still relatively congestion free except in large urban sprawls which will be better suited by 40-channel machines. Most suppliers make the analogy to black-

and-white television sets which still have a very viable market.

In the interim, however, manufacturers are faced with the major problem of getting the general public and even uninitiated retailers informed about the situation and many have already begun to sink extra advertising revenue to do this.

For example, RCA Distributor and Special Products Division is a \$2.7-million advertising program this fall and running through 1977 to promote its CB line which includes the first AM-FM-car stereo combinations next year.

Such major CB and CB/Car stereo manufacturers as Hy-Gain, Pearce Simpson, Pace, and SBE, have already begun to inaugurate

modification programs on 23-channel equipment while such firms as Sharp, Surveyor and Colt have just announced trade-in programs.

The modification programs are set up so that a CB or CB/car stereo owner can send the unit back to the manufacturer and for a fee in the range of \$20-\$30 have it retrofitted as is the case with Pace and Hy-Gain. Trade-in programs are straight exchange deals.

SBE's unique program is called "Future 40" for the consumer purchasing a current configuration which allows them to update after Jan. 15.

The plan provides for a 40-channel "Up-Date" certificate to be included with each 23-channel model

sold. That way the consumer sends it to SBE next year with the certificate and the charge will depend on the model involved.

Thus "we have enabled our distributors and dealers to sell SBE products with confidence during this transitional period," explains David Thompson, firm president.

The retrofitting programs will not entail any sort of add-on devices as this has been outlawed by the FCC.

To further complicate matters manufacturers of various CB configurations are asking the FCC to relax some of its stringent new CB receiver certification standards.

The main controversy stems from radiation limits standards which most CB firms say is too harsh and can't be met without costly and radical redesign changes.

The FCC has already begun type-acceptance tests for new 40-channel models and approvals will be announced Nov. 1.

JVC Hi Fi Touring 'Campus Lifestyles'

• Continued from page 51

cal retailers is obviously a plus for potential business.

"In a warm, pleasant relationship, the students will appreciate what we are doing for them, explains Hori, who will be on hand at the Hofstra kickoff. "We will be entertaining them, as well as bringing them knowledgeable product information on which to base their hi fi buying decisions."

JVC will have factory representative Stuart Wein at the Hofstra date, set for the multipurpose room of the North Campus Student Center. Key retailer involved is Seymour Teitler of Wold Audio at Roosevelt Field shopping center.

Promotion includes both campus newspapers and radio stations, with the Hofstra outlet, WVHC, and nearby WLIR, both used for the initial event. "We're posterizing the place

to death," says Meyer, "as well as surrounding colleges including Adelphi, Nassau Community and C.W. Post."

Following the Hofstra kickoff, the "Campus Lifestyles" is set for Rutgers Univ. main campus in New Brunswick, N.J. (27-28), where college station WRFU is being used, and Fairleigh Dickinson Univ., Teaneck, N.J. (29-30), with campus outlet WFDU the major promotional vehicle. Both Feldman's audio seminar and the disco night will be repeated at the two Garden State dates.

Tentative stops now being firmed for the balance of the Eastern tour, according to Meyer, include Cornell Univ.; Ithaca, N.Y.; Syracuse (N.Y.) Univ.; Univ. of Pennsylvania and Temple Univ., Philadelphia; American Univ. and Georgetown, Washington, D.C.; and Univ. of Connecticut, Storrs.

Maxell Music Push: New UDXL, Clinics

By STEPHEN TRAIMAN

NEW YORK—Maxell has formally introduced its new UDXL I and II blank tape formulations for normal and chrome bias respectively, and a sophisticated tape recording seminar program while at the same time acknowledging its growing involvement with the music industry via traditional rackjobbers.

"In another year or two 'music' will be a strong marketplace for us, and it doesn't affect the hi fi dealer at all," emphasizes Gene LaBrie, Maxell national sales manager.

The company has been working most recently with Schwartz Bros. in Washington, with its Harmony Hut retail chain in addition to its racked outlets, on the East Coast, and on the West Coast with Nehi, whose rack operations were recently acquired by Handleman, and its Peaches retail superstores, as well as the Tower

Records chain in Northern California.

LaBrie points out that the new tape recorder seminar program, utilizing advanced spectrum analysis techniques, is a sophisticated outgrowth of the firm's first U.S. clinics that helped launch the Japanese line here some six years ago.

Rick Beets of B & B Electronics, Maxell's Rocky Mountain rep based in Denver, has joined the blank tape firm to direct a seminar program, and is currently undergoing training with hopes of "getting the show on the road" by Oct. 1.

Aimed at both the Maxell dealer and the public, the seminar program hopefully will give a better insight into understanding tape to tape head contact in the recording process—where to set the levels and

(Continued on page 60)

Sound/Pro Tape Cuts Tax Ties In New Mart Bid

By JOHN SIPPEL

LOS ANGELES—Frank Varia and Don Rothgery have severed their business relationship completely with Richard Taxe, convicted tape pirate, and will manufacture and market the Sound/Pro blank tape line through California distributors and directly to dealers throughout the rest of the U.S.

From a Marina del Rey base, Rothgery has already set up eight California distributors: Eddie Cosek, Long Beach; Don Sigaty, San Fernando Valley; Tom Reed, Los Angeles; Ran Smethers, Santa Clara; Joe Sidney, Pasadena; Robert Sigaty, San Francisco; Brian Finnegan, Orange County; and Jack Finnegan, San Diego.

Rothgery will also oversee manufacturing. The cassette line uses BASF TP 18 and 20 blank tape on a 5-screw CO cassette in a Norelco storage case. The 8-track line uses Scotch 157 high output/low noise tape on a Capitol Audiopak cartridge.

Both cassette and 8-track tape packages will be color coded and list priced as follows: 45 minutes, green, \$2.49; 60 minutes, red, \$2.99 and 90 minutes, blue, \$3.49.

Frank Varia is responsible for sales outside of California, where Sound/Pro will deal directly with dealers offering a 100% markup. A 72-unit flexible-mix self-merchandising counter fixture is available free to dealers, with tape shipments going freight prepaid UPS to customers.

Tape is offered with a lifetime guarantee printed on each package, Rothgery says.

Tom Dempsey Dead

CHELMSFORD, Mass.—Thomas J. Dempsey, formerly executive vice president of BASF Systems and head of his own sales rep firm, died unexpectedly Aug. 28 in St. Joseph's Hospital here after a short illness.

Dempsey also had served as marketing director for Reeves Industries and was a founding member and on the board of ITA. Survivors include his widow, mother, a sister, brother, two nieces and three nephews.

SEPTEMBER 25, 1976, BILLBOARD

Disposable Wet Disk Care Kit In Schweizer Bow

By ALAN PENCHANSKY

CHICAGO—The first disposable wet-system disk cleaner will be introduced simultaneously in Europe and the U.S. this fall.

The unit, to list here for \$1.98, is to be unveiled at the Hi Fi '76 expo, Sept. 24-29, in Dusseldorf, Germany.

A combined atomizer/synthetic bristle brush, containing three fluid ounces of cleaning solution, the device was created jointly by Schweizer Design of America and its parent German firm, Ampro Design Productions.

"We're looking for a very broad market including a lot of young record buyers who haven't been buying \$10 and \$15 cleaning items, because it's too expensive," explains Fred Martinez, president of Schweizer Design.

"There is no wet system on the market at this price," Martinez says. He indicates that the unit will perform as well as other wet systems, including Schweizer's costlier models, but that it is designed to be discarded when the fluid is entirely spent.

FUTURE GROWTH BOOM Videotape Eyes Home Market

By KEN WINSLOW



Growth market for chrome is video, with Du Pont "Crolyn" magnetic tape shown being loaded into videocassettes at the company's production facilities near Wilmington, Del. Production is geared to the existing institutional, and emerging home mart began by Sony's Betamax.

(This concludes an exclusive three-part video update that in the previous two weeks covered the 20-year history of videotape and the vital technical ties between tape and equipment. Author Winslow is director of professional development for the International Industrial TV Assn.)

NEW YORK—The next move in the struggle between iron and chromium videotape formulators was to supply "very high energy" or "hi density" tapes in the 550 to 650 oersted range.

Sony and Panasonic responded with specially designed machines to work with hi density tape. Sony now offers an AV-8650 (½-inch EIAJ format) and the NV 10,000 (2-inch helical scan production recorder) which use 650 oersted hi density tape such as 3M's 455. Panasonic supplies an NV-3160 (½-inch

Sony's early work with its own unique videocassette format is thought to have been designed around high energy tape. The EIAJ format) which also uses this same 650 oersted hi density tape.

present version of this format (the Sanyo/Toshiba ½-inch V-Cord II being offered to consumer and institutional markets beginning this fall in the U.S.) uses very high energy tape in the 550-600 oersted range according to Sanyo spokesmen.

A critical goal in the race to the consumer videotape market by manufacturers of both tape and machines is to reduce as much as possible the amount of tape required or consumed in a given operating period of time. The idea is to make videotape more attractive to the consumer by cutting the cost of blank tape required by a machine and to reduce the overall size of the cassette and machine as a consequence of the reduced tape bulk required. This is now happening in various ways.

Sony has designed Betamax around its own proprietary "very high energy" tape rated at well over 600 oersteds. By June 1977 Sony says it will be producing a high volume of Betamax videotape at its new Dothan, Ala. plant. The tape is reported to be a combination of iron and

(Continued on page 60)

'Too Many Shows' Worry To Reps, Says ERA's Hall

By EARL PAIGE

LOS ANGELES—Show proliferation is a subject worrying many reps across the country, and the subject is being explored at the national level, ERA executive director Ray Hall told the Southern California chapter at its Sept. 9 meeting.

Addressing himself to the recent announcement of yet another audio industry show—AUDEX in Las Vegas next April (Billboard, Sept. 4)—Hall says many shows are worthwhile, but others are probably valueless and being inspired by entrepreneurs.

The problem is not just trade shows, Hall notes. "I've talked more sales managers out of holding a meeting, and you all owe me a drink for those efforts," he says. The ERA executive asks sales managers to spell out the objectives of any planned meeting.

"Too often it's just that the sales manager wants to hold a meeting, and this is taking you people off the street," he emphasizes.

Among topics of interest covered by Hall:

- Rep firm management salaries are down and rep salesperson salaries and commissions are up, according to the new ERA operating ratio survey for 1975. Basic reason is that rep management is investing back into their firms, and there are higher operating costs and less profit.

- Despite all the recent hospital rate hikes, only with Hall claiming that an association enrollment of above 20% is "fantastic" in most executives' estimation.

Capitol Tapes In Big Music Push

LOS ANGELES—Key instrumentalists, vocalists, and composers are being tied into a massive radio campaign for Capitol Magnetics' Music Tape this month.

The radio spots feature rock 'n' roll, disco and country versions and include drummer Michael Botts of Bread; keyboard player George Clinton, accompanist for Linda Ronstadt; and vocalist Mary McCarty who has backed up the Rolling Stones. The country spot features vocalist Chi Coltraine while the disco spot will be the work of composer Anthony Harris.

The spots, slated to be aired in major metro markets, will be supported by a national print campaign in audiophile publications and consumer magazines with high male (18-34) readership.

In addition, the spots are also designed to demonstrate the total range of capability of the product they advertise.

"We want our customers to note that the Music Tape picks up all the highs as well as the middle range notes with plenty of headroom, no print through and no noise," states Jack Ricci, manager of marketing services. "We use a bass guitar, for example, to show that the tape is low in distortion. The idea is to project that we're selling a tape that takes care of the recording problems a customer is going to run into."

RCA Broadcast Boost

CAMDEN, N.J.—RCA Broadcast Systems announced price increases averaging 6% on RCA-manufactured radio and television broadcast equipment, effective Oct. 1, attributed to higher manufacturing and materials costs by Neil Vander Dussen, division vice president.

- Rep p.r. materials available from the national ERA office in Chicago include a 27-page text on multiple lines selling. Hall says that even principals often don't understand multiple selling, and many come by ERA headquarters in the Windy City to be briefed.

- Explaining ERA's continual efforts to boost the image of reps, Hall notes "We're on the PC Show (personal communications) board now, we're everywhere."

California In Crackdown On Audio Ads

Continued from page 3

'save \$,' 'unbeatable values,' and 'compare and save' are in violation of this judgment unless the price, worth or value referred to in the savings claim accurately represents or is based upon the price at which the majority of the sales of said item within the immediately preceding 90 days were made in the market area in which said representation is made, provided that, notwithstanding the foregoing, defendants may represent former price of an item by stating the period of time or date when the former price did prevail clearly, conspicuously and in the im-

mediate proximity of the sales price."

In addition, the stipulation, like others before it, provides the Attorney General's office with the right to audit the books and records of a defendant at any time to check compliance with the stipulation. Chains must keep available accurate records of all invoices and advertising of all items over \$35 at retail.

A defendant is ordered to use the terminology, "store wide clearance" only if every item in the store is lowered at least 10% and there must be an effort to sell every product in the store during the sale.

Civil penalties and attorney's fees vary in each stipulation. In the first and following proceedings, the following penalties and fees were levied: San-Car Enterprises or Cal Stereo: \$2,500 and \$2,500; Federated Electronics, \$3,000 and \$500; University Stereo, \$750 and \$1,750 and Wallichs Music & Entertainment, \$1,500 and \$1,500.

A representative of the Attorney General's office, engaged in the crackdown on advertising which might mislead audio consumers, would not comment when asked if other prosecutions would be filed at local levels against audio retailers.

THE FASTEST WAY TO YOUR CUSTOMER'S POCKET IS THROUGH HIS EARS.

An audio buff's ear and wallet are closely related.

This rather simple observation has made TDK successful at making tapes that make money.

The ultimate cassette.

If you haven't heard of TDK SA cassette tape, you should. Your customers probably have. In fact, SA is perhaps the world's finest cassette. It's the first non-chrome tape compatible with chrome bias/equalization.

And, of course, demanding equipment needs demanding tape.

Serious tape for the serious-minded.

For those who prefer regular bias/eq., TDK makes one of the most advanced ferric-oxide cassette and open-reel tapes on the market. AUDUA.

TDK's SD tape is no slouch, either. This Super Dynamic tape, available in cassette, 8-track, and open-reel, has established itself as the standard for the serious home recordist.

The point is that TDK's professional range products sound professional. Which is why audio buffs choose them with their most critical equipment.

Their ears.

Tapes that sound good and sell good, for less.

Today, you can still hear a lot for a little money. For example, TDK's D series or Maverick cassettes.

The D cassette and 8-track are sensitive enough for the serious. And Maverick is serious enough for the frugal.

They sell good because they sound good. In fact, better than many tapes costing more money.

Great tape doesn't live by sound alone.

There's nothing worse than a good cassette or cartridge tape in a poorly constructed housing. Or good open-reel made inconsistently. That's why every TDK tape is made only one way.

Precisely.

But that's not the only reason TDK's reaching the ears and the pockets of the audio buff. There are special promotions, local radio, and a flood of print advertising that reach everybody from the audiophile to the off-again, on-again listener.

And when an audio buff hears something that opens his ears, chances are he'll open his wallet.



Wait till you hear what you've been missing.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530. In Canada, contact Superior Electronics Industries, Ltd.

First Ampex 'Golden Reels' To Earth, Wind & Fire And McCall

LOS ANGELES—Earth, Wind & Fire and C.W. McCall are the first recipients of Ampex's Golden Reel Award.

The award is a promotion developed by Ampex for acts with million-selling LPs mastered on its tapes and is designed to recognize tape's role in the music industry (Billboard, June 26).

Earth, Wind & Fire won for the album "Gratitude" while C.W. McCall won for his LP "Convoy."

The Golden Reel trophy is a plaque with a gold reproduction of a 10½-inch mastering reel, and along with it a \$1,000 check is donated in the artist's name to the charity they designate.

A duplicate Golden Reel also

goes to the recording studio while the producer and engineer receive certificates.

Honored with Earth, Wind & Fire were Filmways/Wally Heider in San Francisco and producer George Massenburg, who also engineered. The group donated its check to Sickle Cell Anemia research.

Honored with McCall were coproducers Chip Davis and Don Sears, and Sears, John Boyd and Ron Ubell, engineers. A duplicate Golden Reel goes to Sound Recorders Studio of Omaha where McCall taped "Convoy." He designated the American Red Cross Disaster Relief Fund for the \$1,000. **JIM McCULLAUGH**

Kenwood Bows 160-W Receiver

LOS ANGELES—Kenwood has joined the high power receiver race with its KR-9600, rated at 160 watts/channel minimum RMS, with Panasonic's 165-watt unit debuted last year and U.S. Pioneer's 160-watt model that bowed earlier this year.

Aimed at various professional marts such as disco, in addition to the audiophile home area, the unit

includes a dual power supply, two separate phone equalizer pre-amps, triple tone-controls, a "tape-through" circuit and a new sound injection circuit for live/source sound mixing.

Complete with rack-mount handles, the KR-9600 has a recommended selling price of \$749.95, with actual retail tag set by individual dealers.

Rep Rap

Albert Melnick, long associated with distribution in the Philadelphia market, has assumed control of **Associated Reps, Ltd.**, founded in January 1974 to cover Eastern Pennsylvania, southern N.J., and Delaware.

Melnick's son Saul, who began the firm has joined Arista Records in Philadelphia, and Al will be assisted by a staff that includes **Jack Shore, Marvin Berman and Harry Blaufeld.**

The firm, at 41 Henley Rd., Philadelphia 19151, recently added the **Audiovox** car stereo/CB lines and the **Sankyo Seiki (America)** clock division to the original audio division, with the **Superscope Storyteller and Record-A-Call** also among consumer electronics clients.

* * *

George C. Scarborough and **C.H. Stratton**, industry pioneers each with more than 25 years of service, were presented with honorary life-time ERA membership at the opening fall meeting of the **Mid-Lantic Chapter** in Philadelphia.

Scarborough, with Lowery Associates, and his own firm, was chapter executive secretary for 14 years until his retirement several years ago. Stratton headed his own rep firm in the components field.

Guest speaker was **Daniel Honig**, a former Florida rep who is now ERA legal representative in Washington. He spoke on federal legislative matters as they affect manufacturers' reps.

* * *

"**How Not To Exhibit**," a film aimed at rep firm principals with do's and don'ts on managing a show booth, was shown at the Sept. 9 ERA **Southern California Chapter** meeting. Available to all rep firms through **Larry Courtney** at (213) 888-9909, it also offers excellent advice to audio store personnel, particularly on greeting customers—alternatives, for example to the hackneyed and negative "Can I help you?" opener are explained.

* * *

T.W. "Ty" Yonker was promoted to president of **Raymond Rosen Parts & Service Co.**, Philadelphia-based subsidiary of the wholesale consumer electronics distributor. With the firm 40 years, he had been executive vice president since 1968, and is now responsible for the firm's two operating divisions—service, and parts/special products.

* * *

Amilon Corp., manufacturer of digital and audio cassette transports, named **Murcota Corp.**, 1106 Burke St., Winston-Salem, N.C. 27101, phone (919) 722-9445, to handle the lines in North and South Carolina, Georgia, Alabama, Mississippi and Tennessee. Firm has a branch office at 904 Bob Wallace Ave., Huntsville, Ala. 35801, phone (205) 539-8476.



PIONEER PACTS—Ken Kai, U.S. Pioneer senior vice president is flanked by **Chuck Moeller**, left, **Moeller/Pickett & Assoc.**, and **Bruce Twickler**, Gateway Audio Sales, who seem to like the terms of their new rep contracts. **Moeller/Pickett**, Grandview, Mo., was extended a long-term deal to continue coverage of Kansas, Nebraska, parts of Iowa, Missouri. Gateway becomes Pioneer's 20th rep firm, for Southern Illinois, parts of Iowa, Missouri.

CES Plans Moving Along On Winter, Summer Expos

NEW YORK—The new CES show management group of the EIA/CEG is moving into high gear on the fifth Winter CES, and floor plans on the 11th Summer CES are to be mailed by Sept. 25, according to **Jack Waymen**, EIA/CEG senior vice president.

As of Sept. 13, some 238 exhibit space applications had been received for 279 available spots at the Jan. 13-16 Chicago event in the Conrad Hilton, notes **Bill Glasgow**, show manager in the new CES Windy City office. Space assignments are being made, with contracts to be mailed by Oct. 1.

This year, the Winter CES will bridge the Home Furnishings Market and the National Housewares Manufacturers Assn. (NHMA) Expo.

Exhibitors are being grouped by general product categories at the Hilton, Glasgow notes, with separate areas for audio components, audio

compacts, CB, video products, calculators and watches.

The audio component area is a "pilot run" for the Summer CES plan to allocate nearby McCormick Inn to the audio industry (Billboard, Sept. 11). The entire Hilton fifth floor with about 35 rooms is being set aside for hospitality-demonstration suites, "mostly at a bargain \$600 to \$700," Wayman reported earlier.

At the upcoming IHF annual membership meeting at the Warwick Hotel in New York Oct. 16, the trade show committee which met with Wayman and Glasgow last month will give its report and recommendations on participation by members, according to **Gertrude Murphy**, IHF executive secretary.

With floor plans and general Summer CES information to be mailed to the industry next week, exhibit space assignments will begin Nov. 1, Glasgow says.

At McCormick Inn, audio component firms will have 45 sound-proof rooms, 80 hospitality-demonstration suites and 350 sleeping rooms, with the usual 150,000 square feet of exhibit space and 20 sound-proof demo rooms available for audio companies at McCormick Place.

Fifty paneled and carpeted private rooms will be available on the McCormick Place concourse level for the first time to all CES exhibitors for meetings, luncheons, hospitality and product demonstrations.

'Moving Pictures' & Video Vision

• *Continued from page 54*

Complementing the video design at The Last Moving Picture Company is an elaborate tri-amplified sound system that includes Technics SL1200 turntables, Stanton 681SE cartridges, Disco Sound's F1000 Fader, SAE model 9B preamplifier, Disco Sound Electronic Crossover, Bozak speakers, JBL tweeter arrays, BGW 500D, and Crown D60 amplifiers, a Par Desk console, and Disco Sound D48 bass horns.

The Last Moving Picture Co. was a conventional discotheque and restaurant before its conversion to a video disco. It now caters to a 21 to 30 age group, and attracts an estimated 2,000 patrons at \$2 a head on any given weekend. Drinks at The Last Moving Picture Company are priced at 75 cents, with beer selling for 50 cents. Biggar explains that in spite of the cost of outfitting and maintaining the club, prices are deliberately kept low, with the emphasis on bulk turnover.

The facility spans 10,000 square feet of space, and according to Biggar, his firm will not build anything smaller. The idea of a video disco is not feasible for small clubs, he says.

In its short period of operation The Last Moving Picture Company has been so successful, Biggar claims, that he already has plans on

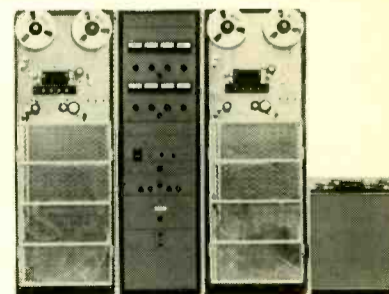
his drawing boards to convert a number of Mad Hatter discos to video discos. These clubs cater to a younger audience and are currently of conventional design. However, the Boston and Tampa clubs are already earmarked for conversion to video, with others following as space and feasibility dictate.

Instant program change with new dual master Flick of switch starts new selection

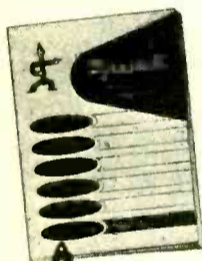
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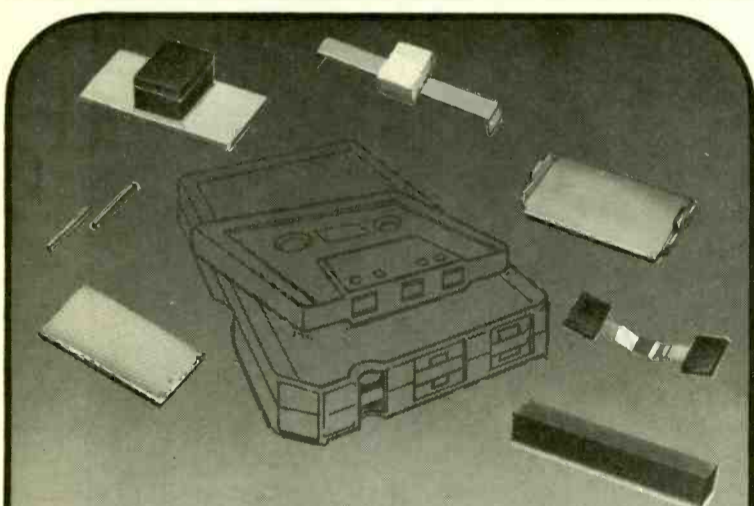


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VIDEOTAPE ECONOMICS

This comparison of the amount of magnetic material required for given playing time includes approximate record/play times for most on-the-market, proposed and discontinued, consumer and institutional, cassette, and cartridge tape systems.*

System	Speed (i.p.s.)	Tape width	Sq. ft./hour
**Sony Betamax 2-hour	0.79	1/2"	10.3
JVC M-Type	1.34	1/2"	16.7
V-Cord II (skip-field)	1.45	1/2"	18.2
Sony Betamax 1-hour	1.57	1/2"	20.5
Matsushita VX-2000	2.05	1/2"	26.2
*BASF LVR	120.0	1/4"	26.8
*RCA MagTape	1.53	3/4"	28.0
V-Cord II (full-field)	2.91	1/2"	36.5
*Cartrivision (skip-field)	3.8	1/2"	47.5
Akai	10.0	1/4"	62.5
Philips VCR	5.6	1/2"	70.0
U-Matic	3.75	3/4"	70.3
EIAJ Type I	7.5	1/2"	93.8

* Reprinted through courtesy of TV Digest.
** Not in production.

Videotape Eyes Home Market Potential

• Continued from page 56

chromium. This increased tape efficiency has been used by Sony in such a way as to reduce the tape speed to only 1.57 i.p.s. without any loss in picture and sound recording and reproduction quality. This is slower than the audiocassette speed of 1 7/8 i.p.s.

Furthermore, Sony has designed Betamax to work with a tape which is no more than 20 microns in overall thickness. This is the same thickness used by Du Pont in its KC 90 90-minute 3/4-inch U-Matic videocassette. Finally, Sony has designed Betamax to record and playback its video tracks without benefit of guard bands between tracks. The result has been to create an extremely compact machine/tape format which consumes only 20.5 square feet of tape per hour. The further result has been to create a 60-minute 1/2-inch videotape

cassette for Betamax which overall measure no more than 3 3/4 inch x 6 1/8 inch x 1 inch, weighs only 7 1/2 ounces, and is able to retail for \$15.95 each.

Sony's sales success with its Betamax machine/tape breakthrough is now encouraging others to push videotape to new heights of technical performance. Sanyo's V-Cord II takes similar but different approaches to Sony's Betamax to obtain an efficiency in the use of tape necessary to reach consumer market price points.

V-Cord II has two speeds giving it a switch selectable 60-minute or 120-minute capacity with the same V-Cord II 1/2-inch videotape cassette slated to retail at \$19.95. The 120-minute or "LP" speed reported by observers to give good picture quality uses a skip-field recording and playback technique employed by Sony, Ampex, Cartrivision and others over the past 10 years.

At the regular 60-minute speed the V-Cord II tape moves at 2.91 i.p.s. but at the "LP" speed the tape moves at 1.455 i.p.s. making it even slower than Betamax. On a cost per hour basis with the V-Cord cassette retailing at \$19.95, this makes its per hour cost \$9.97, well under Betamax's \$15.95/hour. V-Cord II also has the advantage over Betamax of a continuous 2-hour run. However, Sony has already shown a 10-cassette (60-minute) changer in Japan offering a 10-second lapse time between cassettes.

Panasonic's National Home Video machine has specifications similar and competitive to both Betamax and V-Cord II and will be available in the U.S. under the Quasar label in about 6 months.

All three machines in stand-alone versions are expected to quickly get to \$1,000 and less in the U.S. as production/sales volume increases. Predictions are that this will begin to occur in 1977. At this point market opportunities for videotape will really take off.

While 3M and Du Pont have

paved the way in videotape development in the road to the consumer market, other tape manufacturers are already preparing to offer these new "very high" and "ultra high" output tapes in basic iron, chromium, and proprietary formulations.

With the cost per hour for blank videotape now ranging from \$9.97 to \$15.95 many believe this puts videotape in a neck and neck race with the Philips/MCA and RCA videodisc technologies now scheduled for 1977. Either videodisc system can only playback. Neither can record off-air or from a local camera in the manner that videotape systems can. With the announced prerecorded videodisc program prices for "new" material beginning at \$10 and up, the growing belief throughout the video industry is that videotape is now in a position to aggressively compete with the video-disk for the consumer equipment and program dollar.



OPEN HOUSE—At ribbon-cutting that marked recent move of Pioneer Electronics of America into expanded 150,000-sq.-ft. Carson, Calif., headquarters, from left, are Mayor John Marbut, Pioneer president Jack Doyle and executive vice president Bill Kita.

Maxell: New Tapes and Seminars

• Continued from page 56

why—to create considerably better recordings, LaBrie says.

"We also expect the program to generate interest in comparisons—a soft sell approach on Maxell with the accent on cassette product, although 8-track and open reel will be covered as well," he explains.

The new UDXL I and UDXL II will replace the current UDXL at existing prices, suggested \$4.60 for a C-60 and \$6.50 for a C-90, with the older product gradually phased out, LaBrie says. Shipments will begin "in early fall."

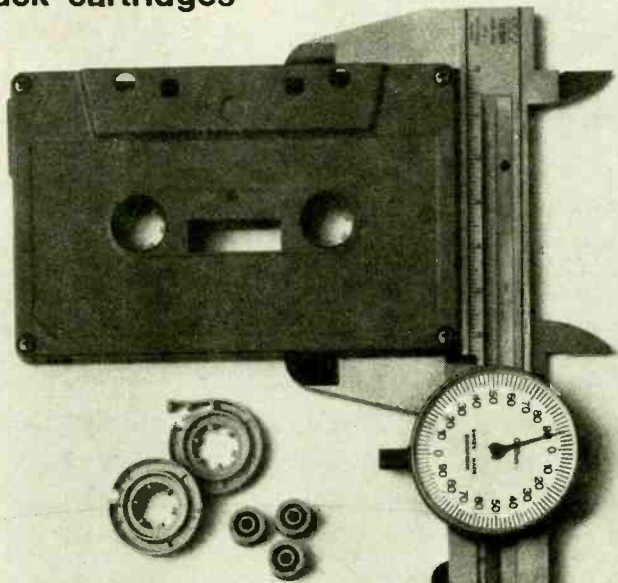
UDXL I is designed for normal bias and 120 microsecond equalization, and is claimed to be "capable of providing the lowest distortion and best possible performance of all superpremium cassettes in this category," according to Tadao Okada, Maxell executive vice president.

UDXL II, designed for chrome type bias and 70 microsecond equalization, is claimed "to provide lower modulation noise and superior performance to any similar type tape available."

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Tape Duplicator

A presentation by Dr. Peter Goldmark, head of Goldmark Communications Corp., on the rapid transmission and storage system (RTS) he developed, will highlight a one-day IFA "Semi-Technical" Audio/Video Seminar, Oct. 15 at the Time-Life Building in New York.

As a new video learning system, RTS is claimed to make it possible to transmit pictures and sounds at extremely high speeds for "over the air" broadcasting via satellite or cable for storage and playback over ordinary tv sets. The RTS Mark 1 reportedly can provide 60 different half-hour programs from a single hour-long videocassette, with up to 30 selected from a single tape and shown simultaneously on as many sets.

Chaired by John Jackson, Audio Magnetics product development manager, the seminar also will include other audio/video presentations. Registration fee of \$15 includes lunch, with requests to Aileen McGhie, IFA, 10 W. 66 St., New York 10023.

The Public Television Library has added a new "Public Affairs & Current Issues" 60-minute 3/4-inch U-Matic program sampler to its series that includes similar highlights of representative Video Program Service availabilities in "Cultural" and "How To/Instructional," both hour-long, and "Sports" and "Health," both half-hour samplers.

They are available for two-week use as previews at \$10 for an hour sampler, and \$5 for a half-hour, from PTL, 475 L'Enfant Plaza S.W., Washington, D.C. 20024.

1st Accessories Due From TEAC

LOS ANGELES—TEAC Corp. of America is making a first thrust into the accessory market and will market tape recorder cleaner kits in October, according to Dave Oren, product manager.

The kits will contain two spill-proof bottles of specially formulated liquid to clean tape heads, rubber pinch rollers and other surfaces that come in contact with tape. The cleaner solutions contain no alcohol. The kits, with two bottles of fluid,

will have a nationally advertised value of less than \$5.

TEAC is also marketing a line of low capacitance audio cable with removable rip stops in October. Three-foot lengths will carry a nationally advertised value of less than \$6 while a 20-foot length, a value of less than \$12.

Both cables and cleaner kits will be sold through TEAC and TEAC Tascam Series dealers.

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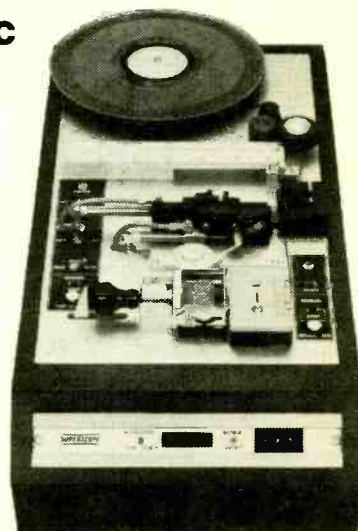
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MARCHING FOR MEMBERS—Nashville's NARAS chapter, seeking approximately 100 new members, conducts a march for members down Music Row. The chapter is trying to gain an additional national trustee and a stronger voice in national NARAS matters.

CMA To Elect Directors Oct. 14 Group's Annual Membership Meeting In Nashville Aud

NASHVILLE—The CMA holds its annual membership meeting and election of directors for the coming year at Nashville's Municipal Auditorium. On Thursday, Oct. 14, 9:30 a.m., a director will be elected in each of the 12 categories of CMA membership in addition to three directors-at-large. Each director serves a two-year term.

Proxy forms have been sent to all CMA members, and according to the bylaws, no fewer than two nor more than four persons may be nominated by the board for each vacancy. Nominations may be made from the floor at the membership meeting.

Nominees for the various categories are: advertising agency: Charles Colombo, Eastman Radio, New York; Tom Wilson, Wilson, Frank & Associates, San Diego; Artist musician: Jerry Clower, Yazoo City, Miss.; Barbara Mandrell, Nashville; Charlie Pride, Dallas; Artist manager or agent: Jim Halsey, Jim Halsey Co., Tulsa; Shorty Lavendar, Lavendar-Blake, Nashville; Neil Roshen, Media Consultants, Danbury, Conn.; Bobby Brenner, Bobby Brenner Enterprises, New York.

Talent buyer or promoter: Bette Kaye, Bette Kaye Productions, Inc., Sacramento; C. K. Spurlock, Country Shindig, Hendersonville, Tenn.; George Moffett, Variety Attractions,

Zanesville, Ohio. Composer: Bill Anderson, Nashville; Mac Davis, Los Angeles; Kenny O'Dell, Nashville.

Disk jockey: Les Acree, WKDA, Nashville; Dale Eichor, KWMT, Fort Dodge, Iowa; Lee Arnold, WHN, New York; Walt Turner, WIL, St. Louis, International; Mervyn Conn, Mervyn Conn Promotions, London; Mort Nasatir, Billboard, London; Richard Bibby, MCA Records, Ontario, Canada. Publications: Sid Davis, Music Retailer, Watertown, Mass.; Jim Duncan, Radio & Records, Hollywood; Janet Gavin, Gavin Report, San Francisco; Jack Killion, Country Music Magazine, New York. Publisher: Tom Collins, Pi-Gem Music, Inc., Nashville; Mary Reeves Davis, Jim Reeves Enterprises, Madison, Tenn.; Ralph Peer, Peer-Southern Organization, Los Angeles; Cliffie Stone, Cliffie Stone Productions, Hollywood.

Radio-tv: Harold Crump, WTVF (formerly WLAC), Nashville; Don Nelson, WIRE, Indianapolis; Ed Salamon, WHN, New York; Wally Clark, WIL, St. Louis.

Record company: Charlie Fach, Phonogram, Chicago; Frank Jones, Capitol Records, Nashville; Bruce Lundvall, CBS Records, New York; Joe Smith, Electra/Asylum, None-such Records, Los Angeles, Record

merchandisers: Hutch Carlock, Music City Record Distributors, Nashville; Jim Schwartz, Schwartz Brothers, Washington, D.C. Directors-at-large: Ron Bledsoe, CBS Records, Nashville; Bill Lowery, Lowery Music, Atlanta; Dan McKinnon.

(Continued on page 64)

AIR SEMINAR MARCH 17-18

NASHVILLE—The 1977 Country Radio Seminar, hosting broadcast executives from virtually every area of operational radio, has been set for March 17-18.

The two-day meet, held annually since its inception in 1969, will be held at Nashville's Airport Hilton Motor Inn.

"The purpose of the agenda is to create new ways to make country radio more effective," comments Nick Hunter, record industry chairman for the seminar. "Regardless of the status of a station in its particular market, the seminar is designed to help each of them progress toward capturing a larger share of prospective listeners. The seminar is the only forum of the year devoted exclusively and positively to the opportunities and problems of country radio."

Further details of the seminar will be announced following an agenda committee meeting Friday-Saturday (24-25) headed by agenda chairman Mack Allen, national program director of Sonderling Broadcasting. Seminar proceeds go into scholarships for college students in mass communications.

Book Country Acts

LOS ANGELES—Disneyland presents a "Country Music Spectacular" Oct. 9, which will feature top name country performers.

Scheduled to appear are Mel Tillis, Lyn Anderson, Freddy Fender, Barbara Mandrell, the Ray Griffin Show, Sherry Bryce, Eddie Rabbit, Tom Bresh, Jerry Inman and the Side of the Road Gang.

NEW NASHVILLE PROJECT

More Live Shows For Fans Planned

NASHVILLE—Beginning with two prototypes to be staged next month, local and visiting country music fans will soon have more of an opportunity to see country music stage shows in Nashville.

"These two shows, if successful, will mean additional, similar shows in the future," comments Vic Willis, executive director of the Assn. of Country Entertainers. He indicates the shows could absorb some of the overflow from the "Grand Ole Opry." "The 'Opry,' during summer months, simply cannot accommodate everyone who comes to Nashville primarily to see country music onstage. And nowhere else is there available a family-type show setting," says Willis.

Plans for a series of live country

music stage shows to be held during some 1977 weekends, and at other times when needed, get underway Friday, Oct. 8, and again Saturday, Oct. 23, at the War Memorial Auditorium in downtown Nashville.

The Assn. of Country Entertainers' "Country Music Holiday" shows will not necessarily be confined to weekend performances. "We intend to establish a system which will permit us to put shows together for visiting convention groups, and we will be delighted to work with all persons and firms who have interests in seeing increased country music activity, especially hotel/motel operators, caterers, tour operators, and so forth," Willis declares.

Major Bookings Set At Jim Halsey Fete

MOUNDS, Okla.—Some of the nation's top talent buyers gathered atop a windswept hill near here for the fifth annual ranch party sponsored by the Jim Halsey Co. and Tulsa area stations KTOW and KGOW-FM.

Held Sept. 12, the annual Halsey bash costs a fortune to stage and results in more than a fortune in bookings from the buyers treated to entertainment, food and fun at the Circle R Ranch, owned by Halsey, Wayne Creasy, Mack Sanders, Roy Clark, and Hank Thompson.

Some estimates indicated that last year's Halsey function generated more than \$1 million worth of business for his talent roster that includes Clark, Don Williams, Mel Tillis, the Oak Ridge Boys, Minnie Pearl, George Lindsey, Freddy Fender, Ferlin Husky, Barbara Fairchild, Red Steagall, Jimmy Dean, Sherry Bryce, Jody Miller and Skip Deval—most of whom performed at the party.

Approximately 2,500 persons attended the function which went international this year with the presence of Ivan I. Yeliseyev, deputy director of Gosconcert, the Soviet cultural exchange organization, and a contingent of 50 international business executives from 13 countries visiting Oklahoma as part of an "Inside America" tour.

Among the talent executives attending from 48 states were representatives of the "Tonight Show," "Merv Griffin Show," "Dinah!," "Midnight Special," Goodson & Todman Productions, Youngstreet

Productions, NBC, B & B Productions, Disneyland, Knott's Berry Farm, Magic Mountain, Hershey Park, Six Flags Over Texas, Six Flags Over Mid-America, Las Vegas' Aladdin Hotel, Cheyenne Frontier Days, Colorado State Fair, Heart of Illinois Fair, Cellar Door Concerts, Concerts West, Concert Express, Mulberry Square Productions and WSM-TV. Opryland Productions taped the proceedings for a syndicated show.

Jim Foglesong, president of ABC/ Dot, led a label contingent that also included vice presidents Larry Bau-nach and Herb Belkin along with a representative from Columbia and

(Continued on page 64)

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COUNTRY EXPO—Ronnie Milsap, right, powers a rousing finale to the CMA/Musexpo country music show in New Orleans Sept. 8, as Mickey Gilley and Tammy Wynette lend their help.

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
Rank	Rank	Rank	Rank	Rank	Rank			Rank	Rank	Rank	Rank	Rank	Rank		
1	2	10	34	34	6	6	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	69	83	2	★	★	★	2	THAT LITTLE DIFFERENCE—Carmol Taylor (C. Taylor-M. Fields), Elektra 45342 (Algee/AI Gallico, BMI)
★2	3	8	★35	43	3	3	HERE'S SOME LOVE—Tanya Tucker (J. Roberts, R. Maingera), MCA 40598 (Screen Gems-Columbia, BMI)	70	76	4	★	★	★	4	TAKE ME TO HEAVEN—Sami Jo (R. Mainegra, S. Taylor), Polydor 14341 (Screen Gems-Columbia, BMI)
★3	6	6	36	40	6	6	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	71	77	5	★	★	★	5	I SHOULD HAVE WATCHED THAT FIRST STEP—Wayne Kemp (W. Kemp), United Artists 850 (Tree/BMI)
4	5	9	37	12	13	13	CAN'T YOU SEE/I'LL GO BACK TO HER—Waylon Jennings (T. Caldwell/W. Jennings), RCA 10721 (No Exit, BMI/Baron, BMI)	72	72	6	★	★	★	6	I'VE BEEN THERE TOO—Kenny Seratt (C. Wilhams, J. Nickson), Hitsville 6039 (Motown) (Attache, BMI)
★5	7	9	★39	47	5	5	ALL I CAN DO—Dolly Parton (D. Parton), RCA 10730 (Owepar, BMI)	73	80	4	★	★	★	4	LONG HARD RIDE—Marshall Tucker Band (T. Caldwell), Capricorn 0258 (Warner Bros.) (No Exit, BMI)
★6	8	6	★40	59	3	3	YOU AND ME—Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50264 (Algee, BMI)	★74	NEW ENTRY	★	★	★	★	4	SWEET TALKIN' MAN—Lynn Anderson (J. Cunningham), Columbia 3-10401 (Starship, ASCAP)
★7	9	8	★41	51	4	4	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)	75	75	4	★	★	★	4	YOU'RE THE REASON I'M LIVING—Price Mitchell (B. Darin), GRT 067 (Hudson Bay, BMI)
8	1	13	42	13	13	13	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	★76	NEW ENTRY	★	★	★	★	3	CALIFORNIA OKIE—Buck Owens (R. Jones), Warner Bros. 8255 (Blue Book, BMI)
9	10	9	★43	55	4	4	AFTER THE STORM—Wynn Stewart (D. Noe), Playboy 6080 (Brougham Hall Music, BMI)	★77	NEW ENTRY	★	★	★	★	3	WILLIE, WAYLON AND ME—David Allan Coe (D. Coe), Columbia 3-10395 (ShowFor, BMI)
10	4	12	★44	61	3	3	I WONDER IF I SAID GOODBYE—Johnny Rodriguez (M. Newbury), Mercury 73815 (Phonogram) (Acuff-Rose, BMI)	78	84	3	★	★	★	3	CABIN HIGH—Don King (L. Parker), Con Bro 112 (MSD) (Wiljex, ASCAP)
11	11	12	45	14	15	15	(I'm A) STAND BY MY WOMAN MAN—Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)	79	81	4	★	★	★	4	ROSIE—Sonny Throckmorton (S. Throckmorton), Starcrest 073 (GRT) (Roger Miller, BMI)
★12	28	5	46	25	12	12	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	★80	NEW ENTRY	★	★	★	★	4	COME ON DOWN (To Our Favorite Foget-About-Her Place)—David Houston (B. Sherrill, N. Wilson), Epic 8-50275 (Algee, BMI)
★13	17	8	★47	68	2	2	THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)	★81	NEW ENTRY	★	★	★	★	3	ROSIE (Do You Wanna Talk It Over)—Red Steagall (S. Throckmorton), ABC/Dot 17653 (Alrhond, BMI)
14	15	8	★48	56	6	6	MY PRAYER—Harvel Felts (J. Kennedy, G. Boulanger), ABC/Dot 17643 (Skidmore, ASCAP)	82	87	3	★	★	★	3	YOU'RE THE ONE—Billy Swan (B. Holly, W. Jennings, S. Corbin), Monument 8706 (Columbia) (Peer International, BMI)
15	18	7	★49	63	4	4	DON'T STOP BELIEVIN'—Olivia Newton-John (J. Farrar), MCA 40600 (John Farrar, BMI)	83	85	4	★	★	★	4	WALTZ ACROSS TEXAS/OFF AND RUNNING—Maury Finney (B. Tubb, M. Finney), Soundwaves 4536 (NSD) (Ernest Tubb, BMI/Music Craftshop, ASCAP)
★16	20	9	50	57	5	5	HONEY HUNGRY—Mike Lunsford (J. Coleman, M. Lytle), Starday 143 (Gusto) (Power Play, BMI)	84	89	2	★	★	★	2	I LOVE US—Skeeter Davis (J. Tweel), Mercury 73818 (Window, BMI)
★17	21	7	★51	64	3	3	PEANUTS AND DIAMONDS—Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	85	88	3	★	★	★	3	SOMEDAY SOON—Kathy Barnes (I. Tyson), Republic/IRDA 293 (Warner Bros., ASCAP)
★18	22	8	★52	62	4	4	TEAROROPS IN MY HEART—Rex Allen Jr. (V. Horton), Warner Bros. 8236 (TRO-Cromwell, ASCAP)	86	94	2	★	★	★	2	I THANK GOD SHE ISN'T MINE—Mel Daniels (B. Morrison-J. MacRae), Capitol 4324 (Music City, ASCAP)
★19	29	4	★53	35	13	13	AMONG MY SOUVENIRS—Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)	★54	NEW ENTRY	★	★	★	★	2	FOR LOVE'S OWN SAKE—Ed Bruce (C. Kelly, J. Didier), United Artists 862 (Bobby Goldsboro, ASCAP)
20	23	7	★54	73	2	2	SAD COUNTRY LOVE SONG—Tom Bresh (J. Beland), Farr 009 (Screen Gems-Columbia, BMI)	★55	NEW ENTRY	★	★	★	★	3	MR. GUITAR—Cates Sisters (J. Hunter, R. Le Blanc), Caprice 2024 (Sound Corp., ASCAP)
21	24	8	★55	65	4	4	WHISKEY TALKIN'—Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (AI Gallico/Algee, BMI)	88	90	3	★	★	★	3	HER BODY COULDN'T KEEP YOU (Off My Mind)—Gene Watson (R. Griffith), Capitol 4331 (Blue Echo, ASCAP)
22	16	10	56	53	5	5	THE NIGHT TIME AND MY BABY—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), ABC/Dot 17642 (AI Gallico/Algee, BMI)	★89	NEW ENTRY	★	★	★	★	3	TO A SLEEPING BEAUTY—Jimmy Dean (L. Markes, J. Gleason), Casino 074 (GRT) (Song Smiths, ASCAP)
23	26	9	★57	67	3	3	RED SAILS IN THE SUNSET—Johnny Lee (J. Kennedy, H. Williams), GRT 065 (Shapiro/Bernstein, ASCAP)	★90	NEW ENTRY	★	★	★	★	11	SUNDAY SCHOOL TO BROADWAY—Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP)
★24	30	6	58	46	10	10	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	91	58	11	★	★	★	3	IF IT'S YOUR SONG YOU SING IT—Linda Cassidy (L. Cassidy), Cin Kay III (Door Knob, BMI)
★25	31	5	59	41	14	14	COME ON IN—Sonny James (S. James-C. Smith), Columbia 3-10392 (Marson, BMI)	92	92	3	★	★	★	2	TRUCK DRIVER'S HEAVEN—Red Simpson (H. Southern-E. Dean-R. Simpson), Warner Bros. 8259 (Sage And Sand, SEAC) (Phonogram)
★26	33	7	★60	74	2	2	LOVE IS THIN ICE—Barbara Mandrell (G. Morgan), ABC/Dot 17644 (Pi-Gem/Cumberland, BMI)	93	97	2	★	★	★	2	TEXAS ON A SATURDAY NIGHT—Bill Green (D. Price), Phono 2629 (NSD) (Otter Creek, BMI)
27	27	8	61	42	8	8	HONKY TONK WALTZ—Ray Stevens (P. Craft), Warner Bros. 8237 (Anab, BMI)	94	99	2	★	★	★	6	I'LL NEVER SEE HIM AGAIN—Sue Richards (R. Mainegra, M. Blackford), ABC/Dot 17645 (Unart, BMI/United Artists, ASCAP)
★28	38	3	62	48	8	8	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Merle Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)	95	70	6	★	★	★	2	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods)—Billy Parker (T. Overstreet-D. Vest), SCR 133 (Tommy Overstreet, SESAC)
29	19	11	63	49	10	10	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	96	96	2	★	★	★	2	LOVE IS A TWO-WAY STREET—Dottsy (S. Whipple), RCA 10766 (Tree, BMI)
★30	37	5	64	52	10	10	I DON'T WANTA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)	★97	NEW ENTRY	★	★	★	★	2	OL' MAN RIVER (I've Come To Talk Again)—Shylo (P. Scaife, D. Hogan), Columbia 3-10398 (Partner/Julen, BMI)
★31	39	4	★65	82	2	2	HER NAME IS . . .—George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	98	NEW ENTRY	★	★	★	★	2	IT HURTS TO KNOW THE FEELING'S GONE—Billy Mize (D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)
32	32	8	66	66	6	6	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown), Capitol 4302 (Gary S. Paxton/Acoustic, BMI)	★99	NEW ENTRY	★	★	★	★	4	I BELIEVE HE'S GONNA DRIVE THAT RIG TO GLORY—Craig Donaldson (T. Schumacher), Great American Music Machine 281 (Gramm, ASCAP)
33	36	6	★67	78	3	3	ONE MORE TIME (Karneval)—Crystal Gayle (J. Heider, C. Heilburg, B. Blackburn), United Artists 838 (Morning, ASCAP)	100	NEW ENTRY	★	★	★	★	4	ONE NIGHT—Roy Head (D. Bartholomew, P. King), ABC/Dot 17650 (Travis, Elvis Presley, BMI)
			★68	79	4	4	THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Bobby Borchers (R. Bourke), Playboy 6083 (Chappell, ASCAP)								
							SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)								
							TAKE ME AS I AM (Or Let Me Go)—Mack White (B. Bryant), Commercial 1319 (Acuff-Rose, BMI)								
							AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)								
							THAT'S WHAT I GET (For Doin' My Own Thinkin')—Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)								
							KISS AND SAY GOODBYE—Billy Larkin (W. Love), Casino 076 (GRT) (Nattaham/Blackwood, BMI)								
							I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)								
							ROAD SONG—Charlie Rich (P.D. Clements), Epic 8-50268 (Double R, ASCAP)								
							HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)								
							THAT'LL BE THE DAY—Linda Ronstadt (J. Allison, B. Italy, N. Petty), Asylum 45340 (MPL Communications, BMI)								
							9,999,999 TEARS—Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)								
							MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)								
							HALF AS MUCH—Sheila Tilton (C. Williams), Con Bro 110 (NSD) (Fred Rose, BMI)								
							LIVING IT DOWN—Freddie Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)								
							LONELY EYES—Randy Barlow (F. Kelly), Gazelle/IRDA 280 (Febar, BMI)								
							I NEVER SAID IT WOULD BE EASY—Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)								
							ROUTE 66—Asleep At The Wheel (B. Trout), Capitol 4319 (Londontown, ASCAP)								
							THINGS—Anne Murray (B. Oarin), Capitol 4329 (Hudson Bay, BMI)								
							THAT'S ALL SHE EVER SAID EXCEPT GOODBYE—Nat Stuckey (N. Stuckey), MCA 40608 (Stuckey, BMI)								
							YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17535 (Pick-A-Hit, BMI)								
							SHOW ME A MAN—T.G. Sheppard (S. Whipple), Hitsville 6040 (Motown) (Tree, BMI)								
							I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)								
							TEDDY BEAR'S LAST RIDE—Diana Williams (D. Royal-B. Burnette), Capitol 4317 (Cedarwood, BMI)								
							WHAT'LL I DO—La Costa (J. Crutchfield, H. Cornelius), Capitol 4327 (Duchess, BMI)								
							MISSISSIPPI—Barbara Fairchild (W. Theunissen), Columbia 3-10378 (AI Gallico/Algee, BMI)								
							BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)								
							LITTLE JOE—Red Sovine (J. Coleman-M. Lytle-T. Hill), Starday 144 (Gusto) (Power Play, BMI)								
							TEAROROPS WILL KISS THE MORNING DEW—Del Reeves & Billie Jo Spears (P. Craft), United Artists 832 (Rocky Top, BMI)								
							TRY A LITTLE TENDERNESS—Billy Thundercloud & The Chieftones (H. Woods, J. Campbell, R. Connelly), Polydor 14338 (Robbins, ASCAP)								
							11 MONTHS AND 29 DAYS—Johnny Paycheck (J. Paycheck, B. Sherrill), Epic 8-50249 (Algee, BMI)								
							TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE—Ray Price (J. Fuller), ABC/Dot 17637 (Fulness, BMI)								
							LIKE A SAD SONG—John Denver (J. Denver), RCA 10774 (Cherry Lane, ASCAP)								
							(I'm Just Pouring Out) WHAT SHE BOTTLED UP IN ME—David Walls (D. Owens, J. Vowell), Epic 8-50260 (Belinda, BMI)								
							FOR YOUR LOVE—Bobby Lewis (E. Richards), Record Productions of America 7603 (Beechwood, BMI)								
							ONE NIGHT—Roy Head (D. Bartholomew, P. King), ABC/Dot 17650 (Travis, Elvis Presley, BMI)								

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Russian Stadiums For Clark?

• Continued from page 3

three weeks. It's a straight commercial venture between the Halsey Co. and Gosconcert, the Soviet booking organization.

Halsey and Yeliseyev are also trying to arrange an American trip for some Russian balalaika orchestras which would possibly tour with Clark. It's believed to be the first time Soviet and American musicians would play a U.S. concert series together on the same bill.

Confirmation that Clark will be returning to Russia climaxed the business aspects of Halsey's fifth annual ranch party—a combination of hard business and good times. Halsey estimates that more than \$1 million worth of bookings will stem from the assemblage of talent buyers at his Tulsa fete.

Clark's initial Soviet tour—Jan. 18-Feb. 3—took place during Russia's severe winter, requiring the use of relatively small indoor facilities. "Hopefully, we'll be able to play in stadiums seating up to 80,000 people," comments Clark who will headline the show. "That's the purpose of scheduling it for the summer."

Will stadium usage be part of the contract finalization in Moscow? "Yes," answers Halsey.

Will Halsey be able to negotiate that point with the hard bargaining Russians? "I'm persuasive," he comments.

Halsey notes that the Russians have to be sold on the stadium idea because they like to present the shows in concert halls. "The biggest one they've talked about is a 14,000 seat stadium. Hopefully, when I'm there I can convince them that since it'll be in the summertime that we try at least two or three outdoor events. They're concerned about the sound and lighting—and we can relieve them of that problem."

Halsey is considering taking some film with him to show the Russians some successful outdoor American concerts. "They thought it would cost a lot more money to bring in the extra sound, and I mentioned that it wouldn't be that much more because

we'd augment the existing equipment. To my knowledge, they've never done any concerts at those stadiums. That's why they're skeptical about it."

Another point to be dealt with is the length of the tour. The Russians would like it for three weeks. Halsey favors two weeks. "One of the things they need the three weeks for is because of the money we're talking about, they've got to have that to come out. If I convince them to do two or three shows in sports stadiums, they'll still end up with the same amount of money but we can all do it within a lesser amount of time."

The first Clark Show trip was a cultural exchange event, but Halsey is dealing directly with the Soviet concert bureau on the 1977 tour. Though the price for the package show won't be as much as what it could gross in the U.S., Halsey cites other compensations such as international implications, publicity, the proposed tv special and the sale of records. He notes that Steve Deiner, president of ABC Records International, is negotiating for Soviet release of product on Halsey artists.

Moscow, Leningrad and Kiev will be on the tour, along with other

cities, says Halsey who notes, "We're discussing more people than just Roy Clark." Clark, the first country artist to headline his own show in Russia, played Riga in the Latvian Republic, as well as Leningrad and Moscow, during last winter's tour.

Besides Clark, the show featured the Oak Ridge Boys, banjoist Buck Trent and Sugah, a female trio. The entertainers were invited inside the huge Soviet network tv complex in Moscow where they taped an hour long special that was aired to an estimated audience of 200 million.

While the troupe was still in Russia, Gosconcert began discussing the possibility of a return engagement with Halsey, Clark's manager. Yeliseyev and Natasha Ivanova of Gosconcert were in Tulsa Sept. 11-12 for the Halsey-Clark events and further contract talks.

Nashville Scene

By PAT NELSON

Songwriters Felice and Boudleaux Bryant along with John Lewis, composer and director of the Modern Jazz Quartet, will join the BMI delegation to the 30th Congress of CISAC in Paris in late September. Edward Cramer, BMI president and member of CISAC's administrative council, will head the delegation.

After 40 years of entertaining, the legendary country artist Doc Williams still leads an active career and has no intentions of retiring in the foreseeable future. The Public Broadcasting Service network will soon air a one-hour documentary on Williams' life and current career produced by WVU-TV of West Virginia Univ. Williams continues as a regular member of the Wheeling "Jamboree USA," plays many concert dates at colleges, high schools, festivals and clubs, and will soon embark on an 18-day tour of Great Britain with Chickie Williams beginning Nov. 12.

Because of activity on some country radio stations, Warner Bros./Reprise is shipping Gordon Lightfoot's pop smash, "The Wreck Of The Edmund Fitzgerald," to country stations. Lightfoot's ballad about the sinking of a ship runs nearly six minutes. . . . RCA artist Dotsy was on hand at Brackettville, Tex. to help her manager Happy Shahan open the 16th annual Alamo Village Labor Day Cowboy Horse Races. RCA executive producer Roy Dea was among those attending.

J.J. Cale opened his first tour in over a year, selling out four shows, Sept. 1-2, at Ebbets Field in Denver. Tanya Tucker was in town and joined Cale in several numbers. . . . Another country star crosses the sea as Charley Pride and the Pridesmen, along with Dave & Sugar, commence a U.K. tour Nov. 2 at Dublin Stadium. The tour will involve 11 dates including a show at the London Palladium Nov. 7 which is already sold out.

WWVA's fifth annual Truckers' Jamboree USA held Sept. 4, added a new twist this year with the singing owner-operator, Terry Wright, headlining two shows at the Wheeling, W.Va. event that also featured Dave Dudley, Dick Curless, Joe Stampley, Sherri Pond, Ray Kirkland and Dave Smith. . . . Tom T. Hall recently completed a new LP consisting of one of his favorite music forms—bluegrass. "The Magnificent Music Machine," due for shipping Monday (20), features many of Nashville's finest bluegrass instrumentalists including Donna Stoneman on mandolin, Charlie Collins on guitar and Johnny Gimble on fiddle.

And the list of country stars being seen on tv goes on—Donna Fargo taped "The New Dick Van Dyke Show" and appeared on the "Jerry Lewis Telethon" from New York, Sept. 5; Freddy Weller taped "Dinah," "Hee Haw" and "Pop Goes The Country," and Loretta Lynn just finished the "Tonight Show" and "Dinah." There are also plans underway to make Lynn's book, "Coal Miner's Daughter," into a movie. Loretta hopes that her favorite movie star, Gregory Peck, might direct the film or star as her father. Epic Records hosted a party for Bob Luman at Faron Young's Jail House Sept. 10 and the audience was doubly pleased when they discovered that Johnny Cash was there to do a few songs. . . . Ed Salamon, program director of WHN

18 DJs As CMA Finalists

NASHVILLE—Finalists for the CMA disk jockey of the year awards has been narrowed down to 18 U.S. air personalities.

The finalists in the three categories are: small (under 50,000 population): Jay Diamond, WKYQ, Paducah, Ky.; Billy Dilworth, WLET, Toccoa, Ga.; Rudy Hickman, WFAI, Fayetteville, N.C.; Shannon Reed, KWMY, Fort Dodge, Iowa; Earle Trigg, WAEY, Princeton, W.Va.

Medium (50,000 to 500,000 population): Bill Blough, WFVR, Aurora, Ill.; Mike Burger, WHOO, Orlando, Fla.; Bob Hooper, WESC, Greenville, S.C.; Curtis King, KSO, Des Moines, Iowa; King Edward IV, WSLC, Roanoke, Va.; Buddy Ray, WWVA, Wheeling, W.Va.; Larry Scott, KFDI, Wichita, Kan.; Marty Sullivan, KRMD, Shreveport, La.

Large (over 500,000 population): Lee Arnold, WHN, New York; Ellie Dillon, WMAQ, Chicago; Ralph Emery, WSM, Nashville; David Lee, WIL, St. Louis; Lee Shannon, WIRE, Indianapolis.

Disk jockeys are not eligible for the award for any of their work that is currently in syndication. They are only eligible for material done on a home or base radio station. Disk jockeys currently serving on the CMA board are ineligible, and last year's winners are ineligible for three years.

Winners will be announced during CMA's 18th anniversary cocktail party, banquet and show to be held Oct. 14.

CMA To Elect

• Continued from page 61

McKinnon Enterprises, San Diego; Paul Tannen, Screen Gems-Columbia Music, Nashville; Irving Waugh, WSM, Nashville; Bob Neal, William Morris Agency, Nashville; Roy Horton, Southern Music Publishers, New York.

Heritage Assn. To Meet On Oct. 17

NASHVILLE—The International Heritage Music Assn. holds its second annual meeting Oct. 17, 9 a.m., at the Holiday Inn in Franklin, Tenn.

Future activities will be discussed, including an award program for country radio stations and plans to help unknown artists. The association's membership is open to the public, and country music fans are urged to attend the meeting.

Major Bookings

• Continued from page 61

Ian Ralfini, president of Anchor Records in London.

Activities began Sept. 10 with the first day of the Roy Clark Celebrity Golf Classic that drew such names as Si Zentner, Jim Foglesong, Buck Trent, Jimmie Rodgers, Alan Hale, Red Lane, Larry Gatlin, Mickey Newbury, Mel Tillis, Red Steagall, Leon McAuliffe and Johnny Gimble.

Friday night brought the "Roy Clark Shower of Stars" that drew some 11,000 fans to the Mabee Center at Oral Roberts Univ. in Tulsa. Among the performers were Clark, Fender, Bob Hope, Zentner, Tillis and Chill Willis with Lindsey as MC. Proceeds from the show and golf tourney benefited the Children's Medical Center.

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/25/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
2	2	10	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
★	4	4	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
4	5	8	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
5	6	17	20-20 VISION—Ronnie Milsap, RCA APL1-1666
★	10	4	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
★	11	3	SPIRIT—John Denver, RCA APL1-1694
8	3	13	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
★	12	4	EL PASO CITY—Marty Robbins, Columbia KC-34303
10	8	10	ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
11	7	8	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
★	20	3	ALL I CAN DO—Dolly Parton, RCA APL1-1665
13	9	12	CHARLIE RICH'S GREATEST HITS, Epic PE 34240
14	13	12	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
15	15	34	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
★	22	3	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
17	14	15	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
18	17	7	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Columbia)
19	18	16	NOW AND THEN—Conway Twitty, MCA 2206
20	16	21	HARMONY—Don Williams, ABC/Dot D0SD 2049
21	25	4	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
22	19	10	ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
23	21	8	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
24	30	2	DAVE & SUGAR, RCA APL1-1818
25	23	13	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
26	26	16	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
27	24	14	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
28	29	35	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
29	27	16	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
30	33	28	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
31	28	7	THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor)
32	32	7	FOURTEEN GREATEST HITS—Hank Williams Jr., MGM MG-1-5020 (Polydor)
33	31	43	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
34	38	2	A LEGENDARY PERFORMER—Jim Reeves, RCA CPL1-1891
35	35	13	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG-1-5019 (Polydor)
36	40	2	EDDY—Eddy Arnold, RCA APL1-1817
37	37	16	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
38	43	4	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
39	41	3	THIS IS BARBARA MANDRELL, ABC/Dot D0SD-2045
★	NEW ENTRY		AFTERNOON DELIGHT—Johnny Carver, ABC/Dot D0SD-2042
41	36	18	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150
42	42	3	SOMETHING NEW—Barbi Benton, Playboy 411
43	44	3	BOTH BARRELS—Jerry Reed, RCA APL1 1861
44	45	2	SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Republic IBDA P-6011
45	34	13	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
46	39	24	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
47	NEW ENTRY		SONGWRITER—Carmol Taylor, Elektra 7E-1069
48	47	9	LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G
49	NEW ENTRY		BUCK 'EM—Buck Owens, Warner Bros. BS 2952
50	48	24	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)

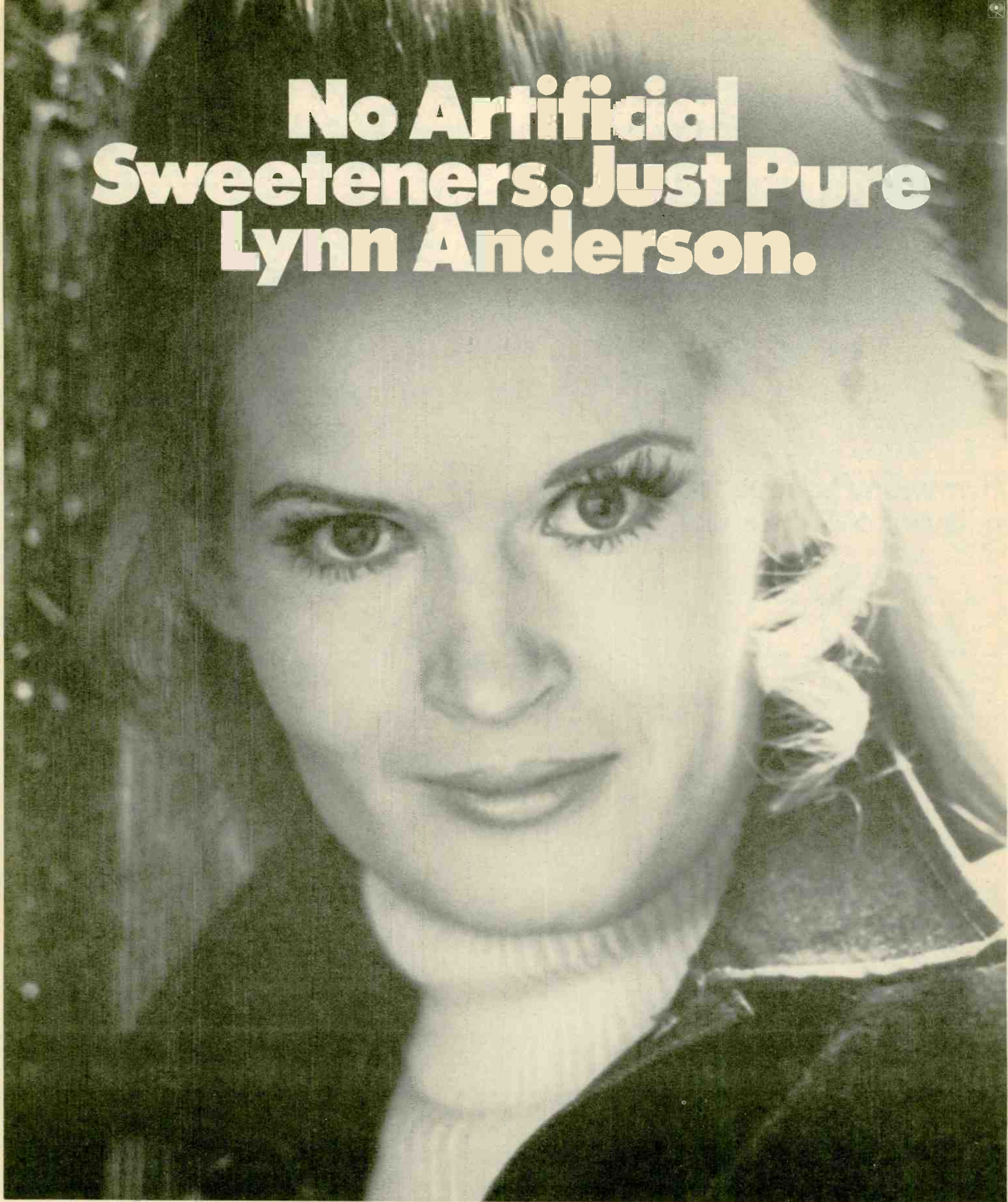
in New York, invited Doug Sahn to sit in as guest disk jockey recently, Tammy Wynette also did a stint as deejay at the station.

Asleep At The Wheel has been chosen as a unique art form by the National Smithsonian Institution in Washington and presented a program there which was filmed for preservation in the national archives for future generations. . . . Rumor has it that Capitol Records is re-uniting

the remaining members of the Sons of the Pioneers for recording.

Tony Byworth, chairman of the Country Music Assn. (Great Britain) was in the states recently primarily to attend the Jim Halsey picnic and showcase in Tulsa. He also visited Nashville for a few days interviewing artists, producers and other music business officials for various British magazines and newspapers.

No Artificial Sweeteners. Just Pure Lynn Anderson.



Now that everybody's talking about "natural" this and "natural" that, it's no wonder they're also talking about Lynn Anderson's new single, "Sweet Talkin' Man," because it's the

kind of record Lynn's famous for—honest, direct and chock full of pure goodness.

"Naturally" it's climbing the charts and getting heavy airplay all over the country, too. Because

once people taste something good, they always want more.

**Lynn Anderson's
"Sweet Talkin' Man!"
It's a real honey of a record.
On Columbia Records.**

Produced by Glenn Sutton.

Classical

'GOLD SEAL' LABEL

RCA Launches a New Mid-Price Line in U.K.

By VAL FALLOON

LONDON—RCA here launches a mid-price classical label this month with a series of 21 new U.K. albums backed by a major marketing campaign.

Announcing the label, Gold Seal, Bob Walker, RCA's Red Seal marketing manager, says that though budget lines are doing well, mid-price classical lines have been neglected.

All the albums in the first release batch, with a new GL prefix, are new stereo recordings, issued in the U.K. for the first time. The back-up campaign includes full-color advertising in the national press, with radio spots and a dealer incentive scheme.

The albums, retailing at \$3.60, are packaged in a series-identifying cover. International artists featured

include David and Igor Oistrakh, and conductors include Seiji Ozawa, Rudolph Kempe, Sir John Barbirolli and Sir Adrian Boult. Orchestras include the Chicago Symphony, the Boston Symphony, the New Philharmonia and the Sydney Symphony Orchestra.

Standard repertoire is to be well represented, with Beethoven's "Emperor Concerto," Schubert's "Unfinished Symphony," and Sibelius' "Second Symphony" among them, plus less-heard works by great composers and newer English classics.

There is also the premiere recording of Max Bruch's second symphony. Another Gold Seal release is the new U.K. recordings by the late Jascha Horenstein, made in the 1960s, including Brahms' "First Symphony," and an album of Strauss waltzes.

More Gold Seal albums will be released in January, 1977.

On the classical tape front, RCA is moving into line with other majors by releasing complete opera-on-cassette product. There are to be boxed sets of five operas, Bizet's "Carmen," Leoncavallo's "Pagliacci," and Verdi's "Trovatore," "Otello" and "Aida."

An Ariola release is the debut of the Bournemouth Sinfonietta. The music is Elgar's last work, a piece for oboe and orchestra which he wrote for Leon Goossens. The work has never been recorded and now, 43 years later, RCA has signed Goossens, now 80 years old, to play it with the orchestra.

French Push On: 425 LPs With Up To 30% Off

By HENRY KAHN

PARIS—The development of classical record sales in France has stimulated all the French record companies to launch special campaigns for their classical repertoire.

Total number of new classical albums to be released is 425 and many of them will be marketed under special conditions, including discounts of up to 30%.

No fewer than 103 boxed sets will be offered, of which 62 will be new recordings. CBS is releasing six Bruno Walter albums of the Beethoven symphonies as a tribute to the 100th anniversary of the conductor. Played by the Columbia Symphony Orchestra, these albums also include symphonies by Mozart, Brahms, Mahler and Bruckner.

One interesting aspect of the classical drive is the attention being paid to the organ. Of the total album releases, some 72 are devoted to organ music. HMV (Pathé) is issuing 20 Bach records—his complete organ repertoire played by Lionel Rogg—and three companies, EMI, Philips and Decca are featuring organ and orchestral recordings of works by Handel.

CBS is releasing an organ anthology comprising five centuries of French organ music played by Andre Isoire and Louis Thiry on the Calliope label. And all labels are offering a wide selection of operas and oratorios.



BIG MOVES—Pete Giallella, left, chief stagehand for the Buffalo Philharmonic, is loading and unloading instruments from this van for trombonist Fred Halt and other musicians 17 times on the orchestra's 3-week tour through Oct. 3. It is the first major U.S. trek for the 87 members under Michael Tilson Thomas, in seven states.

Symphony League Sets 5 'How To' Workshops

VIENNA, Va.—As this year's major effort on behalf of its two-year-old Community-Urban Orchestra division, the American Symphony Orchestra League (ASOL) will kick off a series of five "how to" workshops Oct. 23-24 in Milwaukee.

"How Symphony Orchestras Can Help Themselves" is the theme of the practical-course sessions basically for smaller groups, conducted by Ralph Black, ASOL executive director, in consultation with Ralph Lane, Wheaton (Ill.) Summer Symphony director and chairman of the Community-Urban division, and

Patricia Holm, ASOL liaison.

The workshops are an outgrowth of the division's meeting at the recent national ASOL conference in Boston this June, and a survey of the smaller orchestras as to their most important "needs."

Topics to be covered include successful fund-raising, ticket sales and promotion campaigns, practical aspects of concert promotion; how to improve the "product"; responsibilities of boards, conductors, managers and volunteers; how to attract and keep players, and where to find excellent, inexpensive soloists.

Leadoff event, the Great Lakes Regional Workshop, is in collaboration with the Assn. of Wisconsin Symphony Orchestras. Following are the Northwest, Nov. 20-21 in Portland, Ore.; Eastern, Jan. 14-16 in Pittsburgh; Mid-South, Feb. 4-6 in Memphis, and Rocky Mountain, March 11-13 in Denver.

Apart from the workshop sessions, separate meetings are scheduled for college and youth orchestra representatives. Participants will attend a concert by a host orchestra in each city—the Milwaukee, Oregon, Pittsburgh, Memphis and Community Arts symphonies will perform with soloists.

A nominal \$10 registration fee is set for each workshop, with more information available from ASOL, Box 66, Vienna, Va. 22180.

MERCURY'S 'PLANETS' CROSSOVER?

CHICAGO—Simultaneous classical and pop promotion is scheduled for an electronically synthesized performance of Gustav Holst's orchestral masterpiece, "The Planets," being released on Mercury Records.

The album, created by keyboardist Patrick Gleeson, will be sent to all classical FM, progressive FM and college radio stations, reports Nancy Zannini, publicity director for Phonogram's classical division. Advertising also will target both a pop and classical audience, she says.

According to Zannini, Gleeson's performance is the first newly recorded classical title issued on the Mercury label in more than a decade.

Eastern Series In Campus Kickoffs

• Continued from page 51

Three special concerts outside the series include Judy Collins on Oct. 4; the Goldovsky Grand Opera Theatre, with a 50-member cast and orchestra, for "Madame Butterfly," Jan. 28, and the Louisville Ballet Repertory Co., April 15.

• **Lehigh Univ., Allentown, Pa.**, ushered in the fall concert season Sept. 12 with the Cincinnati Early Music Consort; followed by the Lucktenberg Duo, Sept. 26; Oberlin Woodwind Quintet, Oct. 17, and the Lehigh String Quartet, Nov. 14; all with free admission.

• **Muhlenberg College** at neighboring Bethlehem, Pa., offers four chamber concerts in the college's new Center for the Arts Theatre with the Cleveland String Quartet on Sept. 17; Lyric Trio, Oct. 9; Leon Bates, pianist, Nov. 6, and the Juilliard String Quartet, April 16. Tickets are by subscription only at \$18 in advance and \$20 with the opener.

• **Univ. of Delaware, Newark.** Performing Arts Series of eight concerts, taking a \$40 ticket for the general public and \$32 for students, begins Sept. 29 with the Twyla Tharp Dance Foundation. Following, with individual tickets, as available, scaled at \$5.50 and \$4.50, are the Waverly Consort, Oct. 8; violinist Pinchas Zuckerman, Nov. 21; Phyllis Lamhut Dance Co., Dec. 11; tenor Nicolai Gedda, Dec. 16; Tokyo String Quartet, Jan. 8; soprano Elly Ameling, March 20, and pianist Alfred Brendel, May 9.

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 9/25/76

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

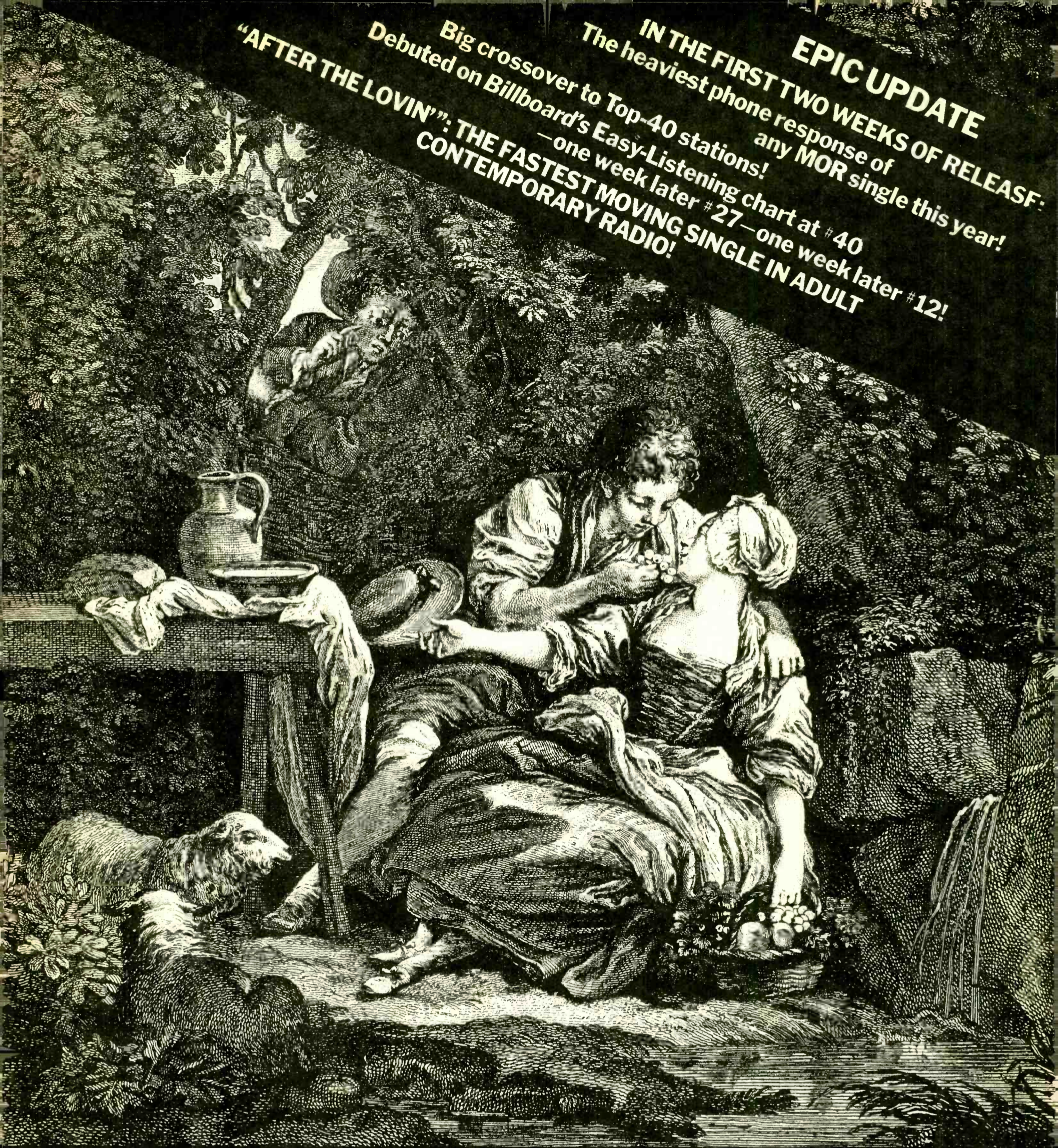
This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
2	3	7	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
3	1	8	DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
4	9	4	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
5	7	5	GOODFUS Carpenters, A&M 1859 (Leo Feist, ASCAP)
6	8	7	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
7	6	7	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
8	13	5	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
9	15	5	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
10	4	12	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
11	14	4	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
12	27	3	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
13	12	10	SAY YOU LOVE ME Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
14	29	3	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
15	11	9	LOWDOWN Boyz n the City, Columbia 3-10367 (Boyz Scaggs, Columbia)
16	23	6	THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
17	17	8	AMBER CASCADES America, Warner Bros. 8238 (Warner Bros., ASCAP)
18	25	4	HEART ON MY SLEEVE Gallagher & Lyle, A&M 1850 (Irving, BMI)
19	5	11	SUMMER War, United Artists 834 (Far Out, ASCAP)
20	42	2	DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
21	18	9	HEAVEN MUST BE MISSING AN ANGEL (Part 1) Tavares, Capitol 4270 (Perren-Vibes, ASCAP)
22	16	9	THE FIRST HELLO, THE LAST GOODBYE Roger Whittaker, RCA 10732 (Tembo, CAPAC)
23	21	16	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
24	10	12	LET 'EM IN Wings, Capitol 4293 (MPL Communications/ATV, BMI)
25	49	2	THIS ONE'S FOR YOU Barry Manilow, Arista 0206 (KamiKazi, BMI)
26	37	3	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
27	22	8	WHAM BAM Silver, Arista 0189 (Colgems, ASCAP)
28	31	4	WHAT I DID FOR LOVE Eydie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)
29	33	4	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
30	24	9	STARGAZER Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
31	43	2	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
32	28	6	BABY I LOVE YOUR WAY Peter Frampton, A&M 1832 (Almo/Fram-Dee, ASCAP)
33	35	5	SUNRISE Eric Carmen, Arista 0200 (C.A.M./U.S.A., BMI)
34	19	12	THIS MASQUERADE George Benson, Warner Bros. 8209 (Skyhill, BMI)
35	20	14	SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
36	44	3	SING MY LOVE SONG Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)
37	32	9	WE'RE ALL ALONE Frankie Valli, Private Stock 45098 (Boyz Scaggs, ASCAP)
38	41	4	SUPERSTAR Paul Davis, Bang 726 (Web IV) (Web IV, BMI)
39	38	7	ONE LOVE IN MY LIFETIME Diana Ross, Motown 1398 (Jobete, ASCAP)
40	NEW ENTRY		MUSCRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
41	39	4	IT'S O.K. Beach Boys, Brother/Reprise 1368 (Warner Bros.) (Brother, BMI)
42	NEW ENTRY		ROAD SONG Charlie Rich, Epic 8-50268 (Double R, ASCAP)
43	45	5	STILL THE ONE Orleans, Asylum 45336 (Siren, BMI)
44	26	9	YOU SHOULD BE DANCING Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
45	47	3	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
46	NEW ENTRY		HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
47	NEW ENTRY		MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)
48	48	6	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
49	NEW ENTRY		ROSES Janis Ian, Columbia 3-10391 (Mine & April, ASCAP)
50	50	2	YOU AND ME Tammy Wynette, Epic 8-50264 (Algee, BMI)

EPIC UPDATE

IN THE FIRST TWO WEEKS OF RELEASE:
The heaviest phone response of
any MOR single this year!

Big crossover to Top-40 stations!
Debuted on Billboard's Easy-Listening chart at #40
—one week later #27 —one week later #12!

**"AFTER THE LOVIN": THE FASTEST MOVING SINGLE IN ADULT
CONTEMPORARY RADIO!**



**Engelbert Humperdinck's
"After the Lovin" is just the beginning!**

8-50270

Engelbert Humperdinck's first release on Epic Records is a strikingly beautiful single. Since its release, "After the Lovin" has been played on no less than five of the largest MOR stations, reaching 90% of the country's listening audience.

Engelbert Humperdinck. New to Epic Records. "After the Lovin" is Engelbert's new Epic single.

We're going to be making beautiful music together. On Epic/MAM Records.

Retailers Optimistic; New Product Wanted

By CHRIS WHITE

LONDON—Record dealers in the U.K. are remaining guardedly optimistic about business in the next few months, though many have reported good trade during the summer season.

CBS Gives TV Market Extra Glance

By BRIAN MULLIGAN

LONDON—With a view to future involvement in the fast-growing tv-albums market, CBS has formed an association with Multiple Sound Distributors which will supply specialized marketing expertise and handle sales through rack outlets.

MSD is the company responsible for the Warwick label and, over the past two years, has made big strides in merchandising tv-promoted releases, notably the "Instrumental Gold" big-seller. The company was formed four years ago by Ian Miles, a former managing director of Record Merchandisers.

First two albums on which CBS and MSD collaborate are "The Best Of Johnny Cash" and "20 Wombles Greats." The two albums will be test-marketed in the Southern and Westward tv areas (for Cash) and Anglia (Wombles) for two weeks. The albums, under what is called a "reciprocal agreement scheme," will not be shipped to retail outlets elsewhere in the country until an evaluation of the public's response to the product has been assessed.

CBS marketing manager Tony Woolcott says: "We shall evaluate not only the records but also the packaging, track listing and commercials. If we get the green light, we shall extend the campaign on a national basis from the end of October into early December."

MSD's role revolves round acting as marketing consultants and also taking over from Record Merchandisers as distributors to rack outlets, including the Woolworth chain. CBS senior director Norman Stollman says the deal does not affect existing CBS arrangements with Record Merchandisers on full-margin product. "In no way does this imply any dissatisfaction with RM."

He says further collaboration with MSD may follow—"but we can't talk about that yet." It is expected, though, that one of the ways this may come about is by CBS licensing an album by a major U.S. artist for exclusive handling through MSD.

But in a special survey, the most frequent criticism from the trade is over the lack of new product available, while reissues and compilations continue to flood the market.

One dealer, accusing the industry of too many repackagings, says: "While trade for these albums hasn't been bad so far, the companies involved can't carry on the repackaging policy forever."

"However trade has been better than anticipated and the long, hot summer, far from driving people from the shops, has been attracting them once they realized the good weather was here to stay. Discounting has obviously helped."

Ken Riley, record buyer for the 15-outlet Valances chain, says: "Increasing cost of records is making it more expensive to the consumer and it is vital to make product appeal to the public. At present prices are at a realistic level, but I don't think people will stand any more increases for quite a while."

A change in buying patterns was noted by Paul Kaz of the Fine Record Company in Brighton, on the South coast. "We find that the consumers buy new releases much quicker than before. Once the dealer has sold his initial stock, however, there is some difficulty in selling further records."

But John Palmer, an East Coast store managing director, said: "Trade has been down by 25%. I'm not too hopeful for the future either because there are far too many reissues around. Record companies could certainly help the situation by being more selective about what they release and in putting out newer product."

His attitude was echoed by Martin Chad, of Studio Musics, in Birmingham: "The record companies seem to be holding back on new product and there really isn't all that much to offer consumers at present. I'm optimistic enough for the future, but I think that the companies would do us all a favor if they released better product in autumn rather than holding it all back until Christmas."

Nesmith & Island Ink Distrib Pact

LONDON—Island Records is to manufacture and distribute Michael Nesmith's Pacific Arts label in the U.K. and all other world territories, excluding the U.S. and New Zealand.

The long-term deal was negotiated with Nesmith in London by Island general manager Fred Cantrell.

In addition to Nesmith, who followed his career with the Monkees with his own First National Band and now works as a solo artist, Pacific Arts' roster includes Kaleidoscope and Biff Rose. Further signings are expected shortly.

First product is an EP by Nesmith, available this month. His current album, "The Prison," previously available only on import in Britain and Europe, will be released soon as well. A thematic album, it is a boxed set containing a lavishly-illustrated book.

Pacific Artists product will appear everywhere with its own label and logo system but will be included in Island's existing category prefix series—WIP for 45s; ILPS for albums.



THUMBS UP—Herman van Veen, right, displays the Louis David ring—highest award in the Dutch cabaret scene—just presented to him by Corry Vonk and Wim Kan following the premiere of a Kan show at the Royal Concert Hall in The Hague.

French Record Sales Drop Substantially Over 6 Mos.

By HENRY KAHN

PARIS—A consensus of French retail opinion suggests that record sales for the first six months of 1976 were substantially down.

Some retailers admit a reduction of from 15% to 30%, particularly for singles and as one retailer in the city of Le Mans says: "Major single hits virtually don't exist any more."

Reasons given vary, but the most important is that many consumers do not believe singles offer value for money. They are too expensive compared with albums which can be bought at very reasonable budget prices, particularly in supermarkets.

If a single makes a big impact then the supermarket gets a large share of the business because they sell singles at lower prices than the regular dealer can offer.

However, the general impression that 1976 has so far been bad is not accepted by the record companies themselves. It is true that the turn-round of the economy permitted the public to buy certain articles which it was unable to purchase during the recession. This left less money available for records.

But August proved to be an excellent month when normally one would expect sales to decline sharply. A Marconi spokesman said that while sales in the first six months of 1976 had been stagnant, there was a 46% upsurge in August.

Most of the record companies

launched powerful promotion campaigns during the holiday month. Barclay concentrated on disques and claimed a very high percentage of records played. These records, enjoying popularity in the summer-haunt discos, stand a good chance of becoming substantial post-vacation sales.

Pathe ran two campaigns, one called "Fill Her Up," in conjunction with petrol service stations and the other called "A Beatle A Day," in collaboration with Radio Europe No. 1.

Phonogram was up 15% against a 25% increase during the same period the previous year. Jacques Souplet of CBS said that from Aug. 31, 1975 to Sept. 1, 1976 there had been a sales increase of 24%.

But Souplet admitted that March, April and May had been poor months for the industry and this was one of the reasons for the impression that the industry was poised for a setback.

International Briefs

PARIS—Senator Henri Caillavet of the French Senate Radio and Television Commission dropped a bombshell here when he revealed in his report that some producers of pop and variety programs had received up to \$10,000 in bribes for including certain singers in their shows.

He reported: "The Commission will decide whether to prosecute them and the Minister concerned will decide whether names should be published."

AMSTERDAM—In the latter part of October, Phonogram Holland is inviting many representatives of the European music industry for a special promotional concert by Split Enz at Paradiso here.

The group is seven-strong, from New Zealand, and features a very strong stage act. The band recently arrived in the U.K. and now aiming for international recognition via continental Europe. It is signed to U.K. company Chrysalis and the debut album, out at the end of September, was produced by Phil Manzanera, lead guitarist with Roxy Music. Split Enz is to be featured in new Dutch tv progressive pop program "The Filter Furor" Oct. 5.

(Continued on page 72)

International Turntable

William Bryant is to be the new managing director of Phonodisc, the U.K. distribution/pressing company owned by Phonogram and Polydor. The appointment is effective Jan. 1, 1977.

Until that time he is visiting all Polygram companies to familiarize himself with their operations. For the day-to-day running of Phonodisc he will be responsible to the managing directors of Phonogram and Polydor.

Bryant moves to Phonodisc from Philips Industries where he was most recently deputy director of its technical efficiency and organization division, based in Eindhoven. Prior to that he was head of the U.K. Central TEO department.

John Cooper joins Motown Records' London-based U.K. company as general manager Oct. 12, taking over the responsibilities at present carried out by John McCready. These include the management of Motown's international marketing activities, co-ordination of its artists' tours through Europe and the further development of Jobete London Music. Cooper was formerly marketing manager of EMI Records' licensed label division. McCready leaves for the Polygram group.

John Harker has joined Pye Records as national accounts manager, reporting to national sales manager Roy O'Dwyer. He was previously sales manager with CRD.

Dale Newton, who has been with A&M records for nearly three years, appointed artist liaison manager. He will be involved in promotion and artist management areas including the co-ordination of concerts and tours. ... Chris Beckwith, professional manager at Dick James Music, leaving to form his own production/publishing operation. Forest Productions. He will be based at 41, Pinehurst Court, Colville Gardens, London W.14. ... Graham Moon appointed marketing manager of DJM Records, reporting to managing director Stephen James. He will be responsible for all aspects of advertising and marketing, including field and national promotion, press and DJM's in-house art department. Colin Taylor, who previously held the post, is now to work within the new department as advertising and special projects manager.

David Gideon Thomson appointed a director of Polydor Leisure. Thomson is senior legal advisor to the group and deputy chairman of the Robert Stigwood Group. He joined Polygram in 1974 from London Weekend Television. ... Transatlantic has appointed two label man-

(Continued on page 72)

Gorilla Swings Into Disk Action

THE HAGUE—A new label, Gorilla, has been set up in Holland by Albert Schonberg, a businessman here who also becomes managing director. Promotion manager is Michel Damen, former managing director of the Rainbow Studio in the Hague. Production changes are in the hands of Shel Schellenkens.

Product will be distributed by Dureco and the company is to use the 24-track Dureco studio in Weesp, a little town some 20 miles east of Amsterdam. First single is "She's A Queen" by Shelter Skelter, a new trio. Gorilla hopes soon to sign at least eight other new Dutch acts and the label will be officially launched at a big party in the Hague.

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WEA International Confab Spotlights Sustained Growth



WEA Conventioners: are led in a cheer by Nesuhi Ertegun, center (both arms raised), president WEA International, while at the company's first worldwide confab since its inception five years ago.

• Continued from page 3

panding and talent is emerging which can be successful in many other countries."

The point was echoed in the keynote speech of Stephen Stewart, director general of the International Federation of the Phonographic Industry. Said Stewart: "Today's most successful songs are known the world over in two months. National barriers are being torn down and although music is dominated by the Anglo-Saxon countries at present, there is no doubt that other countries will produce talent that will sweep the world and will multiply the number of markets."

Ertegun said that WEA's success in the field of local national repertoire has been phenomenal. "We have had more chart records than we or our competitors expected us to have. This is a good beginning for an international operation that is only five years old. We have still more ambitious plans for the future."

One major investment in the future was the new pressing plant and distribution center set up by WEA International in Alsdorf, West Germany. This would be expanded into a supply base for all the Common Market WEA companies and would also undertake custom pressing. The plant already had a pressing contract with RCA in Germany.

Primary business of the convention was the presentation of product by WEA affiliates and licensees.

• Siegfried Loch, managing director of WEA Germany, introducing his presentation, said West Germany was one of the world's leading record markets, a country of 62 million people with a market worth \$430 million, or 22% of the U.S. market. Sales mix was given as 55% international and 45% domestic with hits coming from Spain, Holland, Italy and France as well as the U.S. and U.K. "Germany is one of the most open markets in the world," said Loch.

With six WEA artists picking up awards from the German Phonographic Academy and unprecedented chart success, 1976 was proving to be the best year in the five-year history of WEA Germany, said Loch.

Runaway success of the year was the Bellamy Brothers' "Let Your Love Flow." This, together with the German version by Juergen Drews, which made the No. 1 spot, sold more than a million singles.

Loch announced a further batch of 10 releases in Atlantic's That's Jazz series, featuring Milt Jackson, Jimmy Witherspoon with Ben Webster, Paul Desmond, Warne Marsh & Lee Konitz, Herbie Hancock, Sonny Stitt, the Art Ensemble of

Chicago, Freddie Hubbard, Charles Lloyd and Chick Corea.

• Reporting on the Brazilian market, WEA managing director Andre Midani referred to the country's enormous economic problems and heavy balance of payments deficit.

The Brazilian record market, he said, would this year be worth \$120 million at retail. Sales were split 80%-20% between records and tapes and 58%-42% between local and international repertoire.

WEA's market share in Brazil currently is 2.2%, Midani said, but the expectation is that this will increase to 6% next year.

Keith Bruce, representing the Warner-Pioneer Corp. of Japan, said the Japanese market would be worth \$620 million this year, with 26% of sales accounted for by prerecorded tape. The market's growth rate over the past three years had been three times higher than that of the U.S. Domestic recordings account for 60% of sales, balance maintained for the last ten years. Domestic sales were now more influenced by international music. Strict resale price maintenance was

in operation with albums retailing at just over \$8.

Bruce reported a "tremendous volume of home copying onto cassette" which has had a depressing effect on singles sales. "We are now putting compilation recordings on cassette only," said Bruce, "in order to combat home duplication."

He predicted that the Japanese market would be immense in years to come.

• Bernard De Bosson, managing director of WEA France, referred to the market as "very special" and said that any record company had to have an extremely heavy national repertoire in order to succeed. Because of the media situation it was hard to break national acts and still harder to break international artists.

WEA France has acquired distribution of the Ariola catalog and was also releasing recordings by Italian singer Adriano Celentano. One of the company's most important native talents, Veronique Sanson, would have a live album, recorded during her sellout season at the Paris Olympia Theater, released shortly and would also be going to the USA

to record an album in English, Bosson explained.

• Reporting on South Africa, WEA managing director Derek Hannan spoke of turbulent political, social and economic times and noted that the introduction of television to South Africa in January this year had also helped to depress sales. The industry was about 20% down this year.

WEA had held the No. 1 spot on the local hit parade for 15 weeks with "December 1963" by the Four Seasons. The record had sold 125,000. Altogether WEA had scored eight gold singles, amassing a total sales of figure of more than 350,000.

WEA's Richard Sassoon played tapes or various kinds of South African ethnic music and reported that the Malombo group would be touring South Africa with Dave Brubeck later in the year and negotiations were in hand for tours of Australia and Canada.

• The main problems facing the Australian record industry according to the WEA Australia managing director, Paul Turner, were distribution and communication. Australia is a vast country with a small population. He underlined the importance of radio telephone interviews with major international artists who were unable to make personal appearances on the Australian continent.

Tim Murdoch, head of WEA New Zealand described his country as one of 2½ million people and 52 million sheep. "But 60% of the people are under 30, which is good for the record business."

WEA New Zealand was set up in April last year and started its own distribution in August this year. The company has had six or seven singles in the Top 10 in the past year.

Also operational for just over a year is the WEA company in Holland which, according to managing director Ben Bunders, has already established an important niche for itself in the Dutch market.

Bunders previewed new albums by ex-Focus guitarist Jan Akkerman, former Mouth & McNeal singer Maggie McNeal and Belgian singer-songwriter Lieven, and gave details of a major promotion campaign for Herbie Mann—Herbie Mania—incorporating a budget sampler album, trade and consumer press advertising, 21-second advertising spots in 30 movie theaters and in-store promotion.

• Giuseppe Velona of WEA Italiana underlined the importance in the Italian market of local repertoire—responsible for 60% of sales. Currently WEA was deriving 12% of its turnover from sales of locally pro-

duced product and the company had enjoyed signal success with Fred Bongusto whose "La Mia Estate Con Te" had been in the Top 10 for five weeks and had sold 120,000 singles.

Warner creative services director Stan Cornyn presented a promotional film featuring Gary Wright, Dion, Emmylou Harris, the Beach Boys, Candi Staton, George Benson, Fleetwood Mac and Leon Redbone and prefaced the presentation by saying that WEA now accounted for one fourth of all sales in the U.S.

He noted that George Benson was the only artist to have had an album make the No. 1 spot in the jazz, r&b and pop LP charts (with "Breezin'").

Chairman Ahmet Ertegun introduced the presentation on behalf of Atlantic Records and was presented with a gold record by Ranko Antonic of Suzy Records, Yugoslavia, for sales of the Rolling Stones' last album.

Atlantic's Jerry Greenberg said the last year had been the best in Atlantic's history. Apart from success with Aretha Franklin, Yes, the Rolling Stones, the Average White Band, Manhattan Transfer, the Spinners, Ben E. King, Roberta Flack and Curtis Mayfield, there was exciting talent from France (Michel Polnareff), Germany (Passport), Spain (Barrabas) and Australia (AC/DC). From the U.K. there would be the first Emerson, Lake and Palmer album for two years and a new album from Yes.

The Elektra/Asylum presentation promised fall product from Linda Ronstadt, Joni Mitchell and Keith Carradine among others. Also due before the end of the year is a new album by Bread, the label's best-selling act internationally.

High hopes were expressed for the sales potential of Jackson Browne in Europe, and a first tour by the artist with dates already set in England, Holland and Norway, is due to begin early in December.

A special pitch was also made for further international exploitation of the Nonesuch line of classical and ethnic music. A Nonesuch catalog specially planned for the European market is now in preparation.

Other presentations were made by WEA UK, Metronome Denmark, WEA Canada and there was extensive discussion in closed sessions on international coordination of the Warner Led Zeppelin movie and double soundtrack album—described by Nesuhi Ertegun as the biggest project in the group's history.

The closing convention presentation was an hour-long film tracing

(Continued on page 72)

IFPI, ITALIANS UNITE

Seek To Stem Pirate Tide

• Continued from page 1

the Italian authors' society, SIAE.

On hand as a keynote speaker at the WEA International convention here (see separate story), Stewart said that action to be taken would seek stronger antipiracy legislation, better detection of violators and more vigorous enforcement by the police.

With substantial funds now to be made available, the first step will be the engagement of a full-time executive to oversee the campaign. Actual implementation of the antipiracy effort will be under the supervision of the RAI, with full participation on the part of SIAE.

Piracy in Italy is almost entirely encountered in the cassette configuration. The prerecorded tape market, dominated by cassettes, makes up half of all sales of recorded music and half of the prerecorded cassettes bought in Italy are thought to be either pirate or counterfeit.

Says Stewart: "Our aim is to halve the output of the pirates within 18 months."

Stewart says the problem began to assume serious proportions about four years ago and has recently accelerated.

Although a law against piracy has been on the books in Italy since

1941, enforcement has been sporadic, with infrequent convictions and modest fines. A maximum fine of about \$175 is permitted, but actual penalties levied have been nearer \$15, Stewart points out.

Civil cases have been brought, mostly by the SIAE, but these actions often take as long as three years to make their way through the overworked Italian courts.

"The need is for swifter remedies," Stewart emphasizes, "as well as injunction rights and authority to seize and destroy illegal product. Composers and publishers have such rights, but they are so far denied to record manufacturers."

Problems of detection are compounded by the proliferation of relatively small pirate operations, largely family owned, which are nevertheless capable of turning out great quantities of cassettes. Some family producers have an output capacity of 5,000 or more pirated cassettes a day.

There are also large organized pirate rings which operate largely in the south of Italy and in Sicily where the difficulty of law enforcement makes the control problem even more acute.

"We expect to have our earliest success in places such as Rome, Milan and Turin," says Stewart.

U.K. Interest Grows For Browser-Box LP Releases

By ADAM WHITE

LONDON—EMI's "Beatle browser," an on-the-counter merchandising device which helped boost sales of half-a-dozen of the group's vintage singles to the charts earlier this year, has sparked of a general trend in marketing.

Similar reissue sets from Motown and Elektra/Asylum have been introduced to the trade in recent weeks and RCA is thinking along similar lines for a batch of Elvis Presley "golden oldies" due out before the end of the year.

The counter pack obviously holds appeal for record companies, though observers at retail level believe the concept is only fully effective when linked with massive promotional and advertising activity, as happened in the case of the Beatles.

Motown's U.K. campaign, involving a dozen back-to-back reissues from acts such as Diana Ross, the Supremes, Stevie Wonder and the

Four Tops, was directly inspired by the success of the Beatle promotion.

It is tagged "The Motown Singles Collection" and offers dealers a 60-disk browser box, with its own catalog number, in the shape of an old-type record player—if they buy five or more of each available title. Julian Moore, Motown U.K. manager, says there is to be extensive press and radio promotion, keyed to the fact that customers buying all 12 records receive a carry-cum-storage box for them.

The Elektra/Asylum scheme "Treasured Tracks" has already been launched and features 25 singles in a counter container resembling a treasure chest. Artists include Bread, Carly Simon, the Doors and the Eagles.

As a group, WEA has used counter packs in the past, including the somewhat ill-fated series of four-track reissue singles which had to be withdrawn because of licensing problems. Earlier this year there was a London-only campaign for a pack of 14 WEA titles which figures in Capital Radio's "All-Time Top 100." Last year Atlantic had big sales on its "Black Gold" scheme, offering vintage 45s from the Drifters, Otis Redding and other soul names in a browser shaped like a champagne bottle.

Meanwhile RCA's plans for a Presley launch are in the blueprint stage, though it is admitted that a counter browser along Beatle lines is being considered.

Apart from offering record companies more mileage from their back catalog, the counter pack concept raises questions for the trade—notably over space and whether there is room for more than one campaign at a time; life expectancy, because the cardboard material eventually deteriorates; and cost, for there are bound to be some slow or non-selling titles in each pack, which have to be bought along with the obvious sellers.

More enterprising retailers, however, often dismantle the browser boxes supplied and adapt them to their own singles-merchandising methods.

But there is no dispute among dealers over the value of having popular oldies of the status of the Beatles, Presley and vintage Motown available again in this kind of form.

Dutch Group To Polish Diskery

THE HAGUE—Livin' Blues is the first Dutch pop group to set up a deal with a Polish record company. The five-piece blues-rock band from the Hague has signed a five-year distribution pact with Polskie Nagrania.

Before the end of the year, "Live '75," Livin' Blues most recent album, will be released in Poland and other Eastern European countries. In Holland it is released on Ariola.

The group's management is not prepared to say how much money is involved in the deal. But on October 21, the group starts a new tour in Poland, its third there inside of 12 months. In Warsaw, it will give concerts to celebrate the 35th anniversary of Polskie Nagrania.

Also before the end of 1976, Livin' Blues will tour Czechoslovakia and Hungary. A tour through Russia is scheduled for the start of next year.

From The Music Capitals Of The World

LONDON

Long-awaited rearranged Carpenters' tour now kicks off here a day earlier than expected for an extra show in Edinburgh and with London Transport buses carrying big posters proclaiming "London Welcomes The Carpenters." ... Musician-critic Dave Gelly has written "The Facts About A Pop Group," a book about Paul McCartney and Wings.

Burl Ives in for his first London gig in 23 years for promoter/manager Jo Lustig, the show at the Royal Albert Hall, Oct. 20. ... Bill-topping Andy Williams, at the London Palladium (Oct. 18-23), presented by Robert Paterson who has also arranged concerts at six other venues. ... And Paterson has got Bing Crosby to play his first-ever concerts in Germany in October, all fees going to charity and said to be an affectionate thank-you for a nation which christened the singer "Der Bingle."

All top-price tickets for next year's Country Music Festival at Wembley Pool, promoted by Mervyn Conn, already sold. ... MCA hoping that album of new Tim Rice-Andrew Lloyd-Webber music "Evita," based on the life of Eva Peron, will become another "Jesus Christ-Superstar." ... Site of Beatles' former Savile Row headquarters up for sale, plus the recording studio in the basement.

New tabloid music weekly "National Rock Star" out (Oct. 23) with an initial U.K. print order of 250,000 published by Eric Jackson who also oversees "New Musical Express" and edited by former NME editor Alan Smith. ... Phoenix, formed by three ex-members of Argent, has signed a long-term deal with CBS with a first album out this month.

Des McKeogh, who recently left Phonogram, has set up his own promotion, artist development, publishing and management company, called Desmond Enterprises. ... Rula Lenska, who was one of the stars of tv's "Rock Follies," has a recording deal with B&C but it won't affect her existing record agreement as one of the show's cast, whose Island album topped the charts. ... Lonnie Donegan has recorded (Decca) "I've Lost My Little Willie," a tie-in with a book of the same name, by writer-musician Benny Green, about comic postcards.

Substantial promotion here for new Lynyrd Skynyrd album "One More For The Road" (MCA), following the act's chart breakthrough with "Sweet Home Alabama," a maxi-single. ... Former Charisma signing Jack The Lad, from Newcastle, has signed now to UA, with an album "Jackpot" for October release. ... Don Harrison Band, which made a U.K. debut at the massive

Radio Availability Slim: Ad Buyers

By DAVID LONGMAN

LONDON—Record companies will find more difficulty this fall in booking advertising time on commercial radio here.

That is the message from two national sales companies, BMS and Air Services. On the larger stations, such as BRMB, Clyde, City, Hallam, Capital and Piccadilly, record company advertising is well up on last year's figures.

Mike Vanderkar, BMS's marketing director, says that because of his company's principle of placing only one record company in each advertising break, record companies would find severely limited scope for their commercial to be broadcast.

"Predictions are that this fall will be the best yet for the radio industry, with many stations fully sold."

Explaining the policy of one record promotion per break, Vanderkar says that in certain rock shows advertising is running higher but in such cases advertisers and station would be consulted. "We try to make sure the commercials are for a different type of music where possible."

Air Services' national sales manager Gerry Zierler paints a similar picture. "Unless record companies book air time soon, it will be more difficult to play commercials where they want. But most record companies are now being far more realistic in their time-buying activities."

Knebworth Festival here, to return for a major European tour in the New Year.

Greek keyboard man Vangelis (RCA) has a new album "Albedo 0.39"—a scientific term relating to the reflecting power of a planet or other non-luminous body, it says here. ... Having recorded in Los Angeles and New Orleans with Allen Toussaint and Cat Stevens, Linda Lewis starts her U.K. tour Oct. 1 and later comes a gig at Ronnie Scott's jazz club.

Three hundred Bay City Rollers' fans carried screaming out of a show by the group in Manchester, the group's first show since the U.S. tour. ... And Tam Paton, Rollers' manager, to marry Czech-born art student Marcella Knaiflova next year. ... Van Morrison currently recording his new album at the Manor Studios in Oxfordshire, accompanying musicians including Dr. Hook and Ollie Brown, Stevie Wonder's bass man.

At Buddy Holly lunch, part of general Holly anniversary celebrations, the singer-writer's former manager Norman Petty gifted Paul McCartney a pair of cuff-links worn by Holly in the fateful plane crash. ... Phonogram group Graham Parker and Rumour, highly touted for future big-time, recorded a special live album of 1,000 copies to give to people who have helped them on the way. PETER JONES

HAMBURG

Singer-producer Peter Orloff has set up his own company Aladin-Schallplatten in Cologne with a&r chief Jurgen Hohmann, his first artists being Michael Born, Frank Rothe, Camillo Felgen, Elfie Graf and Marion Maerz. ... Producer Michael Kunze and Sylvester Levay, of Silver Convention success, produced a new album with the Love Generation choir in Munich for United Artists.

Teldec folk-group Slavko Avesnik and his Original Oberkrainer performed 4,000 concerts, has had 14 gold disks out of 20 albums released in the past 20 years. ... Composer Michael Jary celebrates his 70th birthday September 24. ... Metronome promotion chief Gunter Ehner presented a musicasset to all local journalists featuring new releases for the holiday season.

RCA started its new distribution program with the series "Take Off." ... Christian, from Italy, produced a single for Polydor. ... Lill Babs, from Sweden, to release an album here on Prom in Munich, after a gap of five years. ... Gunter Pauler and Hansi Dobrats set up new record company Stockfisch in Branschweig. ... MPS chief H.G. Brunner-Schwer signed a contract with U.S. group Supersax. ... Verdi's "Macbeth" one of the 14 box-sets to be released on Deutsche Grammophon and Archiv Production for the first time in the fall.

Thomas Voigt to leave Metronome and start a company in Hanover concentrating on record production. ... Girl singer Manuela has a debut single on the Aronada label. ... Killy Kumberger new international a&r chief for WEA in Hamburg. ... German television produced a 45-minute show with Paul Anka in Las Vegas. ... Bellaphon released six albums of the pan-flute player Gheorghe Zamfir from Rumania.

Teldec signed a contract with John Rossall, once with the Glitter Band, in Hamburg, Inter-song manager Volker Spielberg bringing the artist to Germany. ... WEA artists the Bellamy Brothers have a new single "Satin Sheets," which sold 100,000 copies the first week. ... Rudolf Slezak Musikverlage got the catalogs of U.K. producer Denis Preston's Paragon Music, Laurel Music and P.S.M. Music.

Singer Peter Horton has a company with Intersong, Edition Aton Music. ... Second German television channel to produce a show with Harry Belafonte and Nana Mouskouri in Hanover Oct. 30. ... Deutsche Grammophon Gesellschaft released the Eric Clapton album "No Reason Cry" with big promotion campaign. ... Polydor singer Freddy Quinn starts German tour Oct. 22 in Braunschweig, a total of 26 dates. ... Also on tour art the Fischer Choir, the Hollies, James Last and Randy Pie.

Ariola released 30 albums with operetta music. ... Bryan Ferry in for promotional work. ... Jazz editor Michael Naura produced an album "St. Louis Blues" with his quintet for Polydor. ... The Empire Sound Orchestra has a German version of the Mud hit "Shake It Down." ... RCA released the oldie "Charade," with the Henry Mancini orchestra.

Eddie Fisher (RCA) re-released here on "Oh Mein Papa" and "Cindy Oh Cindy." ... WEA out with German version of Bellamy Brothers' "Satin Sheets" by Mario Mertens, now retitled "Der Fussballstar." ... Protest singer Franz Josef Degenhardt has produced a cassette for

Deutsche Grammophon representatives to show the breadth of his repertoire.

Successful tour, sponsored by Coca-Cola, for Showaddywaddy. ... Ritchie Blackmore and his Rainbow group start a tour (Sept. 26) and release the "Rainbow Rising" album. ... Australian group AC/DC in (Sept. 16) for a tour sponsored by Bravo magazine. ... Ariola's best-selling single is "Daddy Cool" by the Boney M. group, second being Lena Valaitis and "Komm Wieder Wenn Du Frei Bist." ... Polydor releasing an "Easy Music" series of cassettes.

DGG launched group RSO's "Street Singin'" as a kind of alternative to the Silver Convention. ... Dorothee Koehler, classical marketing chief of DGG, presenting a promotion single of two highlights for dealers in support of the cassette release of "Die Fledermaus."

German record industry released 193 pop singles and 195 pop albums in August, with 65% international productions. ... In Germany there are 20 million radio sets and 18 million tv sets. WOLFGANG SPAHR

MADRID

Two Spanish-produced records, "O Tu O Nada" by Pablo Abaira (Movieplay) and "Yo Tambien Necesito Amor" by Ana and Johnny (CBS), are in the local charts, a first time appearance for both acts. ... Strong radio promotion for the Spanish version of "All By Myself" by Polydor's Miguel Tottis.

A Spanish version of "Little Lady," or "Peguena Demoiselle," by French singer Art Sullivan (Zafiro) is out. ... New record company Beverly devised a promotion, new to the Spanish industry, of posters in telephone boxes and main street walls to support Manuel Alejandro's song "Ahi Te Mando Mi Guitarra," sung by Blanca Villa.

Juan Pardo renewed his recording contract with Ariola and his new album, "Calypso Joe," and single "Agua," has an English language version ready with deals being negotiated for U.S. release. ... Gypsy dancer La Camboria (Fonogram) has cut her first record as a singer, "El Senorita Julian," produced by Lauren Postigo. ... After "Let's Twist Again," Columbia promoting strongly Chubby Checker's "Limbo Rock," mostly in Spanish discotheques. ... Four management figures of Movieplay left to set up a new independent company, Dial-R. Ramos, Carlos Guitart, Cruz Gonzalez and Carlos Fernandez, with Ramos as director-general of the new company.

New single here by Jose Velez (Columbia) is "Vino Griego," but there is still no album by him for Spain though he has LP product available in Latin-American countries. ... Movieplay has changed the cover of the single "Los Hombres No Deben Llorar," and are re-promoting the King Clave recording. He is with Orfeon Records of Mexico. ... Third single from Aparis (RCA), "Mi Primera Cancion," is the Spanish version of Barry Manilow's hit "I Write The Songs." ... Momo Yang (Zafiro) in Spain to promote his revival of "Cuando Calienta el Sol." ... Zafiro to release the Scepter catalog here at the end of September and has also re-signed a pact with Brunswick for the next three years. FERNANDO SALAVERRI

MONTEVIDEO

After the success of "Nosotros Tres," pop musical show, the Shakespeare & Co. Cafe programmed music concerts twice a week—on Mondays, candombe-rock duo Mateo & Trasante, and on Thursdays, pop-folk soloist Carlos Benavides and duo Los Eduardos. All record for Sondor Benavides' third album has just been released. Mateo's second LP, but first for the label and first with percussionist Jorge Trasante, will soon appear, while Trasante recorded a multi-instrumental solo LP with Afro-Uruguayan folk rhythms. ... Los Eduardos will soon begin using Sondor's new 8-track Ampex facilities for their third LP, group's first for the label.

Back in Montevideo for concerts Uruguayan classical director and composer Jose Serebrier, who lives in the U.S. He also gave a speech on Charles Ives' fourth symphony, which he recorded for RCA in London. APSA will release the record locally. ... Clave IEMSA presented a gold record to Grupo Antillano for sales of its 1975 single "La Gaita de las Locas." The ceremony, held at the company's offices, was attended by club emcees, programmers and salsa disk jockeys. ... Rock group Gula Matari re-formed after three-year hiatus. Group was founded by ex-Totem member Ruben Rada and "Lobito" Lagarde in 1973. They recently performed at the Nuevo Stella Theater with top names Mateo and Pippo. No plans for immediate recording. ... R. & R.

(Continued on page 72)

Arista's Identity To Replace Bell In U.K. Market

LONDON—Bell, one of the most successful U.K. singles labels over the past five years, is to be phased out of existence and Arista is to welcome the all-embracing identity for its output.

Though details have yet to be worked out, the announcement coincides with the appointment of Arista's new managing director, Bob Buziak, formerly director of Arista operations on the U.S. West Coast.

Buziak, who has also worked for Capitol and CTI, succeeds Tony Roberts as U.K. boss, Roberts having left to join Chappell.

Arista's decision to dispose of Bell stems from company president Clive Davis' belief that "there is no longer any reason to have a separate identity in Britain. As one time the Bell label stood for a certain sound. Now that the artists have broadened and matured, there is no need to draw distinction between Bell and Arista."

"Almost every new artist signed in the last year preferred to be on Arista anyway, with its broader artist roster base, so now it is the official and only name of the company."

Enduring testimony to Bell's success over the past years, first under Dick Leahy and then Roberts, is the list of acts which came to chart prominence with the label in the U.K. They include Gary Glitter, the Drifters, Barry Blue, the Bay City Rollers, the Partridge Family, David Cassidy, Showaddywaddy and the Glitter Band.

In the U.S., Bell became Arista in 1974 but in deference to the U.K. company's achievements was permitted to continue with the old name on this side of the Atlantic. Since then Arista under Clive Davis has developed the careers of artists like the Outlaws, Barry Manilow, Eric Carmen and Patti Smith and industry people believed it would be only a matter of time before Davis moulded Bell's British identity to his own preferred blueprint.

Buziak's appointment consolidates this while Davis says the change will mean "a vastly increased awareness in the U.K. of the overall Arista family."

Latin Scene

LOS ANGELES

Jaime de Aguinaga, president of Anahuac Records, is in Mexico City seeking a licensing arrangement for Mexican distribution. Pete Korelich, in charge of production for Anahuac, reports that if a satisfactory agreement cannot be obtained, the company may be opening its own offices in Mexico to manufacture and distribution. Anahuac recently released an LP by 11-year-old vocalist Lily Serrano from Mexicali. The young Mexican performer has been appearing in several California cities and is also featured in a forthcoming movie, "La Hija De Nadie," which was produced by the prominent show business empresario Arnulfo Delgado.

Coco Records' salsa superstar Eddie Palmieri played to 6,000 persons at Berkeley's Greek Theatre Sept. 6, his first California appearance in 17 months. He shared the bill with Cal Tjader, El Chicano and Azteca. . . . Jose Fajardo, another Coco salsa artist, has been getting heavy airplay on Spanish radio both here and in San Francisco for two cuts from his recent "Charanga Roots" album. One is a salsa tune, "Ahi Na Ma." The other, "C'Mon, Baby, Do The Latin Hustle," is Fajardo's first attempt at disco. . . . Ralfi Pagan, recently signed to Coco, has also dipped into disco with a forthcoming single called "Girl From The Mountain." This is a major departure from Pagan's usual soul ballad style that has won him a large following in both Latin and American markets in this area.

Bill Marin, Coco's promotion manager here, reports the New York-based company has had phenomenal success with Eydie Gorme's release

on Gala. Public response has prompted the firm to issue a single from the LP this month, "Tomame O Dejame." Marin also says that Yolanda Monge, a 19-year-old vocalist, is enjoying wide acceptance in California with her single "Cierrate Los Ojos Y Juntos Recordamos" b/w "Alguien A Quien Se Amo Demas."

"We Made Love," a recent Epic LP release by Puerto Rican vocalist Nino De Leon, is moving well on the East Coast and cuts are receiving airplay on Latin stations here. A national tour is in
(Continued on page 72)

Top Talent Set For N.Y. Telethon For The Crippled

NEW YORK—The 1976 annual fund-raising telethon for crippled children of Puerto Rico, a yearly event in which New York Latinos are able to help children on the island, will be held at the Beacon Theater Oct 9. Last year's telethon raised \$50,000. This year's telethon will be held in memory of the late band-leader and vocalist Tito Rodriguez.

The Committee for the Crippled Children of Puerto Rico, TR Records and WXTV are aiming to raise a record \$150,000 this telethon. Channel 41, a New Jersey Spanish-

language UHF television station serving the New York metropolitan area, will telecast the fund-raiser and will also tape it for future broadcast in Puerto Rico and other areas. TR Records, the label Rodriguez founded and recorded for until his death in 1972, will be responsible for coordinating the talent.

Scheduled participants include Sen. Ruth Fernandez from Puerto Rico, Raul Marrero (Mericana), Mirta Silva, Ballet Hispanico, Ricardo Marrero and the Group and numerous other acts coordinated by TR's Gary Elter. TR Records will also take the opportunity to showcase many of their young artists on the telethon. Tito Rodriguez Jr. and his Orchestra, Chino y su Conjunto Melao, Sonora Borinquen, Angel Canales with Sabor and Charanga '76 will be donating their talents to the telethon.

ONLY SPANISH LANGUAGE DISKS

British Parlophone Label To Discos Latin Intl For U.S.

By AGUSTIN GURZA

by the standing license arrangement.

Currently, DLI is authorized to distribute EMI product from Argentina, Brazil, Chile, Mexico and Spain. It will now use Parlophone, an EMI-owned label based in England, to release all material produced in Spanish by EMI affiliates in Europe.

The company plans its first release on Parlophone here in October with an LP by Helmut Zacharia from Germany and a single by Adamo from Belgium. Both are vocalists

and both recordings are in Spanish.

"It was essential that we acquire the new label," says Lupi Rodriguez, who works DLI's international product, "because we already have so many artists and so much material on Latin International. Besides, there is an abundance of quality Spanish product from EMI in Europe that needs exposure here."

Rodriguez says the Parlophone label design will remain as it is, but the colors will be changed for U.S. marketing.



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(KLP 23)

Billboard SPECIAL SURVEY For Week Ending 9/25/76

Billboard Special Survey Hot Latin LPs™

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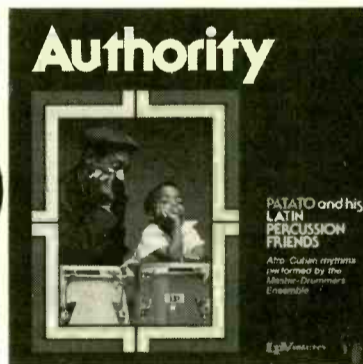
IN CHICAGO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre. Pronto 1013	1	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania JM 494
2	EYDIE GORME La Gorme, Gala 2001	2	CHEO FELICIANO The Singer, Vaya 48
3	RAUL MARRERO Apt. #2, Mericana 135	3	FANIA ALL STARS A Tribute To Tito Rodriguez, Fania 494
4	YOLANDITA MONGE Floreciendo, Coco 123	4	PACHECO El Maestro, Fania 00485
5	LOS PASTELES VERDES Vol. II, Gema 5027	5	PETE EL CONDE Pete El Conde, Fania 489
6	LOS ANGELES NEGRO Los Angeles Negro, International 902	6	FAJARDO Charanga Roots, Coco 124
7	RAPHAEL Con El Sol de La Manana, Pronto 2006	7	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
8	LOS FELINOS Chicanisimo, Musart 10570	8	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
9	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	9	CHARLIE PALMIERI Impulsos, Coco 118
10	SOPHY Sentimientos, Velvet 1494	10	CHOCOLATE En El Rincon Salsoul 4108

IN PUERTO RICO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	YOLANDITA MONGE Floreciendo, Coco Clip 123	1	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
2	CAMILO SESTO Amor Libre, Pronto 1013	2	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania JM 494
3	IRIS CHACON Iris Chacon, Borinquen 1298	3	PACHECO El Maestro, Fania 485
4	SOPHY Sentimientos, Velvet 1494	4	CHEO FELICIANO The Singer, Vaya 48
5	EYDIE GORME La Gorme, Gala 2001	5	PETE EL CONDE Pete El Conde, Fania 489
6	LOS ANGELES NEGROS Los Angeles Negros, International 902	6	FANIA ALL STARS Tribute To Tito Rodriguez, Fania 494
7	RAUL MARRERO Apt. #2, Mericana 1035	7	FAJARDO Charanga Roots, Coco 124
8	JULIO IGLESIAS El Amor, Alhambra 23	8	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
9	LA PANDILLA La Pandilla, Alhambra 4007	9	EL GRAN COMBO Mejor Que Nunca, EGC 013
10	LOS PASTELES VERDES Vol. II, Gema 5027	10	TIPICA IDEAL Vamonos Pa Senegal, Artol 6004

WHAT IS SALSA?



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Write for further details. Dealer Inquiries Invited.

Latin Scene

• Continued from page 71

the works for Nino with probable stops in California. . . . Mexican singer and composer **Roberto Rossil** has recorded two mariachi-backed tunes, "La Barriga" and "Amigo Doctor," to be released as a single by Alhambra Records. This will be the first production by the Alhambra office in Los Angeles and it is the company's first attempt to break into the Mexican ranchera market. Until now, it has focused exclusively on distribution of product recorded in Spain and Puerto Rico, mostly of international style material.

Fabian Ross, a respected independent promoter from Argentina who recently joined Fania Records as chief executive of the International label, was in Los Angeles for promotion of International artists and to assist **Bill Marin** and **Lito West** in preparations for the upcoming **Fania All-Stars** show at the Hollywood Palladium (Oct. 1) and **Winterland** (Oct. 2). Ross recently negotiated a distribution agreement between Fania and RCA of Brazil by which RCA will distribute Fania product in the Brazilian market. The accord, signed by RCA-Brazil president **Adolfo Pino** and Fania president **Jerry Masucci**, calls for 10 releases from the Fania catalog in the next year.

Discos Latin International is considering opening offices in Florida to handle growing demand for DLI product there and in Puerto Rico. **Mario Oliverie**, DLI promotion manager in Puerto Rico, remarks that several DLI artists are currently on Puerto Rican charts, topped by **Miguel Gallardo**, a ballad singer from Spain who is the company's most consistent hit-maker. **Paco Revuelta**, another Spanish vocalist, will make his U.S. debut on DLI with a single to be released this month. September has been especially productive for DLI which, by month's end, plans to have released 12 singles and 13 LPs which include new disks by **Les Angeles Negros**, **Beto Orlando**, **Yaco Monti**, **Lorenzo de Montecarlo** and **Carlos Gardel** among others.

AGUSTIN GURZA

TEXAS

GCP has released the latest **Jimmy Edward** single with an eye on the country and pop markets. Texas stations are starting to pick up on Edward's disco version of "Only You." The flip side is a bilingual adaptation of Tammy Wynette's "Stand By Your Man," and is titled

"Stand By Her Side." Both songs are from the new Edward album soon to be released by GCP.

Wally Gonzales continues cashing in on the CB craze. On the heels of his latest album on Falcon titled "El Taco Kid En CB," Gonzales has a new single out, "Tu Y Tu CB." Airplay has been good for the novelty song across the state. **Cecilio Garza Y Los Kasinos** have a new single on Falcon also. This one has their version of the hit song "Nomás Contigo" b/w "Atotonilco." **Nano Ramirez Jr.** is presently planning an upcoming **Los Kasinos** album on Falcon.

Diana Garcia at Marsal Productions reports good response for the new single by **Catarino Leos** on Discos Del Topo. This one is titled "Sueno Bonito" and is part of a recent album release featuring the voice of **Catarino Leos**. Another good seller for Marsal is "Pilares De Cristal," by **Los Hermanos Prado** on Del Rio Records.

Henry Balderrama's latest album on GCP is titled "Muchacha." The title song for the LP is a Spanish version of "The Sweetheart Of Sigma Chi" with Spanish lyrics by producer **Manuel Guerra**. Other strong songs on the LP are "Mil Besos," "Cantale A Ella," and "Dos Luceros," the latter two penned by **Balderrama**. Two other new single releases on GCP are: **Machismo Con Matias** with "Enamorado" b/w "Reconciliacion," and **Jay Garcia** with "Sincerely," b/w "Tres Veces."

Fireball records has issued a new LP by **SnowBall and Co.**, featuring vocals by **Laura Canales**. The album includes their recent single "Cuatro Copas" as well as new versions of "Cuando Ya No Me Quieras" and "Besame Mucho." But the leader so far in airplay is their rendition of "Yo Se Perder." Meanwhile at **Cara**, **Bob Grever** has a new single out by **Los Rios** titled "La Barca."

Manuel Gonzalez, PR representative for Musical Records in San Antonio, reports a successful party hosted by that firm in honor of **Tony Aguilar** and **Flor Silvestre**. The two were in San Antonio to celebrate the official opening of the Mexican rodeo season. On hand for the occasion were **Mr. & Mrs. Eliseo Valdes** and **Mr. & Mrs. Ruben Espinoza**, president and regional manager of Musical Records. During the fall, **Aguilar** and **Silvestre** will be taking their rodeo and artistic presentation across the country, including places such as Dallas, Denver, San Antonio, Corpus Christi, Houston, Austin, San Angelo, Lubbock, Odessa, and many others. **LUPE SILVA**

From The Music Capitals Of The World

• Continued from page 70

Gioscia (Palacio de la Musica) released first LP by **Tacuruses**, folk duet, on the Orfeo label. Company plans to expand its roster of new names in the folk field in following months via albums by **Los Mensajeros** and **Grupo Vocal Universo**. Pop and/or rock music artists record for firm's Daisy label.

New avant-garde music keeps going at the Theatre de l'Alliance Francaise, promoted monthly by the New Music Nucleus of Montevideo. A piano concert by composer-pianist **Hector Tosar** was given recently. **Tosar**, one of the most important names in Uruguayan avant-garde music, is currently working at Puerto Rico's National Conservatory as dean and professor. His records (two albums and a EP, new LP soon) appear on the Tacuabe label.

LPs recently released by Sondor include efforts from folk singer-composer **Santiago Chalar**, and candombe keyboardist **Dogliotti**. . . . CX44 Radio Panamericana of Montevideo, promoting a musical competition between students, and covering all musical genres. . . . Sixth Latin-American Contemporary Music Seminars to be held at the Goethe Institute at Buenos Aires for two weeks starting January 3, 1977. Information can be obtained by writing the secretary of the seminar, Casilla de Correo 1328, Montevideo, Uruguay. . . . Two and a half years after its prohibition by the Uruguayan government, the Jesus Christ Superstar film premiered at three Montevideoan halls. R. & R. Gioscia also released the Soundtrack.

Clave IEMSA keeps pushing local acts internationally. Recently London Records of Colombia released the album "Two Pianos for Tango" by **Miguel Villasboas** and **Washington Quintas Moreno**. Previously, the same label had released other Clave Uruguayan product—"El bosque sumergido" by harpist **Jorge Gurascier** and "De pura cepa" by the **Miguel Villasboas** or-

chestra. **Gurascier** records have also been released in such other world markets as England, Australia and Mexico.

El Reloj Cafe located on Montevideo's First Ave., reopened its doors with Argentinian singer **Marikena Monti**. Other signings for future presentations include actress-singers **Henny Trailes**, **Claudia Lapaco** and **Susana Rinaldi**. An Uruguayan musical show, "Todos En Paris Conocen" ("In Paris Everyone Knows") by **Novas Terra** will soon be staged. The Maxim's Cafe Teatro recently presented two local musical names—**Jose Eduardo Brenlla** and **Carlos Benavides**. The latter has his third Sondor LP out titled "Cancion Para El Amigo."

Veteran names in the local pop/rock field returning to the studios for new albums include **Mateo** and **Pippo** (Sondor) and **Dino** (Ayui). . . . One of the most important local artists' releases is Clave's album by **Luis Di Matteo's** tango trio. The album includes compositions by **Di Matteo**, **Astor Piazzolla**, **Agustin Bardi**, **Angel Villoldo**, among others.

All foreign-licensed labels keep releasing disco-type various artists albums, with good success. The various artists formula is also used to help break new talent on other fields. . . . Spanish names are increasing their popularity in Uruguay, to the sales detriment of Argentinian ones. Sondor is enjoying important sales with CBS' **Julio Iglesias**; APSA is pushing the group **Jarcha** on RCA; and old names keep selling new and old material: **Joan Manuel Serrat** (RCA) (though promotion of his records was once prohibited by the Uruguayan government), **Patxi Andion** (Philips), **Jose Luis Perales** (Hispa Vox), **Paco Ibanez** (MN/Ayui), **Camilo Sesto** (RCA), etc. . . . APSA has begun releasing BASF label material—albums by **Friedrich Gulda**, **Cicero**, **Peter Herbolzheimer**, **Baden Powell**, **Consortium Classicum** and pianist **Malcolm Frager** with the Hamburg State Philharmonic Orchestra directed by **Gary Bertini**. **CARLOS ALBERTO MARTINS**

Country Artists To Enjoy U.K. TV Exposure

By MARTIN MELHUISE

MONTREAL—A major source of exposure for many Canadian country artists in Britain has been opened up now that **George Hamilton IV's** long-running Canadian television series has been scheduled for transmission in Britain.

The series began initial syndication on Yorkshire Television Saturday (18) and Granada, Anglia and Border have also scheduled the shows for this month. RTE in Dublin has also picked up 13 shows, while TVB in Hong Kong will be scheduling 26. Australian and New Zealand networks have also expressed interest in the series.

Some 13 programs had initially been sold to the South African Broadcasting Corporation January past.

Besides featuring **George Hamilton IV** as performer and host, the shows will also introduce a number of Canada's leading country music entertainers to British viewers. The **Mercey Brothers**, the **Good Brothers**, **Kathy Stewart**, the **Country Edition**, **Par Three**, the **Rhythm Pals**, **Donna Ramsey**, **Bob Mercey** and **Big Buffalo**, **Roy Payne** and **Scottie Stevenson** will be among them.

The series, which is videotaped at the CHCH-TV Studios in Hamilton, Ontario, is being marketed in Britain by **Film and Television Marketing Services** in 13 show packages. The show is produced by the **Pittson Corporation Limited** and **Niagara Television Limited**.

Petryga To Head Northland Outlet

EDMONTON—Northland Music Distributors, Alberta's leading one stop for singles, has appointed **Debbe Petryga** manager of the company's newly opened Vancouver branch.

William Maxim, president and manager of Northland, says that Northland's rapid growth in the Alberta and Saskatchewan market has been based on specializing in singles product. In addition to Top 40, country and "Old Gold" singles of over 950 titles, Northland also provides a program service and jukebox strips for coin operators, distributes Disneyland LP and tape product and carries a full line of accessories in the Cecil Watts line, Discwasher and Lobo cases and accessories."

Northland, established in 1973, is part of the **Damon Productions Ltd.** group of companies which includes **Damon Sound Studios**, **Pet-Mac Publishing**, 3 PM Music **Damon** and **Mustard Records**.

WEA Confab

• Continued from page 69

the origin and development of the WEA labels in the U.S. and climaxing with a preview of upcoming product. It had been prepared originally for showing to the giant American J.L. Marsh retail and rackjobbing chain. **Joel Friedman**, WEA U.S., was the film's host.

After the Montreux meeting, **Nesuhi Ertegün** announced that the international convention would now be an annual event, held in a different location each year.



GLITTERING SALES—**Bachman-Turner Overdrive** platinum disks for the LPs "Bachman-Turner Overdrive," "Four Wheel Drive," **BTO II**, "Head On" and "Fragile" and **Maple Leaf** awards for the group are hoisted during a surprise party for the group after a recent appearance at the Place des Nations in Montreal. Displaying the awards are, from left to right, **Robbie Bachman**, **Blair Thornton**, **Bruce Allen**, personal manager, **Randy Bachman**, **Fred Turner** and **Tim Harrold**, president, **Polydor Ltd.**

Capitol Rolls Up Sleeves To Meet Album Schedule

TORONTO—A heavy fall schedule of Canadian releases is coming from **Capitol-EMI** of Canada, according to **Paul White**, vice president, a&r.

Leading the pack is the "Best Of The Band" album which is a collection of tunes from their previously released album plus the one new cut "Twilight" written by **Robbie Robertson**. It has just been released as a single.

Sylvia Tyson's new album "Cool Wind From The North" which includes seven new songs written by **Tyson** will be released this month. A number of top Canadian musicians appeared on the album including **Red Shea**, **Doug Riley**, **Al Cherney** and **David Wilcox**. **Ian Tyson** produced. "Good Old Song" from the LP has been released from the album.

Anne Murray's album "Keeping In Touch," produced by **Tom Catalano**, will also be released this

month. The single is "Things."

Also ready for release is **Ray Griff's** album "Beginning To Feel Like Home." A single is being readied.

A number of new artists will debut as well. **Colleen Peterson**, recently signed to the label, has a debut album entitled "Beginning To Feel Like Home." **Capitol's** new band **Coyote** will have a single released entitled "Never Want To Leave You."

Says **White**: "We are particularly happy with sales on the initial 'Deja Vu' album and the single 'Dance' and look forward to this group emerging as a very important one for Capitol. Recently released product by **Bill Amesbury** and the single 'Roxanne' by **Peter Foldy** are also receiving good reaction. **Suzanne Stevens** is completing more sides in Los Angeles and we will be coming out with her new single next month as well as a single by **Conspiracy**."

International Briefs

• Continued from page 68

AMSTERDAM—**Ingrid Croce**, widow of the U.S. singer-guitarist **Jim Croce**, and recently very active as a songwriter, has promised to write some songs for local singer-guitarist **Cornelia Vreeswijk**.

She made this promise via an international phone call to **Vreeswijk** at a press conference here at **Phonogram Holland** headquarters. The meeting was to launch **Vreeswijk's** new solo album "Vreeswijk Sings Croce," made up of 12 Croce compositions, including "Speedball Tucker," "Lover's Cross," "Time In A Bottle," and "Workin' At The Car-Wash Blues."

HILVERSUM—Country duo **Herman** and **Angie** will represent Holland in the international country and western festival to be held in Nashville, Tenn. Oct. 10-18. The duo comprises singer-guitarist **Herman van Keeken**, a veteran of some 20 years in the Dutch industry, and his vocalist wife **Anneke**. In Nashville, they will be working with **Colt 45**, a new Dutch five-piece country-music group.

HAMBURG—**RCA Germany** has produced the first international and complete edition of the opera "Die

Drei Pintos," which the late **Carl Maria von Weber** left as an uncompleted work and which was subsequently finished by **Gustav Mahler**. The recording is out as a three-record package with notations in four languages.

International Turntable

• Continued from page 68

agers to co-ordinate activity in product, marketing, press, promotion and sales areas. They are **Lee Ginty**, formerly with **Island**, and **Barbara Blyth**, who rejoins the company after a spell as manager at **Riverside Studios**. Also, new additions to the staff include changes on the field sales staff. **Chris Peters**, based in Manchester, and **John Briley** (Nottingham) have joined as field promotion managers. Another ex-Island employee, **Peter Misson**, who was in charge of the sales force, has been appointed field sales manager, reporting to general sales manager **Ray Cooper**.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin

This Week	Last Week	SINGLES
1	1	DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)
2	6	THE KILLING OF GEORGIE—Rod Stewart (Riva)—Copyright Control (Tom Dowd)
3	13	CAN'T GET BY WITHOUT YOU—*Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)
4	8	(LIGHT OF EXPERIENCE) DOINA DE JALE—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)
5	17	ARIA—Acker Bilk (Pye)—Fresh Air (Terry Brown)
6	2	LET 'EM IN—*Wings (Parlophone)—McCartney/ATV (P. McCartney)
7	7	16 BARS—Stylistics (H&L)—Cyril Shane (Hugo/Luigi)
8	3	YOU DON'T HAVE TO GO—Chi-Lites (Brunswick)—Burlington (Eugene Record)
9	23	I AM A CIDER DRINKER—*Wurzels (EMI)—Noon (Bob Barrett)
10	25	I ONLY WANNA BE WITH YOU—*Bay City Rollers (Bell)—Springfield (Jimmy Ienner)
11	14	BLINDED BY THE LIGHT—*Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)
12	21	MISSISSIPPI—*Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
13	22	DANCE LITTLE LADY DANCE—Tina Charles (CBS)—Subbidu/Chappells/Rondor/Geronimo (Biddu)
14	4	DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
15	15	BABY WE BETTER TRY AND GET IT TOGETHER—Barry White (20th Century)—January (Barry White)
16	9	WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)
17	11	EXTENDED PLAY—*Bryan Ferry (Island)—Various (Chris Thomas/Bryan Ferry)
18	20	I CAN'T ASK FOR ANYTHING MORE THAN YOU BABY—*Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch)
19	19	HERE I GO AGAIN—*Twiggy (Mercury)—Chrysalis (Tony Ayres)
20	33	NICE AND SLOW—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)
21	10	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia)—Gamble-Huff/Carlin (Gamble/Huff)
22	31	AFTERNOON DELIGHT—Starland Vocal Band (RCA)—Winter Hill (Milton Okun)
23	36	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)
24	12	A LITTLE BIT MORE—Dr. Hook (Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)
25	28	HEAVEN IS IN THE BACK SEAT OF MY CADILLAC—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
26	45	LOVING & FREE/AMOUREUSE—*Kiki Dee (Rocket)—Rocket/Warner Bros. (Elton John/Clive Franks)
27	5	YOU SHOULD BE DANCING—*Bee Gees (RSO)—Abigail (Bee Gees)
28	29	LOVING ON THE LOSING SIDE—*Tommy Hunt (Spark)—Southern (Barry Kingston)
29	38	GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin
30	18	IN ZAIRE—*Johnny Wakelin (Pye)—Francis Day & Hunter (S. Elson/K. Rossiter)
31	16	DR. KISS KISS—5000 Volts (Philips)—Hensley/Intersong (Tony Eyres)
32	27	Y VIVA SUSPENDERS—*Judge Dread (Cactus)—Sonet (Alted Prod.)
33	24	JEANS ON—*David Dundas (Air)—Air (Air)
34	—	DISCO DUCK—Rick Dees & His Cast of Idiots (RSO)—Stafree (Bobby Manuel)
35	44	SWEET HOME ALABAMA/DOUBLE TROUBLE—Lynyrd Skynyrd (MCA)—Leeds (Tom Down/Al Kooper)
36	32	SHANNON—Henry Gross (Lifesong)—Sweet City/Heath Levy (T. Cashman/T. West)
37	—	THE BEST DISCO IN TOWN—Ritchie Family (Polydor)—Zomba (Zomba Corp.)
38	41	WORK ALL DAY—*Barry Biggs (Dynamic)—State/Sheila (Byron Lee/B. Biggs)
39	35	I WANT MORE—*Can (Virgin)—Virgin (Can)
40	26	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)
41	47	EVERY NIGHT'S A SATURDAY NIGHT WITH YOU—*Drifters (Bell)—DJM/Tic Toc (Roger Greenaway)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

This Week	Last Week	SINGLES
42	39	I NEED IT—Johnny Guitar Watson (DJM)—World Copyright (Johnny Guitar Watson)
43	—	DESTINY—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)
44	48	BABY I LOVE YOUR WAY—*Peter Frampton (A&M)—Rondor (Peter Frampton)
45	49	RUBBERBAND MAN—Detroit Spinners (Atlantic)—Carlin (T. Bell)
46	46	LIVE AT THE MARQUEE—*Eddie & The Hot Rods (Island)—Various (Eddie Howells)
47	43	BREAKAWAY—*Gallagher & Lyle (A&M)—Ronder (D. Kershenbaum)
48	50	DISCO MUSIC—*J.A.L.N. Band (Magnet)—Magnet (Sinesilver/Whitehouse)
49	—	GET UP OFF THAT THING—James Brown (Polydor)—Intersong (James Brown)
50	—	UPTOWN UPTEMPO WOMAN—Randy Edelman (20th Century)—United Artists (Bill Schnee)

This Week	Last Week	LPs
1	1	20 GOLDEN GREATS—Beach Boys (Capitol)
2	2	GREATEST HITS 2—Diana Ross (Tamla Motown)
3	3	LAUGHTER & TEARS—Neil Sedaka (Polydor)
4	6	GREATEST HITS—Abba (Epic)
5	4	A NIGHT ON THE TOWN—Rod Stewart (Riva)
6	7	WINGS AT THE SPEED OF SOUND (Parlophone)
7	5	FOREVER & EVER—Demis Roussos (Philips)
8	11	NO REASON TO CRY—Eric Clapton (RSO)
9	8	A LITTLE BIT MORE—D. Hook (Capitol)
10	18	SPIRIT—John Denver (RCA)
11	14	BREAKAWAY—Gallagher & Lyle (A&M)
12	12	JAIL BREAK—Thin Lizzy (Vertigo)
13	9	PASSPORT—Nana Mouskouri (Philips)
14	10	BEAUTIFUL NOISE—Neil Diamond (CBS)
15	22	LIVE IN LONDON—John Denver (RCA)
16	15	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)
17	17	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
18	16	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
19	13	CHANGESONBOWIE—David Bowie (RCA)
20	19	VIVA ROXY MUSIC (Island)
21	24	BLUE FOR YOU—Status Quo (Vertigo)
22	21	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
23	43	ELTON JOHN'S GREATEST HITS (DJM)
24	20	HAPPY TO BE—Demis Roussos (Philips)
25	23	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
26	34	COMBINE HARVEST—Wurzels (One-Up)
27	—	BIGGER THAN BOTH OF US—Daryl Hall & John Oates (RCA)
28	28	TUBULAR BELLS—Mike Oldfield (Virgin)
29	46	JOAN ARMSTRADING (A&M)
30	26	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
31	36	ROLLED GOLD—Rolling Stones (Decca)
32	—	THE ROARING SILENCE—Manfred Mann's Earth Band (Bronze)
33	37	WISH YOU WERE HERE—Pink Floyd (Harvest)
34	44	THE BEATLES 1967-1970 (Parlophone)
35	30	THE BEATLES 1962-1966 (Parlophone)
36	33	TWIGGY (Mercury)
37	38	A KIND OF HUSH—Carpenters (A&M)
38	—	AMAZING GRACE ASTONISHING SOUNDS—Hawkwing (Charisma)
39	39	A NIGHT AT THE OPERA—Queen (EMI)
40	—	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
41	45	OLIAS OF SUNHOLLOW—Jon Anderson (Atlantic)
42	25	ROCK 'N ROLL MUSIC—Beatles (Parlophone)
43	40	SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Parlophone)
44	—	THE BEST OF JOHN DENVER (RCA)
45	31	I'M NEARLY FAMOUS—Cliff Richard (EMI)
46	48	SAHB STORIES—Sensational Alex Harvey Band (Mountain)
47	—	THE BEST OF BREAD (Elektra)
48	42	A TRICK OF THE TAIL—Genesis (Charisma)
49	—	SHEER HEART ATTACK—Queen (EMI)
50	—	HOW DARE YOU—10C.C. (Mercury)

WEST GERMANY

This Week	Last Week	SINGLES
1	1	EIN BETT IM KORNFELD—Juergen Drews (Warner)—Global
2	2	DANCING QUEEN—Abba (Polydor)—Polar/Oktave/Schacht
3	3	DADDY COOL—Boney M. (Hansa/Ariola)—Intro
4	4	HOROSCOPE—Harpo (EMI)—Melodie Der Welt
5	5	LET YOUR LOVE FLOW—Bellamy Brothers (Warner)—Global
6	6	DIE KLEINE KNIPE—*Peter Alexander (Ariola)—Vabo/Melodie der Welt
7	7	ABER BITTE MIT SAHNE—*Udo Juergens (Ariola)—Montana
8	—	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket/EMI)—Big Pig/Gerig
9	—	MORE, MORE, MORE—Andrea True Connection (Buddah/Metronome)—Intersong
10	—	LIEDER DER NACHT—*Marianne Rosenberg (Philips)—Radio Tele/Intro
11	—	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips)—Hanseatic/Intersong
12	—	BYE, BYE FRAULEIN—*Mickey (Ariola)—Cyclus Musik
13	—	MAN TO MAN—Hot Chocolate (RAK/EMI)—Melodie Der Welt
14	—	KISS AND SAY GOODBYE—The Manhattan (CBS)—April
15	—	DER BRIEF—*Christian Anders (Chranders/EMI)—Anders Musik

FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)

This Week	Last Week	SINGLES
1	1	PORQUE TE VAS—Jeanette (Polydor Hispavox)
2	2	DERRIERE L'AMOUR—Johnny Hallyday (Philips)
3	3	PATRICK MON CHERI—Sheila (Carrere)
4	4	CONCERTO DE LA MER—Jean-Claude Borelly (Discodis)
5	5	GENTIL DAUPHIN TRISTE—Gerard Lenorman (CBS)
6	6	FANNY FANNY—Frederic Francois (Vogue)
7	7	WHO'S THAT LADY WITH MY MAN—Kelly Marie (Vogue)
8	8	IL ETAIT UNE FOIS NOUS DEUX—Joe Dassin (CBS)
9	9	RADIOACTIVITY—Kraftwerk (Pathe-Marconi EMI)
10	10	LA CEGGAL ET LA FOORMI—Pierre Pechin (Barclay)
11	11	BIDON—Alain Souchon (RCA)
12	12	JE VAIS T'AIMER—Michel Sardou (Sonopresse Treme)
13	13	T'AIMER ENCORE UNE FOIS—Romina Power and Al Bano (Carrere)
14	14	MALADIE D'AMOUR—Elisabeth Jerome (Pathe-Marconi EMI)
15	15	AVANT DE NOUS DIRE ADEU—Jeane Manson (CBS)

LPs

This Week	Last Week	LPs
1	1	DERRIERE L'AMOUR—Johnny Hallyday (Philips)
2	2	LE MONDE SYMPHONIQUE DE MICHEL SARDOU—Orchestre de Jean Claudric (Sonopresse)
3	3	CONCERTO DE LA MER—Jean-Claude Borelly (Discodis)
4	4	RADIOACTIVITY—Kraftwerk (Pathe-Marconi EMI)
5	5	A LOVE TRILOGY—Donna Summer (WEA)
6	6	IMAGINE—Mort Shuman (Phonogram Philips)
7	7	WISH YOU WERE HERE—Pink Floyd (Pathe-Marconi EMI)
8	8	LA VIE LILAS—Serge Lama (Phonogram Philips)
9	9	ALBUM SOUVENIR—Mike Brant (Sonopresse)
10	10	BEATLES 67-70—Beatles (Pathe-Marconi EMI)

ITALY

(Courtesy Germano Ruscitto)
As Of 9/7/76

This Week	Last Week	LPs
1	1	AMIGOS—Santana (CBS—MM)
2	2	CONCERTO PER MARGHERITA—Riccardo Cocciante (RCA)
3	3	A LOVE TRILOGY—Donna Summer (Durium)
4	4	XXIIa RACCOLTA—Fausto Papetti (Durium)
5	5	DESIRE—Bob Dylan (CBS—MM)
6	6	VIA PAOLO FABRI 43—Francesco Guccini (EMI)
7	7	LA TORRE DI BABELLE—Eduardo Bennato (Ricordi)
8	8	BUFFALO BILL—Francesco De Gregori (RCA)
9	9	LA BATTERIA, IL CONTRABBASSO...—Lucio Battisti (N.I.—RCA)
10	10	LA MIA ESTATE—Fred Buongusto (WEA—MM)

This Week	Last Week	SINGLES
11	—	ROCK'N'ROLL MUSIC—Beatles (Parlophone—EMI)
12	—	ABBA—Abba (Dig-it—MM)
13	—	LET THE MUSIC PLAY—Barry White (Phonogram)
14	—	DIANA ROSS—Diana Ross (Tamla Motown—Rifi)
14	—	SOGNI DI UN ROBOT—Gianni Bella (Derby—MM)

BRAZIL

(Courtesy IBOPE—Rio de Janeiro)
As Of 8/21/76

This Week	Last Week	SINGLES
1	1	LOVE HURTS—Nazareth (Philips)
2	2	MISTURA DE CARIMBO 2—Eliana Pittman (RCA)
3	3	SHE'S MY GIRL—Morris Albert (Beverly)
4	4	EU NASCI HA 10.000 ANOS ATRAS—Raul Seixas (Philips)
5	5	TU T'EN VAS—Alain Barriere (RCA)
6	6	OUR LOVE—Terry Winter (RCA)
7	7	NAO SE VA—Jane & Herondy (RCA)
8	8	SAILING—Rod Stewart (Continental)
9	9	MOCA BONITA—Angela Maria (Copacabana)
10	10	MORE, MORE, MORE—Andrea True Connection (Tapecar)
11	11	HAPPY DAYS—Montezuma (Odeon)
12	12	THIS TIME I'LL BE SWEETER—Linda Lewis (Odeon)
13	13	THEME FROM MAHOGANY—Diana Ross (Top Tape)
14	14	GOOD NIGHT BABY—Van MacCoy (Top Tape)
15	15	ALL BY MYSELF—Eric Carmen (Odeon)

SPAIN

(Courtesy "El Gran Musical")
*Denotes local origin
As Of 9/5/76

This Week	Last Week	SINGLES
1	1	EL JARDIN PROHIBIDO—Sandro Giacobbe (CBS)—(Sugar)
2	2	ECHAME A MI LA CULPA—*Albert Hammond (CBS)—(Southern)
3	3	I LOVE TO LOVE—Tina Charles (CBS)—(Chappell)
4	4	FERNANDO—Abba (Columbia)—(Notas Magicas)
5	5	SOLO TU—*Camilo Sesto (Ariola)—(Arabella/Armonico)
6	6	EUROPA—Santana (CBS)
7	7	LA RAMONA—*Fernando Esteso (Discophon)
8	8	SI TU FUERAS MI MUJER—*Lorenzo Santamaria (EMI)—(Ego Musical)
9	9	QUE PASA CONTIGO, TIO—*Los Golfos (RCA)—(April Music)
10	10	HURRICANE—Bob Dylan (CBS)—(April Music)

LPs

This Week	Last Week	LPs
1	1	DESEO—Bob Dylan (CBS)
2	2	AMIGOS—Santana (CBS)
3	3	BARCELONA GENER DE 1.976—*Lluís Llach (Movieplay)
4	4	BLACK AND BLUE—Rolling Stones (Hispavox)
5	5	RECITAL DE MADRID—*Raimon (Movieplay)
6	6	GRANDES EXITOS—*Albert Hammond (CBS)
7	7	HABLAME DEL MAR, MARINERO—*Marisol (Zafiro)
8	8	PRESENCE—Led Zeppelin (Hispavox)
9	9	CADENAS—*Jarcha (Zafiro)
10	10	WISH YOU WERE HERE—Pink Floyd (EMI)

SWEDEN

(Courtesy GLF)
*Denotes local origin

This Week	Last Week	SINGLES
1	1	DANCING QUEEN—Abba (Polar)
2	2	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)
3	3	FIREFLY—*Bjorn Skifs (EMI)
4	4	MOVIE STAR—*Harpo (EMI)
5	5	I LOVE TO LOVE—Tina Charles (CBS)
6	6	LADY BUMP—*Penny McLean (Ariola)
7	7	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket)
8	8	BARETTA'S THEME—Sammy Davis Jr. (Philips)
9	9	KISS AND SAY GOODBYE—Manhattans (CBS)
10	10	FERNANDO—*Abba (Polar)

LPs

This Week	Last Week	LPs
1	1	A NIGHT ON THE TOWN—Rod Stewart (Warner Bros.)
2	2	I LOVE TO LOVE—Tina Charles (CBS)
3	3	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)
4	4	FRANSKA KORT—*Ted Gardestad (Polar)
5	5	THE HARDER THEY COME—Jimmy Cliff (Island)
6	6	A LITTLE BIT MORE—Dr. Hook (Capitol)
7	7	MOVIESTAR—*Harpo (EMI)
8	8	SAXPARTY 3—*Ingemar Nordstroms (Frituna)
9	9	LADY BUMP—Penny McLean (Ariola)
10	10	BELLA BELLA—*Sten and Stanley (Decca)

BELGIUM

(Courtesy HUMO)
SINGLES

This Week	Last Week	SINGLES
1	1	DANCING QUEEN—Abba (Vogue)
2	2	I'LL GO WHERE THE MUSIC—Jimmy James and Vagabonds (Vogue)
3	3	KISS AND SAY GOODBYE—Manhattans (CBS)
4	4	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (EMI)
5	5	LET'S STICK TOGETHER—Bryan Ferry (Island)
6	6	NICE AND SLOW—Jesse Green (EMI)
7	7	DENK JE NOG AAN MIJ—Will Tura (Topkapi)
8	8	TANGO D'AMORE—Vicky Leandros (Philips)
9	9	WILD BIRD—George Baker Selection (IBC)
10	10	IN ZAIRE—Johnny Wakelin (Vogue)
11	11	5.05 PM—Lia Valesco (IBC)
12	12	SMILE—Pussycat (EMI)
13	13	STANDING ON THE INSIDE—Full House (CBS)
14	14	BYE BYE FRAULEIN—Peter West (EMI)
15	15	IF YOU KNOW WHAT I MEAN—Neil Diamond (CBS)

LPs

This Week	Last Week	LPs
1	1	BEAUTIFUL NOISE—Neil Diamond (CBS)
2	2	GREATEST HITS—Abba (Vogue)
3	3	NOW IS THE TIME—Jimmy James and Vagabonds (Vogue)
4	4	RIVER SONGS—George Baker Selection (IBC)
5	5	WILL IN NASHVILLE—Will Tura (Topkapi)

NEW ZEALAND

(Courtesy NZFPI)
As Of 9/10/76

This Week	Last Week	SINGLES
1	1	DON'T GO BREAKING MY HEART—Elton John and Kiki Dee (EMI)
2	2	DANCING QUEEN—Abba (RCA)
3	3	SHANNON—Henry Gross (Direction)
4	4	MISTY BLUE—Dorothy Moore (RCA)
5	5	WOMBLING SONG—The Wombles (PHONOGRAM)
6	6	FERNANDO—Abba (RCA)
7	7	KISS AND SAY GOODBYE—Manhattans (Phonogram)
8	8	AFTERNOON DELIGHT—Starland Vocal Band (RCA)
9	9	DEVIL WOMAN—Cliff Richard (EMI)
10	10	BOOGIE FEVER—The Sylvers (EMI)

LPs

This Week	Last Week	LPs
1	1	BEAUTIFUL NOISE—Neil Diamond (Phonogram)
2	2	BEST OF ABBA—Abba (RCA)
3	3	A NIGHT ON THE TOWN—Rod Stewart (WEA)
4	4	ROCK 'N' ROLL MUSIC—Beatles (EMI)
5	5	GIVING AND TAKING—The Seekers (EMI)
6	6	THE BAY CITY ROLLERS—Bay City Rollers (EMI)
7	7	ROYAL SCAM—Steely Dan (RCA)
8	8	WINGS AT THE SPEED OF SOUND—Wings (EMI)
9	9	FRAMPTON COMES ALIVE—Peter Frampton (Festival)
10	10	DARK SIDE OF THE MOON—Pink Floyd (EMI)

SOUTH AFRICA

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 9/25/76

Number of LPs reviewed this week 63 Last week 47

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QUINCY JONES—I Heard That!, A&M SP-3705. In an unusually imaginative twin-disk package idea to take advantage of Quincy's zooming popularity, the second LP is in effect a "greatest hits" collection from Jones's earlier A&M albums before he carved out the mass audience he has won today. Familiar quality cuts like "Killer Joe," "Gula Matari" and "If I Ever Lose This Heaven" make up the oldies LP. The newer tracks represent the arranger-leader's developing ever-surer commercial touch which has now made him one of today's most boldly experimental crossover jazz-soul-pop sellers. New to the Jones assemblage of all-star studio instrumentalists is his permanent vocal quintet, the Wattsline, which blends powerfully with the overwhelmingly impressive lineup of guest vocalists that includes such surprises as Al Jarreau and Minnie Riperton. This is contemporary popular music breaking down borders with grand enthusiasm.

Best cuts: "Things Could Be Worse For Me," "What Good Is A Song," "There's A Train Leavin'," "You Have To Do It Yourself."

Dealers: This is a combination of hot new cuts and great hits, with greats like Stevie Wonder and Bill Withers sitting in. Jones has been an increasingly hot artist on all charts.

RICHARD PRYOR—Bicentennial Nigger, Warner Bros. BS 2960. As with his previous albums, Pryor stays within the realm of four letter words, racial slurs and sex among the races, all delivered with cunningly slick precision. But the most impressive aspect of this live LP, is the witty and spontaneous way in which Pryor responds to the audience. He has no inhibitions about anything that pours forth from his mouth and the pauses and adlibs are right on key.

Best cuts: "Hillbilly," "Mud Bone Goes To Hollywood," "Black & White Women," "Bicentennial Prayer."

Dealers: Pryor's previous Warner LP's have sold millions.

STILLS-YOUNG BAND—Long May You Run, Warner Bros. MS2253. Although unfortunately the Stills-Young tour supporting this album last month halted after a few dates because of a recurrence of Neil Young's throat problems, at least the album itself was cut at Criteria before any problems arose. What we are left with is one of the easiest-flowing and most satisfying albums by any splinter combination from the golden days of Crosby, Stills, Nash & Young. Though quite relaxed, the album doesn't sag in any department. Young's contributions as a writer and singer are particularly charming and accessible, when compared to some of his darker solo work in recent years. The reunion with Stills clearly reflects as an experience bringing out lighter qualities in Young. Format of the LP is alternate songs written and sung lead on by each of the co-stars, backed by smooth-running small rhythm section accompaniment that perfectly complements the organic smoothness of the music.

Best cuts: "Long May You Run," "Guardian Angel," "Midnight On The Bay," "Make Love To You."

Dealers: This album has been awaited eagerly by CSN&Y fans.

CHER—I'd Rather Believe In You, Warner Bros. BS 2890. Cher and Steve Barri are two of the biggest names in the history of singles, and this first collaboration between them is, as might be expected, highly entertaining and of course commercial. Since it has been 2½ years since "Dark Lady" and Cher's last hit string, the teaming with producers Barri and Michael Omartian, who handled "Theme from 'SWAT'" and "Happy Days" this year, could be a smart move. There are a few torchy melodramas, but mostly this is a fun, uptempo album that should please Cher's many fans even if it won't win over any non-believers. Highlights include "I Know," the Barbara George hit from 1962; "Flashback," a Fifth Dimension hit; "It's A Cryin' Shame," a 1971 Lambert & Potter chart record and "Knock On Wood," the 1966 Eddie Floyd hit.

Best cuts: All of those plus the single, "Long Distance Love Affair."

Dealers: Sonny & Cher will be back on tv this month.

MARVIN GAYE'S GREATEST HITS, Tamla T6-348S1 (Motown). Gaye's unique way with solid word imagery is recaptured on this compilation of his powerful social commentaries. His soft, pulsating voice, interspersed with the clever charts by such artful arrangers as Coleridge Taylor Perkinson, Rene Hall and Dave Van DePitte, all lend themselves to dramatics. Time has not made these previously released popular works any less impacting. Five of the 11 cuts are by Gaye and a collaborator. This LP only dramatizes the singer's association with solid funkiness.

Best cuts: "Let's Get It On," "I Heard It Through The Grapevine," "Mercy Me (The Ecology)," "What's Going On."

Dealers: An arresting package of topnotch commercial soul.

TOMMY BOLIN—Private Eyes, Columbia PC 34239. Bolin, the guitar player's guitar player who has evolved with Zephyr, the James Gang, Deep Purple and soloed with "Teaser" is going to please his cult of fans and add scores of new ones with this savory effort, his first on Columbia. Anyone who feels Bolin (who incidentally co-produced with Dennis MacKay and penned most of the tunes) might be locked into an iron-handed guitar bag is in for a revelation. His guitar work is beautifully imaginative and blended with saxophones and percussion for some of the finest funky and progressive rock and jazz-rock to come down the pike in some time. The high-point is the nine minute-plus "Post Toastee" which begins rock and ripens into an instrumental tour de force. A super-

Spotlight



BOB DYLAN—Hard Rain, Columbia PC 34349. The barnstorming Rolling Thunder Revue was perhaps the rock event of the year, a historic attempt to regain the flexibility of folk-rock before it became big business. This is the live LP of Dylan singing leads on that free-flowing tour. It comes out the week that a tv special brought this Dylan show into millions of households and Dylan was featured on the cover interview of TV Guide Magazine. Dylan has never had such massive exposure in his entire unique career. The album itself is a document as well as a hit package, combining standard as well as lesser-known Dylan songs in open but energetic treatments characteristic of the up atmosphere of stadium concerts. Dylan can be heard at his most energetically outgoing here.

Best cuts: "Maggie's Farm," "Idiot Wind," "I Threw It All Away," "Shelter From The Storm."

Dealers: What more could you ask besides the exposure already given this product? Just hope you don't get sold out before the reorders arrive.



O'JAYS—Message In The Music, Philadelphia International PZ 34245 (CBS). One of the ruling groups of crossover soul music, and a group that has been getting hotter and hotter with each of its past few albums, comes in with a new fall LP perfectly designed to take advantage of its increasingly massive acceptance as both a record act and a smash onstage trio. The bulk of the new O'Jays LP is produced and written by Ken Gamble & Leon Huff, using all the know-how and breakthroughs they pioneered in the Philadelphia sound. Both the choral harmonies and the instrumental packaging come across as vast, rich tapestries of sound with a pulsating rhythmic bottom layer that never lets up. The title track is a superb, surefire hit single, with its irresistibly high-flying melody and crisp vocal attack. Good as the rest of this album is, almost inevitably there is nothing quite at the rarified peak of the "Message" cut. But the rest of the cuts are far more than filler and add up to a natural top contender for soul LP of the year honors.

Best cuts: "Message In Our Music," "Paradise," "Make A Joyful Noise," "Let Life Flow."

Dealers: The O'Jays have been winning rave reviews on tour all summer. Order more units than you ever have with this group and stock up on catalog.



LYNYRD SKYNYRD—One More From The Road, MCA MCA2-6001. The high-energy live album has become far more than simply a second greatest hits variation to fill in between studio LPs of new material, with today's stunning quality available from mobile recording equipment. Peter Frampton's live LP, which keeps surging back to the No. 1 chart position every few weeks this year, has proven this once and for all. Bands that come off well in live performance are especially effective on live LPs. And this Skynyrd two-disk set cut at the Fox Theatre in Atlanta, the group's adopted hometown where it first broke out of the bar ghetto is one of the most white-hot live sets imaginable. The group concentrates on songs already strongly identified with it. But under Tom Dowd's sensitive mixing, the blazing energy Skynyrd is capable of onstage comes through with an astonishing absence of barriers. This is what basic, raunchy rock 'n' roll is all about. The three lead guitars and vocalist Ronnie Van Zant blast through with demonic energy that wouldn't do injustice to the Stones. One of the most all-out exciting albums of the season. The energy level is unreal.

Best cuts: "I Ain't The One," "Tuesday's Gone," "Free Bird," "Gimme Three Steps."

Dealers: Musically, this is a giant step forward for Skynyrd, which is already a consistent gold record act.

lative synthesis with excellent production and arrangements all around.

Best cuts: "Post Toastee," "Bustin' Out For Rosey," "Gypsy Soul," "Hello Again."

Dealers: Bolin has built following with "Teaser" and James Gang.

THE SALSOUL ORCH.—Nice 'N' Naasty, Salsoul SZS 5502. The followup LP to this group's wildly successful debut is also a winner chock full of dance tunes—some fast, some slow. Airplay will be substantial on disco, r&b and some pop stations. As with the past LP, this one has the magic ingredients that set it apart from the disco pack. First of all producer-leader Vince Montana has assembled the top musicians in Philadelphia and they always come prepared. Also, the material is a mix of new dances and other material thrown in for good measure. There's even a disco mambo that's pretty different.

Best cuts: "It's Good For The Soul," "It Don't Have To Be Funky" (with a Spinners sound), "Standing And Waiting On Love," "Salsoul: 3001" (good 2001 disco update), "We've Only Just Begun/Feelings," "Ritzy Mambo."

Dealers: One of the top disco acts, in-store play will have buyers running.

THE OSMONDS—Brainstorm, Polydor PD-1-6077. Though this long-popular group's most recent hit singles are pretty pop things like "Love Me For A Reason" and "The Proud One," this set includes only one number along those lines. Instead, it's dominated by funky, hip, youth oriented rock cuts reminiscent of "Crazy Horses," the hit the brothers used in 1972 to cast off their bubblegum image. Also there are a couple of excellent, disco-tinged pop numbers in the bag of Barry Manilow's "It's A Miracle," and even a highly credible soul rocker that brings to mind "Superstition."

Best cuts: "At The Rainbows End," "I Can't Leave A Dream," "Learnin' How To Love Again," "Back On The Road Again."

Dealers: Group returns this month on Donny & Marie's solid hit ABC variety hour.



THE MIRACLES—The Power Of Music, Tamla T6-344S1. Followup to the big "City Of Angels" LP, which produced the No. 1 pop soul monster, "Love Machine," is another excellent set of breezy disco numbers with production by Warren "Pete" Moore, who wrote the smash of six months ago. Pretty much a Stylistics spread, with the falsetto pop entries balanced by a couple of slow ballads. There is also a sprightly pop instrumental and a funky, socially relevant disco tune that goes to the streets to hear what people are saying. This group has been getting pop and soul hits for more than 15 years, and yet is as contemporary and relevant to today's disco market as anybody.

Best cuts: "The Power Of Music," "Love To Make Love," "Let The Children Play," "The Street Of Love."

Dealers: Act that brought Motown its first million-seller in "Shop Around" is still on top.

EDDIE KENDRICKS—Goin' Up In Smoke, Tamla T6-346S1. It's true that there isn't much range on this album—with the only one pretty ballad amidst nine numbers all in the same light disco vein—but one tends not to mind. Kendrick's cool, fluid, falsetto vocal style is ideally suited to these uptempo, pop oriented disco confections, and while the theme of this album is definitely "let's party," there is a subtlety and sophistication to Kendrick's art that manages to avoid that feeling of forced fun that is present on some albums in this genre. Consistently pleasing approach makes the album go.

Best cuts: "Goin' Up In Smoke," "The Newness Is Gone," "Born Again," "Thanks For The Memories," "Skeleton In Your Closet."

Dealers: Kendrick's track record in pop is spotty, but he's been a top 10 factor in soul for three solid years.

LITTLE MILTON—Friend Of Mine, Glades 7508 (T.K.) This is a fun LP of commercial blues which the veteran singer does with verve and enthusiasm. No tears here really because the mood is too slick and glossy. And while the songs lack the stark pulling of heart strings, Milton does convey some dark sadness. This LP cut in Chicago uses a solid instrumental backing which helps propel Milton's B.B. King type vocal style. Charts by James Mack are right on the mark in terms of a modern blues beat with little screaming guitars, and some controlled female background singers adding a glossy element to some of the cuts. Side two is the guesstimate side.

Best cuts: "Friend Of Mine," "Mis-Using My Love," "Don't Turn Away," "It's All Bad News," "Bring It On Back."

Dealers: Milton has a reputation built on blues works and he retains his feeling for the medium with this urban sounding effort.

(Continued on page 76)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fisher, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.



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Billboard's

Billboard SPECIAL SURVEY For Week Ending 9/25/76

Number of singles reviewed
this week **153** Last week **93**

Top Single Picks

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STARLAND VOCAL BAND—California Day (3:35); producer: Milton Okun; writer: Bill Danoff; publisher: Cherry Lane. ASCAP. Windsong 10785 (RCA). "California Day" is a contemporary update of the Mamas & the Papas pop classic "California Dreaming," complete with wide-spaced vocal harmony chords. The new song is totally upbeat in its conception though. It celebrates simple joys of life in the sunshine, even referring lyrically to old daydreams of this kind of life now becoming real. Of course, this foursome's debut single "Afternoon Delight" was No. 1.

recommended

GLADYS KNIGHT & THE PIPS—So Sad The Song (4:02); producer: Michael Masser; writers: Michael Masser, Gerry Coffin; publishers: Screen Gems, BMI, and Prints St., ASCAP. Bud-dah 544.

BLOOD, SWEAT & TEARS—You're The One (3:11); producer: Bob James; writers: D.C. Thomas-W.D. Smith; publishers: Lady Casey/Patra. BMI. Columbia 3-10400.

JOAN ARMATRADING—Love And Affection (4:28); producer: Glyn Johns; writer: Joan Armatrading; publisher: Almo, ASCAP. A&M 1865.

DAVID CASSIDY—Gettin' It In The Street (3:27); producers: Gerry Beckley and David Cassidy; writers: Cassidy-Beckley; publishers: Frozen Nose/Warner Bros., ASCAP. RCA 10788.

GEOFF MULDAUR AND BONNIE RAITT—Since I've Been With You Babe (3:03); producer: Trevor Lawrence; writer: Ronnie Baron; publisher: Ninth Ethereal. BMI. Reprise 1370 (Warner Bros.).

LARRY GROCE—The Bumper Sticker Song (3:20); producer: C. Randolph Nauert; writer: Larry Groce; publishers: Day-break/Bonton/Peaceable Kingdom, ASCAP. Curb 8211 (Warner Bros.).

JESSE WINCHESTER—The Brand New Tennessee Waltz (3:27); producers: Jesse Winchester, Marty Harris & Chuck Gray; writer: Jesse Winchester; publisher: Fourth Floor, ASCAP. Bearsville 0311 (Warner Bros.).

SYNERGY—Classical Gas (2:58); producer: Marty Scott; writer: M. Williams; publisher: Irving. BMI. Passport 7907 (ABC).

CRACKERS—The Sun Ain't Gonna Shine (Anymore) (3:10); producer: Lenny Roberts; writers: Bob Gaudio-Bob Crew; publishers: Seasons Four & Saturday. BMI. Warner Bros. 8265.



THE WHISPERS—Living Together (In Sin) (4:06); producer: Norman Harris; writers: V. McCoy-J. Cobb; publishers: Van McCoy/Warner-Tamerlane. BMI. Soul Train 10773 (RCA). This couple's friends and relatives may not come around, but at least they have each other. So goes the lyric of this touching, Stylistics-type ballad co-written by Van McCoy. The direct, adult theme is handled tastefully, with understated strings and horns providing a hauntingly melancholy backup for the mellow soul ballad vocal harmonies and soft-sung lead voice.

AL WILSON—You Did It For Me (2:58); producer: Marc Gordon; writers: Walter Heath, Kaye L. Dunham; publishers: Jasmine/Seven Valleys. ASCAP. Playboy 6085. The protagonist of this rousing midtempo lovesong was apparently a genuine selfish wretch until he found true love with a lady who taught him how to give and feel, via her own sweet example. Wilson can't be stopped when he has fine material and solid mainstream soul production like this. His singing here communicates as powerfully as it cooks.

recommended

THE THREE DEGREES—What I Did For Love (3:30); producer: Brad Shapiro; writers: E. Kleban-M. Hamisch; publishers: Wren. BMI & American Compass. ASCAP. Epic 8-50283 (CBS).

GENERAL JOHNSON—Don't Walk Away (3:33); producers: General Johnson and Rick Chertoff; writer: General Johnson; publisher: Music In General. BMI. Arista 0203.

FAMILY AFFAIR—Love Hustle (7:10); producer: Not Listed; writers: Trent-Hatch; publishers: Leede and Jacktone. ASCAP. Pye 124 (ATV).

THE CRUSADERS—And Then There Was The Blues (3:42); producer: Stewart Levine; writer: N. "Stix" Hooper; publisher: Four Knights. BMI. Blue Thumb 270 (ABC).

CHUCK ARMSTRONG—Give Me All Your Sweet Lovin' (2:38); producers: Maria Tynes & George Kerr; writers: Maria Tynes. Drake McGilbery; publishers: Lerobal & 5th. BMI. R&R 15313.

LOVE, DEVOTION, & HAPPINESS—Love Potion #7 (3:15); producer: A. Courtney; writer: Alvin Courtney; publisher: Jan Ember. BMI. Black Magic 292 (IRDA).



MEL TILLIS—Come On Home (2:33); producer: Jim Viennau; writer: Jeff Lopez; publisher: Tuffy. ASCAP. MGM MG-14850. Two labels battle with Tillis product this week-end and the aftermath could be two potent Tillis records climbing the chart simultaneously. This is a catchy, smooth, uptempo number featuring Tillis at his mellow best.

MEL TILLIS—Good Woman Blues (2:50); producers: Mel Tillis-John Virgin; writer: Ken McDuffie; publisher: Sawgrass. BMI. MCA 40627. Heavy on the bass line and drums, almost reminiscent of Waylon Jennings' pounding drive, except this uses much more sharp steel and dobro than a Jennings effort. Again, a steady and strong singing job by Tillis.

JOHNNY DUNCAN—Thinkin' Of A Rendezvous (3:22); producer: Billy Sherrill; writers: Sonny Throckmorton-Bobby Braddock; publisher: Tree. BMI. Columbia 3-10417. Coming off a No. 4 hit with "Stranger," Duncan offers a beguiling ballad aided by brilliant background vocalizing that occasionally surges into the foreground for a powerful effect. Great balance between Duncan's voice, the female background voice and tasteful guitar and string work.

JERRY REED—Remembering (2:46); producers: Chet Atkins-Jerry Reed; writer: Jerry Reed; publisher: Vector. BMI. RCA JH-10784. Reed reaches back into his illustrious song-writing past to expose once again what could be the best song he has ever written. Haunting melody and lyrics showcased in a sterling Reed release that receives substantial guitar contributions from Reed and Atkins.

recommended

FREDDY WELLER—Room 269 (3:09); producer: Billy Sherrill; writer: F. Weller; publisher: Roadmaster. BMI. Columbia 3-10411.

MARGO SMITH—Take My Breath Away (2:49); producer: Norro Wilson; writers: Margo Smith-Norris D. Wilson; publishers: Jacobi, BMI/Al Gallico, BMI. Warner Bros. WBS 8261.

TOMMY OVERSTREET—Young Girl (2:59); producer: Ron Chaney; writer: J. Fuller; publishers: Warner/Tamerlane. BMI. ABC/Dot DOA-17657.

GUY CLARK—Texas Cookin' (3:20); producer: Neil Wilburn; writer: Guy Clark; publisher: Sunbury. ASCAP. RCA PB-10781.

MARY LOU TURNER—Love It Away (2:42); writer: Linda Darrell; publisher: Excellorec. BMI. MCA MCA-40620.

GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (5:57); producers: Lenny Waronker-Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose. CAPAC. Reprise RPS 1369.

STELLA PARTON—You've Crossed My Mind (3:12); producer: Bob Dean; writers: Bob G. Dean/Stella Parton; publishers: Dean's List, ASCAP/Myownah. BMI. IRDA 315A.

HANK WILLIAMS—Why Don't You Love Me (2:25); writer: Hank Williams; publisher: Fred Rose. BMI. MGM MG-14849.

JOEL SONNIER—Showboat Gambler (2:34); producer: Glenn Keener; writer: D. Scale; publishers: Dawnbreaker/Cold Zink. BMI. Mercury 73824.

STATLER BROTHERS—Thank God I've Got You (2:17); producer: Jerry Kennedy; writer: D. Reid; publisher: American Cowboy. BMI. Mercury 73846.

BRIAN SHAW—Showdown (2:18); producer: Dave Burgess; writer: Jerry Fuller; publisher: Fullness. BMI. IRDA R-306-A.



Easy Listening

MAC DAVIS—Every Now And Then (3:15); producer: Rick Hall; writer: M. Davis; publishers: Screen-Gems BMI & Song Painter, BMI. Columbia 3-10418. A pretty midtempo ballad about sticking it out through the bad times because great things happen to everybody "Every Now And Then." The lyrics are as meaningful as anything Davis has ever done and the tune flows along in neat style. Davis puts the message across effectively with singing understated enough to avoid any hint of maudlinity.

TONY BENNETT—There's Always Tomorrow (Theme Song—United Way Of America) (2:01); producer: Not Listed; writers: Torria Zito & Sammy Cahn; publisher: TOBILL. ASCAP. Improv 6976. Bennett in classic groove with his big-sound, big-band ballad style. This is a soaring song about hopes for a better tomorrow. It is bound to get wide exposure as the new theme for United Way national charity drive. The great Sammy Cahn provided lyrics and the arrangements are much in the vein of what Nelson Riddle charted so well for Bennett and Sinatra.

recommended

RAY CONNIFF—Theme From Police Story (2:28); producers: Jack Gold and Ray ConniFF; writer: J. Goldsmith; publisher: Screen Gems-Columbia. BMI. Columbia 3-10416.

ALBERT HAMMOND—Moonlight Lady (3:07); producer: Charlie Calello; writers: A. Hammond & C.B. Sager; publisher: Not Listed. Epic 8-50277 (CBS).

"MR. PIANO" ROGER WILLIAMS—Cast Your Fate To The Wind (2:58); producer: Mike Curb; writer: Vince Guaraldi; publisher: Unichappell. BMI. MCA 40625.



LONNIE JORDAN—Grey Rainy Days (3:33); producer: Lonnie Jordan; writers: LeRoy "Lonnie" Jordan/Susan Buckner/Deborah Pratt/Jerry Goldstein; publishers: Far Out & River Jordan. ASCAP. U.A. XW873. A few months after Lee Oskar of War got a hit album, and a good-sized single with "B.L.T.," the group's keyboardist arrives with this number that should have War's usual appeal to r&b, pop and easy listening fronts. Tune segues between a mellow sound in the bag of War's current top 10 single "Summer" and a funkier, more biting approach.

VALDY—Peter And Lou (3:36); producer: Claire Lawrence; writer: C. Woods; publishers: Papa Bear & Oceanides. BMI. A&M 1863. Ballad has the warm, heartfelt vocals of a Glen Campbell, but really takes off in a glorious mid-tempo children's chorus that is an irresistible hook. Some great sax work gives this a sophisticated edge that keeps it from being syrupy as are some songs that are this openly joyous. And past hits like "Everything Is Beautiful" and "Playground In My Mind" have proved that there is always pop-MOR acceptance for an excellent record of this kind.

Billboard's Recommended LPs

• Continued from page 74



BILL ANDERSON—Peanuts And Diamonds And Other Jewels, MCA 2222. Solid set from Anderson who takes his whispering style to 10 selections. Four of the songs were written by him. Some of the cuts were produced by Buddy Killen, others by Owen Bradley, but the LP doesn't suffer from a split personality because of Anderson's consistent style. Instrumentation is almost as laidback as Anderson's voice. The album is balanced with some welcome uptempo numbers such as the clever "Liar's One, Believers Zero" to keep things lively. More strings than usual for an Anderson album.

Best cuts: "Peanuts And Diamonds," "Meanwhile Back In Cleveland," "Your Love Blows Me Away," "Liar's One, Believers Zero," "We've Got It All," "Daddy You Know What."

Dealers: Anderson's fans should give him another winning album.



BIZET: CARMEN—Trojanos/Domingo/London Philharmonic (Solti), London OSA 13115. Solti is billed above the singers here and this may well be another in those rare examples where a conductor provides the main sales impetus in an opera package. "Carmen" collectors will want to hear for themselves how Sir George has constructed from the two dialog versions of the much-arranged work his own sequence, different in detail from others on disk. Soloists are good, Trojanos reasonably sexy in the title role, and the men properly vile. But it remains Solti's show.

Dealers: A commercial set of high potential. Will keep cash registers active well into the remainder of the season.



DAN HARTMAN—Images, Blue Sky PZ 34322 (Columbia). Former lead singer, writer, guitarist and producer of the Edgar Winter Group is a talented singer and songwriter with a knack for writing songs with commercial hooks. His voice has diverse range, suitable for mellow laments and heavy rockers. Hartman avoids monotony by varying styles, from the disco sounding "The Party's In The Back Room," to the r&b-flavored "If Only I Were Stronger." The backup unit includes Rick Derringer, Clarence Clemons, Ronnie Montrose, Randy Brecker and Edgar Winter.

Best cuts: "Hear My Song," "Thank You For The Good Times," "Can't Stand In The Way Of Love," "The Party's In The Back Room."

Dealers: Expect heavy airplay.

BABYFACE—Never In My Life (1:56); producer: Not Listed; writer: Barth; publisher: Tektra. BMI. Asi 1009. Record has the slick, MOR-pop sound of a Carpenters hit, with the same overdub sweetening and general care in production. Male singer's vocals on this easy pop number are in the smooth James Taylor bag.

PAPA'S RESULTS—I'm Looking For A Song (3:28); producer: David Crawford; writers: Jerome Evans, David N. Crawford, Charles Wright; publishers: Startinggate, BMI, & Oatmeal, ASCAP. Mastertrack 2032 (IRDA). The pop soul sound of the Sylvers' "Boogie Fever" is recalled in this, perhaps with a slightly more subtle disco beat. Essentially the quality youthful, contemporary soul style the Jackson Five introduced seven years ago.

MIKE FINNIGAN—Saved By The Grace Of Your Love (2:43); producer: Jerry Wexler; writers: William D. Smith-David Palmer; publishers: Patramani/Drunken Boat. BMI. Warner Bros. 8264. Excellent Jerry Wexler production on this r&b number that contrasts Finnigan's gritty, powerful vocals with sweeping strings near the end of the tune. A fervent, uptempo performance.

STEVE DAVIS—Up There With You (3:05); producer: Billy Sherrill; writers: N. Tennant-S. Davis-D. Darst; publisher: Al Gallico, BMI. Epic 8-50284 (CBS). Classy, low-key Bill Sherrill production on this cool pop item that has a subtle country flavor. Davis' singing style is like a more refined Leon Russell.

RUDY LOVE AND THE LOVE FAMILY—Ain't Nuthin' Spooky (3:56); producers: R. Love and B. Curington; writers: R. Love, D. Love & R. Wilson; publishers: JAMF/Luv-Fam. BMI. Calla 112 (ATV). Raucous male lead vocals reminiscent of Sly Stone or Wild Cherry highlight this gritty r&b number, but there is also some well-integrated female backup. Intriguing lyric about "a Steppinfletcher" who was always afraid of his shadow, but I betcha he was just getting paid.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

RODERICK FALCONER—New Nation, United Artists UA-LA651-G. This is one of the more musical first albums from an artist who was primarily a poet before getting into recording. Falconer has a David Bowie type of approach, in that his songs come from a science-fiction prophecy of desolation viewpoint. But he has a more varied concept than the straight Ziggy Stardust persona. His voice is not wide-ranging, but surprisingly communicative. He sounds quite bluesy for a literature-trained Englishman. There is a cool but most interesting talent at work here. At times the sound is downright Dylanesque.

Best cuts: "Play It Again," "Time Will Tell," "Born Too Late," "Radio."

Dealers: Good for college stores.

CALDERA—Capitol ST 11571. This sextet successfully merges Latin elements with rock energies and jazz improvisation for a fusion brand of music. Wayne Henderson is the producer and he slyly slips his trombone in on several spots (although he's not credited as a sideman). There are impressive solos from Jorge Strunz on electric guitar; Eduardo del Barrio on electric piano and synthesizer; Steve Tavaglione on flutes and saxes. Carolyn Dennis does some clever vocal tricks in unison with several melody instruments. The emphasis is on fleet moving works with catchy charts.

Best cuts: "Coastin'," "Exaltation," "Out Of The Blue" (with a quasi-funky flavor).

Dealers: Henderson, formerly with the Crusaders, can be an asset if the public identifies him with this new act.

ROB GALBRAITH—Throw Me A Bone, RCA APL1-1747. The front-and-back cover shots on this album suggest that this is going to be off-the-wall material, but the real surprise here is that all of the songs work on two levels. There is some very clever satire of country, blues and rock, but it is all very subtle, and all of the numbers work well in their own right. It's just some of the style excesses and lyric passages that tip off that there's a blues take-off that has a line about how, "I wanna be your screen door lover." Galbraith's vocal style is in the warm country bag of a Charlie Rich, and there's a sophistication to the approach here that registers.

Best cuts: "Just Be You," "I Majored In Live," "300 Pounds Of Honky," "Damn It All," "They Still Holler Boogie."

Dealers: Very clever cover art will hook consumers. In-store play will let them know that there's substance here.

GUY CLARK—Texas Cooking, RCA APL1-1944. Most of the songs on this set are ballads in the Kris Kristofferson bag, but there are several distinctive numbers that showcase Clark's own identity. There are two uptempo entries that have a great gospel fervor, a definitive country square dance and a folk song in the early '60s Peter, Paul & Mary style. Clark is backed by some of the biggest names in the progressive wing of country, including Emmylou Harris, Jerry Jeff Walker, Waylon Jennings and Hoyt Axton. Production from Chips Moman in Nashville.

Best cuts: "Texas Cookin'," "The Ballad Of Laverne And Captain Flint," "Me I'm Feelin' The Same," "Virginia's Real."

Dealers: These songs have the unique hoe-down country flavor of "Thank God I'm A Country Boy," which means a crossover single is not an impossibility.

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Billboard TOP LPs
FOR WEEK ENDING SEPTEMBER 4, 1976

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)
★ 2	58	2	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.) ✓
2	1	32	DOLBY SYSTEM USED Frampton Comes Alive A&M SP 3703 ✓
3	3	9	NO NOISE REDUCTION 30 ips
★ 5	21	5	GEORGE BENSON Breezin' Warner Bros. BS 2919 ✓
★ 7	25	7	BOZ SCAGGS Silk Degrees Columbia PC 33920 ✓
6	4	10	NEIL DIAMOND Beautiful Noise Columbia PC 33965 ✓
7	6	22	NO NOISE REDUCTION 30 ips
★ 12	14	14	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic) ✓
★ 10	10	10	CHICAGO X Columbia PC 34200 ✓
★ 14	7	7	NO NOISE REDUCTION 15 ips
11	11	15	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497 ✓
12	9	8	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179 ✓

Billboard Soul LPs
Billboard SPECIAL SURVEY For Week Ending 9/4/76

Billboard Jazz LPs
Billboard SPECIAL SURVEY For Week Ending 9/4/76

Billboard Easy Listening
Billboard SPECIAL SURVEY For Week Ending 9/4/76

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Torrid Fall LP Releases

• Continued from page 1

new names, portends a generous supply of items for the public to choose from. With summer over and students back at school, the fall selling season is off to a healthy start.

Labels in all areas of repertoire—pop, soul, Latin, jazz, country and classical—are all involved in making the fall season leading up to the Christmas buying period a generous one for wholesaler, retailer and consumer alike.

In some instances blockbuster acts have already been released following a number of company sales conventions over the past several months.

Motown is coming in early October with Stevie Wonder's two-pocket LP, "Songs In The Key Of Life," planned to retail at \$13.95. A Diana Ross live LP and a Smokey Robinson package are due in November.

Casablanca has single LPs by Parliament, Donna Sommer and Kiss

coming, the latter "Rock And Roll Forever" in late October.

ABC Records is offering Freddy Fender, Ray Price, Leon Russell and the Four Tops among others, in a deal involving dated billing to qualified dealers. Terms are 30 days beyond the normal 60 days billing. Label is also offering a 5% discount on all ABC September releases.

On Shelter product, a dealer must order at least \$1,000 worth of merchandise to get the delayed billing. There is also a 10% discount on all catalog items.

Phonogram/Mercury's entries spotlight Thin Lizzy with "Johnny The Fox" due next month, Bachman-Turner Overdrive in November and the Ohio Players "best of" in mid-October.

With sister label Polydor, Phonogram/Mercury continues through Oct. 31 a 5% across the board price break on country product from such names as Tom T. Hall and Johnny Rodriguez.

Warner Bros. is coming out with "best of" packages by James Taylor, the Doobie Brothers, Faces and an ambitious three-disk Neil Young retrospective titled "Decade."

Other WB entries: Funkadelic's "Hard Core Jollies," Seals & Crofts' "Sudan Village" and Leo Sayer's "Endless Flight." The Allman Brothers Band will offer "Wipe The Windows, Check The Tires, Check The Oil, A Dollar Gas."

Elektra/Asylum is definitely expecting a new Eagles. "Hotel California," and a new Joni Mitchell, before Christmas. Definitely set for

Material for this article supplied by Alan Panchansky, John Sippel, Nat Freedland, Claude Hall, Ed Harrison, Jean Williams, Jim Melanson, Jim Fishel, Stephen Traiman and Gerry Wood.

next month are Jackson, Browne's "The Pretender" and Harry Chapin's "On The Road To Kingdom Come."

The debut release of Chrysalis as an independent label will ship by the end of the month with Robin Trower's "Long, Misty Days."

From the Atlantic/Atco camp, Ringo Starr's Ringo's label debuts with "Ringo's Rotogravure." Thursday (23). It will be following shortly thereafter (Oct. 4) by the live two-record set "The Song Remains, The Same" from Led Zeppelin.

CBS' Earth, Wind & Fire's "Spirit" LP ships this week; during the early part of October. Hubert Laws is due. Mid-month releases include product by the Jacksons, the O'Jays, Engelbert Humperdinck and country artists Tammy Wynette and George Jones. A special repackaging program involving disks from Loggins & Messina, among others, is also slated to kick off Oct. 18.

Towards the end of the month hitting the market will be albums by Sly Stone, the Three Degrees and Billy Paul. LPs by Dave Mason (a two-record set) and Bobby Womack ship Nov. 1.

Buddah's blockbuster is the "Pipedreams" soundtrack LP by Gladys Knight & the Pips, one of 17 LPs slated for fall release.

Fall merchandising programs at RCA are already in effect, with the August-September deals including an extra 30 days dating plus an 8% discount on all product.

In the Red Seal division, one of the products being featured includes "The Horowitz Concerts, 1975-76," by pianist Vladimir Horowitz. A combined hit Broadway show/soundtrack campaign will be fea-

(Continued on page 86)

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

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CALIFORNIA DAY—Starland Vocal Band
[Windsong 10785 (RCA)]
SEE TOP SINGLE PICKS REVIEWS, page 76

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	15	1	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50225	35	36	8	SUPERSTAR—Paul Davis (Paul Davis), P. Davis, Bang 726 (Web IV)	69	79	3	LOVE OF MY LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli, Geoff Emerick), G. Vannelli, A&M 1861
2	3	2	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)	36	40	7	SUNRISE—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0200	70	80	3	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12208
3	4	3	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073	37	41	6	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335	71	65	8	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005
4	2	4	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019	38	42	5	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.)	72	37	10	DOCTOR TARR & PROFESSOR FETHER—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, 20th Century 2297
5	6	5	LOWDOWN—Boyz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367	39	33	8	DON'T STOP BELIEVIN'—Olivia Newton-John (John Farrar), J. Farrar, MCA 40600	73	75	3	SATIN SHEETS—Bellamy Brothers (Phil Gerhard, Tony Scotti), W.A. Ramsey, Warner/Curb 8248
6	7	6	DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA)	40	47	4	FERNANDO—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, S. Anderson, Atlantic 3346	74	84	3	IT'S ONLY LOVE—Z Z Top (Bill Ham), Gibbons, Hill, Beard, London 241
7	8	7	SUMMER—War (Jerry Goldstein), S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834	41	48	5	THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morali, Ritchie Rome), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK)	75	87	2	NICE 'N' NAASTY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics)
8	9	8	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Cotera, Columbia 3-10390	42	46	6	TAKE A HAND—Rick Springfield (Mark K. Smith), R. Springfield, Chelsea 3051	76	86	2	MORE THAN A FEELING—Boston (John Boylan, Tonz Scholz), T. Scholz, Epic 8-50266
9	13	9	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor)	43	50	5	YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542	77	NEW ENTRY	YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka (Robert Appere & Neil Sedaka), N. Sedaka, H. Greenfield, Rocket 40614 (MCA)	
10	5	10	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Epic)	44	32	8	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE—Helen Reddy (Joe Wissert), C. King, G. Goffin/A. Gordon, Capitol 4312	78	NEW ENTRY	GIVE IT UP (Turn It Loose)—Tyrone Davis (Leo Graham), L. Graham, Columbia 3-10388	
11	11	11	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.)	45	52	5	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079	79	89	2	IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Goble, Harvest 4318 (Capitol)
12	12	12	WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA)	46	56	3	LIKE A SAD SONG—John Denver (Milton Okun), J. Denver, RCA 10774	80	90	2	GIMME YOUR MONEY PLEASE—Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, Mercury 73843 (Phonogram)
13	16	13	STILL THE ONE—Orleans (Chuck Plotkin), J. Hall, J. Hall, Asylum 45336	47	57	5	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856	81	49	7	GET UP OFFA THAT THING—James Brown (James Brown), D. Brown, D. Brown, Polydor 14326
14	15	14	A LITTLE BIT MORE—Dr. Hook (Ron Haffkine), G. Gosh, Capitol 4280	48	34	24	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310	82	43	8	POPSICLE TOES—Michael Franks (Tommy LiPuma), M. Franks, Reprise 1360 (Warner Bros.)
15	17	15	GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373	49	27	11	STREET SINGIN'—Lady Flash (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, RSO 852 (Polydor)	83	54	25	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562
16	20	16	SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Dates, Atlantic 3332	50	60	4	QUEEN OF MY SOUL—Average White Band (Arif Mardin), H. Stuart, Atlantic 3354	84	94	2	THE END IS NOT IN SIGHT (The Country Tune)—Amazing Rhythm Aces (Barry "Byrd" Burton), H.R. Smith, ABC 12202
17	19	17	WHAM BAM—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189	51	62	3	THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355	85	45	7	CAN YOU DO IT—Grand Funk Railroad (Frank Zappa), R. Stroet, T. Gordy, MCA 40590
18	18	18	WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram)	52	70	2	LOVE SO RIGHT—Bee Gees (Bee Gees, Albhy Galuten, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor)	86	NEW ENTRY	HOME TONIGHT—Aerosmith (Jack Douglas and Aerosmith), S. Tyler, Columbia 3-10407	
19	21	19	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, M. Petty, Asylum 45340	53	63	3	DON'T THINK... FEEL—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10405	87	91	3	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301
20	10	20	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Albhy Galuten, Karl Richardson), Bee Gees, RSO 853 (Polydor)	54	51	24	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	88	92	2	MADE TO LOVE YOU—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8250
21	23	21	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323	55	53	24	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	89	NEW ENTRY	THE FEZ—Steely Dan (Gary Katz), D. Fagen, W. Becker, P.L. Griffin, ABC 12222	
22	22	22	SHOWER THE PEOPLE—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222	56	67	4	GOOFUS—Carpenters (Richard Carpenter), W. King, W. Harold, G. Khan, A&M 1859	90	NEW ENTRY	I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner Bros. 8228	
23	35	23	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, L. Raymond, Arista 0205	57	85	2	JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402	91	88	5	ONE FOR THE MONEY (Part 1)—Whispers (The Harris Machine) Norman Harris), J. Ailens, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA)
24	26	24	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011	58	77	2	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867	92	93	2	COWBOY SONG—Thin Lizzy (John Alcock), Lynott, Downey, Mercury 73841 (Phonogram)
25	14	25	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA)	59	58	10	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (Tom Couch, James Stroud, Wolf Stephenson), W. Nelson, Malaco 1033 (TK)	93	NEW ENTRY	WANNA MAKE LOVE—Sun (Beau Ray Fleming, Byron Byrd), B. Byrd, Capitol 4254	
26	28	26	ONE LOVE IN MY LIFETIME—Diana Ross (Lawrence Brown), T. McFaddin, L. Brown, L. Perry, Motown 1398	60	82	2	THIS ONE'S FOR YOU—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, M. Panzer Arista 0206	94	100	2	LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels Motown 1401
27	31	27	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roesser, Columbia 3-10384	61	71	3	MESSAGE IN OUR MUSIC—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, K. Gamble, L. Huff, Philadelphia International 3601 (Epic)	95	95	4	SWEET SUMMER MUSIC—Attitudes (Attitudes), P. Stallworth, C. Higgins, G. Bottiglier, Dark Horse 10011 (A&M)
28	25	28	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270	62	72	3	I GOT TO KNOW—Starbuck (Bruck Blackman, Mike Clark), B. Blackman, Privates Stock 45104	96	97	3	SUN, SUN, SUN, Pt. 1—Jikki (Johnny Mellini), Johnny Mellini, Pyramid 8004 (Roulette)
29	24	29	LET 'EM IN—Wings (Paul McCartney), P. McCartney, Capitol 4293	63	74	4	ANYTHING YOU WANT—John Valenti (Bob Cullen), J. Valenti, J. Spinzo, Ariola America 7625 (Capitol)	97	NEW ENTRY	I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band (Sandy Linzer), S. Browder, Jr., RCA 10762	
30	44	30	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863	64	64	6	HARVEST FOR THE WORLD—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2261 (Epic)	98	55	17	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Brother/Reprise 1354 (Warner Bros.)
31	29	31	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209	65	66	9	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (Marvin Yancy, Chuck Jackson), M. Yancy, C. Jackson, Columbia 3-10356	99	59	16	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274
32	39	32	IT'S O.K.—Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.)	66	76	3	MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238	100	61	6	HOWZAT—Sherbet (Sherbet, Richard Lush for Sherbet Record Prod. (Australia), G. Porter, T. Mitchell, MCA 40610
33	30	33	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832	67	68	4	TEDDY BEAR'S LAST RIDE—Diana Williams (Bill Denny for Dottie Prod.), D. Royal, B. Burnette, Capitol 4317				
34	38	34	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851	68	NEW ENTRY	MUSKRAT LOVE—Captain & Tennille (Captain & Toni Tennille), W.A. Ramsey, A&M 1870					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

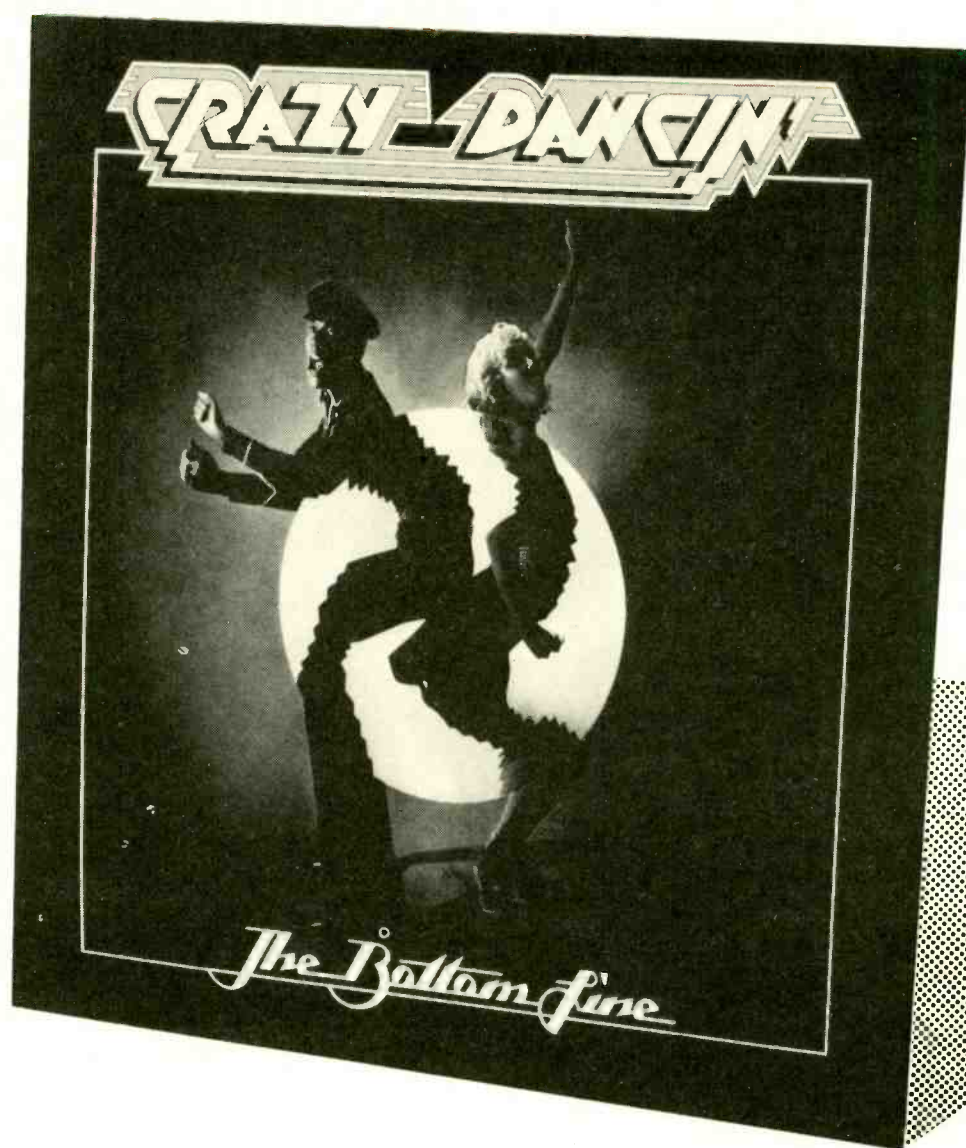
A Fifth Of Beethoven (RFT, BMI)	3	Don't Go Breaking My Heart (Big Apple/Leeds, ASCAP)	25	Hard Work (Hard Work, BMI)	71	Message In Our Music (Mighty Three, BMI)	8	Queen Of My Soul (Average White Band, Atlantic)	50	Take A Hand (Portal/Pocket Full Of Tunes, BMI)	42	This Masquerade (Skyhill, BMI)	31
A Little Bit More (Bygones, ASCAP)	14	Do... Stop Believin' (John Farrar, BMI)	39	Harvest For The World (Bovina, ASCAP)	64	More Than A Feeling (Pure, BMI)	76	Rock And Roll Music (Arc, BMI)	58	Teddy Bear's Last Ride (Cedarwood, BMI)	67	Turn The Beat Around (Sunrun/Dunbar, BMI)	83
Anything You Want (Minta, BMI)	63	Don't Think... Feel (Stonebridge, ASCAP)	53	Heaven Must Be Missing An Angel (Bull Pen/Perren Vibes, ASCAP)	28	My Melody (Jay's Enterprises/Chappell, ASCAP)	66	Satin Sheets (Wishbone, ASCAP)	73	That'll Be The Day (MPL Communications, BMI)	11	Wanna Make Love (Glenwood/Osmosis, ASCAP)	93
Baby, I Love Your Way (Almo/Fram-Dee, ASCAP)	33	Fernando (Artwork, ASCAP)	40	Home Tonight (Daksei/Song & Dance/Vindaloo, BMI)	86	Muskkrat Love (Wishbone, ASCAP)	68	Say You Love Me (Genton, BMI)	11	The Best Disco In Town (Can't Stop, BMI)	16	With Your Love (Diamondback, BMI)	12
Beth/Detroit Rock City (Cale Americana/Kiss, ASCAP/All By Myself, BMI)	30	Funny How Time Slips Away (Tree, BMI)	30	Howzat (Leeds, ASCAP)	100	My Sweet Summer Suite (Sa-Vette/January, BMI)	57	The End Is Not In Sight (Fourth Floor, ASCAP)	23	(Don't Fear) The Reaper (B. O'Cut, ASCAP)	27	Wham Bam Shang-A-Lang (Colgems, ASCAP)	17
Can You Do It (Jobete, ASCAP/Stone Agate, BMI)	85	Getaway (Kalimba, BMI)	15	I Can't Hear You No More (Screen Gems/Columbia, BMI)	55	Nadia's Theme (The Young & The Restless) (Screen Gems, Columbia, BMI)	48	The Fez (ABC/Dunhill and E.L.D.G., BMI)	49	Still The One (Siren, BMI)	12	You Are My Starship (Electrocord, ASCAP)	18
Cowboy Song (R.S.O., ASCAP)	92	Get Up Offa That Thing (Dynamone/Beilinda/Unichappell, BMI)	81	Koppelman-Bandier, BMI)	44	Nice 'N' Naasty (Lucky Three/Anatom, BMI)	75	The More You Do It (The More I Like It Done To Me) (Jay's Enterprises/Chappell, ASCAP)	65	Street Singin' (Kama Kazi/Angel Dust, BMI)	7	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI)	70
Devil Woman (Chappell, ASCAP)	96	Get The Funk Outta Ma Face (Kiddika/Gouglis, BMI)	34	I Got To Know (Brother Bill's, ASCAP)	62	One For The Money (Part 1) (Golden Fleece/Hip Trip Music Writers, BMI)	46	The Rubberband Man (Mighty Three, BMI)	51	Summer (Far Out, ASCAP)	7	You Gotta Make Your Own Sunshine (Don Kirshner, BMI)	77
Did You Boogie (With Your Baby) (Gobiet, BMI)	45	Gimme Your Money Please (Ranbach, BMI)	80	Like A Sad Song (Cherry Lane, ASCAP)	62	One Love In My Lifetime (Jobete, ASCAP)	69	Sweet Summer Music (Grange/Fitzgerald (Moose, CAPAC)	38	Sun, Sun, Sun Pt. 1 (Southern, ASCAP)	96	You'll Never Find Another Love (Mighty Three, BMI)	10
Disco Duck (Part 1) (Staircase, BMI)	9	Give It Up (Turn It Loose) (New York Times/Content/Little Bears, BMI)	78	Love Of My Life (Almo/Giva, ASCAP)	23	Play That Funky Music (Bema/Blaze, ASCAP)	5	The Wreck Of The Edmund Fitzgerald (Moose, CAPAC)	38	Superstar (Web IV, BMI)	35		
Doctor Tarr & Professor Fether (Fox-Fanfare/Windsong, BMI)	72	I'll Play The Fool (Pink Pelican, ASCAP)	97	Lowdown (Boz Scaggs/Hudmar, ASCAP)	2	Sweet Summer Music (Grange/Fitzgerald (Moose, CAPAC)	1						

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**Thank You
Billboard Magazine
and all those who nominated**

The Bottom Line

**for Disco Album Of The Year, Disco Artist Of The Year
and Best New Disco Artist Of The Year.**



“CRAZY DANCIN’”

Produced by Jack Conrad
in association with The Artie Wayne Organisation
for The Bottom Line, Inc.

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE											
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL				
★	1	35	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98			★	40	6	KISS The Originals Casablanca NBLP 7032	9.98							71	61	14	KEITH CARRADINE I'm Easy Asylum 7E-1066	6.98		7.97		7.97			
★	2	28	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98			37	38	22	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97		7.97	8.95		★	84	28	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98			
★	4	5	LINDA RONSTADT Hasten Down The Wind Asylum 7E-1072	6.98		7.97		7.97			★	41	15	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98			73	73	15	DAVID BOWIE Changesonebowie RCA APL1-1732	6.98		7.95		7.95			
★	5	61	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95		39	39	20	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 508	6.98		7.98		7.98			74	64	18	DOROTHY MOORE Misty Blue Malaco 6351 (TK)	6.98		7.98		7.98			
★	6	10	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98			★	47	6	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517	6.98		7.97		7.97			75	62	12	CARPENTERS A Kind Of Hush A&M SP 4581	6.98		7.98		7.98			
★	9	4	WAR Greatest Hits United Artists UA-LA648-G	6.98		7.98		7.98			★	46	10	RITCHIE FAMILY Arabian Nights Merlin 2201 (TK)	6.98		7.98		7.98			★	86	4	THE BEST OF THE BAND Capitol ST 11553	6.98		7.98		7.98			
★	8	4	JOHN DENVER Spirit RCA APL1-1694	6.98		7.95		7.95			42	44	11	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	6.98		7.95		7.95			★	87	3	THE TEMPTATIONS DO THE TEMPTATIONS Gordy GG-975S1 (Motown)	6.98		7.98		7.98			
	8	3	JEFFERSON STARSHIP Spitfire Grunt BFL1-1557 (RCA)	6.98	7.98	7.95	7.98	7.95			43	43	17	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95			78	77	26	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97	8.95		
	9	7	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98		★	54	5	ORLEANS Waking & Dreaming Asylum 7E-1070	6.98		7.97		7.97			★	89	4	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.95		7.95				
★	11	13	CHICAGO X Columbia PC 34200	7.98		7.98	7.98	7.98			45	45	22	THE MANHATTANS Columbia PC 33820	6.98		7.98		7.98			80	67	14	JEFF BECK Wired Epic PE 33849	6.98	7.98	7.98		7.98			
★	13	18	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98	7.98	7.98		★	56	4	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2105	6.98		7.98		7.98			★	91	2	MANHATTAN TRANSFER Coming Out Atlantic SD 18183	6.98		7.97		7.97				
	12	12	BARRY MANILOW This One's For You Arista AL 4090	6.98	7.98	7.98	7.98	7.98			47	48	18	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98			82	70	11	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97			
	13	10	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	8.95		★	60	10	NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.95			83	83	94	THE BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	10.98		12.98		12.98			
★	16	12	COMMODORES Hot On The Tracks Motown M6 867 S1	6.98		7.98		7.98			49	49	13	BOB JAMES THREE CTI 6063	6.98		7.98		7.98			84	74	17	RENAISSANCE Live At Carnegie Hall Sire SASY 3902-2 (ABC)	9.98		10.95		10.95			
★	17	8	DIANA ROSS' GREATEST HITS Motown M6-869S1	6.98		7.98		7.98			50	50	51	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95			★	96	4	FREDDIE HUBBARD Windjammer Columbia PC 34166	6.98		7.98		7.98			
	16	14	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98	7.98	7.98		7.98			51	51	84	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98			86	88	32	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98			
	17	15	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98			52	53	25	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	6.98		7.95		7.95			87	55	18	STARLAND VOCAL BAND Windsong BHLL1-1351 (RCA)	6.98		7.95		7.95			
★	20	25	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98		★	93	2	BAY CITY ROLLERS Dedication Arista AL 4093	6.98		7.98		7.98			★	98	4	AMERICAN FLYER United Artists UA-LA650-G	6.98		7.98		7.98				
	19	18	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98			54	58	16	OHIO PLAYERS Contradiction Mercury SRM-1 1088 (Phonogram)	6.98		7.95	7.95	7.95			89	68	20	TRAMMPS Where The Happy People Go Atlantic SD18172	6.98		7.97		7.97			
	20	19	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97		★	65	8	JOHNNY GUITAR WATSON Ain't That A Bitch DJM DJLPA-3 (Amherst)	6.98		7.98		7.98			90	79	14	MARSHALL TUCKER BAND Long Hard Ride Capricorn CP 0170 (Warner Bros.)	6.98		7.97		7.97				
	21	21	HELEN REDDY Music, Music Capitol ST 11547	6.98		7.98		7.98		★	66	3	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34202	6.98		7.98		7.98			91	78	19	STEELY DAN The Royal Scam ABC ABCD 931	6.98		7.95		7.95				
	22	22	BEACH BOYS 15 Big Ones Brother/Reprise MS 2251 (Warner Bros.)	6.98		7.97		7.97			57	59	7	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD-1-6070	6.98		7.98		7.98			92	90	11	B.B. KING & BOBBY BLAND Together Again ... Live ABC/Impulse ASD 9317	6.98		7.95		7.95			
	23	23	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97			58	29	14	THE BEATLES Rock 'N' Roll Music Capitol SKBO 11537	10.98	12.98	12.98				★	105	9	LEON REDBONE On The Track Warner Bros. BS 2888	6.98		7.97		7.97				
	24	24	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98		★	69	8	THE MONKEES GREATEST HITS Arista AL 4089	6.98		7.98		7.98			94	95	94	THE BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	10.98		12.98		12.98				
	25	25	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97	8.95		60	28	9	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97			95	85	14	GRAHAM CENTRAL STATION Mirror Warner Bros. BS 2937	6.98		7.97		7.97			
	26	26	DAVID CROSBY & GRAHAM NASH Whistling Down The Wire ABC ABCD 956	6.98		7.95		7.95			61	63	22	WILLIAM BOOTSY COLLINS St-etchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97			96	82	16	RONNIE LAWS Fever Blue Note BN-LA628 G (United Artists)	6.98		7.98		7.98			
★	34	7	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM-1-1101 (Phonogram)	6.98		7.95		7.95			62	33	18	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Epic)	6.98	7.98	7.98		7.98		★	110	2	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97				
★	31	5	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	6.98		7.95		7.95			63	42	13	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630-G	6.98		7.98		7.98			98	100	43	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98			
	29	30	FIREFALL Atlantic SD 18174	6.98		7.97		7.97			★	75	3	HERBIE HANCOCK Secrets Columbia PC 34280	6.98		7.98		7.98			99	99	22	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	6.98		7.97		7.97	8.95		
★	32	58	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	8.95		66	52	5	GRAND FUNK RAILROAD Good Singin' Good Playin' MCA 2216	6.98		7.98		7.98			100	97	84	THE BEATLES (White Album) Apple SWBO 101 (Capitol)	12.98	13.98	13.98					
	31	27	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97			67	57	10	JON ANDERSON Olias Of Sunhillow Atlantic SD 18180	6.98		7.97		7.97			★	NEW ENTRY	STANLEY CLARKE School Days Nemperor NE 439 (Atlantic)	6.98		7.97		7.97				
★	35	13	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97	8.95		68	71	15	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97			102	92	21	ROLLING STONES Black And Blue Rolling Stones COC 79104 (Atlantic)	6.98		7.97		7.97			
★	37	7	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98		7.98		7.98			69	72	40	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97			103	101	20	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	6.98		7.98		7.98			
★	81	3	JUDY COLLINS Bread And Roses Elektra 7E-1076	6.98		7.97		7.97		★	80	6	YAMASHTU/ WINWOOD/SHRIVIE Go Island ILPS 9387	6.98		7.98		7.98			104	107	19	JOHN TRAVOLTA Midland International BKLL1-1563 (RCA)	6.98		7.95		7.95				
	35	36	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98							6.98		7.98		7.98		105	108	46	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98				

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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RCA Records

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- ★ Recording Studios
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We will cover every musical facet of this market including: Country, Gospel, Disco, New artists and Colorado's international impact on their success.

Coloradians: Find out what this issue offers you! Meet Bill Moran — National Talent Coordinator and Ed Harrison — Colorado Music Editor at the Stouffer's Denver Inn. They will be there from Tuesday, September 21 through Saturday, September 25. For more details call Bill at Billboard (213) 273-7040 before September 20th or (303) 321-3333 in Colorado.

Ad Deadline: October 29
Issue Date: November 27

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Hugh Nishikawa
c/o Music Labo
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Minato-ku, Tokyo 106
03-585-5149

Torrid Fall LP Release

• Continued from page 79

ured in November with "South Pacific," "Hello Dolly," "Sound Of Music," "Exodus," "Oliver," "Hair" and "Fiddler On The Roof," among others.

On the pop side, the teaming of Cleo Laine and Ray Charles in "Porgy & Bess" is being promoted as "the musical event of the year," with across the board advertising and point-of-sale aids.

Arista's blockbuster LPs are by Barry Manilow, "This One's For You," the Bay City Rollers' "Dedication" and Melissa Manchester's "Help Is On The Way."

London is banking on ZZ Top, Al Green, "Have A Good Time" and collectors series including Tom Jones, among others.

MCA Records' schedule of blockbuster releases includes a new double album by Elton John with a release date of Oct. 18. The twin LP will contain all new material. Olivia Newton-John has an album due in October with no confirmed release date.

MCA kicked off its fall releases with the specially priced double Lynyrd Skynyrd LP "One More From The Road," which has a \$7.98 list price.

Forthcoming A&M releases include Joan Baez's last album for the label, Billy Preston's "Billy" and Nazareth.

RSO Records will release Eric Clapton's "No Reason To Cry" in early October. The label is also reissuing classic Cream, Bee Gees, Clapton and Blind Faith LPs, all previously unavailable in the U.S.

United Artists has three War LPs blueprinted. "Platinum Jazz" is an FM jazz oriented set of old and new material, a new studio album and a first from keyboardist/vocalist Lonnie Jordan. Paul Anka ships about Oct. 1 with "The Painter." Electric Light Orchestra follows about two weeks later with "A New World Record." A new Donald Byrd Blue Note title, "Caricatures," is expected soon after.

Artie Mogull, label president, is taking a different tack toward Christmas albums with two packages: "The 12 Hits Of Christmas" and "A Rhythm And Blues Christmas," which will contain all-time holiday hit tunes performed by artists in the UA catalog and from a variety of other labels. List will be \$5.98.

20th Century Records bows Barry White's long-awaited new album—"Is This Watcha Want"—Oct. 1.

Right after that, the label will bring World War II back via a soundtrack album. Among the various artists who'll be featured on the two-LP set will be Elton John, Helen Reddy, the Bee Gees and Rod Stewart. It'll be out Oct. 18.

The albums will be released in the second part of a merchandising program with delayed billing, free goods for extra orders, display pieces, premium items, and 1.5% of purchase price for local advertising.

Of special note, CBS Records springs a powerful country package Monday (20) with the largest album prepack ever attempted in country music—24 LPs.

The "This Is Your Country" package contains 19 new albums and five which have recently been released. It's a more refined, sophisticated version of the firm's first prepack program launched last spring that has now sold through the million album mark.

The new prepack venture features albums by John Austin Paycheck, Willie Nelson, Shylo, the Carter Family, Connie Smith, Troy Seals, Johnny Gimble, Moe Bandy,

Tammy Wynette, George Jones, Harlan Sanders, Barbara Fairchild, Lynn Anderson, Sonny James, Rusty Weir, Floyd Tillman, Chip Taylor, Loretta Haggers, Joe Stampley, Johnny Duncan, Freddy Weller, George Jones & Tammy Wynette, Marty Robbins and Ray Price.

Rex Allen and Margo Smith headline the fall LP push in Warner Bros. country.

Polydor/MGM's country contributions spotlight C.W. McCall, Mel Tillis, Hank Williams Sr. and Hank Williams Jr.

Ronnie Milsap has a new LP due out on RCA Country and it will be supported by a "Hit Man Campaign" and catalog promotion. A national radio campaign will bolster the upcoming Charley Pride release. Danny Davis and Chet Atkins are also on the release schedule.

Capitol will have LaCosta, Ray Griff, and Freddie Hart among others. MCA country is supporting a new release by Bill Anderson.

In addition to a Strawbs' album (Oyster) being rush-released now, coming from Polydor and its family of distributed labels is a new Donny and Marie (Osmond) LP (Oct. 1), an Eric Clapton disk, a solo Chick Corea effort (Nov. 1), an Osmonds Christmas package and some Bee Gees reissues and "best of" records. A Bee Gees album released a short time ago is expected to sell through the fall season as well.

Also, tentatively scheduled for release sometime in December are albums by James Brown, Keith Jarrett and C.W. McCall.

Earnings Up

• Continued from page 8

the Outlaws, Gil Scott-Heron, Patti Smith and the Brecker Brothers. He also notes strong prospects from such newly signed acts as Lou Reed, Mandrill, Don McLean and others, and breaking hits by Silver and the Funky Kings.

For parent Columbia Pictures, fiscal 1976 revenues from continuing operations were a record \$332 million, a 2% gain from the \$325.9 million of the prior year. Operating profits after taxes were \$5.523 million or 66 cents per share, a 26% increase compared with \$4.832 million or 56 cents per share in fiscal 1975.

STEPHEN TRAIMAN

Roskin Suit

• Continued from page 3

years as sales manager to lure labels, like 20th Century, from Roskin, along with key employees of the plaintiffs, it's charged. The Smiths, veterans of Albany operation, are enumerated as stockholders of Aquarius.

Roskin charges that he was forced to close his four operations, American Distributing, Winthrop Finance, Grabell-Lyons Distributors and Grabell-Lyons, last November, four months after Ginsburg left.

Plaintiffs ask \$3 million in real damages and \$6 million in punitive damages. Representing Roskin is Melvin S. Katz of Schatz & Schatz, Hartford.

IRS Hits Hayes

MEMPHIS—The IRS has filed a tax lien against soul singer Isaac Hayes for \$463,969.73 charging that amount is owed for his personal income taxes for 1974. Hayes could not be reached for comment and an IRS spokesman would not give details nor comment on the court action.

Inside Track

What major independent label will announce a hefty investment in motion pictures soon? ... Huey Meaux, traveling countrywide, seeking national distribution for his Crazy Cajun catalog, repertoire for which is primarily vintage sessions which the ex-barber did with today's greats who came out of the Southwest and deep South. ... Mike Love's illness has scratched all the dates in the Beach Boys' October U.S. tour.

The Crescendo, giant Anaheim disco, sent out a poster-size foil invitation to its Sept. 21 opening. ... The Jacksons top a Sept. 24 benefit concert for the Black Caucus Sept. 24 at Maryland's Capitol Centre. ... Seattle concert promoter John Bauer claims his Oct. 13-14 gigs with the Who in Portland and Seattle sold out with advertising. ... Gary Rossington, Lynyrd Skynyrd guitarist, will probably rejoin the group Sept. 21 when they start their national junket, after serious injury Labor Day in an auto accident.

The legendary Van Der Graaf Generator band makes its first U.S. tour in October, working many stops with the Strawbs. ... Robin McBride used Marshall Jones, of the Ohio Players; Gabor Szabo and Randy Brecker on the new Charles Earland album for Mercury. ... Marty Haerle has signed the Osborne Brothers, formerly with MCA, for his CMH label. ... Tom Jones warbles "Come To Me" on the Henry Mancini track for "Pink Panther Strikes Again."

Gerry Beckley's illness cancelled 12 Midwest concerts by America. ... Gladys Knight's movie, "Pipedreams" tees off nationally Oct. 31 through Avco Productions. ... Jerry Reed will not only star in the Universal flick, "Smokey And The Bandit," but he'll write the songs in the track.

Herb Goldfarb, former long-time London Records top executive, spent last week in Los Angeles. ... Frank Jones, Capitol country and CMA topper, keynoted the unveiling of Thomas Hart Benton's "The Sources of Country Music," commissioned by the CMA, at the

Smithsonian Institution. The painting will be housed later at the Country Music Hall of Fame and Museum. ... Roy Rogers and Dale Evans are grand marshals for the 1977 Tournament of Roses, Pasadena, Calif. ... Brian and Brenda Russell, the Rocket Records disco act, had a daughter, Lindsay, born last week. ... Distributors get an extra 10% discount in free goods on orders for the Salsoul Orchestra's "Nice 'N Naasty" album.

Cody Cash, a son, was born to Mr. and Mrs. Steve Cash Sept. 7 in Springfield, Mo. He's the Ozark Mountain Daredevils guitarist. ... Did a New York label recently offer five of its top executives the chance to remain and take a \$20,000 pay slash? ... Ken Kragen of Management III addresses the California Copyright Conference Sept. 28 at the Fog Cutter, Hollywood. Tab is \$8. ... Asa Farr, president of Farr Records, has taken accounts receivable insurance out for the label. ... Is a well-known producer ready to pull his oft-seen-on-tv country name off his present label?

"Baby Don't Get Hooked On Me," "Hooked On A Feeling," "Suspicious Minds" and "To Sir With Love" qualify for BMI's million-performance ranking. ... Chuck Mangione makes Top 10 in France with "Land Of Make Believe." ... Chappell releasing a Lee Oskar folio. ... Country Joe working with Jacques Cousteau's ecology group. ... Gregg Diamond signed to produce George McCrae. ... Spinners and B.T. Express to play Jackie Wilson benefit at New Jersey's Latin Casino Oct. 3. ... Jerry Lee Lewis embarking on a five-country European itinerary. ... Lyricists Gerry Goffin and wife, Barbara, had a son, Jesse Dean. ... Will the year-end elevation of a major label conglomerate executive be postponed because the bottom line is not as bright as it was six months ago?

Al Chotin, veteran St. Louis distribution sales executive, married June Goffstein in that city recently. ... Bill Kanzer, Billboard's Chicago salesman, marries Celia Napierala Oct. 9 there.

Grammy Show Execs Deplore TV Sound

• Continued from page 3

found the proper medium that will improve the Grammys sound reproduction. For the Feb. 12 show over CBS-TV, instant 3½ minute prerecorded cartridges containing every nominated song will be used to introduce the winner. The push button automatic cartridges are similar to the stereo cartridges used on FM radio and will replace the blank cassettes used in previous years which resulted in dismal reproduction.

"We also have three subconsoles with mixes, but the sound will still be squeezed through two-inch speakers," says Howe.

Howe says the technology to build adequate sound circuits is there, but manufacturers aren't hard pressed enough to make them. "On the consumers end there is no demand for better sound."

Pierre Cossette, executive producer of the Grammys and the weekly variety series "Sammy And Company," says there is nothing a director, arranger or performer can do to improve tv's poor sound. "Only the advent of complex audio equipment can change the quality. The performer remains constant."

Cossette wholeheartedly agrees with Tony Orlando in his comment that the Grammy sound is an insult to the musician. "Paul Simon and Janis Ian were concerned about the sound last year, but were aware it wouldn't sound like their records," says Cossette.

He feels that to achieve the best possible sound, it would be necessary to make the Grammys into an album. "An artist is in the studio working on a record for months. You can't expect to reproduce the exact sound in two minutes on tv."

Another reason for the lack of concern for tv audio is that tv is an audio-visual medium with a definite concentration on video. "Live tv is show business. You worry about theatrics, not sound," says Cossette. "You can't do a live show and recreate the excitement when you're concentrating too much on the audio portion."

Demographics are also influential in the lack of tv audio proficiency. "With the Grammys you're selling the music industry, not record buyers," says Cossette. "The Grammys are basically to arouse the spirit and comradeship of the recording industry. Tv is a different entertainment medium than records."

Howe contends there are no real contemporary music shows on tv in prime time. He dismisses Tony Orlando, Sonny & Cher and other variety shows because of the relatively small amount of music that is played.

"Tv is totally distant from music," he says. "Music is what's happening now, while tv is only concerned with ratings."

While some variety shows like Orlando prerecord tapes, Cossette says there will be no lip overdubs on the Grammys. "We won't change our Grammy policy," he says. "We feel we're putting on an excellent awards

show and to have perfect sound is an impossibility.

"It's a bad mistake trying to mix the two mediums together. The record industry looks to tv for exposure only. They don't mix," says Cossette.

Cossette says that tv-radio simulcasts like "In Concert" are the best means of achieving a proper audio-visual balance. However, because it's so costly and prime time radio won't clear its FM lines, the feasibility is remote for future simulcasts.

Meanwhile, Howe foresees the next major consumer advancement to be videodisk and projection tv called SelectaVision.

500,000 Flock To Natural Gas Tour

LOS ANGELES—Natural Gas, a U.K. band on Private Stock in this country, played to more than 500,000 persons in 35 concerts on its first U.S. tour. The group, made up of alumni from other well-known English rock bands, opened at some of the summer's biggest concerts, including 15 dates with Peter Frampton and Gary Wright plus 10 shows with Yes.

Natural Gas is booked here by Premier Talent, which is also the agency for the three headliners mentioned above. The group is now preparing to record its second album.

Newspaper Push

• Continued from page 6

the loudest. Korvettes and Jimmy's Music World exchanged lowball spot on the two Sundays, each offering \$2.99 hit LP selections in consecutive editions.

A John Denver campaign continued with full pages in Minneapolis, New York, Los Angeles and Boston, which was low at \$3.64 at Lechmere's to a high of \$4.29. Most ads used only the new album.

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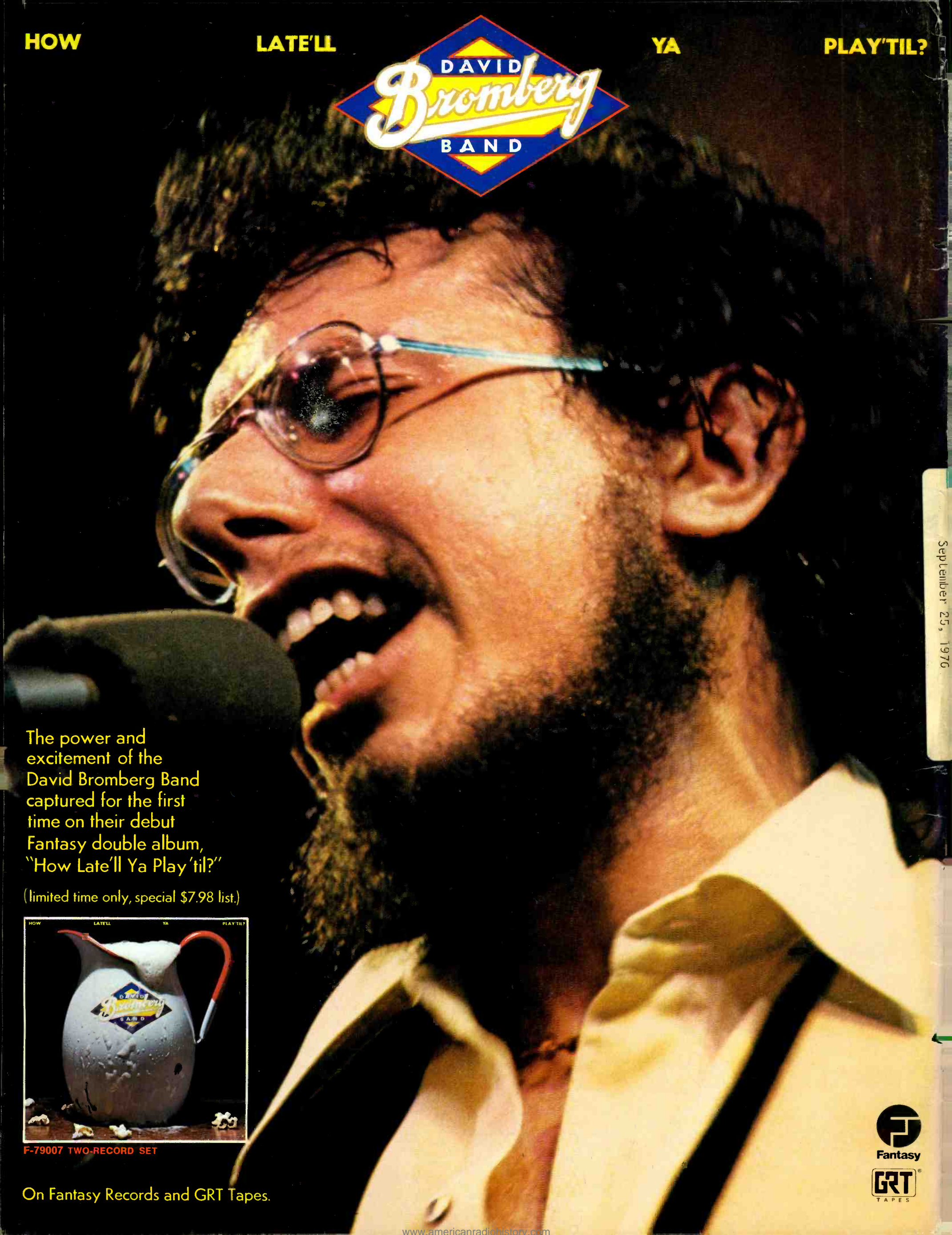
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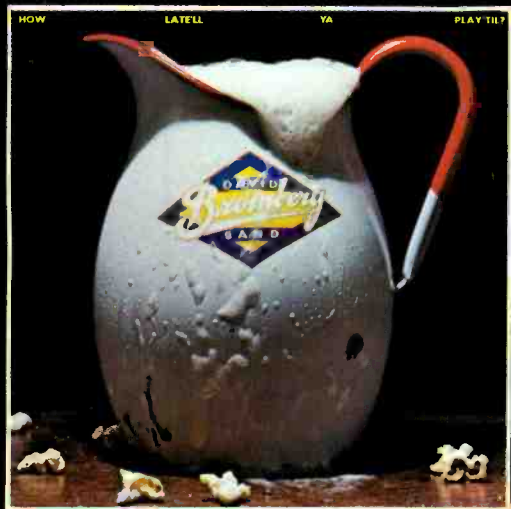
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