

Billboard

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Top Russian Popular Group Firm For U.S.

By ELIOT TIEGEL

LOS ANGELES—Pesnyary is coming. Pesnyary is the Soviet Union's top pop folk act and it will be making its U.S. debut here Dec. 1-15 when it tours with the New Christy Minstrels through 13 Southern cities.

The tour marks a historic breakthrough for a Russian pop-flavored group into the American market.

Pesnyary is a 12-man act from the Georgian portion of Russia, and

(Continued on page 71)

Industry Backing CES Las Vegas Shift In May '78

By STEPHEN TRAIMAN

NEW YORK—Industry reaction has been swift—and generally favorable—to the unexpected vote of the EIA board to shift the 1978 Summer CES from its traditional Chicago site to Las Vegas, moving up three weeks to mid-May from its usual early June run. It will return to Chicago in 1979.

The action taken Oct. 2 at the windup of the EIA annual convention in Los Angeles caught virtually everyone by surprise. It now places the CES in the strong position of backing up with NEWCOM, the giant parts-oriented distributor show.

Spokesmen for ERA and NEDA, the national manufacturers' reps and electronic distributors' groups respectively, expressed solid ap-

(Continued on page 43)



"SOMEBODY SOMEWHERE" IS COUNTRY SUPERSTAR LORETTA LYNN'S LATEST MCA ALBUM FEATURING THE SMASH SINGLE, ALSO TITLED "SOMEBODY SOMEWHERE." PRODUCED BY OWEN BRADLEY, "SOMEBODY SOMEWHERE" IS LORETTA'S TWENTY-FOURTH MCA ALBUM AND A GLOWING TESTIMONIAL TO HER IMMENSE INTERNATIONAL POPULARITY. (MCA-2228)

Copyright Law Queries Deluge Senate

By MILDRED HALL

WASHINGTON—Now that the excitement over the passage of the copyright revision has died down, questions on the interpretation of the law are beginning to pour into the Senate copyright subcommittee staff.

A major question for music publishers concerns wording in the last-minute Conference Committee report which broadens the law's exemption for radio music played

Jazz Gets Atlantic Jolt

LOS ANGELES—Atlantic will make a new push into the jazz market with an emphasis on crossover music which relates to today's market.

Herbie Mann, an artist with the label since 1959, has been hired as head of jazz a&R and joins the company Nov. 8 to develop these new musical concepts.

Mann, it's understood, will be in the driver's seat in terms of plotting the kind of jazz Atlantic records and the kinds of artists signed.

Mann fills a post which has been

(Continued on page 14)

TOP INDUSTRY TURNOUT Nashville Mecca For 'Opry' Gala

By GERRY WOOD

NASHVILLE—The strongest influx of music industry leaders in the history of the "Grand Ole Opry" birthday celebration hits Nashville Monday (11) for a week packed with more business, shows and industry-related functions than ever before.

Approximately 5,000 registrants are expected for the "Opry's" 51st birthday fete that officially runs Wednesday-Saturday (13-16) but spills over into the entire week with a wide variety of events.

Once all fun and games, country music week activities take a more serious business orientation this year, and officials behind the celebration plan to spur this trend in future years. Surveys will be run during the event to determine if more seminars and business sessions would please the deejays and other attendees.

"Obviously there's a push in a more business direction ever since we created Fan Fair," comments Bud Wendell, general manager of Opryland U.S.A. The annual Fan

(Continued on page 51)

Country Switch: LPs Top Singles

By SALLY HINKLE

NASHVILLE—The single versus LP product battle in country music—the last stronghold of the single—has finally followed the pop market swing towards the album. Hit country albums now approach the sales figures of hit singles with record firms viewing singles as promotions for LPs.

Several industry officials agree that the single is really a leader for an album—an advertisement. "They are a promotional item, almost non-profit," comments Tom Rodden, Monument Records sales manager. "Singles have decreased in the last three to five years. Five years ago, it wasn't much trouble to sell a million country singles, but now it's difficult to sell 600,000 or 800,000 units.

(Continued on page 64)

Retailer's Singles Crusade Booms L.A. Chain's Sales

By JOHN SIPPEL

LOS ANGELES—When ex-Musicland store manager Harry Akaki became singles manager for the Licorice Pizza retail chain nine months ago, the Southern California skein was doing 2,000 45s cumulatively per week. Now the 18-store chain is selling 5,000 and Akaki hopes to double that figure.

Not only has the approach to singles merchandising upgraded from a counter-type box of 200 to floor-stand fixtures that hold several thousand, but Akaki crusades for singles at early-morning "awareness seminars."

The 24-year-old boss got employees from three different stores up at a central store location at 8 a.m.

(Continued on page 16)

Low Peso To Affect Signing U.S. Artists?

By MARV FISHER

MEXICO CITY—The devaluation of the peso is seen as affecting Mexico's ability to continue growing as a major importer of foreign artists, especially Americans.

"It depends at what level the peso lands," says Alejandro Szerenfeld, Argentine promoter who has brought numerous shows to this country over the past 25 years. As impresario of one U.S. jazz artist, Stan Cetz, who was the first to play under the new devaluation, he feels it may be his last promotion here for quite awhile.

(Continued on page 60)



All around performers, both on stage and in the studio, Aztec Two-Step is one of contemporary music's brightest and most in demand duos. Their second RCA album, "Two's Company," develops the songwriting and vocal strengths applauded by the press and public alike. An extensive Fall tour that will feature the duo's ever broadening range will bring their genial music to more of America than ever. APL1-1497. Management: Harris-Feigin Associates; Booking: Associated Booking Corporation. (Advertisement)

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RCA Records

Salsoul Shelves Its Club Project

By RADCLIFFE JOE

NEW YORK—Salsoul Records has shelved plans—at least for the time being—to establish an international chain of franchised discotheques, bearing the Salsoul name and will, instead, concentrate its energies and expertise on the further development and expansion of its record business.

Revelation of plans for the franchise came at the final "Hot Seat" session at the recently concluded Disco II Forum held at the Americana Hotel here, and immediately resulted in an outcry of concern over possible conflict of interest, and the long-term harm that the proliferation of disco franchises could cause to the fledgling industry.

At the time of disclosure of the plan, Joe Cayre, president of Salsoul, revealed that his company had been approached by both a bank and an insurance company with plans to use the Salsoul name on a chain of franchised, look-alike discotheques worldwide.

In the flood of negative reaction from the convention floor, Salsoul was accused of trying to "plasticize culture."

\$400,000 Asked By Miller In CBS Suit

NEW YORK—CBS Records and its parent Columbia Broadcasting System have been slapped with a \$400,000 damage suit by Mitch Miller, once Columbia Records' director of a&r and himself a CBS recording personality whose singalong records over the years sold in excess of 20 million copies.

The complaint, filed in State Supreme Court here by Morton Ginsberg, attorney for the plaintiff, charges CBS Records and its parent with improper deduction of charges for the cost of record jackets, improper deductions for bad debts, failure to properly apply royalty rates and erroneous accounting of records sold.

According to the complaint, plaintiff and defendants entered into a contractual agreement in January 1957 under which Miller worked as an orchestral conductor
(Continued on page 78)

Third Hear Here Store To Unshutter In Chicago

CHICAGO—A third link in the Hear Here retail chain was added here Oct. 8, at 4016½ N. Cicero Ave. A grand opening is scheduled for Oct. 22.

Owner Max Tuchten says the new store is opening with \$50,000 in wholesale merchandise, including "the largest inventory of tapes in the area."

The location, adjacent to the intersection of three of Chicago's major avenues—Milwaukee, Irving Park and Cicero—enjoys one of the

BRITISH GET TOUGH Say Chart-Hyping Criminal Offense

LONDON—After taking legal advice, the British Phonographic Industry has informed member companies that the practice known as "hyping the charts" could be a criminal offense and that offenders may lay themselves open to prosecution.

The BPI defines hyping as "the practice of companies or individuals, who have a financial interest in a recording, purchasing four or more copies of that record from record shops, particularly if those shops are thought to be chart return dealers."

It says that it is likely not only to

be illegal but counter-productive as the British Market Research Bureau, which computes the charts from retail returns, can detect it and downgrade, or even eliminate, any record receiving such treatment.

While not suggesting that hyping has been extensively carried out by record companies themselves, the BPI reminds members that there are a number of other parties interested in the success of a record notably independent producers, promotion companies, managers, agents, publishers, the artists themselves or even their friends and relations.

8th Peaches Store Opens In Columbus; a 9th Soon

COLUMBUS, Ohio—Nehi Distributing Corp. opened its eighth giant Peaches here Oct. 1. The nationwide chain again selected a former super-market, one boasting 9,000 square feet of shopping area with an additional 3,000 square feet of warehouse space.

To be open seven days a week, from 10 a.m. to midnight, the new outlet will require a staff of 40. Vernon Tremblay, store director, says Tremblay formerly was manager of a Peaches in Ft. Lauderdale, Fla.

Tremblay says the Columbus

store resembles other Peaches, with "the same redwood on the outside, pine on the inside, the same fixtures," but that it is farther from the highway, 400 feet, than any other in the chain.

The Commodores, Orleans, Jay Ferguson, Boston, Buckeye Politicians and Mark-Almond made appearances at the opening and left their imprints in cement, a Peaches tradition.

Another jumbo Peaches is scheduled to open next month in Cleveland, Tremblay reports. It will be the chain's second in that market.

TV SIGNINGS Labels Eye Prime Time Stars As Potentially Hot Disk Acts

By JIM FISHEL

NEW YORK—The hope of parlaying prime time television talent into equivalent hit status on disk has apparently persuaded four more record companies to sign musical, dramatic and comic tv artists.

The most recent signings are Mary Kay Place (who plays Loretta Hagers on "Mary Hartman, Mary Hartman") to Columbia; Linda Carter (who plays Wonder Woman on the show of the same name) to Mercury; Tom Chapin (who hosts "Make A Wish") to Fantasy; and Penny Marshall and Cindy Williams (Laverne and Shirley on the show of the same name) to Atlantic.

Included on the Place album are two tracks which she sang on her

program, "Baby Boy" and "Vitamin Love." The former was her debut single on the label and the latter reportedly will be scripted as a hit song this season in the show.

One of the more successful recent signees was John Travolta (who plays Barbarino on "Welcome Back, Kotter") whose debut single "Let Her In" scored high on the pop chart.

Other tv figures who have recorded in the past year are Jimmy Walker (who plays J.J. on "Good Times" and recorded for Buddah), Freddie Prinze (who plays Chico on "Chico And The Man" and recorded for Columbia), Redd Foxx (who plays Fred Sanford on "Sanford and Son" and recorded for Atlantic), Doc Severinsen (of the "Tonight Show" who records for Epic), Mike Douglas (of the "Mike Douglas Show" who recorded for Atlantic), Telly Savalas (who plays Kojak and recorded for MCA), Ralph Carter (who plays Michael Evans on "Good Times" and recorded for Mercury). The Hudson Brothers (who continue with their weekly Saturday morning show and recently switched label affiliation to Arista) and Bill Cosby (who hosts his own show, "Cos," and recorded for Capitol).

Another new entry is the reported LP of Don Kirshner's "Kids From C.A.P.E.R.," which will be featured on Kirshner Records.

In a parallel move, Columbia has reacted to the successful reruns of "Star Trek;" by issuing an "Inside Star Trek" LP, which features facts

Philly Intl's 'Cuts' Create Sale Talk

By JEAN WILLIAMS

LOS ANGELES—With Philadelphia International Records trimming its roster of acts and three of its key executives leaving, street reports have Kenny Gamble and Leon Huff, label owners, out to sell the label to CBS Records.

When questioned, Huff said, "Not at this point." As to the future plans to sell the label, he notes: "I can't say, I never predict the future, but I have no plans of that type in mind."

The reports about Philadelphia International being up for sale are underscored by field reports of a growing concern among several soul stations and soul label representatives about the demise of black-owned major labels. Stax Records troubled situation brings this concern to the forefront.

Reports are that some black radio/label reps feel that the giant record corporations are gobbling up smaller black labels and acts.

Sources close to the CBS organization claim the label is also concerned over the apparent demise of many black labels and although it distributes Philadelphia International, it has no purchase plans at this time.

Recent departures from the Philadelphia-based label include Earl Shelton, president, who returns to teaching school; Jimmy Bishop moving over to Columbia publishing; and Weldon McDougal, director artist relations and publicity.

Philadelphia International is said to be dropping acts with low sales potential but will retain some of its

top acts including Teddy Pendergrass, formerly with Harold Melvin & the Blue Notes, plus the O'Jays.

Cap Plant Strike Cuts Production

LOS ANGELES—More than 50 striking members of Local 986 of the Warehouse, Drivers and Helpers of America, a division of the Teamsters Union, struck Capitol Records' pressing plant here Monday (4). Striking shop steward of local 986 estimates production has been cut from 30% to 50%. Capitol officials could not be reached for comment on the effect of the slowdown of the presses.

Continuing to work are the majority of the actual pressing plant workers, who are IBEW members who signed a new three-year union pact recently. Some, however, are reportedly calling in to report they will not work for a variety of reasons.

Local 986's contract expired Friday (1). Workers are asking for a
(Continued on page 78)

PRICE DROP: COUNTRY LPs BY ABC-DOT

LOS ANGELES—ABC/Dot Records has slashed the list price for its country LPs from \$6.98 to \$5.98. The cost to dealers and racks will also decrease in accordance with the list price.

Jerry Rubinstein, label chairman of the board, feels country LPs have not reached their full sales potential because they have never been discounted to the degree of pop product.

He hopes the price cut will give country product additional rack exposure.

ABC's tape product is handled by GRT which will make its own price adjustment.

CONTEMPO & POLYDOR

12-Inch 45s Hit U.K. Disco Mart

By ADAM WHITE

LONDON—Contempo is the first U.K. record company to make 12-inch 45 r.p.m. discotheque pressings of singles available to record buyers, though Polydor is close behind with an Oct. 22 release of a 12-inch 45 maxi-single by the Who.

Contempo's action features material previously issued by the label, coupling Ernie Bush's "Breakaway" and Banzai's "Chinese Kung Fu" on one disk and the Armada Orchestra's "For The Love Of Money" and Ultrafunk's "Sting Your Jaws" on another. The Bush and Banzai titles were specially remixed in New York by Tom Moulton.

Three records appear under a Contempo Disco Dancers banner and the series will be extended if initial releases are successful. The deci-

sion to release the pressings commercially in the U.K. stems from high interest shown in import copies.

Polydor's entry features three Who hits, "Substitute," "I'm A Boy" and "Pictures Of Lily," the first 12,000 copies pressed coming in the 12-inch format after which it reverts to 7-inch.

An increasing number of U.K. companies have been producing 12-inch 45 pressings for disco airplay, the configuration offering better volume and reproduction quality than normal singles but Contempo and Polydor are the first to move into the marketplace. Commercial 12-inch 45 pressings from the U.S. on import have been fetching \$3.40 here recently.

OCTOBER 16, 1976, BILLBOARD

UA SHOOTS FOR OCT. 30 RELEASE

Numerous Labels Cooperating To Produce Oldie Yule LPs

By JOHN SIPPEL

LOS ANGELES—It took 60 hours of self-confinement in his den at home for Snuff Garrett to come up with a pair of all-time Christmas hit albums that could resuscitate industry enthusiasm for holiday oriented product.

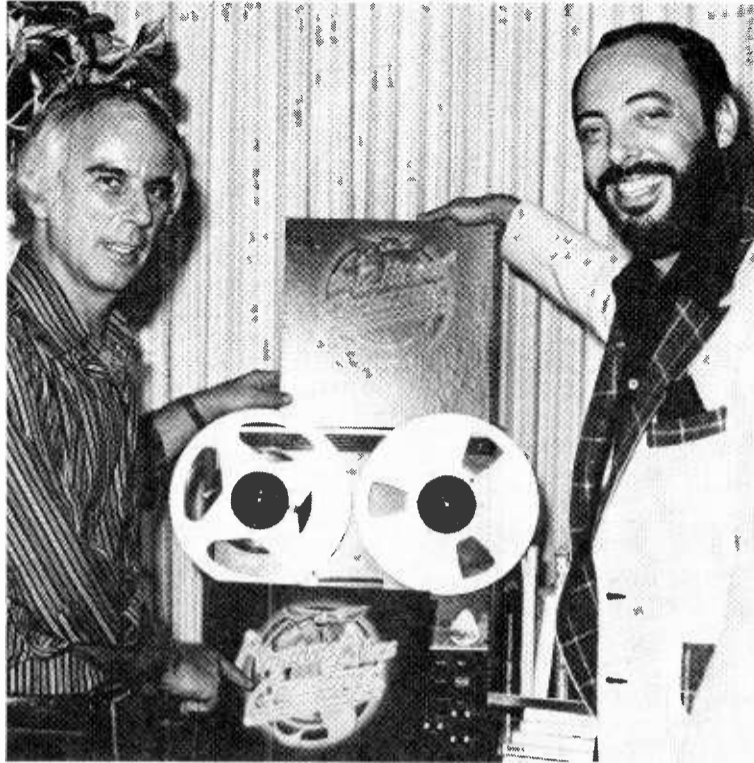
Harassed by a week in which he bombed out on every creative attempt he made, the one-time teenage promo man for Big State Distributing, Dallas, remembered all the r&b Christmas singles Bill Emerson, his boss, moved in 1955 when he started there. It took him 2½ days to come up with the idea while shutout from his family.

The thought of collating the best of the r&b hits immediately triggered the concept of going to various pop labels to get a similar best-ever holiday selection.

He took the concepts to Artie Mogull, United Artists president, that Monday afternoon three months ago. Mogull bought it. Then with the aid of Richard Oliver, industry research expert who put together the dozen MGM musical twofers with John Ireardi two years ago, they started 90 days of backbreaking digging to find the r&b masters.

Just as tough was the negotiation with major labels for leasing of the big pop Christmas hits. Garrett estimates he made more than 500 phone calls, had more than 30 meetings and made two-cross country round-trips to sew up the 12 pop masters in the selection.

But he realized the continual Christmas oriented bombs released over the past 10 holiday periods and the resultant lethargy about new holiday product. He wanted top items and got them.



Holiday Fans: Artie Mogull, left, with Snuff Garrett, producer of the two Christmas packages, the "12 Hits Of" and "Rhythm & Blues Christmas" which UA will release.

Garrett and Mogull are secretive about royalties paid, but Garrett says that after dealing with sometimes up to five executives on a pop label, the agreed upon royalty rate wasn't easy. Mogull has worked out a deal where both single pocket LPs will suggested retail for \$5.98 for LPs and \$6.98 for tape.

The r&b selections are purely Garrett's and much credit goes to

Oliver. "The big rub in trying to nail down the r&b masters was finding who owned the masters today. With the aid of reference works on hit singles, we found out the original labels, but then tracking down who owned the masters today was the job.

"Interestingly, we found that UA through acquisition was the owner of five of the 12 r&b singles," Oliver says. To indicate the depth of Oliver's research, he found Lowell Fulson's name spelled with both an "N" (Continued on page 64)

Who's Who On 2 UA Christmas LPs

LOS ANGELES—The magnitude of artist coverage on a variety of labels in the pop oriented "The 12 Hits Of Christmas" and the vintage of the singles from now defunct labels in the "Rhythm & Blues Christmas" LP indicate the arduous and devoted work behind the two Snuff Garrett-produced packages coming on United Artists Records Oct. 30:

RHYTHM & BLUES CHRISTMAS

	Original Label	Year Released	Present Owner
"Merry Christmas, Baby"—Charles Brown	Aladdin	1956	UA
"Silent Night"—Baby Washington	Sue	1967	UA
"White Christmas"—Clyde McPhatter & The Drifters	Atlantic	1954	Atlantic
"It's Christmas Time"—The Five Keys	Aladdin	1951	UA
"Run, Rudolph, Run"—Chuck Berry	Chess	1958	Platinum
"Christmas Celebration"—B.B. King	Kent	1966	Cadet
"(It's Gonna Be A) Lonely Christmas"—The Orioles	Jubilee	1949	Roulette
"Let's Make Christmas Merry, Baby"—Amos Milburn	Aladdin	1949	UA
"I Wanna Spend Christmas With You"—Lowell Fulson	Kent	1967	Cadet
"It's Christmas"—Marvin & Johnny	Imperial	1957	UA

(Continued on page 64)

DISPUTE TO COURT?

U.K. Retailers Reject Royalty Plan

By BRIAN MULLIGAN

LONDON—The Gramophone Record Retailers' Committee and the Music Trades Assn. have unanimously rejected the latest Performing Right Society proposals for setting the long, drawn-out dispute over the licensing of shops to play recorded music.

The arguments date back to January, when the rights society announced that it had decided to enforce the Copyright Act which requires that the performance of recorded music in places to which the

public has access must be the subject of a license.

The rights society which had previously waived its rights in the matter, proposed to issue licenses on a square footage basis of floor area where music is audible to customers.

It was estimated that the average retailer would pay some 35 cents a week for the license, but the decision was bitterly opposed by dealers who claimed that the playing of disks was often decisive in clinching a sale.

(Continued on page 56)

Executive Turntable

David Handleman, Handleman's board chairman and chief executive officer in Detroit, assumes the position of president following the resignation of Louis Kwiker, who left to pursue other business opportunities.



Atkinson

In an unrelated move, Charles Smith, executive vice president and treasurer, resigns effective Nov. 1 from the rack to accept another position with an unnamed company. . . . Paul Atkinson moves to New York from London to man the newly created position as director, a&r, CBS Records International. At CBS Records U.K. the former Zombies' lead guitarist was manager of international a&r. . . . Also at CBS Records International, N.Y., Harvey Shapiro becomes director, royalty accounting and administration. Most recently he was director of



Anderson

accounting. Gordon Anderson becomes national director of promotion, associated labels. He was director of sales and artist development, at CBS Records. . . . Landy McNeil comes to H&L Records, Englewood Cliffs, N.J., as vice president, a&r and music publishing. He's from Chappell where he was director of the Chappell Music workshop. . . . Lee Young Jr. formerly legal counsel at ABC Records, L.A., joins Motown Records, L.A., as vice president with his title still undetermined. . . . At Epic Records, Nashville, Roy Wunsch has been upped to director, sales and promotion. . . . Joe Casey becomes director, sales and promotion, Columbia country product, Nashville. . . . Eddie Humber goes from San Francisco to Phoenix where he will be a sales rep for RCA. He was a field associate. Another RCA field associate, Harry Fox, is moving to Miami where he becomes a sales representative. Toni Mansfield promoted to RCA sales rep in the Boston area. She has worked in the sales and promotion office in Boston. John Rucker becomes RCA's branch sales manager in Cincinnati. He comes from Indianapolis where he was in charge of distribution at the plant. Jim Yates vacates his post as Cincinnati Branch



McNeil

manager and is now RCA's branch sales manager in Dallas. Mark Washington, defensive cornerback for the Dallas Cowboys, joins RCA as a field associate. . . . At Arista Records, N.Y., Arnold Kaplan is appointed manager of royalty accounting. Kaplan comes from Polydor where he was director of royalty accounting. . . . Murray Phillips has left Phonodisk, Portland. He was in charge of sales and promotion. . . . Michael Leventon comes to newly created position as director of national promotion for Kirshner Records, N.Y., from independent West Coast promotion. . . . At Columbia Records International, New York, newly created manager, area desk west, goes to George M. Tavares, who comes from his family's business. . . . Norman Gardner named Eastern regional r&b promotion manager at Mercury Records, N.Y. Gardner joins the label after a stint as national r&b promo director at London Records. . . . At A&M Boo Frazier has been named East Coast director of special projects for promotion based in New York, and Brenda Johnson is named West Coast coordinator of special projects for label promotion, L.A. Frazier is former president of Cheri/Booman Records, and has served as executive vice president of Perception/Today records. . . . Earlean Fisher rejoins ABC Records, New York as local r&b promo representative and Jan Floyd assumes the same post in Chicago. . . . Michelle Peacock, formerly with Heilicher Bros., Dallas, joins the MGM/Polydor Nashville office as local promotion manager for the MGM, Polydor, RSO, ECM, Spring and Event labels. . . . Eileen Bradley named West Coast publicity manager at Phonogram, Inc./Mercury Records, Los Angeles. John Antoon appointed national pop promotion director for the Springboard family of labels. Antoon is based in



Wunsch



Casey

L.A. and comes from Chess/Janus Records where he was national promotion director. . . . Samm Kinnard comes to new label VCI as vice president, director of merchandising and promotion, Los Angeles. Kinnard moves from CTI where he was director of national promotion and artist relations. . . . Bonita Claudian becomes director of production for A.A. Records, N.Y. For the last 8½ years she has been assistant to the general manager at Argo Sight and Sound. . . . David Allen named manager of West Coast operations and regional promotion director of International Record Distributing Associates' Los Angeles office. . . . At Polydor in New York, Harry Zerler is now artist tour manager. Zerler had been product manager and a&r manager at Columbia Records. . . . Marjee Mayer has been promoted and Dorothy Peckover has rejoined Midland International, N.Y. Mayer will handle national phone promotion for the label while Peckover will serve as an assistant to the head of accounting. . . . Roman Kozak, formerly news editor of the Daily American in Rome and Billboard correspondent in that city, joins Billboard in New York as staff reporter.



Leventon



Johnson

Fredric B. Gershop, entertainment attorney and administrator of RSO operations in the U.S. for the past year, has been named president of the Stigwood Group in N.Y. . . . Barbara Shelley named account executive at the Howard Bloom organization, N.Y. She comes to the firm from Jay Bernstein Public Relations where she held a similar post. . . . Carolyn Machado named executive administrator of Big Heart Publishing Co., Los Angeles. . . . Ronald Bakal has been appointed to the advisory board and named chief counsel to the L.A.-based Songwriters Resources and Services, the parent organization of Song Registration Service.



Zerler



Bradley

James K. Place appointed vice president, marketing at Audio Magnetics Corp., Gardena, Calif. He has named Tom Menge Sr. vice president, marketing and sales, based in the same office. . . . Stu Wein, formerly JVC America salesman in N.Y., promoted to East Coast regional sales manager. JVC America also has a new assistant product manager in Doug Federman, formerly a salesman.



Antoon

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America's love affair with Bill Withers is nothing new, but it's something very special.

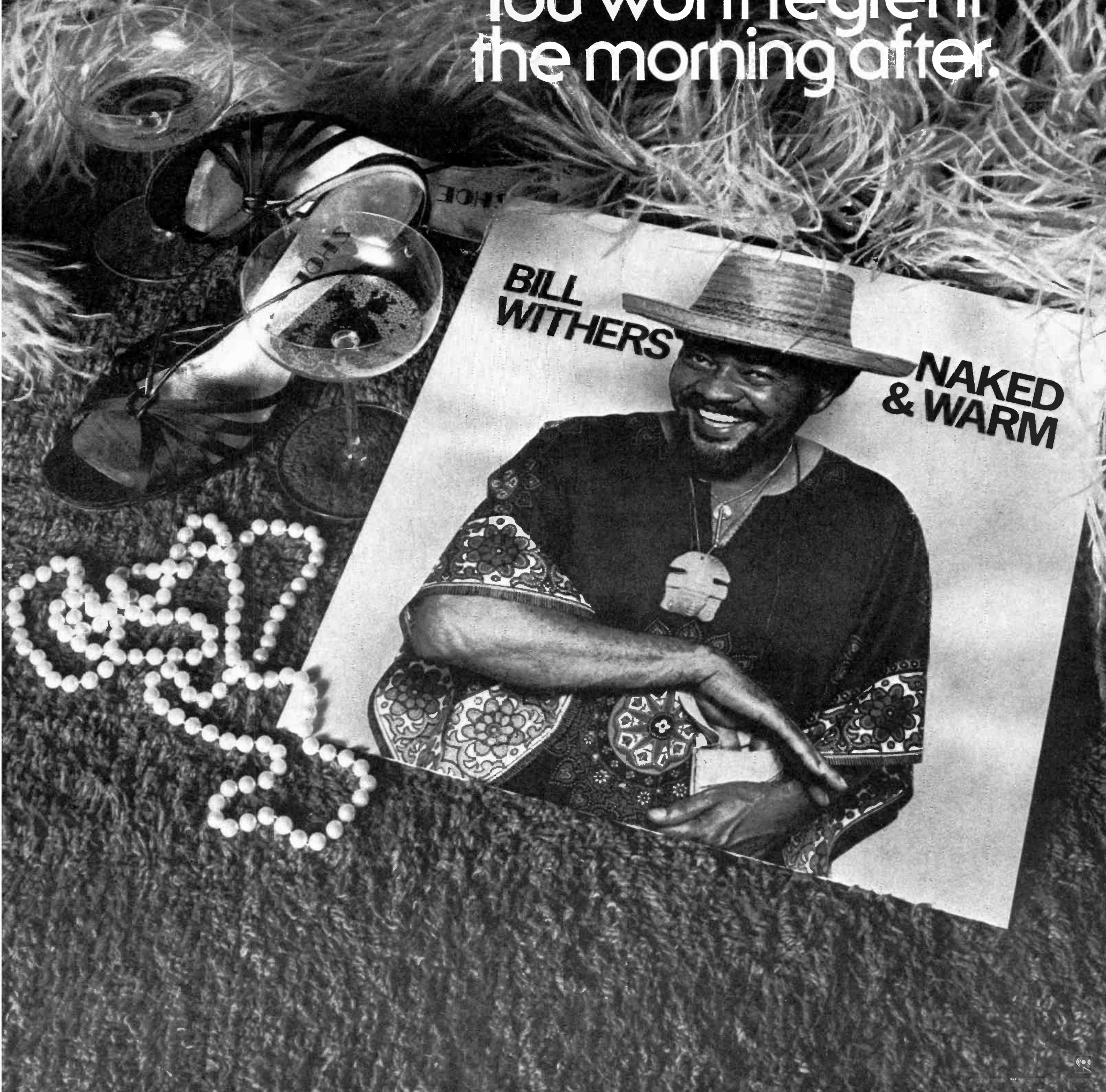
That's because Bill knows how to tell a love story like nobody else in the business.


His new album, "Naked and Warm" follows the path of gold that began with "Ain't No Sunshine" and continued with "Lean on Me" and "Use Me."

It's the zenith of Bill Withers' brilliant career—as a writer, a performer, and now, a producer—an album that celebrates his unique creativity in all its variety. And that's the naked truth.

"Naked and Warm" from Bill Withers. On Columbia Records and Tapes.

Get
"Naked and Warm."
You won't regret it
the morning after.





“Give me the key in which I am to sing,
and, if it is a key that you too feel,
may you join and sing with me.”

Stevie

Let's see how much you know about the songs that have defined a life.

Songs In The Key of Life
Stevie Wonder

Songs In The Key of Life
Stevie Wonder



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Vol. 88 No. 42

EDITORIAL

Vigilance Is Vital

The music and record industries have a modern copyright revision law at last. But keeping it alive and healthy will require continuing vigilance from everyone concerned.

Much still remains to be done.

It will be everyone's job to pressure Congress to act promptly when the law needs updating to cope with new technologies, and to correct sins of omission and commission that become apparent in the revision itself.

A future Congress will surely correct the deplorable lack of performance royalty for performers, musicians and producers of copyrighted recordings. The present Congress has called for a Copyright Office study and recommendations on this vital right.

The report by the Register of Copyrights, due out by Jan. 1, 1978, should be a rallying point for action.

A new government agency of seven commissioners will review and revise mechanical, jukebox and other statutory rates. This Copyright Royalty Tribunal will mean a whole new way of life for lobbyists used to dealing with senators, congressmen and committees on Capitol Hill.

The Tribunal's rate changes can be challenged in Federal Courts of Appeal. The courts will decide on the basis of the record made before the Tribunal—so that is where the strongest case must be made.

One of the best things in the law is the Congressional mandate for the Tribunal objectives in reviewing mechanical and jukebox rates:

- "To maximize the availability of creative works to the public. To afford the copyright owner a fair return for his creative work, and the copyright user a fair income under existing economic conditions.

- "To reflect the relative roles of the copyright owner and the copyright user . . . with respect to relative creative contribution, technological contribution, capital investment, cost, risk and on to contribution toward the opening of new markets for creative expression, and media for their communication. To minimize any disruptive impact on the structure of the industries involved and on generally prevailing industry practices."

Whatever the future holds, as N.Y. Congressman Edward Pattison put it, at the weary close of a dozen years of proceedings: "Congress must see to it that a major revision such as this one will never again be necessary."

5 Years In Prison For An L.A. Bilker

LOS ANGELES—Jack Fineberg, 54, 10751 Wilshire Blvd., also known as Jack Fine, was sentenced to five years in prison by Federal Judge Matt Byrne for bilking local branches and distributors of more than \$400,000. Fineberg still faces an indictment for a second similar scam (Billboard, Sept. 18).

Fineberg earlier pled guilty to one count each of mail fraud and conspiracy to commit fraud before Byrne. Fineberg was charged with operating Audio Marketing Services Corp., 6733 S. Sepulveda Blvd. here, also named as a defendant.

Through the firm, he bought records and tapes, providing distribution outlets with false credit infor-

mation. He sold the albums he purchased on credit for sums far less than he paid and then failed to pay for the recorded merchandise.

Superior court suits here against these defendants brought by a number of the distribution points totalled more than \$175,000 allegedly owed them.

Companies defrauded were Capitol, RCA, London, Motown, MCA and Mercury/Phonogram Records and Record Merchandising, an independent label distributor.

Lawrence Arthur Anthony and Noel Dean Land, indicted along with Fineberg, pled guilty and will be sentenced Oct. 19.

'Rich Man' Spurs A Suit For \$16 Mil

NEW YORK—A \$16 million damage suit has been filed in Supreme Court here against ABC-TV, the American Broadcasting Co., Delacorte Press, Dell Publishing and author Irwin Shaw by Kade Simon, one of the Caribbean's leading calypso singers, and Crystal Records of North America, alleging breach of copyright in the use of the name "Rich Man, Poor Man," a best selling novel by Irwin Shaw and a top-rated television series.

A Pirate Fined

CLEVELAND—Ralph "Babe" Gonzales, formerly doing business as B&D Wholesale here, pleaded guilty to charges of copyright infringement in U.S. District Court here and was ordered to pay a \$1,000 fine and sentenced to a year's probation.

In addition, the Court ordered the destruction of \$43,000 worth of infringing tapes and duplicating equipment seized on Gonzales' premises at the time of the raid by FBI.

Simon who performs under the stage name, "Bryner," argues through his attorneys Dugan & Rosen that because of the infringement by defendants, radio stations, record companies, distribution outlets and retail stores throughout the U.S. and Canada have adopted a hands-off policy on the re-release of his record of the same name.

Simon allegedly wrote and recorded a song titled, "Rich Man, Poor Man" in 1959. It was published by Nelson Caton Music and copyrighted with performing rights societies in England and Trinidad. An updated version of this tune is the subject in contention in the suit.

The plaintiff claims that the alleged infringement by the defendants constitutes unfair competition and argues that unless the defendants constitutes unfair competition, from continued airing of the television series and distributing and publishing the novel, plaintiffs will be irreparably injured and damaged.

No Mail Allowed 'Service'

MILWAUKEE—A court imposed temporary restraining order has cut mail delivery to Entertainment Associates Rating Systems here, a firm soliciting the public to serve as reviewers of "nationally released LPs."

Charges brought by the postal service allege that the firm was engaged in "fraudulent" advertising and operated a scheme to sell old and discontinued records under the guise of a reviewer service.

Firm's ads appearing in consumer music and record publications state that no charge would be made for records, once a small membership fee is paid. The fee, it was learned, is \$10, which maintains membership for three months and furnishes some half-dozen records. Some of the records are produced by the firm under the Water Street label.

The case was referred to the postal service by CBS Records. A hearing is scheduled in U.S. District Court here Tuesday (12) during which a preliminary injunction on future mail delivery will be asked until the law department of the postal service in Washington can study the case. Milwaukee postal inspector John Hallberg processed the complaint.

Firm's monicker is E.A.R.S.

Catholics Return Illegal Songbooks

LOS ANGELES—The Hancock Towers Chicago offices of Charles Laff, attorney representing Friends of the English Liturgy, Christian sacred music publisher, who filed a Federal District Court suit against the Catholic Bishop of Chicago, will soon be loaded with 39,000 homemade songbooks.

The allegedly unauthorized songbooks contain songs, published by FEL Music, which the publishing firm's president, D.J. Fitzpatrick, claims are being infringed upon.

At a court hearing last week, representatives of the defendants, the Catholic Bishop of Chicago, and five churches agreed that not only would the five defendant churches return all homemade songbooks, but 92 other churches, added as defendants by Fitzpatrick, would return their pirated hymnals.

In a separate affidavit filed with the court, Fitzpatrick increased his claim for damages from \$600,000 to \$2,069,463.

Paul Anka's Album First QS From UA

LOS ANGELES—United Artists has released Paul Anka's latest album "The Painter," in Sansui QS quad, marking the label's initial venture into 4-channel pressings.

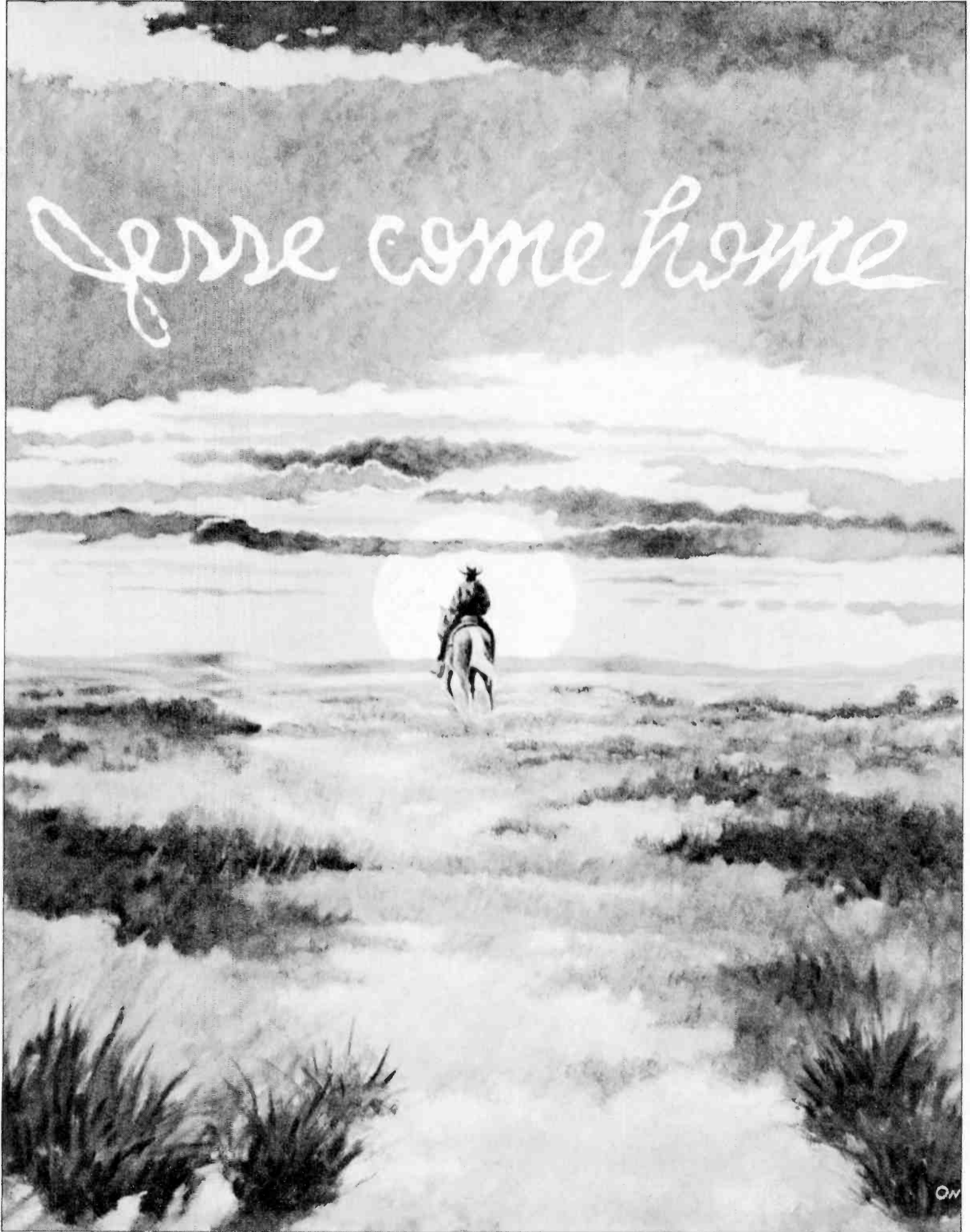
According to Denny Diante, vice president of a&r, "Sansui produces the best quad reproduction and is another avenue of promotion for the album."

He says that UA has no firm plans to continue quad pressings unless an album "warrants it."

True North Set

LOS ANGELES—Island Records has signed an exclusive distribution deal with Canadian record company True North whereby Island has exclusive right to distribute True North product in the U.S.

True North has previously been distributed in the U.S. by CBS.



THE GANG'S ALL HERE!

The James Gang: Bob Webb (all guitars and vocals), Phil Giallombardo (keyboards and vocals), Jimmy Fox (drums) and Dale Peters (Bass and vocals) all making the kind of rock 'n' roll they're famous for—exciting and powerful.

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ON ATCO RECORDS AND TAPES.

HANDLEMAN SHIFT

By STEPHEN TRAIMAN

NEW YORK—With David Handleman assuming the title of president of Handleman Co., in addition to those of chairman and chief executive officer, he is expected to play a more active role again in the affairs of the industry's second largest rack-jobber.

The move follows the resignation of president Louis Kwiker, and the announced exit of executive vice president C. Charles Smith on Nov. 1 (see Executive Turntable) both totally unrelated events, a company spokesman emphasizes.

Smith, expected to take another top spot in the business, reports that RIMS (Retail Inventory Management System) is virtually functional at all 17 branches, including Siebert's and WIMS (Warehouse Inventory Management System) computer programming is on schedule, for implementation in 1977.

Sales for the second quarter ending Oct. 31 are ahead of last year at this point, he notes. These will include the first results from the GEMCO group of some 40 stores, primarily in California, previously serviced by Nehi and acquired in August by Handleman.

Sales for the first quarter through July 31 hit \$30.72 million, a 43% increase over the 1975 period, with Sieberts accounting for about 23% of the total this year, compared to about 11% in 1975, with one month of consolidated operations.

Net earnings continue to be depressed, however, attributable mainly to start up and programming costs for the RIMS and WIMS operations. Net for the first quarter was \$242,000, a 32% decline from the 1975 period, with Siebert's provid-

ing approximately 14% of earnings each year.

With net sales for fiscal year 1976 of more than \$125 million, Handleman is second only to Heilicher Bros. division of Pickwick International, which chalked up sales of \$156 million from rackjobbing operations in its 1976 fiscal year.

Handleman acquired the Little Rock-based Siebert's book music rack operations last July, and assumed the rackjobbing functions of Nehi Distributing earlier this year.

CBS Says September Was Biggest Sales Month Ever

NEW YORK—With more than two dozen artists reported selling at peak levels, CBS Records has tagged September as the most successful sales month in the division's history. No sales figures are revealed.

The achievement, which represents action on Columbia, Epic and Associated Labels, is expected to lift third quarter sales to a new plateau for the company, surpassing the equivalent quarter a year ago, which also set a sales record for the domestic division of the CBS Records Group.

Although there are still three months remaining in the company's fiscal year, its artists have already garnered 34 gold records and 7 platinum to date.

Two of the company's singles have also been certified platinum ("Disco Lady" by Johnnie Taylor and "Kiss And Say Goodbye" by the Manhattans) with another on the verge ("Play That Funky Music" by Wild Cherry).

According to Bruce Lundvall, president of the CBS Records division: "We began this year with a strong sales push, sparked by our record year in 1975."

Groups contributing to this surge came from all labels. On Columbia:

Boz Scaggs, Earth, Wind & Fire, Bob Dylan, The Manhattans, Johnnie Taylor, Aersomith, Neil Diamond, Chicago, and Blue Oyster Cult.

On Epic: Wild Cherry, Boston, Ted Nugent, Jeff Beck, and Labelle.

Other hot product came from Lou Rawls, the O'Jays, Harold Melvin & Blue Notes (on Philadelphia International), The Isley Brothers (on T-Neck), and such other Columbia acts as Tyrone Davis, Tower of Power, The Emotions, Deniece Williams, Herbie Hancock and Freddie Hubbard.

Also adding to CBS' success was
(Continued on page 78)

Off The Ticker

Harman International Industries, Inc., completed acquisition of the Danish-held Ortofon Manufacturing A/S phonograph, cartridge and professional recording equipment businesses, following the agreement in principle announced at the Summer CES in Chicago (Billboard, June 26). Sales of the Ortofon lines that Harman will continue to produce were approximately \$6 million in the most recent 12-month period, according to Sidney Harman, chairman and president. In the fiscal year ended Aug. 31, Harman International estimated worldwide sales are \$136 million, or \$3.95 per share earnings fully diluted, up more than 30% from \$105 million and \$3.02 per share in fiscal 1975. Harman projects 1977 fiscal year sales at \$175 million, and \$4.75 earnings per share fully diluted.

Warner Communications Inc. board declared the regularly quarterly dividend of 15 cents per share on WCI common stock: \$1.06¼ per share on series B convertible preferred stock, and 31¼ cents on series D convertible preferred stock. All dividends are payable Nov. 16 to shareholders of record on Oct. 15.

The Handleman Co. board has accepted chairman David Handleman's suggestion to commence an executive search for his successor as chief executive officer, though he still has four years until mandatory retirement age of 65. The board also announced a quarterly dividend of 5 cents per share, reduced from the previous regular quarterly dividend of 10 cents per share in view of the earnings decline due to the startup of computerized inventory systems, payable on Oct. 7 to stockholders of record on Sept. 24.

Market Quotations

As of closing, Thursday, October 7, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	23	489	35%	34%	35%	+ 1
9%	4%	Ampex	11	138	6½	6¼	6½	+ ¼
9%	2%	Automatic Radio	3	6	5%	5%	5%	+ ¼
20%	10%	Avnet	7	271	17%	16%	16%	- ¼
25%	14%	Bell & Howell	7	237	18½	18½	18½	- ¾
61	46%	CBS	11	561	54%	53½	54¼	+ ¼
7%	4%	Columbia Pictures	4	52	5	5	5	Unch.
16%	8%	Craig Corporation	4	81	13%	13	13%	+ ¾
63	45%	Disney, Walt	20	518	46	45¼	45¼	+ ¾
5%	3	EMI	7	269	3¼	3	3¼	- ¼
26%	16%	Gulf & Western	4	398	17	16¼	17	+ ½
7%	4%	Handleman	5	25	4%	4½	4%	+ ½
27	14%	Harman Industries	6	20	22%	21½	21½	- ¼
8%	3%	K-Tel	6	—	—	—	—	Unch.
11%	7	Lafayette Radio	6	25	8%	8¼	8%	+ ¼
25%	19%	Matsushita Electronics	13	1	21%	21%	21%	- ¼
36%	25%	MCA	5	119	30%	29%	30%	+ 1¾
15%	12%	MGM	8	131	14%	14%	14%	+ ¼
66%	52%	3M	24	992	62%	61%	62¼	- ¼
4%	1%	Morse Electro Products	—	—	—	—	—	Unch.
59	41%	Motorola Inc.	23	403	50%	49%	50½	- ¼
33%	19%	North American Philips	8	39	29%	29	29%	- ¼
23%	14%	Pickwick International	8	57	16%	15%	16%	+ ¾
5	2%	Playboy	28	18	3%	3%	3%	+ ½
30%	18%	RCA	13	574	26¼	25½	26%	+ ½
11%	8%	Sony	21	367	9	8%	9	+ ¼
40%	16	Superscope	7	69	21%	21	21%	+ ½
47%	26%	Tandy	9	363	32%	31%	32%	+ 1
10%	5%	Telecor	6	64	7%	7%	7%	+ ½
4%	1%	Telex	10	44	2%	2%	2%	Unch.
7%	2%	Tenna	8	7	3½	3½	3½	Unch.
13%	8%	Transamerica	8	197	12¼	12¼	12¼	+ ¼
15	8%	20th Century	10	53	8%	8%	8%	+ ¼
25%	17%	Warner Communications	24	22	20	19%	20	+ ¼
40%	23%	Zenith	14	216	28	27¼	27¼	- 1¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	58	—	1¼	2¼	Schwartz Bros.	10	—	1½	2¼
Gates Learjet	4	5	8¼	9	Wallich's	—	—	¼	½
GRT	5	2	5%	5%	Music City	—	—	¼	½
Goody, Sam	3	—	1%	2%	Kustom Elec.	7	25	2½	3
Integrity Ent.	3	—	½	¾	Orrox Corp.	—	—	¾	1
Koss Corp.	6	2	5	5½	Memorex	8	80	22½	23
M. Josephson	4	16	7	7½	Recoton	27	—	4	4½

Sire Pushes Ramones Via 'Maxi Single'

NEW YORK—Sire is rush releasing an unusual "maxi single" by the Ramones, with the A side a remixed and re-edited 2:24-minute mono version of "I Want To Be Your Boy Friend" from the band's current LP. The 3:55-minute flip side features two stereo cuts—live recordings of "California Sun" and "I Don't

Wanna Walk Around With You" from the group's Aug. 11-12 sellout date at the Roxy in Los Angeles.

Wally Meyersowitz of ATI, the Ramones' new booking agency, is currently mapping out a Midwest tour, and the group soon starts on its second LP with Tony Bonjovi as producer.

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A&M Expanding With the Building Of New Offices

LOS ANGELES—A&M Records is expanding its Hollywood headquarters with the construction of a three-story building at 1336 N. LaBrea Ave., down the street from its Almo Publishing building.

The new structure will house the data processing and accounting departments. Dave Alpert, studio manager and coordinator of the project, says the vacated space on the main lot will be utilized to expand the sales, art and merchandising departments.

"Our office space was tight, but now we will have the room to expand and be comfortable," says Alpert.

Completion of the building is ex-

pected by January 1977. The first floor will contain the data processing department with accounting on the second floor. There will also be a roof garden conference room and a basement for storage.

A mural with caricatures of Herb Alpert, Jerry Moss, Quincy Jones and other A&M artists has been painted on a 150-foot long by 10-foot high barricade at the construction site entrance. Painter Roselle Sykes is donating his salary for the job to St. Elmo's Village, a non-profit organization founded to aid black artists.

The building was designed by Harry Newman, who designed A&M's Toronto office.

General News Role Of Pubs Hit By Exec

By NAT FREEDLAND

LOS ANGELES—A major cause for current industry disenchantment with music publishers is that too many so-called publishers are actually songwriters' lawyers or business managers who merely handle administrative paperwork and act as a holding company for copyrights.

This charge is made by Don Blocker, an 18-year publishing veteran who recently took over BNB's new Big Heart publishing operation after six years as executive vice president of Snuff Garrett Music Enterprises.

Big Heart Music is a division of a highly successful personal management company now branching out into film and television production plus its own RCA-distributed label, Tattoo.

But Blocker pledges that Big Heart will be a full-scale working publisher, not the sort of "holding company" operation he attacks.

"Admittedly, we only have 50 copyrights so far," he says. "But I have already hired a professional manager, Carolyn Machado, who is out running with our songs. No writer signed to Big Heart will ever have to complain that nothing is being done to work his songs."

Whitfield Deal With a Studio

LOS ANGELES—Whitfield Records and the Village Recorder, a West Los Angeles recording studio, have entered into an agreement in which Whitfield will do a minimum of 50% of its recordings there.

According to Dick LaPalm, the Village's general manager, the studio will help the Norman Whitfield label set up its own studio, which LaPalm says is about a year away. The Village will also sell its client some equipment for the facility.

Whitfield's label is distributed by Warner Bros. and the artist used the Village for work on the recently released Universal film, "Car Wash," plus sessions for Undisputed Truth.

IRS Demanding Bell Pay Taxes

MEMPHIS—The IRS has filed a \$527,391 tax lien against Al Bell, chairman and sole stockholder of defunct Stax Records, seeking to collect money IRS charges Stax owes for withholding and Social Security taxes.

The lien charges Bell is 100% liable for the \$527,391 which was deducted from employe paychecks between 1974 and 1975 and not paid to the federal government.

The court action would require Bell to liquidate any assets he has to pay off the taxes if the government proves its case.

A Wilson Setback

NEW YORK—Jackie Wilson, in a coma since suffering a heart attack one year ago, suffered another setback last week when he was hit with a bout of pneumonia. He is in Trenton, New Jersey's St. Francis Medical Center.

BROADWAY REVIEW

'Going Up' Light-Hearted; Unmemorable Comedy

NEW YORK—"Going Up," a friendly, light-hearted comic musical revolving around flying in the pre-World War I days of the early 1900s, has been revived at the John Golden Theatre following a successful run at the Goodspeed Opera House in Connecticut.

Based on James Montgomery's comedy, "The Aviator," which was first produced in 1910, the show is about an imaginative writer who produces a convincing book about flying even though he had never "gone up." The dilemma he faces when challenged by a French flying ace to an aerial contest provides the

groundwork for a truly amusing situation comedy.

The package is interspersed with perky music and lyrics by Louis Hirsch and Otto Harbach, with choreography by Dan Siretta, whose innovative and energetic dance steps on "The Tickle Toe," provide one of the highlights of the show.

Convincing performances are turned in by Brad Blaisdell, as Robert Street, the writer who falls victim of his own imagination; Michael Tartel as Jules Gaillard, the cocky French flying ace; Ron Robinson, as a bogus flight instructor, and Kim-

(Continued on page 14)

OFF-BROADWAY REVIEW

New Prison Musical 'Enlightening'

NEW YORK—After making the rounds of Sing Sing, Green Haven, Bordentown and Yardville prisons, "On The Lock-In," David Langston Smyrl's comic drama with music, has come to the Off-Broadway Combination Cabaret/Theater.

The show, presented against an innovative background of soul/jazz music, takes a piercing tongue-in-cheek look at a motley collection of lawbreakers in a cellblock of a city prison. It looks at their hopes, their fears, their aspirations and the day to day hassles with which they are confronted in prison.

The show manages to authentically capture the street lingo of the

working class, and the cast of characters is so real they could well have been ex-cons reliving their prison experiences.

Four of the six songs, "Whatever It Happens To Be," "Victim Of Circumstances," "Sailor Song" and "Sister Paradise," were written by Smyrl, with Smyrl collaborating with Edward Smith on "Alone." The sixth song, "Baby," features words and music by Henry Bradley.

Music for this enlightening evening of entertainment was provided by Paul Griffin (musical director) on piano, Duke Clemmons, bass; and Reggie Taylor, drums.

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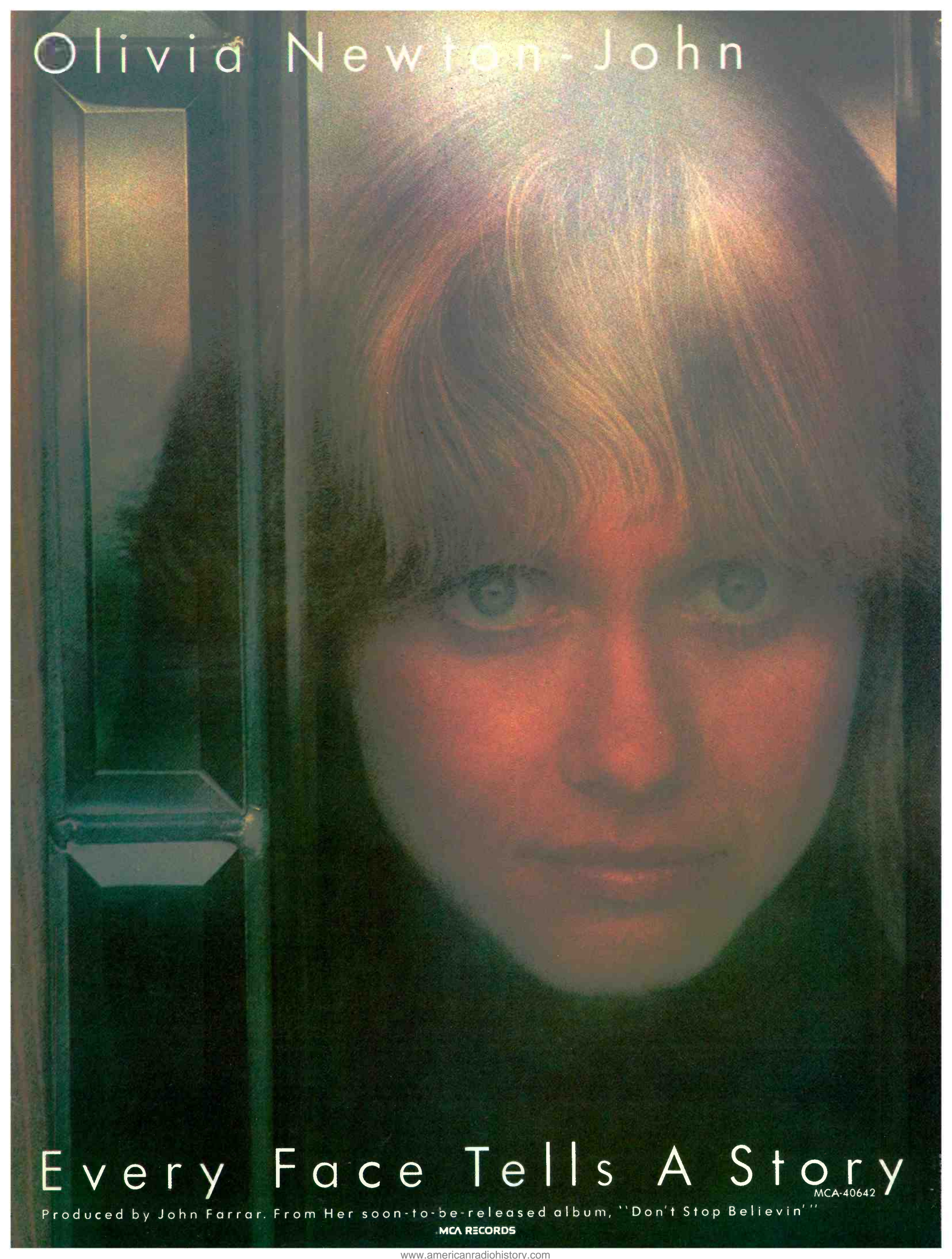
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Olivia Newton-John

Every Face Tells A Story

MCA-40642

Produced by John Farrar. From Her soon-to-be-released album, "Don't Stop Believin'"

MCA RECORDS

Atlantic Lift For Jazz

• Continued from page 1

vacant for some time, with Joel Dorn, formerly working in that capacity, now a freelance producer.

Nesuhi Ertegun, who headed the jazz operation for many years, is now president of WEA International, leaving the jazz operation without a strong voice plotting its path.

Mann, it's understood, has been working out the arrangement meeting with Ahmet Ertegun, Atlantic's board chairman, Jerry Greenberg, label president and Nesuhi Ertegun, during the past month.

Under the plan, Mann will devote full-time to creating musical concepts to get Atlantic back into the No. 1 position it previously held in the jazz idiom.

The emphasis will be on crossover jazz, it's understood, although there will be room for unique jazz artists.

An interesting aspect of this arrangement sees Mann, one of Atlantic's best selling jazz artists, moving into a management position.

Pianist/arranger Bob James holds a related position at Columbia, although he is still under contract to CTI as an artist, but directs Colum-

bia's contemporary music activities as a producer/sideman and arranger.

Mann, it's understood, will produce artists and be involved in planning, direction and initiation of product.

In order to concentrate on his new label responsibility, Mann will organize his own concerts so they don't conflict with his Atlantic time.

Atlantic's jazz roster includes Jean-Luc Ponty, Les McCann, Ray Barretto, Billy Cobham, Klaus Doldinger; on Nat Weiss' Nemperor label—Jan Hammer, Stanley Clarke; on the reactivated Cotillion label—Lou Donaldson and Willis Jackson.

There is also the Finnadar label, an avant-garde outlet which recently released Mann's own "Gagaku Beyond" LP which blends jazz with Japanese music. That label will also be involved in new beefing up.

The hiring of Mann, an extensive world traveler and outspoken individual, portends new creative and merchandising pushes by Atlantic into one of its roots areas at a time when crossover jazz artists are breaking down formidable sales barriers. **ELIOT TIEGEL**

General News Russia, U.S. Co. In Pact

NEW YORK—Two years of waiting and a small fortune in air fares to Moscow have paid off for United Euram Corp. with a contract to bring to the U.S., and to film for television or cinema, artists from the Soviet Union.

"We were there at the right time," says Leo Henzel, executive vice president of United Euram, which now joins Hurok, Columbia artists and others in the sweepstakes for Soviet talent.

United Euram's first major accomplishment has been recently to book a successful engagement of the Russian Festival of Music and Dance at Caesars Palace in Las Vegas. The Russian Festival, staged by Igor Moiseyev, had been brought to the U.S. by Huork Productions and toured the eastern states. United Euram had the contract west of the Mississippi.

Under United Euram, the Russian Festival played four nights in Denver and 14 engagements at Caesars Palace. Its performance in Vegas was filmed and is now being edited for tv. United Euram also put the Russian Festival on the Jerry Lewis Labor Day telethon for muscular dystrophy.

"The sky is the limit," responds Henzel when asked how popular Soviet entertainment could be in U.S. "Ninety percent of Americans have never even seen a Russian. That's because when the Russian acts come here they only play in a few large cities.

Tapes Confiscated In 4 U.S. Cities

NEW YORK—Police raids in four cities netted a total of more than 20,000 allegedly pirated tapes.

Almost 10,000 tapes were seized from 11 vendors at the Visalia Swap Meet in Visalia, Calif., 1,200 tapes at TJ Merchandise in Wauwatosa, Wis.; 1,800 tapes from Les' Bargain House in Mt. Washington, Ky.; and 9,000 at Victory Tape Sales in Miami Beach.

At the latter raid, FBI agents also seized 800 masters and about \$12,000 worth of winding and packaging equipment.

All of the investigations are continuing.

Quentin Jackson Services In N.Y.

NEW YORK—Services for Quentin Jackson, 67, for a half-century one of the world's outstanding jazz trombonists, were held here Wednesday (6). He died of a heart attack and is survived by his widow and two sisters.

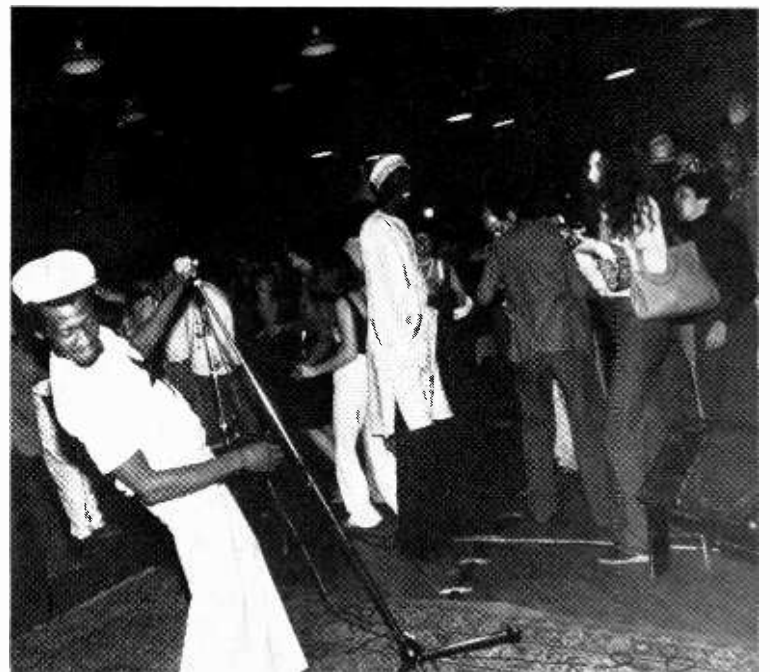
Jackson had been working in the pit of the "Guys & Dolls" show at the Broadway Theater. For 11 years he was a Duke Ellington sideman and had also been featured with the bands of Quincy Jones, Count Basie, Don Redman, Cab Calloway, Lucky Millinder and Thad Jones-Mel Lewis. His 'bone was heard on more than 1,000 records, it was reported.

'Going Up' Review

• Continued from page 12

berly Farr as a dreamy-eyed heiress turned on by men of adventure.

Overall, "Going Up," in the genre of last season's "Very Good Eddie," which also had its successful beginnings at the Goodspeed Opera House, provides an enjoyable, if not outstanding evening of musical theater. **RADCLIFFE JOE**



ROCKIN' REGGAE—WB artist Jimmy Cliff rocks and reggaes at a special recording session turned party at Columbia Records' New York studios. "The Best Of Jimmy Cliff—Live" was recorded the same week at his outdoor gigs in Central Park and Lenox, Mass., produced by Andrew Oldham. Release is due in about a month.

\$780,000 In Grants Go To ASCAPers

NEW YORK—Nearly 200 writer members of ASCAP will share \$780,000 in cash grants from the society. This raises the total of special awards distributed by ASCAP in the past decade—monies over and above normal performance royalties—to some \$8 million.

The awards were determined by two panels, the standard awards panel for symphonic and concert music, and the popular awards panel for talents in every branch of contemporary music.

Awards went to such prominent composers as 1976 Pulitzer Prize winner Ned Rorem, and former winners Dominick Argento, Jacob Druckman, John La Montaine, Gian Carlo Menotti and Virgil Thomson. Also honored by ASCAP were John Cage, Paul Creston, Lukas Foss, Peter Mennin, George Rochberg and others.

The popular awards list runs from A to Z—from Morris Albert to Frank Zappa.

Among the jazz greats honored are Count Basie, Cab Calloway, Ornette Coleman, Ella Fitzgerald, Dizzy Gillespie, Herbie Mann and others.

Some of the major pop writers recognized by the panel include, among others, Joan Baez, Jerry Butler, Keith Carradine, Phil Cody, Judy Collins, Jose Feliciano, Rupert Holmes, Ray Manzarek, Boz Scaggs, Bruce Springsteen, Lily Tomlin, Livingston Taylor and eight writers from War and six from the Commodores.

Among the country writers were John Scheweers, Charlie Rich, Gene Autry, Ronnie Milsap and others.

ASCAP writers in the American musical theater were represented by Warren Casey and Jim Jacobs of "Grease," Sherman Edwards of "1776," Lee Goldsmith, Mel Marvin, Josh Logan, Earl Wilson and others.

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RCA Records

Retail Singles Push Hits

• Continued from page 1

where he hosts a two-hour brainstorming session. He's held six and will hold another singles stimuli series in the future.

The intimate sessions discuss everything from the history of 45s through Extended Play and into the 12-inch Disco. But the how-to-sell technique is emphasized. "Lots of singles have 'B' sides that are unavailable in albums," says Akaki.

"Take, for example, the Elton John 45s. John fans welcome being told they can get a performance they don't have on a single. Silver Convention and Silver both had sides out which weren't on LPs," Akaki notes.

Sandy Horne, Epic promo man, who attended the West Valley seminar, along with Jan Bashman of A&M, said certain LPs, from which hit singles stem, are subpar. The store clerk actually builds credibility by pointing out that the one-hit single is a better buy as a 98-cent 45.

Akaki explained that the Jim Greenwood chain will shortly introduce a black plastic divider card in which there's a notched area where a jukebox title strip can be inserted.

"The idea for this versatile divider came from our seminars. For the first time, our store personnel will have a neater divider card, which provides the person with complete information. Now they can order by label and record number, where before they wrote down artist and title because they did not have the reorder data."

Akaki hopes to have all stores re-

ceiving from manufacturers essential sales material. He compliments CBS Records for its "Insight Digest," issued fortnightly and containing pertinent titles and numbers.

He recommends that clerks consistently utilize catalog material like Phonolog, Schwann, the Harrison tape guide and trade papers.

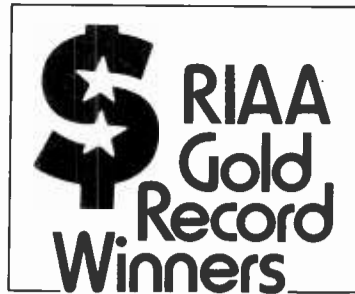
Licorice Pizza will print 2,500 singles booster 8x10-inch sheets in a trial run, starting soon. Labels have agreed to help defray the cost by buying the 79-cent weekly special space, he says.

Special orders for singles build return business, Akaki notes. Though Licorice Pizza will continually try to stock more oldies singles, there's a vast number of singles that must be special-ordered. The Greenwood outlets do not ask a down payment for a special order.

Bashman explained that a survey in 1974 by the Unassociation, the local promo persons group, indicated singles are bought by all age groups, not only subteens.

She says the group intends to implement a second survey in the near future. Both she and Epic's Horne encourage store personnel to become well versed as to current singles on the national and local radio charts, so that good recommendations can be made to customers.

Akaki says the success of the singles seminar has prompted Greenwood to work out further indoctrination sessions on record and tape manufacturing, product production and other subjects to acquaint clerks with other intricacies of the industry.



Singles

Rick Dees & His Cast Of Idiots' "Disco Duck" on RSO; disk is their first gold single.

Andrea True Connection's "More, More, More, Part 1" on Buddah; disk is the group's first gold single.

Tavares' "Heaven Must Be Missing An Angel" on Capitol; disk is the group's first gold single.

Albums

Jefferson Starship's "Spitfire" on Grunt has achieved platinum status.

Steve Miller's "Fly Like An Eagle" on Capitol has gone platinum.

Captain & Tennille's "Song Of Joy" on A&M has gone platinum.

Hall & Oates' "Abandoned Luncheonette" on Atlantic; disk is their first gold album.

Chicago's "Chicago X" on Columbia; disk is the group's first certified platinum album.

Parliament's "Motherhip Connection" on Casablanca; disk is the group's first certified platinum album.

Neil Diamond's "Beautiful Noise" on Columbia; disk is his first certified platinum album.

Boz Scagg's "Silk Degrees" on Columbia; disk is his first certified platinum album.

Bee Gees' "Children Of The World" on RSO; disk is the group's second gold album.

Bachman-Turner Overdrive's "Best Of B.T.O." on Mercury; disk is the group's sixth gold album.

Bob Dylan's "Hard Rain" on Columbia; disk is his 13th gold album.

Peter Frampton's "Frampton" on A&M; disk is his second gold album.

Jeff Beck's "Wired" on Columbia; disk is his second gold album.

Steely Dan's "Royal Scam" on ABC; disk is their fourth gold album.

Brothers Johnson's "Look Out For #1" on A&M; disk is the group's first platinum album.

MCA Retains MK For Product Promo

LOS ANGELES—MK Productions, an independent national disco promotion firm, has been contracted by MCA Records to promote the company's disco-oriented product.

In its promotional effort, MK will concentrate both on discos and disco-programmed radio stations in support of current MCA product that includes the single and album titled "Car Wash," Ideodato's album "Very Together," Brian and Brenda Russell's single "Gonna Do My Best To Love You" and "The Promise Of Love" by the Delegation.

Clive Davis Speaks

NEW YORK—The music and performing arts lodge at the B'nai B'rith is hosting an evening with Clive Davis at the Central Synagogue in New York City Monday (11).

The president of Arista Records will talk about the music industry and will be available for questions from the audience. The session will begin at 8 p.m. and is open to the industry.

New Companies

Uno Records formed in Los Angeles by Dean Somers and Bob Conner. First release will be "Smudge" by two-time Grammy winner Marvin Miller. (213) 988-8532.

Pagano Records launched in Huntington Beach, Calif. by Michael Bishop and Sean Kelly. Initial release is "Our Love Will Get Higher." by Bishop. (714) 960-3088.

Centaur Records formed in Baton Rouge, La. by Victor E. Sachse and William R. Wright. One album and one single have been released and five more projects are underway this month.

Doubletalk Records formed in Nashville by Dudley Lamb. First release is by Levi Caliahan entitled "Big Irene (The Massage Parlor Queen)."

Rico Productions and Sure Bet Bookings launched in Newport Beach, Calif., by Fred Cisneros. Firms' activities encompass promotions, management, concert productions and bookings for groups and singles. Firm can be contacted at 3345 Newport Blvd. (714) 675-9375.

National Rock Distribution of Nashville formed by Bob Holladay and Jade Stone. Firm is geared to the needs of independent labels, producers and artists. Location is in the UA Tower, 60 Music Square West.

Maverick Records formed in Hollywood by Gavin Murrell as a country oriented subsidiary of Marsel Records, Inc. Initial release will be "Oh Those Texas Women" by Gene Davis. Offices located at 6464 Sunset Blvd. Suite 411. (213) 273-2060.

A new recording studio called the **Austin Country Studio** is formed by a triple partnership which includes Don Dean, Bob Hanson and Wink Tyler. The studio is located at 4606 Clawson Road, Austin, Tex. (512) 444-5489.

Stanscoe Music, an ASCAP publishing firm, has been formed in

Hollywood by Stan Worth and Scoey Mitchill. Plans are underway for a BMI division. Offices are located at 5823 Santa Monica Blvd. (213) 461-4814.

VCI Records has been formed as an "omnidirectional" label by Vic Chirumbolo, 25-year music veteran, formerly vice president and general manager of CTI. Label's first release is by Shadow. Offices located at 1515 Broadway, New York. (212) 245-5587.

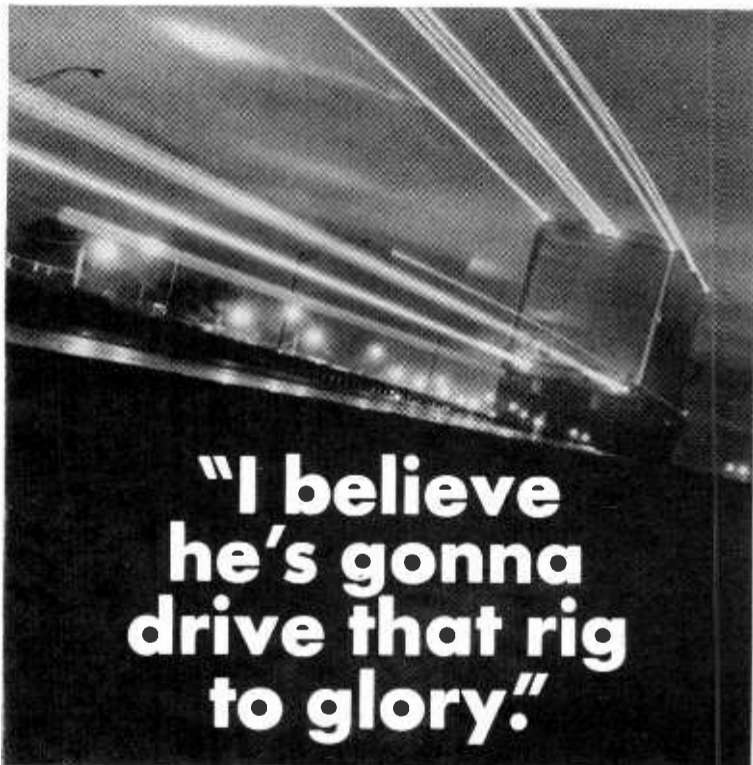
Sabre Record Co. and **Master Fox Music Publishing Co.** formed in Nashville by Ray Reeves. Both firms will be involved with new talent, placing emphasis "on quality product and development of different sounds." First product is the single, "Think About Me One More Time" by Ann Simmons, produced by Ray Griff.

Omni Records, Inc., a pop and country oriented label, launched in Nashville by Henry Strzelecki, president, and Howard White, publishing coordinator for Omni's in-house publishing firms. First single will feature Jim Kearce. Office is located at 50 Music Square West.

Spreadeagle Productions, formerly a division of Herbert & Brame, Inc., formed in San Francisco by Lou Brame. First acts signed are the Inner Circle Band on Capitol, Mingo Lewis on Columbia and Yesterday & Today. The firm will also house two music publishing companies, Hitman Music and Penetrate Music.

GTA Productions, a concert promotion organization, formed by Ron Sunshine and Ike Sellers to handle Midwest dates. Firm is at 301 Sovereign Ct., Manchester, Mo. (314) 394-2100.

A Promotional Experience (APE), a new entertainment industry promotion service for coordination of specialty items, formed by Larry Grossberg and Larry Halpern. Offices are at 221 W. 57 St., New York. (212) 582-4200.



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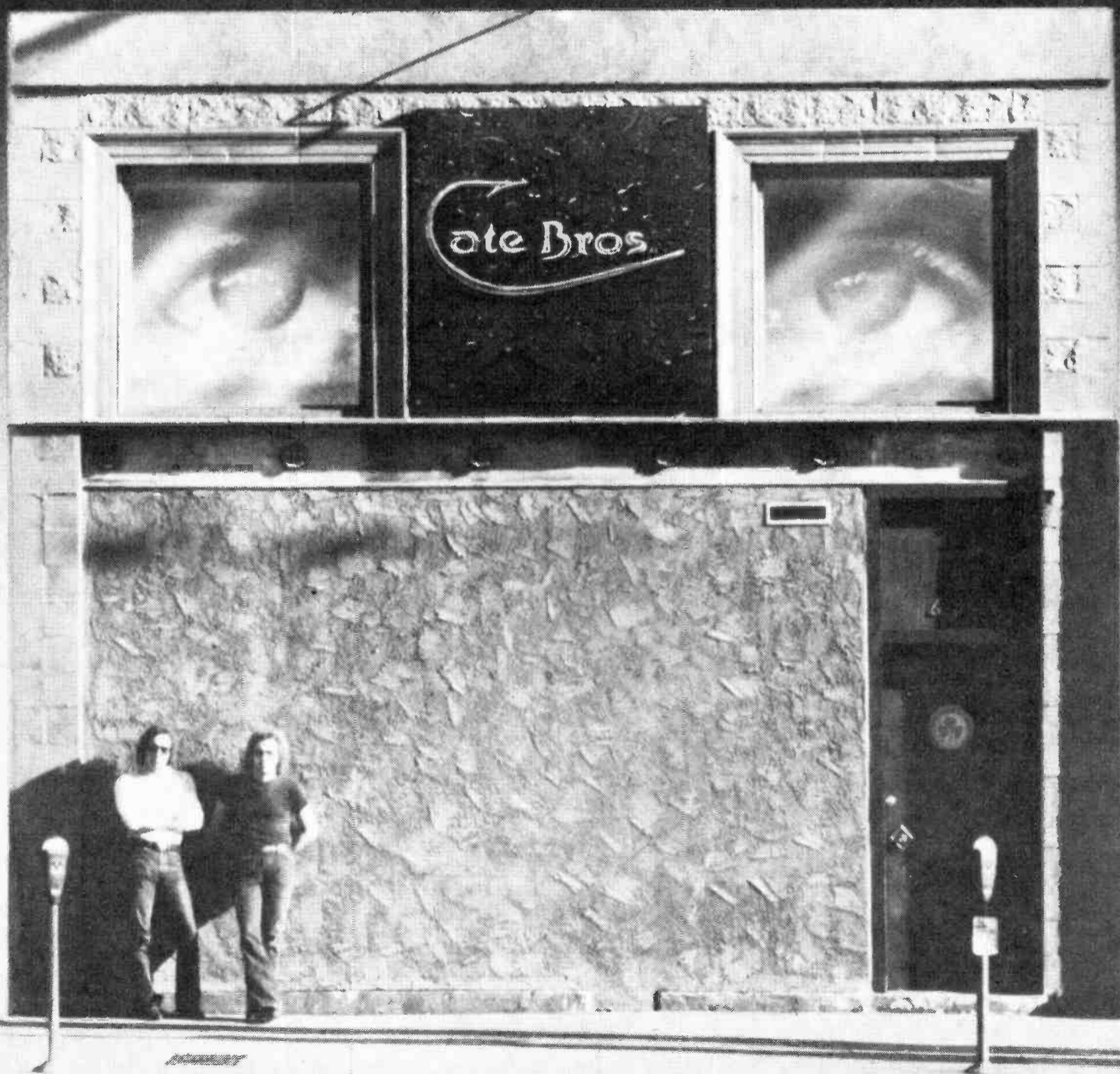
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two superstars.**

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Kenny and Jim have decided to continue their careers as solo performers.

Although we are sad to see them part, we are glad they will remain part of the Columbia family of artists. And we know that they will bring the same kind of creativity and professionalism to their new careers. Their future will be even brighter than their past.

Kenny Loggins. Jim Messina.
Separate now, but still together on Columbia Records and Tapes.

(Loggins and Messina’s “Best of” album will be released shortly and will be called the “Best of Friends.”)

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/7/76)

TOP ADD ONS - NATIONAL

ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
BOSTON—More Than A Feeling (Epic)
BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (Young & Restless) (A&M)

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

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- ★ **ORLEANS**—Still The One (Asylum) 21-15
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 11-6

KBBC—Phoenix

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **RINGO STARR**—A Dose Of Rock & Roll (Atlantic) 33-25
- ★ **BEE GEES**—Love So Right (RSO) 24-18

KTKT—Tucson

- NONE
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 19-14
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 23-19

KQEO—Albuquerque

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 17-9
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 19-13

KENO—Las Vegas

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 33-23
- ★ **ROD STEWART**—Tonight's The Night (W.B.) 37-27

Pacific Northwest Region

TOP ADD ONS:

BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
BOSTON—More Than A Feeling (Epic)
ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)

PRIME MOVERS:

PETER FRAMPTON—Do You Feel (A&M)
GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
CAPTAIN & TENNILLE—Muskrat Love (A&M)

BREAKOUTS:

RINGO STARR—A Dose Of Rock & Roll (Atlantic)
BURTON CUMMINGS—Stand Tall (Portrait)
FIREFALL—You Are The Woman (Atlantic)

KFRC—San Francisco

- **BOSTON**—More Than A Feeling (Epic)
- **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 15-10
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 26-21

KYA—San Francisco

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 11-5
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) HB-16

KLIV—San Jose

- **ALICE COOPER**—I Never Cry (W.B.)
- **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 17-9
- ★ **HALL & OATES**—She's Gone (Atlantic) HB-13

KNDE—Sacramento

- **BEE GEES**—Love So Right (RSO)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 23-14
- ★ **HEART**—Magic Man (Mushroom) 10-4

KROY—Sacramento

- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 16-9
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 14-8

PRIME MOVERS - NATIONAL

CAPTAIN & TENNILLE—Muskrat Love (A&M)
GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
PETER FRAMPTON—Do You Feel (A&M)

KYNO—Fresno

- **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 14-8

KJOY—Stockton, Calif.

- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 27-15
- ★ **GINO VANELLI**—Love Of My Life (A&M) 28-18

KGW—Portland

- **PETER FRAMPTON**—Do You Feel (A&M)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 16-6
- ★ **KISS**—Beth (Casablanca) 25-15

KING—Seattle

- **ABBA**—Fernando (Atlantic)
- **FIREFALL**—You Are The Woman (Atlantic)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 30-15
- ★ **KISS**—Beth (Casablanca) 27-16

KJRB—Spokane

- NONE
- **EARTH, WIND & FIRE**—Getaway (Columbia) 19-15
- ★ **ROD STEWART**—Tonight's The Night (W.B.) HB-29

KTAC—Tacoma

- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- **BARRY MANILOW**—This One's For You (Arista)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 25-16
- ★ **BEE GEES**—Love So Right (RSO) 22-18

KCPX—Salt Lake City

- **DAVID DUNDAS**—Jeans On (Chrysalis)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 12-7
- ★ **ABBA**—Fernando (Atlantic) 9-5

KRSP—Salt Lake City

- **SPINNERS**—Rubberband Man (Atlantic)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 15-9
- ★ **BARRY MANILOW**—This One's For You (Arista) 23-18

KTLK—Denver

- **BOSTON**—More Than A Feeling (Epic)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 33-23
- ★ **ROD STEWART**—Tonight's The Night (W.B.) 37-27

North Central Region

TOP ADD ONS:

ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
(D) **SPINNERS**—Rubberband Man (Atlantic)
BOSTON—More Than A Feeling (Epic)

PRIME MOVERS:

GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
CAPTAIN & TENNILLE—Muskrat Love (A&M)
(D) **SPINNERS**—Rubberband Man (Atlantic)

BREAKOUTS:

ALICE COOPER—I Never Cry (W.B.)
FIREFALL—You Are The Woman (Atlantic)
RINGO STARR—A Dose Of Rock & Roll (Atlantic)

CKLW—Detroit

- **BOSTON**—More Than A Feeling (Epic)
- **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 28-20
- D★ **SPINNERS**—Rubberband Man (Atlantic) 15-10

BREAKOUTS - NATIONAL

ALICE COOPER—I Never Cry (W.B.)
FIREFALL—You Are The Woman (Atlantic)
BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (Young & Restless) (A&M)

WPEZ—Pittsburgh

- **ALICE COOPER**—I Never Cry (W.B.)
- D• **SPINNERS**—Rubberband Man (Atlantic)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 13-7
- ★ **SILVER**—Wham Bam (Arista) 24-19

WRIE—Erie, Pa.

- **STARLAND VOCAL BAND**—California Day (Windsong)
- D• **RITCHIE FAMILY**—The Best Disco In Town (Marlin)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 15-5
- ★ **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock) 18-10

WJET—Erie, Pa.

- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 13-4
- ★ **BEE GEES**—Love So Right (RSO) 20-15

KOMA—Oklahoma City

- NONE
- **KISS**—Beth (Casablanca) 18-12
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 10-5

KAKC—Tulsa

- **ALICE COOPER**—I Never Cry (W.B.)
- **ROD STEWART**—Tonight's The Night (W.B.) HB-21
- ★ **BARRY MANILOW**—This One's For You (Arista) 22-14

KELI—Tulsa

- **BOSTON**—More Than A Feeling (Epic)
- **RINGO STARR**—A Dose Of Rock & Roll (Atlantic)
- ★ **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 26-16
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 28-18

WTIX—New Orleans

- **ALICE COOPER**—I Never Cry (W.B.)
- **BARRY DEVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- ★ **ORLEANS**—Still The One (Asylum) 14-5
- D★ **RICK DEES**—Disco Duck (RSO) 15-9

KEEL—Shreveport

- **COMMODORES**—Just To Be Close To You (Motown)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 21-11
- D★ **SPINNERS**—Rubberband Man (Atlantic) HB-21

Midwest Region

TOP ADD ONS:

BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
PETER FRAMPTON—Do You Feel (A&M)
KISS—Beth (Casablanca)

PRIME MOVERS:

CAPTAIN & TENNILLE—Muskrat Love (A&M)
STEVE MILLER BAND—Rock'n Me (Capitol)
COMMODORES—Just To Be Close To You (Motown)

BREAKOUTS:

BOSTON—More Than A Feeling (Epic)
ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

WLS—Chicago

- **PETER FRAMPTON**—Do You Feel (A&M)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 27-20
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 13-7

WDHF—Chicago

- **BOSTON**—More Than A Feeling (Epic)
- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- ★ **BARRY MANILOW**—This One's For You (Arista) 18-11
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 21-16

WVON—Chicago

- **ROSE ROYCE**—Car Wash (MCA)
- **LONNIE JOYDAN**—Grey Rainy Days (U.A.)
- ★ **COMMODORES**—Just To Be Close To You (Motown) 19-1
- ★ **TYRONE DAVIS**—Give It Up (Turn It Loose) (Columbia) 9-2

(Continued on page 22)

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Pacific Southwest Region

TOP ADD ONS:

CAPTAIN & TENNILLE—Muskrat Love (A&M)
ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

PRIME MOVERS:

PETER FRAMPTON—Do You Feel (A&M)
CAPTAIN & TENNILLE—Muskrat Love (A&M)
ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)

BREAKOUTS:

BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
LINDA RONSTADT—That'll Be The Day (Asylum)
FIREFALL—You Are The Woman (Atlantic)

KHJ—Los Angeles

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **STEVE MILLER BAND**—Rock'n Me (Capitol) 19-13
- ★ **ROD STEWART**—Tonight's The Night (W.B.) 29-24

KIIS—Los Angeles

- **BOSTON**—More Than A Feeling (Epic)
- **ROD STEWART**—Tonight's The Night (W.B.)
- D★ **RICK DEES**—Disco Duck (RSO) 11-3
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) HB-28

KEZY—Anaheim

- **FIREFALL**—You Are The Woman (Atlantic)
- **ELECTRIC LIGHT ORCHESTRA**—Livin' Thing (U.A.)
- ★ **BOSTON**—More Than A Feeling (Epic) 34-25
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 17-11

KFXM—San Bernardino

- **COMMODORES**—Just To Be Close To You (Motown)
- **ROD STEWART**—Tonight's The Night (W.B.)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 25-15

D★ EARTH, WIND & FIRE—Getaway (Columbia) 19-11

KCBQ—San Diego

- NONE
- **PETER FRAMPTON**—Do You Feel (A&M) HB-21
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 30-26

KAFY—Bakersfield

- **BEE GEES**—Love So Right (RSO)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 23-17
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 14-11

TAVARES

DON'T TAKE AWAY THE MUSIC (1318)

Their New Single
Following Their Million-Selling

Heaven Must Be Missing An Angel



... Both From Their Fabulous Album

SKY-HIGH! (ST-11533)

Produced by Freddie Perren

For Grand Slam Productions



Billboard Singles Radio Action

Based on station playlists through Thursday (10/7/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 20

WNDE—Indianapolis

- PETER FRAMPTON—Do You Feel (A&M)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 28-18
- ★ KISS—Beth (Casablanca) 18-9

WOKY—Milwaukee

- PETER FRAMPTON—Do You Feel (A&M)
- HUDSON BROS.—Help Wanted (Arista)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 20-13
- ★ NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket) 25-19

WZUU—Milwaukee

- BOSTON—More Than A Feeling (Epic)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 17-10
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 11-6

WIRL—Peoria, Ill.

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 17-8
- ★ ABBA—Fernando (Atlantic) 25-17

KXOK—St. Louis

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- ABBA—Fernando (Atlantic)
- ★ HEART—Magic Man (Mushroom) 16-11
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 19-14

KIOA—Des Moines

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 21-11
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 13-8

KDWB—Minneapolis

- HEART—Magic Man (Mushroom)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 16-7

D★ BOZ SCAGGS—Lowdown (Columbia) 15-8

WDGY—Minneapolis

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- KISS—Beth (Casablanca)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 18-13
- ★ HEART—Magic Man (Mushroom) 20-16

KSTP—Minneapolis

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 27-16
- ★ RINGO STARR—A Dose Of Rock & Roll (Atlantic) 20-11

WHB—Kansas City

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- KISS—Beth (Casablanca)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 18-13
- ★ HALL & OATES—She's Gone (Atlantic) 14-10

KKLS—Rapid City, S.D.

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- BARRY MANILOW—This One's For You (Arista)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 16-5
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 21-14

KQWB—Fargo, N.D.

- BEE GEES—Love So Right (RSO)
- D● SPINNERS—Rubberband Man (Atlantic)
- ★ BARRY MANILOW—This One's For You (Arista) 19-12
- ★ KISS—Beth (Casablanca) 18-13

Northeast Region

● TOP ADD ONS:

- BEE GEES—Love So Right (RSO)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- SYLVERS—Hot Line (Capitol)

★ PRIME MOVERS:

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) (Arista)
- ABBA—Fernando (Atlantic)
- MOMENTS—With You (Stang)

BREAKOUTS:

- BURTON CUMMINGS—Stand Tall (Portrait)
- ALICE COOPER—I Never Cry (W.B.)
- COMMODORES—Just To Be Close To You (Motown)

WABC—New York

- NONE
- D★ RICK DEES—Disco Duck (RSO) 8-5
- ★ ORLEANS—Still The One (Asylum) 10-8

WPIX—New York

- HEART—Magic Man (Mushroom)
- KISS—Beth (Casablanca) 20-15
- ★ ABBA—Fernando (Atlantic) 22-17

WRWL—New York

- SYLVERS—Hot Line (Capitol)
- AL GREEN—Keep Me Crying (PYE)
- ★ MOMENTS—With You (Stang) 26-11
- ★ EL COCO—Let's Get It Together (AVI) 16-8

WPTR—Albany

- BURTON CUMMINGS—Stand Tall (Portrait)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 25-15
- ★ FIREFALL—You Are The Woman (Atlantic) 28-23

WTRY—Albany

- SYLVERS—Hot Line (Capitol)
- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 28-18
- ★ ABBA—Fernando (Atlantic) 23-15

WKBW—Buffalo

- PETER FRAMPTON—Do You Feel (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 11-4
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 20-13

WYSL—Buffalo

- AMERICAN FLYER—Let Me Down Easy (J.A.)
- ENGELBERT HUMPERDINCK—After The Loving (Epic) HB-21

WBFB—Rochester, N.Y.

- ALICE COOPER—I Never Cry (W.B.)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 30-25
- ★ ABBA—Fernando (Atlantic) 19-15

WRKO—Boston

- BEE GEES—Love So Right (RSO)
- FIREFALL—You Are The Woman (Atlantic)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 30-22
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 25-20

WBZ-FM—Boston

- JOHN VALENTI—Anything You Want (Ariola America)
- COMMODORES—Just To Be Close To You (Motown)
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 24-19
- ★ CHICAGO—If You Leave Me Now (Columbia) 3-1

WVBF-FM—Boston

- ALICE COOPER—I Never Cry (W.B.)
- D● RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ★ NONE
- ★ WROC—Worcester, Mass.

- BURTON CUMMINGS—Stand Tall (Portrait)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ PETER FRAMPTON—Do You Feel (A&M) HB-20
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 16-10

WDRG—Hartford

- SYLVERS—Hot Line (Capitol)
- BEE GEES—Love So Right (RSO)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 25-16
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 26-20

WPRO—Providence

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- KISS—Beth (Casablanca)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 20-13
- ★ ALICE COOPER—I Never Cry (W.B.) HB-19

Mid-Atlantic Region

● TOP ADD ONS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- BOSTON—More Than A Feeling (Epic)
- BURTON CUMMINGS—Stand Tall (Portrait)

★ PRIME MOVERS:

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) (Mushroom)
- FIREFALL—You Are The Woman (Atlantic)

BREAKOUTS:

- (D) SPINNERS—Rubberband Man (Atlantic)
- BEE GEES—Love So Right (RSO)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)

WFIL—Philadelphia

- ROD STEWART—Tonight's The Night (W.B.)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ HEART—Magic Man (Mushroom) 18-14
- ★ CHICAGO—If You Leave Me Now (Columbia) 6-3

WIBG—Philadelphia

- BEE GEES—Love So Right (RSO)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ NONE
- ★ WIFJ—Philadelphia

WIFI-FM—Philadelphia

- D● SPINNERS—Rubberband Man (Atlantic)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ HEART—Magic Man (Mushroom) 17-11
- ★ PETER FRAMPTON—Do You Feel (A&M) 27-22

WPGC—Washington

- OSMDND BROS.—I Can't Live A Dream (Kolob)
- D● RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ★ COMMODORES—Just To Be Close To You (Motown) 13-7
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 14-9

WCAO—Baltimore

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 21-15
- ★ ABBA—Fernando (Atlantic) 10-6

WYRE—Baltimore

- D● SPINNERS—Rubberband Man (Atlantic)
- D● RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ★ FIREFALL—You Are The Woman (Atlantic) 28-20
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 29-21

WLEE—Richmond, Va.

- BURTON CUMMINGS—Stand Tall (Portrait)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 13-6
- ★ KISS—Beth (Casablanca) 16-11

Southeast Region

● TOP ADD ONS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- BOSTON—More Than A Feeling (Epic)
- BURTON CUMMINGS—Stand Tall (Portrait)

★ PRIME MOVERS:

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- FIREFALL—You Are The Woman (Atlantic)

BREAKOUTS:

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- ALICE COOPER—I Never Cry (W.B.)

WQXI—Atlanta

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 14-3
- ★ KISS—Beth (Casablanca) 20-16

Z-93 (WZGC-FM)—Atlanta

- STARBUCK—I Got To Know (Private Stock)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ HALL & OATES—She's Gone (Atlantic) 13-7
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 11-5

WBBQ—Atlanta

- BURTON CUMMINGS—Stand Tall (Portrait)
- BEE GEES—Love So Right (RSO) 23-18
- ★ KISS—Beth (Casablanca) 15-11

WFOM—Atlanta

- YVONNE ELLIMAN—Love Me (RSO)
- BOSTON—More Than A Feeling (Epic)
- ★ HEART—Magic Man (Mushroom) 25-19
- ★ RINGO STARR—A Dose Of Rock & Roll (Atlantic) 20-15

WSGA—Savannah, Ga.

- BOSTON—More Than A Feeling (Epic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-9
- ★ BEE GEES—Love So Right (RSO) 22-18

WQAM—Miami

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- COMMODORES—Just To Be Close To You (Motown)
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 17-11
- ★ HALL & OATES—She's Gone (Atlantic) 14-9

Y-100 (WHYI-FM)—Miami

- COMMODORES—Just To Be Close To You (Motown)
- KISS—Beth (Casablanca)
- ★ JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.) 17-12
- D★ BOZ SCAGGS—Lowdown (Columbia) 14-10

BJ 105 *WBWJ-FM)—Orlando

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 40-29
- ★ ORLEANS—Still The One (Asylum) 11-6

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- BOSTON—More Than A Feeling (Epic)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ HEART—Magic Man (Mushroom) 23-13
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 19-10

WQPD—Lakeland, Fla.

- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
- LTD—Love Ballad (A&M)
- ★ PETER FRAMPTON—Do You Feel (A&M) 30-4
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 34-8

WMFJ—Daytona Beach

- SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ RINGO STARR—A Dose Of Rock & Roll (Atlantic) 30-18
- ★ BEE GEES—Love So Right (RSO) 21-11

WAPE—Jacksonville

- BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ KISS—Beth (Casablanca) 20-10
- ★ HEART—Magic Man (Mushroom) 11-4

WAYS—Charlotte

- HEART—Magic Man (Mushroom)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 21-13
- ★ BARRY MANILOW—This One's For You (Arista) HB-20

WKIX—Raleigh, N.C.

- ROD STEWART—Tonight's The Night (W.B.)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-13
- ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) HB-28

WTOB—Winston/Salem

- D● SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 26-20
- ★ FIREFALL—You Are The Woman (Atlantic) 11-7

WTMA—Charleston, S.C.

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- LTD—Love Ballad (A&M)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 18-5
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 14-3

WORD—Spartanburg, S.C.

- BURTON CUMMINGS—Stand Tall (Portrait)
- MARILYN McCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- D★ O'JAYS—Message In Our Music (Phila. Int'l.) 21-13
- ★ LITTLE RIVER BAND—It's A Long Way There (Harvest) 25-20

WLAC—Nashville

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ FIREFALL—You Are The Woman (Atlantic) HB-22
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) HB-23

WMAK—Nashville

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- BARRY MANILOW—This One's For You (Arista)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 11-8

WHBQ—Memphis

- KISS—Beth (Casablanca)
- TYRONE DAVIS—Give It Up (Turn It Loose) (Columbia)
- D★ SPINNERS—Rubberband Man (Atlantic) 30-17
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 20-15

WMPS—Memphis

- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-14
- ★ CHICAGO—If You Leave Me Now (Columbia) 8-1

WGOW—Chattanooga

- ALICE COOPER—I Never Cry (W.B.)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 23-4
- ★ BEE GEES—Love So Right (RSO) 14-11

WERC—Birmingham

- BURTON CUMMINGS—Stand Tall (Portrait)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ FIREFALL—You Are The Woman (Atlantic) 28-18
- ★ BEE GEES—Love So Right (RSO) 20-14

WSGN—Birmingham

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- ★ STARBUCK—I Got To Know (Private Stock) 28-18
- ★ BARRY MANILOW—This One's For You (Arista) 18-13

WHHY—Montgomery

- DAVID DUNDAS—Jeans On (Chrysalis)
- BOSTON—More Than A Feeling (Epic)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 11-2
- ★ YVONNE ELLIMAN—Love Me9 (RSO) 13-9

KAAY—Little Rock

- BARRY MANILOW—This One's For You (Arista)
- ★ FIREFALL—You Are The Woman (Atlantic) 26-16
- ★ ABBA—Fernando (Atlantic) 21-15

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PHONODISC

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Billboard Album Radio Action

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

Based on station playlists through Thursday (10/7/76)

Top Add Ons-National

ROBERT PALMER—Some People Can Do What They Like (Island)
CLIMAX BLUES BAND—Gold Plated (Sire)
ERIC CLAPTON—No Reason To Cry (RSO)
STEVIE WONDER—Songs In The Key Of Life (Tamla)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KBPI-FM—Denver (Jeff Polack)

- STYX—Crystal Ball (A&M)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- STRAWBS—Deep Cuts (Polydor)
- AL STEWART—The Year Of The Cat (Janus)
- STEELEYE SPAN—Rocket Cottage (Chrysalis)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ BOB DYLAN—Hard Rain (Columbia)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ STILLS/YOUNG BAND—LONG May You Run (Warner/Reprise)

KISW-FM—Seattle (Lee Michaels)

- RINGO STARR—Ringo's Rotogravure (Atlantic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ TED NUGENT—Free For All (Epic)
- ★ JOHN KLEMMER—Barefoot Ballet (ABC)
- ★ BOSTON—(Epic)

KOME-FM—San Jose (Dana Jang)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- EARTH, WIND & FIRE—Spirit (Columbia)
- RODERICK FALCONER—New Nation (United Artists)
- RORY GALLAGHER—Calling Card (Chrysalis)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- ★ BOSTON—(Epic)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ MONTROSE—Jump On It (WB)
- ★ J.J. CALE—Troubadour (Shelter)

Top Requests/Airplay-National

BOSTON—(Epic)
STEVIE WONDER—Songs In The Key Of Life (Tamla)
STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
TED NUGENT—Free For All (Epic)

KMYR-FM—Albuquerque (Steve Suplin)

- RINGO STARR—Ringo's Rotogravure (Atlantic)
- BOB MARLEY & THE WAILERS—Live (Island)
- AL STEWART—The Year Of The Cat (Janus)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- J.J. CALE—Troubadour (Shelter)
- JAMES GANG—Jesse Come Home (Atco)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ GORDON LIGHTFOOT—Summertime Dream (Reprise)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ PARIS—Big Towne 2061 (Capitol)

WNOE-FM—New Orleans (Scott Segraves)

- BE BOP DELUXE—Modern Music (Harvest)
- J.J. CALE—Troubadour (Shelter)
- AL STEWART—The Year Of The Cat (Janus)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- ERIC CLAPTON—No Reason To Cry (RSO)
- STYX—Crystal Ball (A&M)
- ★ LYNRYD SKYNYRD—One More From The Road (MCA)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ DAVID BROMBERG—How Late 'I Ya Play 'Til? (Fantasy)
- ★ TED NUGENT—Free For All (Epic)

KMOD-FM—Tulsa (Leisa Johnson)

- RORY GALLAGHER—Calling Card (Chrysalis)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- RY CODDER—Chicken Skin Music (Reprise)
- MIKE FINNIGAN—(Warner Brothers)
- TIM WEISBERG—Alive At Last (A&M)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ ROD STEWART—A Night On The Town (WB)
- ★ BOSTON—(Epic)
- ★ OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)

WCOL-FM—Columbus (Bob Gooding)

- ROBERT PALMER—Some People Can Do What They Like (Island)
- ERIC CLAPTON—No Reason To Cry (RSO)
- RORY GALLAGHER—Calling Card (Chrysalis)
- BRIAN PROTHEROE—1/You (Chrysalis)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- STRAWBS—Deep Cuts (Polydor)
- ★ BOSTON—(Epic)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)

WDVE-FM—Pittsburgh (Pat Sullivan)

- ERIC CLAPTON—No Reason To Cry (RSO)
- J.J. CALE—Troubadour (Shelter)
- THE SANDFORD/TOWNSEND BAND—(Warner Brothers)
- STYX—Crystal Ball (A&M)
- ARLO GUTHRIE—Amigo (Reprise)
- LYNRYD SKYNYRD—Pronounced Lynryd Skynyrd (MCA)
- ★ BOSTON—(Epic)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

WZMF-FM—Milwaukee (Steve Stevens)

- RINGO STARR—Ringo's Rotogravure (Atlantic)
- AUTOMATIC MAN—(Island)
- RUSH—All The World Is A Stage (Mercury)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOB MARLEY & THE WAILERS—Live (Island)
- CRACK THE SKY—Animal Notes (Lifesong)
- ★ BOSTON—(Epic)
- ★ TED NUGENT—Free For All (Epic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ RICK DERRINGER—Derringer (Blue Sky)

KADI-FM—St. Louis (Peter Paris)

- CLIMAX BLUES BAND—Gold Plated (Sire)
- TOM JANS—Dark Blonde (Columbia)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- BILLY COBHAM-GEORGE DUKE BAND—Live On Tour In Europe (Atlantic)
- DAVID BROMBERG—How Late 'I Ya Play 'Til? (Fantasy)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ★ STYX—Crystal Ball (A&M)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ STANLEY CLARKE—School Days (Nemperor)
- ★ TOMMY BOLIN—Private Eyes (Columbia)

Southeast Region

TOP ADD ONS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- EARTH, WIND & FIRE—Spirit (Columbia)

★ TOP REQUEST / AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

BREAKOUTS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- RORY GALLAGHER—Calling Card (Chrysalis)

WRAS-FM—Atlanta (Bob Bailey)

- RORY GALLAGHER—Calling Card (Chrysalis)
- BRIAN PROTHEROE—1/You (Chrysalis)
- DAVID BROMBERG—How Late 'I Ya Play 'Til? (Fantasy)
- TED NUGENT—Free For All (Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- BOB DYLAN—Hard Rain (Columbia)
- MIKE GREENE—Midnight Mirage (Mercury)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)

WFHS-FM—Washington D.C. (David Einstein)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- TOM WAITS—Small Change (Asylum)
- EARTH, WIND & FIRE—Spirit (Columbia)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- RY CODDER—Chicken Skin Music (WB)
- TOM JANS—Dark Blonde (Columbia)
- SID SELVIDGE—The Cold Of The Morning (Seabody)
- ROBIN TROWER—Long Misty Days (Chrysalis)

National Breakouts

STEVIE WONDER—Songs In The Key Of Life (Tamla)
RORY GALLAGHER—Calling Card (Chrysalis)
ERIC CLAPTON—No Reason To Cry (RSO)
ROBERT PALMER—Some People Can Do What They Like (Island)

WQSR-FM—Tampa/Sarasota (Steve Hunington)

- RORY GALLAGHER—Calling Card (Chrysalis)
- ERIC CLAPTON—No Reason To Cry (RSO)
- BILLY COBHAM-GEORGE DUKE BAND—Live On Tour In Europe (Atlantic)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- O'JAYS—Message In Our Music (Philadelphia Inter.)
- AMAZING BLONDES—Mulgrave Street/Inspiration (DJM)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ★ ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ BUCKACRE—Morning Comes (MCA)

WORJ—Orlando (Bill McGathly)

- RINGO STARR—Ringo's Rotogravure (Atlantic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- EARTH, WIND & FIRE—Spirit (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- FUNKY KINGS—(Arista)
- ★ TED NUGENT—Free For All (Epic)
- ★ BOSTON—(Epic)
- ★ STANLEY CLARKE—School Days (Nemperor)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)

WRDA-FM—Nashville (Jack Crawford)

- AUTOMATIC MAN—No Reason To Cry (RSO)
- MAC GAYDEN & SKYBOAT—Hymn To The Seeker (ABC)
- EARTH, WIND & FIRE—Spirit (Columbia)
- STYX—Crystal Ball (A&M)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- LYNRYD SKYNYRD—One More From The Road (MCA)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ BOSTON—(Epic)
- ★ AL STEWART—The Year Of The Cat (Janus)

WQDR-FM—Raleigh (Bill Hard)

- ERIC CLAPTON—No Reason To Cry (RSO)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND & FIRE—Spirit (Columbia)
- J.J. CALE—Troubadour (Shelter)
- BOB DYLAN—Hard Rain (Columbia)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ ERIC CLAPTON—No Reason To Cry (RSO)

WMNR-FM—Philadelphia (Maria Stemer)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- TOM WAITS—Small Change (Asylum)
- BOB MARLEY & THE WAILERS—Live (Island)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- ★ MANFRED MANN'S EARTH BAND—The Roaring Silence (WB)
- ★ CARAVAN—Blind Dog At St. Ounstan's (Arista)
- ★ AUTOMATIC MAN—(Island)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

WBUR-FM—Providence (Tracy Roach)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- AZTEC TWO-STEP—Two's Company (RCA)
- EARTH, WIND & FIRE—Spirit (Columbia)
- ERIC CLAPTON—No Reason To Cry (RSO)
- GATO BARBIERI—Caliente (A&M)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- ★ BOSTON—(Epic)
- ★ TOWER OF POWER—Ain't Nothin' Stoppin' Us Now (Columbia)
- ★ J.J. CALE—Troubadour (Shelter)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

WHCF-FM—Hartford (Paul Payton)

- CATE BROS.—In One Eye And Out The Other (Elektra)
- HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
- RODERICK FALCONER—New Nation (United Artists)
- STEELEYE SPAN—Rocket Cottage (Chrysalis)
- TOM WAITS—Small Change (Asylum)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ EARTH, WIND & FIRE—Spirit (Columbia)

WRNW-FM—New York (Bob Marrone)

- THE QUICK—Mondo Deco (Mercury)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- BABY—Where Did All The Money Go (Chrysalis)
- BONNIE KOLOC—Close Up (Epic)
- ★ CHAMBER BROTHERS—Live (Chelsea)
- ★ BE BOP DELUXE—Modern Music (Harvest)
- ★ ERIC CLAPTON—No Reason To Cry (RSO)
- ★ DAVID BROMBERG—How Late 'I Ya Play 'Til? (Fantasy)

Western Region

TOP ADD ONS:

- ROBERT PALMER—Some People Can Do What They Like (Island)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- TOM WAITS—Small Change (Asylum)

★ TOP REQUEST / AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- AL STEWART—The Year Of The Cat (Janus)
- STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

BREAKOUTS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- RORY GALLAGHER—Calling Card (Chrysalis)
- ROBIN TROWER—Long Misty Days (Chrysalis)

OCTOBER 16, 1976, BILLBOARD

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OCTOBER 16, 1976, BILLBOARD

OCTOBER 16, 1976, BILLBOARD

OCTOBER 16, 1976, BILLBOARD

Southwest Region

TOP ADD ONS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- RORY GALLAGHER—Calling Card (Chrysalis)
- BE BOP DELUXE—Modern Music (Harvest)

★ TOP REQUEST / AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- TED NUGENT—Free For All (Epic)
- BOSTON—(Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

BREAKOUTS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- J.J. CALE—Troubadour (Shelter)
- CALDERA—(Capitol)

KZEW-FM—Dallas (Loretta)

- STYX—Crystal Ball (A&M)
- RORY GALLAGHER—Calling Card (Chrysalis)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- BLACK OAK ARKANSAS—10 Yr. Overnight Success (MCA)
- BLACK SABBATH—Technical Ecstasy (WB)
- HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
- ★ JOHN NITZINGER—Live Better Electrically (20th Cent.)
- ★ STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ★ TED NUGENT—Free For All (Epic)
- ★ ERIC CLAPTON—No Reason To Cry (RSO)

KEXL-FM—San Antonio (Tony Dale)

- ERIC CLAPTON—No Reason To Cry (RSO)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- CALICO—Calico Vol. II (United Artists)
- BE BOP DELUXE—Modern Music (Harvest)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- CALDERA—(Capitol)
- ★ BOSTON—(Epic)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ ROD STEWART—A Night On The Town (WB)
- ★ LINDA RONSTADT—Hasten Down The Wind (Asylum)

KLBJ-FM—Austin (Steve Smith)

- BRIAN PROTHEROE—1/You (Chrysalis)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- CALDERA—(Capitol)
- RUSH—All The World Is A Stage (Mercury)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ STANLEY CLARKE—School Days (Nemperor)
- ★ J.J. CALE—Troubadour (Shelter)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)

Midwest Region

TOP ADD ONS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- CLIMAX BLUES BAND—Gold Plated (Sire)

★ TOP REQUEST / AIRPLAY:

- BOSTON—(Epic)
- HEART—Dreamboat Annie (Mushroom Records)
- TED NUGENT—Free For All (Epic)
- BOSTON—(Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

BREAKOUTS:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- RORY GALLAGHER—Calling Card (Chrysalis)
- CRACK THE SKY—Animal Notes (Lifesong)
- RUSH—All The World Is A Stage (Mercury)

WABX-FM—Detroit (Ken Calvert)

- RUSH—All The World Is A Stage (Mercury)
- MOXY—Moxy Two (Mercury)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BLACK OAK ARKANSAS—10 Yr. Overnight Success (MCA)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- RORY GALLAGHER—Calling Card (Chrysalis)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- ★ TED NUGENT—Free For All (Epic)
- ★ BOSTON—(Epic)

WJLK-FM—Elgin/Chicago (Tom Marker)

- ROBERT PALMER—Some People Can Do What They Like (Island)
- STYX—Crystal Ball (A&M)
- KEN LITTLE & THE SPOON RIVER BAND—Leavin' On The Bar (Dharma)
- MAC GAYDEN & SKYBOAT—Hymn To The Seeker (ABC)
- EARTH, WIND & FIRE—Spirit (Columbia)
- BILLY COBHAM-GEORGE DUKE BAND—Live On Tour In Europe (Atlantic)
- ★ ERIC CLAPTON—No Reason To Cry (RSO)
- ★ BOSTON—(Epic)
- ★ CRACK THE SKY—Animal Notes (Lifesong)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

WBNM-FM—Cincinnati (Dentin Marr)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- RY CODDER—Chicken Skin Music (WB)
- ERIC CLAPTON—No Reason To Cry (RSO)
- EARTH, WIND & FIRE—Spirit (Columbia)
- TOMMY BOLIN—Private Eyes (Columbia)
- PETE CARR—Not A Word On It (Big Tree)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ LYNRYD SKYNYRD—One More From The Road (MCA)
- ★ STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

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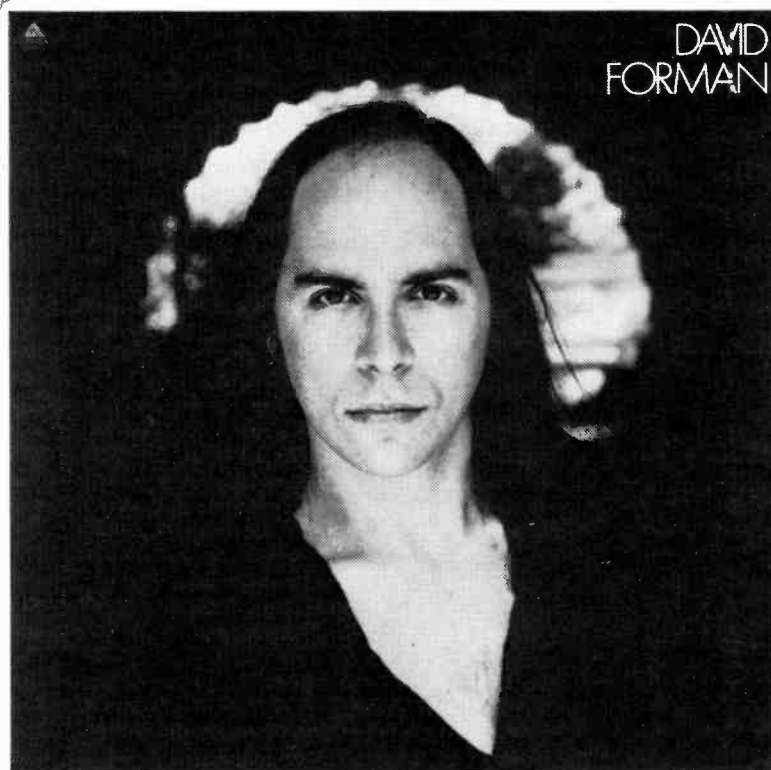
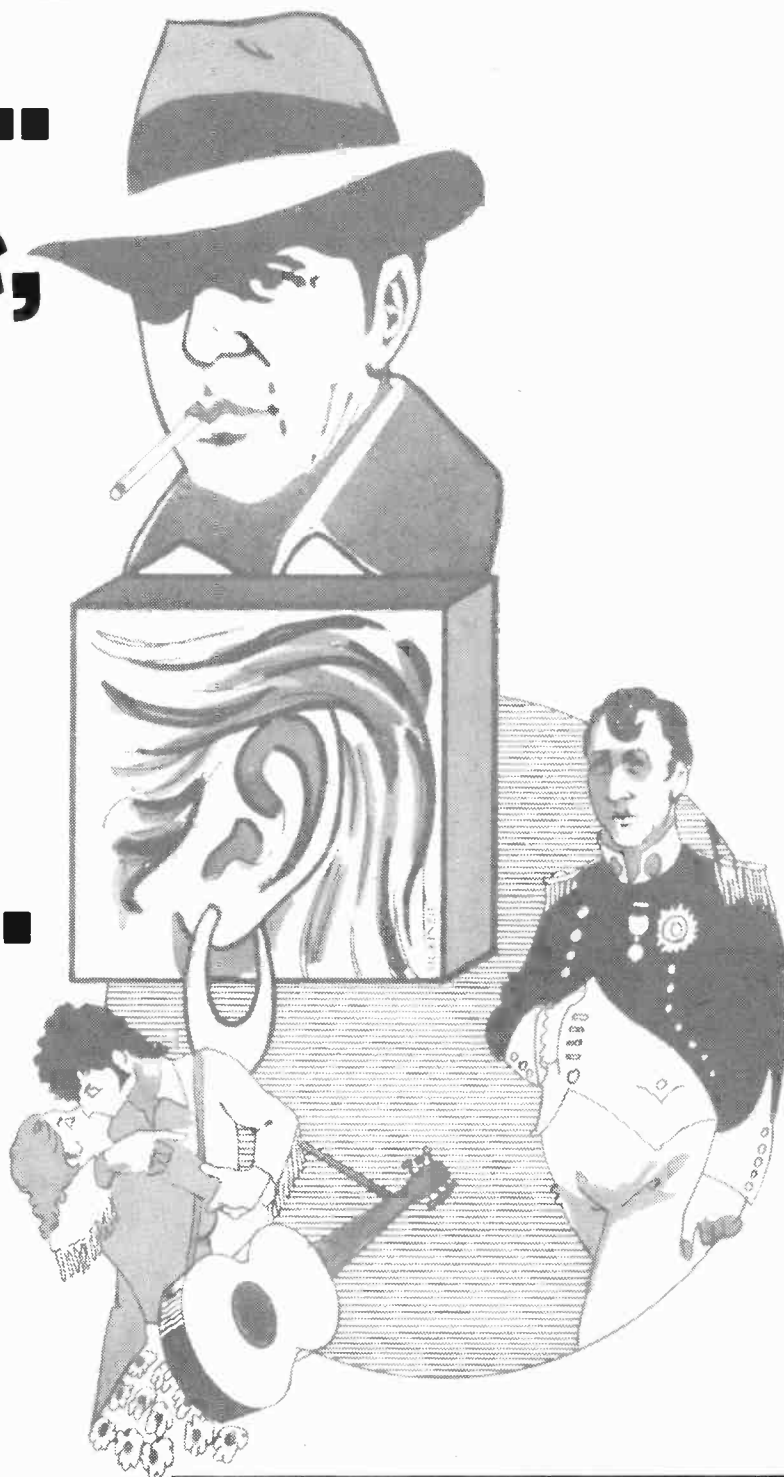
"With his debut album, David Forman joins the list of the most interesting writers of the seventies. But his approach has another twist, it's romantic and fantasy-laden without being the least bit innocent."

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On Arista Records



AL 4084

MOFFAT EXEC LOVES HIS COMPUTER

Competition In Canada On Upbeat

EDITOR'S NOTE: The following interview with Keith James, vice president of programming for Moffat Communications, Calgary, Canada, is conducted by Claude Hall, Billboard's radio-tv editor.

HALL: How is Canadian radio, in general?

JAMES: We've got very competitive situations now in Vancouver, Winnipeg and Calgary. Ted Randal is consulting for CFCN in Calgary. And Mike Buttons, a former Moffat program director in Winnipeg some years back and more recently the program director of KNBR in San Francisco, is back in Canada and programs against us with a contemporary format in Calgary with Ted Randal's help.

And, of course, we've got a strong running battle with heavy competition from the CHUM group in Vancouver and CHUM is also against us in Winnipeg with CFRW. And so, the radio situation is pretty tight all the way around.

Until the last three years, the Moffat stations didn't have much competition. We were across Western Canada. CHUM was in the East. Now, we're both in the West and it's probably not too far down the line that Moffat will be in the East. But that remains to be seen.

H: What are the formats at each of the stations?

J: Very similar. They're all contemporary. And highly news oriented. And we've lots of community involvement.

H: I understand that there's a limit on what you can do in promotion at Canadian radio stations.

J: We have a limit of \$5,000 a month in cash and in prize value, per station, any month of the year in actual giveaways.

H: Do you like that kind of rule?

J: I think, in the long run, it's probably a pretty good idea. It leaves you wide open to giveaway a car or whatever—\$5,000 is enough for a major promotion. And that's \$60,000 of on-air promotions a year. That's healthy enough. And there's no limit in what we can spend in other media—like tv, billboards, newspapers.

That's only what we can spend in actual giveaways to listeners. What we do off the air is something else.

H: How do you feel about promotion being done by U.S. radio stations who have been known to giveaway \$50,000 at a whack?

J: I think that has pretty well proven itself, so far, to have diminishing returns. Prizes, eventually, no matter how big they are, don't mean anything. It just sort of robs the business, personally, of funds that it could be spending in programming, as far as I'm concerned. Because, sooner or later, somebody abuses the situation with the \$64,000 question. So, I think we're better off using the money in programming, as opposed to promotion.

H: Do you think the same rules should apply in the U.S. to radio stations?

J: I think in any competitive situation, you're better off if there are

some limits. Compare the situation to the elections in the U.S. They've limited how much money candidates can spend on promotion. The same philosophy seems fair.

Radio promotion, currently seems like a very unhealthy situation. In elections the richest guy who's willing to risk the most for his ego could get elected. And it's the same way in radio. I've seen it happen where the guy with the most promotional money to spend or giveaway did win if he got there soon enough. And the winner wasn't necessarily the best-programmed radio station.

H: If \$5,000 per month is all that you can giveaway, what do you spend in advertising at each station?

J: I think that ruling has an effect on keeping the budget in line. At CHED in Edmonton we're not spending in total what we could be giving away on the air right now.

Most of our stations have a promotion budget of between \$40,000 and \$60,000 all told, including other media, on air giveaways, the whole thing.

H: So, you don't even get to your limit at present?

J: I would say in a very short time we would both be up to our maximum limitations. Probably, this time next year, if you ask me that question, our promotion budget will be in the neighborhood of \$100,000 per station where we have strong competition.

H: Who is the president of Moffat?

J: J. Ronald Mitchell.

H: What does the Moffat chain include overall?

J: Five AM radio stations, three FM radio stations, tv channel 5 in Winnipeg, cable tv affiliates. The FM stations are CKLG in Vancouver, CHFM in Calgary, and CKY in Winnipeg. CKLG is contemporary and the other two stations feature the nice music format developed by Dr. Tom Turicchi out of Dallas. It's an excellent new format, more or less evolved for us and then syndicated in the U.S. It's heavy with current hits and heavy with oldies, a lot of cover records, but con-



Keith James: Computer programming is in reach of every radio station in North America.

temporary in feeling. There are six minutes of commercial avails per hour.

In today's terminology, I'd say that CKLG is progressive FM. It's been successful, on a varying degree, as music has been going through its changes, for the past nine or 10 years. It's probably as mellow in format now as it's ever been... and hit-oriented... but with a good, intelligent approach and a little more personality. Roy Hennessey, one of our key air personalities at CKLG-AM for the last 12 years, has gone to CKLG-FM as program director and we're overhauling the station in keeping with new CRTC regulations. (Continued on page 31)

Vox Jox

By CLAUDE HALL

LOS ANGELES—The ninth annual International Radio Programming Forum is gathering steam. There was a mini-meeting guided by Forum Chairman Paul Drew, vice president of programming for RKO Radio, here in the office a week ago and we should be able to announce the definitive agenda (we've added a couple of more sessions) and a large portion of the speakers any day now. It's going to be the best educational meeting of its kind and if you're coming and want to take advantage of the Early Bird registration rate—\$135 for radio people, \$175 for non-radio people—you'd better hurry. The cutoff date is Nov. 8. After that, the radio registration fee will be \$160 and non-radio people will have to pay \$200. Early Birders also can take advantage of a lower rate on the hotel rooms.

At KOZN, the FM country station in San Diego that bills itself as Z-104, you'll find operations manager Steve Randall 6-10 a.m., program director Bob Darnell 10 a.m.-2 p.m., James Holly 2-6 p.m., John Kenny 6-midnight, and music director Mark Thomas midnight-6 a.m.

Darnell was looking for a good weekend person as of last week. ... Shana of KFRC in San Francisco is moving to KHJ, Los Angeles. She'll do nights. Wasting no time, KFRC program director Michael Spears hired Sally Adams out of KAKC in Tulsa to do swing work. And, lo and behold, the ladies continue to advance into radio, in markets large and small, on air and off. I think, though, that KMET in Los Angeles is still the only station with two female air personalities. Unless you're talking about WHER in Memphis, the station owned by Sam Phillips.

Rick Dees, the successful air personality fired several weeks ago by WMPS in Memphis for "conflict of interest" over his hit record "Disco Duck," has been hired by WHBQ in the same city for "future employment." The parties involved refused to discuss terms of the deal.

Wayne Shanye, has been named program director of WAPE in Jacksonville, Fla. He'd been program director of WGCL in Cleveland. ... Steve M. Thomas, assistant program director of KBIF in Red Bluff,

Calif., writes to tell me about his station, which plays rock music 6 a.m.-9 p.m., mixed with oldies, then album cuts until midnight. Staff includes program-music director Dave Michaels, production manager Ron West, Steve Thomas 2-6 p.m., and station engineer Bob McIntee 6-midnight. The general manager is George Arens.

We left out the area code numbers for judge Dick Janssen, Nationwide Communications, 246 N. High St., Columbus, Ohio 43216 last week. If you'd still like to enter the annual air personality competition, send your aircheck posthaste to him if you're in any of the following phone area code areas: 207, 212, 802, 603, 518, 315, 607, 914, 716, 904, 305, or 813. Hurry. You may still have a chance if he gets your tape within the next couple of days.

Turns out that a certain morning air personality in New York called a radio station manager in Los Angeles and asked if he could spread some rumors about moving to the West Coast to do the morning show. (Continued on page 31)

OCTOBER 16, 1976; BILLBOARD

Border Operator On Track With XEDH

By MARV FISHER

MEXICO CITY—It takes vision and foresight to make radio broadcasting along the Texas border succeed, and former publishers' rep and deejay Al Yanelli seems to be on track after close to a year of operation with 250-watt XEDH in Ciudad Acuna, right across the Rio Grande from Del Rio.

"We're on the brink of converting to 5,000 watts within the next few months," reports the part-owner and general manager of the station. "And we've only arrived at this point because of a look into the future and the possibility of building a staggering business of 1,000 pesos (before the devaluation that was \$80 monthly) into something far beyond that."

Yanelli last year saw the great potential in the area, consequently he approached the owner of the license, Oscar Gonzalez Galindo, to think about making some changes.

"He was involved in so many other businesses that he hardly paid attention to what he had with the station," reminisces the enterprising Italian-American from the streets of New York.

Yanelli says it has been one expansion move after another. "At first they had a bunch of kids who were simply 'practicing' with a microphone," he continues. "But now the station has suddenly emerged into professional, modern-day broadcasting that conforms to radio anywhere—on either side of the border."

In a locale of close to 100,000 (60,000 in Acuna, 25,000 in Del Rio,

plus another 15,000 in the environs), Yanelli proved the great potential was there "but that diversified tastes had to be satisfied." He simply went after a format that would appeal to the Mexicans, as well as the Americans.

"I knew that once we got started, there would be requests for changes in our programming," he recalls. "I had some idea of what they wanted, but never realized that they would get so sophisticated that the demands would come for more music from the interior (of Mexico)."

Today Yanelli has a balance of both, following the charts of the current pop hits from the U.S. and keeping abreast of hit sales within the country where he is ensconced in business with Gonzalez Galindo. "It has been a little difficult familiarizing myself with all of the product out of Mexico, but by continually making calls and checking various publications I have come up with most of the answers," he confidently avows.

A big plus factor for Yanelli's mushrooming operation, even in these critical monetary times, is that he has rate cards in dollars and in pesos. "With the switch to 5,000 watts, it'll come in very handy. I'm sure the people in Del Rio will have a lot to say to lure customers back over the border—and vice versa with the Mexican merchants who now have a lot to offer in enticing American customers to take advantage of the exchange rate."

Rock Dominates U.S. Radio

LOS ANGELES—What's the most popular radio format in the U.S.? Largely because of the thundering growth of FM radio the past two-three years, the contemporary format, i.e., rock music in its various ramifications, is the most popular format today in radio, according to American Radio 76, a study based on the April/May Arbitron audience ratings for 161 radio markets.

With 588 AM and FM stations, contemporary radio has 4,678,600 listeners in the areas surveyed. ... 2,399,800 of these are still AM listeners as opposed to FM, but in stations the ratio is 301 AM stations to 287 FM stations, indicating that AM is still unusually strong in rock radio in spite of the growing number of FM contemporary formats.

In AM radio alone, the MOR format is still the most popular format with 240 stations and 2,771,400 listeners per average quarter hour.

In FM radio alone, the No. 1 format is beautiful music with only 218 radio stations (as compared to the 287 playing rock) but 2,190,200 listeners.

Among both AM and FM stations, the big seven were:

Contemporary, 588 stations, 4,678,600 listeners;
MOR, 277 stations, 2,938,500 listeners;
Beautiful music, 237 stations, 2,361,400 listeners;
Country, 255 stations, 1,296,800 listeners;
News/info/talk, 60 stations, 1,265,000 listeners;
Soul, 80 stations, 696,700 listeners.
Spanish, 17 stations, 200,600 listeners.

In addition, religion had 26 stations and 56,500 listeners per average quarter hour, classical seven stations and 33,600 listeners, jazz two stations and 15,500 listeners.

The study was compiled by James Duncan Jr. of Gilmore Advertising, Kalamazoo, Mich., with permission of Arbitron.

Vox Jox

• Continued from page 26

The manager said, "sure. We'll take all of the free publicity we can get." But the rumors were only rumors. . . . **Wayne Moss**, operations manager and program director for the past six years at KAAV in Little Rock, Ark., is looking for a similar position. Qualified in all aspects of station management, programming, etc. You can reach him at 501-225-5550.

★ ★ ★
Ted Stecker, 512-655-8049, says that he has resigned as program director of KITY in San Antonio and is looking for a programming or announcing position. He was into a mellow rock format at KITY. . . . **Warren Miller Jr.**, program director of WDAT in Daytona Beach, Fla., writes: "I would like to comment on the article written by Paul Grein entitled 'KFXM Theory: Entice Adults'. I can accept **Billy Martin's** premise on adding 'Showdown' by the ELO to increase his 18-34 appeal group of records. What makes no sense to me, though, is why he's so damned upset about the rackjobbers' reluctance to gamble on a record he's adding simply because he needed more 18-34 male appeal records. Hell, any broadcast school flunkie knows 18-34 men don't buy singles in any great numbers.

"Another observation: Is he programming his station to sell records or to gain or maintain listeners? If they don't want to rack the damned thing, they are the ones losing on potential sales. He used personal judgment in deciding whether or not to program the song; why the hell can't he use a little more of the same personal judgment and decide if he still needs the extra 18-34 male boost in the music list? I rest my case, your honor."

Bubbling Under The
HOT 100

- 101-I NEED IT, Johnny Guitar Watson, DJM 1013 (Amherst)
102-CATFISH, Four Tops, ABC 12214
103-SUN, SUN, SUN, Jakki, Pyramid 8004 (Roulette)
104-DOIN' IT, Herbie Hancock, Columbia 3-10408
105-LITTLE JOE, Red Sovine, Starday 144 (Gusto)
106-CAR WASH, Rose Royce, MCA 40615
107-THE STREETS WILL LOVE YOU TO DEATH, Part 1, Leon Haywood, Columbia 3-10413
108-KILL THAT ROACH, Miami, Drive 625 (TK)
109-STAND UP & SHOUT, Gary Toms, PIP 6524
110-GET YOU SOMEBODY NEW, LaBelle, Epic 8-50262

Bubbling Under The
Top LPs

- 201-THE BEATLES, Sgt. Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
202-CHOCOLATE MILK, Comin', RCA APL1-0758
203-TANYA TUCKER, Here's Some Love, MCA 2213
204-CAROL DOUGLAS, Midnight Love Affair, Midland International BKL1-1798 (RCA)
205-RUSH, 2112, Mercury SRM-1-1079 (Phonogram)
206-MAIN INGREDIENT, Super Hits, RCA APL1-1858
207-CURTIS MAYFIELD, Give, Get, Take & Have, Curtom CU 5007 (Warner Bros.)
208-MICHAEL DINNER, Tom Thumb The Dreamer, Fantasy F 9512
209-JUDAS PRIEST, Sad Wings Of Destiny, Janus JXS 7019
210-ESTHER SATTERFIELD, The Need To Be, A&M SP 3411

Competition In Canada On Upbeat

• Continued from page 26

H: And the station is still progressive in format?

J: Oh, yes. It's still quite progressive, but there are a lot of interesting things happening in the way of drama, live music . . . just about anything you can think of that's ever been on radio.

You might say that radio has come full circle in Canada on FM.

H: What do Canadian regulations force you to do?

J: First of all, 20% Canadian content across the board. That did not apply until the new regulations came out; they went into effect Sept. 1.

The regulations, in themselves, do not detail amounts of things. Basically, they ask us to be foreground broadcasters—where people will either listen or turn us off—not just tolerate us.

There are a number of new stations being granted licenses. Quite a few across Canada and a lot of the renewals are tight—requiring that each market get a certain amount of classical music, jazz, drama and have room for public access.

We don't agree 100% in the way the commission is going about it. But we agree that, perhaps, more high-profile broadcasting does need to be done . . . more foreground programming.

But we don't necessarily agree with the way the CRTC is going about it. Because, in some markets, there's up to 19 hours a day of classical music coming down on the CBC FM operation—the government-owned network—and in the same market there's an AM station with a couple of hours of classical music a day. You look around and there's several hundred hours of classical music in that market and only 2% of the audience listening to it. We think the CRTC should be more realistic in how much of a good thing they're giving the public.

H: What is the computer system that is being used now by Moffat called?

J: The Moffat Computer-Assisted Programming System. Incidentally, it recently was awarded the Keith Rodgers Award of the Canadian Assn. of Broadcasters, which goes to the station that has done the most to advance broadcast engineering. This year's winner was CKXL in Calgary. I'd better say that this year's winner was the Moffat chain for its Computer-Assisted Programming System at CKXL.

Since then, it has been installed in a number of our stations. By the first of the year, it will be in our Moosejaw station also.

H: How is it working out?

J: Very well. I'm hoping that in our presentation at the International Radio Programming Forum in New Orleans in December, some of our disk jockeys will be there, too—to give the jock's side of it—because that's the intriguing part of the system.

We're pulling Gordon Kyle, who developed the system, off his other duties to concentrate on the system. He's going to be working flat-out on the project. Kyle is designing a system that will enable anyone who walks into our science workshop at the Forum to walk up and push a button and operate the system. It will tell him how to operate it.

We'll have, essentially, a radio control room of the future. A person will merely have to walk up and the system tells him: "Push the button, dummy."

And he'll push the button and it'll say: Do this . . . do that . . . look at your screen. And he or she will be

able to sit there and execute a format they've never heard of. A disk jockey who's been on any format in the world can execute any format on any of our stations, without even being given instructions of what the format is or what the clock is.

The computer even prints out a log for him. Tells him what commercial to run next, whether to use an oldie record next, an 'A' record, a 'B' record . . . whatever designation the program director decides . . . tells the disk jockey what to do next on his clock . . . tells him what he has done . . . what's available to play, such as: Okay, you should play an 'A' record and, out of the 19 we're playing right now (or 12, or whatever), you can play any one of these.

It might give him a list of six records, because it'll automatically eliminate the records he played in the same hour yesterday. If a record has a three-hour rotation pattern instead of a two-hour rotation pattern, it'll eliminate it until it becomes available. It'll make all of the negative decisions for the disk jockey and only give him what he can choose from. Only the positives.

Now, the system doesn't take his choice away. It just eliminates the obvious negative choices and says: Here, buddy, pick any one of these. Take the one you like.

Then, once he picks it, it's taken out of circulation and won't come back on the screen for three hours or four hours or whatever the designated rotation pattern for that particular record is.

And, if there is a must-play record within a given time span, the record title will keep flashing on the screen until the disk jockey plays it.

If you have a record with a five-hour rotation and you're now into five and a quarter hours and haven't played the sucker, the screen starts blinking: Hey, I'm next, man. And, eventually, you find it's the only record left to choose from. Either play it or you won't play anything.

But, rather than taking away creativity, the system does just the opposite; it frees you for whatever you want to do.

You don't have to worry about your rotation pattern, because if there's a super hit you should be playing, the computer says put it into your show or you're going to be in trouble.

At the end of the day, then, if the program director wants to find out how a disk jockey did his music that day, he pushes a button and gets a printed readout on paper.

H: Does the system cue up records correctly?

J: Everything is on carts. The disk jockey has no levels to watch, no clocks, no operating engineer. It's all push button. The level controls are automatic. And 99 times out of 100 it'll do a better voice-to-music mix than a disk jockey can do himself or an engineer will do for him.

H: Does the disk jockey hear the music on speakers or on cans?

J: Either way he wants it. We give him a separate mix for his earphones so that if he's a jock who likes to hear his music really thumping in his head, he can turn it right up. If he wants to hear his own voice bassy, he can do that, too. He can give himself any kind of audio that he wants.

H: But that isn't what goes over the air?

J: Right. This is what Eric Small calls the 'DJ Ego Headphone Syndrome.' But with our system, the disk jockey can listen to the music as loud as he likes, change his voice as his ego desires, and nothing affects what goes out over the air.

H: Have any other station expressed interested in the Moffat Computer-Assisted Programming System yet?

J: Many. We're working with an outfit in Denver—Bill Cole has a company called Columbine and he has a computer program for IBM Model 32 to do logging and traffic which we subscribe to at our stations. And we've been instrumental in a lot of programming information into his traffic system.

In other words, when a disk jockey looks at his log, he sees not only his commercial load, but he also sees everything he's supposed to do in his show. Not just the weather forecast, but the news, his clock, what kind of record follows his news and so forth. All of this information is in there. Now, it's on paper. At the moment. But, by the time we demonstrate the system at the International Radio Programming Forum in New Orleans, it'll also be on the screen.

Instead of printing out a log with the Model 32 IBM, we will merely pull the disk out of the IBM and put it into a DEC PDP8 computer, which is the heart of our music system. Now, instead of turning a page to see his 3 p.m. clock, the disk jockey pushes a button and, on the screen will be his log.

And, as he executes his first commercial, it comes off; as he executes his first set, it comes off. And so forth.

It's a paper and pencil-free operation.

The disk jockey will even be able to make notes to himself—as jocks often do—on a bit he wants to do tomorrow by merely typing it into the computer. When he gets off the air, he can get a printout of his notes.

You can put anything into the systems—ad libs, psas. We're going to be the first station to computerize the Electric Weenie. That'll make Tom Adams really happy. But it'll go into the computer so that if a disk jockey wants a line on a given topic, he can ask for it and it'll readout on the screen.

H: Do you conceive that someday the national program director will be able to keep up constantly with all of his stations via a tv-screen readout like this?

J: Oh yes. It's no problem. I could sit in my office right now in Calgary and dial into Winnipeg and see what record the disk jockey is playing and what his choices are next and even get a printout in my office of what his whole show has been up until that point.

We haven't set that up yet, but it is state-of-the-art. We simply haven't had time yet to develop all of the little pearls and ramifications of the system that we know are possible. There's no limit to the system.

Greg Haroldson, who's the first program director to work with the system—at our Calgary station—says: "I feel like now I can program a radio station instead of being an accountant. A music accountant who worries about how many times a record has been played, whether the disk jockey gave a good rotation on a given record, whether the disk jockey exposed all of the new records, whether he is overplaying the old stuff . . . that's what a program director spends most of his time doing.

H: Have the Canadian content requirements gone up for AM stations as well as FM?

J: No, it's still 30% on AM.

H: And the computer takes all of that into consideration, too?

J: The computer constantly tells the jock how many records have been played since midnight last

night, how many were Canadian, and what the percentage is. So, if he starts dropping down to 28% or 26%, he knows it's time to play a Canadian record.

H: I know it's too new to have a ballpark figure, but do you think this system will be in reach of many radio stations financially?

J: We've estimated that the cost, on the basic system to handle music, relative to the amount of hardware and things you want to do will be around \$500 a month.

H: It'll be on a lease deal then?

J: Oh, yes. The DEC people are working closely with us and will make this sort of thing available on a lease. A radio station would buy the computer program from us. Or lease it from us. And then lease the equipment.

You might be talking about \$35,000 to \$40,000, which on a lease is around \$500 a month.

So, any radio station in North America can afford this type of music system.

At the moment, we haven't made a deal with any company about representing us, though we have received a lot of inquiries. But we have no intention whatsoever of getting into manufacturing and marketing. We're going to subcontract the manufacturing of parts that we've designed. But the whole system will eventually be turned over to someone like Eric Small or Columbine—someone who is already marketing radio equipment, preferably someone with both marketing and technical expertise.

H: What do you see happening in radio programming today?

J: I think that radio has, in many ways, come full circle. Today, you have program directors getting up and driving to the office and not only asking themselves what they're going to do that day, but why.

They're getting more specific about why they're doing things on the air . . . asking themselves before they do a promotion what it's really going to accomplish, what it's really going to say to the community.

I see more substance coming really fast to broadcasting. You don't hear it on many stations, but you hear it enough . . . enough who seem to care that what they're putting on the air has some value to the community.

Anytime a Canadian broadcaster talks about the CRTC, it sounds as if he's being critical. I don't criticize their intent at all. I think they're right . . . that people deserve to be given as much as we're capable of transmitting through the airwaves. We only object to the fact that it's done by regulation rather than by cooperation.

And I think their timing is right.

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L.A. Troubadour In Bid To Regain Fame

By NAT FREEDLAND

LOS ANGELES—Doug Weston has started a major push to win back his Troubadour nightclub a solid share in the local entertainment marketplace. And he has solid recording act bookings for five consecutive weeks to demonstrate the Troubadour's comeback.

Weston shuttered the Troubadour briefly in July 1975 because of booking hassles and has admittedly had difficulty stringing together strong consecutive bookings since he reopened. Earlier that year the Whisky, another famed 300-seat West Hollywood nitery, stopped operating as a rock club.

"There is a certain level of performer, both new and established artists, who will do much better filling a good 300-seat club like the Troubadour than playing L.A. at the Roxy where they might not draw enough to fill several hundred of the 550 seats," says Weston.

Weston was heavily occupied in the past 12 months producing the debut album of singer-writer Byron Keith Daugherty, which is due from Fantasy this month.

"But now I'm back to working 18-hour days at the Troubadour, the way I did when I first started the club almost 20 years ago," he says. "I'm trying to meet personally with the key people at every major record label and convince them the Troubadour still has something valuable to offer."

The Troubadour has cut its overhead, is setting flexible admission prices and playdate lengths, and is doing some refurbishing of the club this fall.

Johnny Rodriguez and Eddie Rabbit played a progressive country bill there the first week of October. Other bookings this month are John Hammond Jr., Tuesday and

(Continued on page 36)

Talent Worlds Of Fun Talent Showcase

Kansas City Themer Plays Host To 60 Major Acts

By GRIER LOWRY

KANSAS CITY, Mo.—Since opening 4,800-seat Forum Amphitheater in June 1974, Worlds of Fun, the \$25 million Lamar Hunt theme park here has played 175 shows with some 60 major acts.

And in spite of operating on a budget that is lower than other major theme parks, Jim Glynn, booker of talent for the park, calls the 1976 season its best, both from the caliber of talent and public reaction.

As with other theme parks, entertainment in the amphitheatre is included in the \$7.95 adult and \$6.95 child entrance fee package.

"The weather was great this year, we had consistent overflow audiences that ranged up to 9,090 persons and our shows had a big role in the park's record-breaking 1.1 million attendance figure this season," says Glynn.

"Spot checks by our marketing department of the reasons guests were impelled to come to our park



Jim Glynn: Worlds of Fun talent booker makes waves in Kansas City.

often put the entertainment at the top of the list, he says. "The entertainment is merely a plus attraction for guests who come in for weekends from outlying points in Nebraska, Iowa, Oklahoma and Kansas. But with closer-in residency the enter-

tainment has the vital role of promoting repeat customers."

Glynn operated on a \$200,000 budget this past season which he hopes to have increased in 1977. It puts him on his mettle, he says, to come up with topflight acts in competition with the rich, no-cut contracts of state fairs. Yet he plans to be choosier next year and will quit "booking an act on Sunday just to have something going. We may let that dead spot stand idle, save our dough and book something hot."

But he doesn't plan to abandon the idea of keeping the billing fresh and lively by guessing on acts moving up. A good example of his past record on this score is England Dan & John Ford Coley. Glynn booked the act in August and though it was in the top five or six on Billboard charts it was an act that still couldn't play an area like the Municipal Auditorium.

"Yet we had them in, exposed them to 6,000 people, and helped build their reputation," he says.

Acts that attracted crowds of more than 9,000 in the amphitheatre included Roy Clark, Captain & Tennille, Three Dog Night, 5th Dimension and Neil Sedaka. Glynn had the prescience to get on the Captain & Tennille bandwagon early.

"We broke them in this market," he says. "A year ago last June when they were virtually unknowns, Dick Gilmore at ICM said 'take this act, it'll be good for you.' We booked them, we called every disk jockey, we put out hundreds of flyers and dozens of posters.

"This is an act that now has it made in the Kansas City marketplace," he says. "Even when their 'Song of Joy' plummeted in the charts to something like 120, it was a Top 10 album here. I listen to a show on KCMO and they offer free albums of choice to winners. Time after time I hear them picking Captain & Tennille albums." Before Glynn gets serious about booking an act he says he matches it against: 1. The artist's track record in general. A decision on this frequently evolves from free exchanges with talent

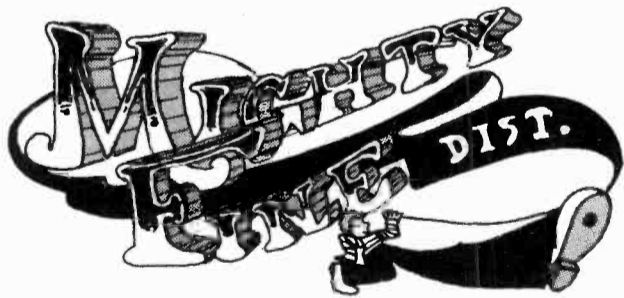
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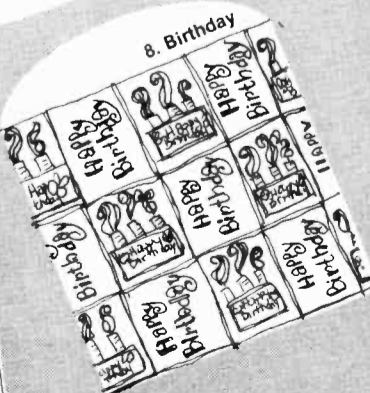
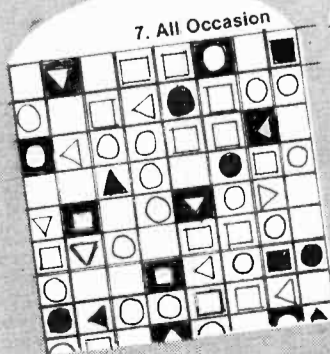
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Signings

Donny Most of tv's "Happy Days" to United Artists Records. . . . Steve March, writer-singer, to UA's Blue Note label. . . . Cathy Chamberlain to Warner Bros. with Joel Dorn producing.

David Hayes, writer-singer, to RCA-distributed Tattoo Records. . . . Win Landureth & Buckshot to Huey Meaux for production. . . . Parker McGee to Big Tree Records; he wrote "I'd Really Love To See You Tonight." . . . Damita Jo to Lee Magid Productions.

Tom T. Hall to Top Billing, Inc. for exclusive representation. . . . Boomer Castleman to GRT Records. . . . Shirl Milete to Depot Music. . . . Sharon Leighton to Ed Hansen & Associates for management.

Penny Marshall and Cindy Williams, better known as tv's "Laverne and Shirley" to Atlantic. Producer Jimmie Haskell expected to stick with '50s feel on LP. . . . James Brown to William Morris Agency. . . . Volunteers to Arista. Album made in Nashville expected next month.

Jimmy Miller to European Music Consultancy in London for business representation. . . . Martin Mull to ABC Records.

Elvin Jones Jazz Machine to Tundra Promotion for management. . . . John David Souther to Frontline Management. . . . Alberto Carrion to Graffiti Records in Puerto Rico.

Composer-performer duo Will Ewing & Ted Mather to Associated Talent Consultants. . . . San Francisco hard rock foursome Yesterday And Today to London Records.

HARRY CHAPIN

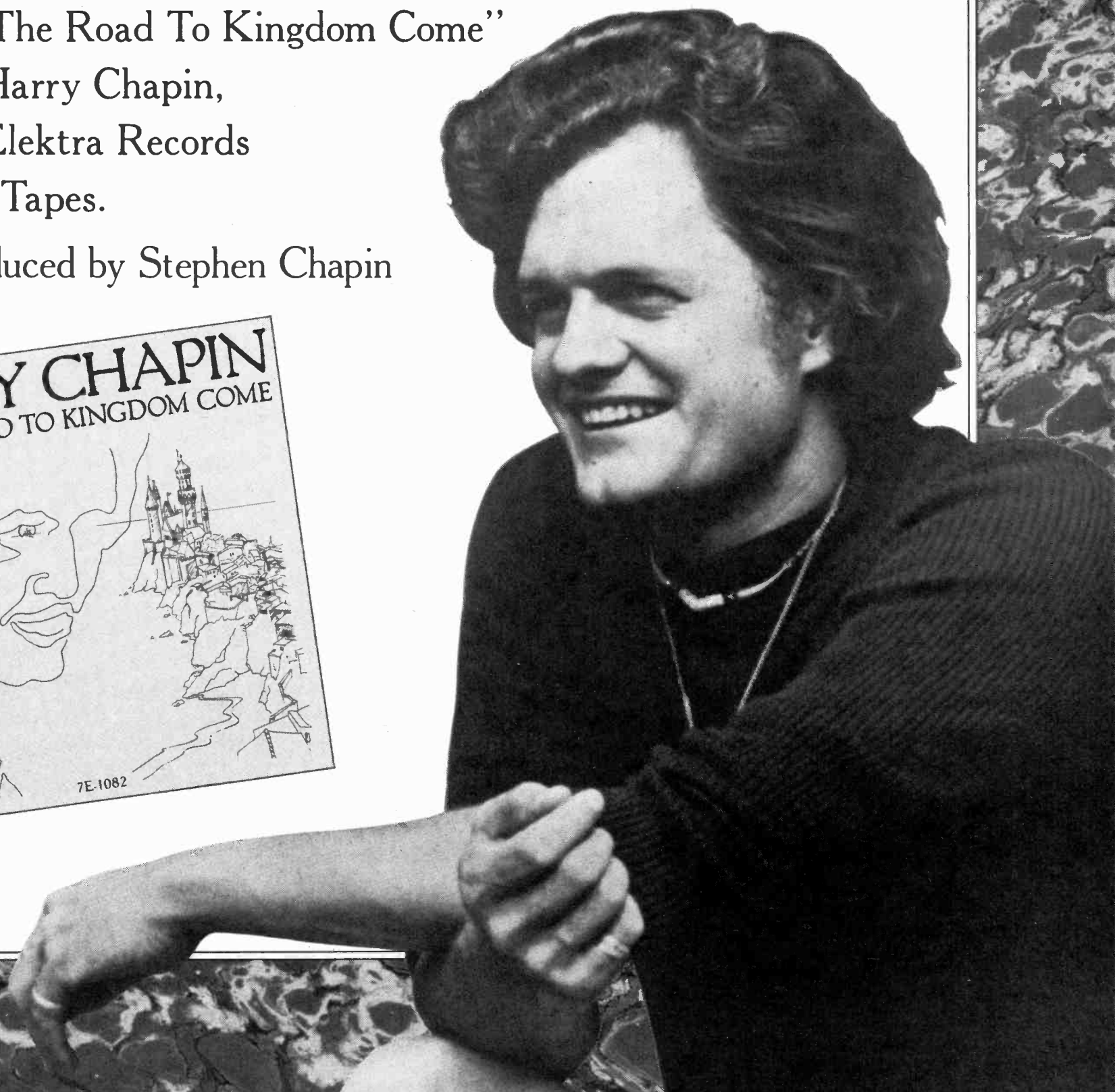
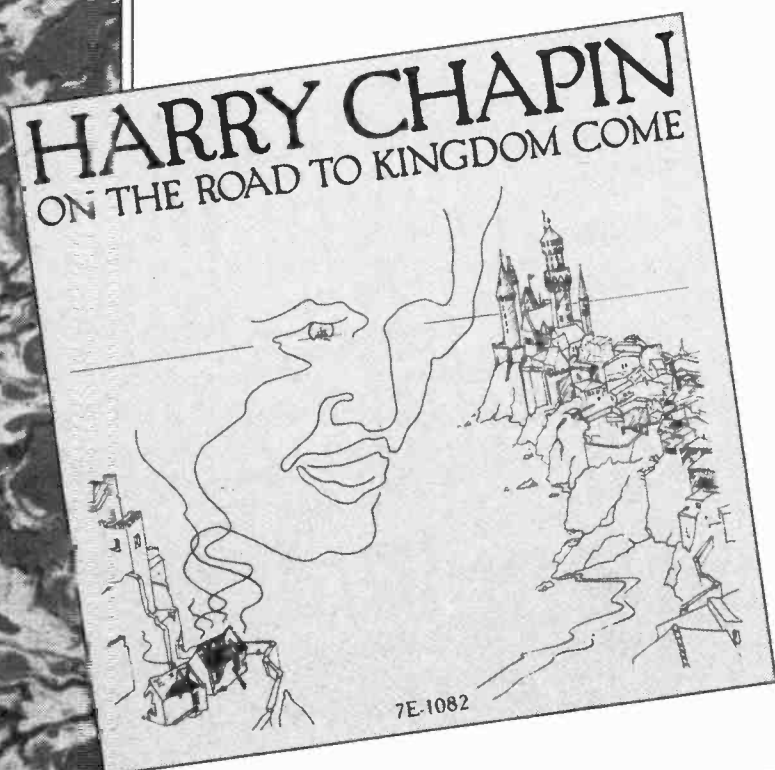
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on Elektra Records
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SHE'S AT STARRED 80

A Place For Place On Country Chart

By GERRY WOOD

NASHVILLE — Leaping onto Billboard's Hot Country Singles chart at a starred 80 with her first record release, Mary Kay Place ironically follows the footsteps of her "Mary Hartman, Mary Hartman" TV creation, Loretta Haggars, by crashing onto the Billboard chart.

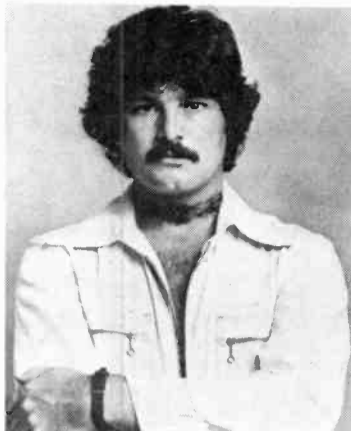
Place plays Haggars, the optimistic country singer with dreams of Nashville and hit records, on the popular Norman Lear soap opera spoof that recently featured an episode with Haggars ecstatic over a

copy of Billboard that carried some good chart news about her record. Now fiction has turned to fact, and Place has a record on the Billboard country music chart.

On "Mary Hartman, Mary Hartman," Loretta and her husband Charley never made it to Nashville because, enroute, their car crashed into another auto carrying a group of nuns. Place and Graham Jarvis, who plays Charley, enjoyed a better

(Continued on page 51)

New On The Charts



Burton Cummings

"Stand Tall"—★

Three years after Randy Bachman left the Guess Who to form the hard-rocking B.T.O., his Guess Who co-founder and collaborator is making his solo debut as the first artist released on CBS' new Portrait label.

Originally intended to be a Columbia artist, Cummings was shifted to Portrait because he fit the label's philosophy of taking on well-established acts that want "personal attention."

Cummings' album, Portrait's first in the three months since its announcement at the CBS convention in Los Angeles, was recorded at Richard Perry's new Studio 55, with Perry producing.

It features songs by the likes of Gilbert O'Sullivan and Ray Charles in addition to six Cummings originals, because, as he explains, "I've always thought of myself primarily as a singer, utilizing my writing and instrumental abilities as a complement."

"Stand Tall," which he did write, is structured along the lines of the Guess Who's "Laughing," with a masterful ballad intro leading into a more intense, mid-tempo rock hook.

Born in Winnipeg, Cummings was with the Guess Who from its first hit on Scepter in 1965, through its unbroken string of 12 top 50 singles on RCA that ran from 1969 to 1972, and a comeback in 1974 that produced the top 10 hit "Clap For The Wolfman."

Before disbanding in late 1975, the Guess Who had 14 charted albums in a six-year span, including one that made the top 10 in 1970 and spawned the group's biggest hit, the No. 1 single "American Woman." Most important, perhaps, the group paved the way for the acceptance of Canadian rock acts on a worldwide basis.

The 29-year-old Cummings, who is moving from Winnipeg to L.A. to be closer to music industry action, is managed by Shep Gordon of Alive Enterprises in L.A. (213) 657-4380, which also handles Alice Cooper, Raquel Welch, Anne Murray and the New Riders. There is no American booking agent at the moment.



DAVID DUNDAS

"Jeans On"—★

As one of the most sought-after jingle writers in Great Britain, Dundas hit the big money in an ad for Brutus Jeans, the English version of denim Levis.

With the encouragement of Roger Greenaway, who had written the Coca-Cola jingle that the New Seekers eventually turned into the worldwide single "I'd Like To Teach The World To Sing," Dundas decided to make this catchy light-pop number a hit in its own right.

Signed in May to the Air label, a subsidiary of Chrysalis in London, Dundas spent three weeks at number three on the British charts in August with "Jeans On."

This is the first release on any label for the London-based tunesmith, with an album on Chrysalis planned for January release.

Dundas is in his early 30s and got his start in a five-year film contract acting with 20th Century-Fox and then turned to stage acting in a stint with the Royal Shakespeare Company. He is managed by David King of First Floor in London, 01-623-7411.

Billboard SPECIAL SURVEY For Week Ending 10/3/76

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	JOHN SEBASTIAN/BOB SEGER/MAZE/JAMES MONTGOMERY BAND/CANNED HEAT, "Harvest Festival"—Project One/A.J. Prod., Fairgrounds, Canaan, New Hampshire, Oct. 2	30,000	\$8-\$10	\$275,000*
2	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/JIMMY BUFFETT/DAVID ALLAN COE/ASLEEP AT THE WHEEL/MILTON CARROLL/GUY CLARK—Space Cowboy Prod., State Fairgrounds, Baton Rouge, La., Oct. 2	22,000	\$8-\$10	\$235,000*
Arenas (6,000 To 20,000)				
1	FRANKIE VALLI/K.C. & THE SUNSHINE BAND—Ron Delsener, Madison Sq. Garden, New York, N.Y., Oct. 1	16,000	\$7.50-\$8.50	\$129,000
2	JEFFERSON STARSHIP/HEART—Pacific Presentations, Forum, Inglewood, Ca., Sept. 30	12,063	\$5.50-\$7.50	\$85,500
3	GRATEFUL DEAD—Monarch/Brass Ring Prods., Cobo Hall, Detroit Mich., Oct. 3	9,553	\$5.50-\$7.50	\$64,862
4	GRATEFUL DEAD—Monarch Enterprises, Onondaga War Memorial, Syracuse, N.Y., Sept. 28	9,285	\$6-\$7	\$56,978*
5	LYNYRD SKYNYRD/NAZARETH/CHRIS HILLMAN—Bill Graham, Pavilion, Concord, Ca., Oct. 3	8,177	\$6-\$7.50	\$56,250*
6	GRATEFUL DEAD—Monarch Enterprise/Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Oct. 1	9,534	\$5.50-\$6.50	\$53,985
7	GRATEFUL DEAD—Monarch Enterprises, War Memorial, Rochester, N.Y., Sept. 27	7,556	\$6-\$7	\$49,930
8	GRATEFUL DEAD—Monarch Ent./Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Oct. 2	7,843	\$6-\$7	\$45,371
9	LYNYRD SKYNYRD/NAZARETH/CHRIS HILLMAN—Pacific Presentations, Starlight Bowl, Burbank, Ca., Oct. 1	6,388	\$6.85-\$7.85	\$44,554*
10	BLUE OYSTER CULT/MAHOGANY RUSH/STARZ—Sunshine Promotions, Gardens, Louisville, Ky., Oct. 3	7,200	\$5.50-\$6.50	\$40,449*
11	BLUE OYSTER CULT/MAHOGANY RUSH—Schon Prod., Auditorium, Omaha, Neb., Oct. 1	6,800	\$5-\$6	\$34,800
Auditoriums (Under 6,000)				
1	JACKSON BROWNE/ORLEANS—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Pa. Oct. 3	3,467	\$8	\$27,500
2	BILLY JOEL/DEADLY NIGHTSHADE—Monarch Enterprises, Capitol Theater, Passaic, N.J., Oct. 2	3,448	\$6-\$7	\$22,932*
3	GRATEFUL DEAD—Monarch/Concerts East, Mershon Hall, Columbus, Ohio, Sept. 30	3,032	\$5.50-\$7.50	\$20,956
4	OUTLAWS/OZARK MT. DAREDEVILS/RUSTY WEIR—Ron Delsener, Palladium, New York, N.Y., Oct. 1	3,081	\$6.50-\$7.50	\$20,751
5	BRUCE SPRINGSTEEN & HIS E. ST. BAND—Bill Graham, Paramount Theater, Oakland, Ca., Oct. 2	2,902	\$5.50-\$7.50	\$19,821
6	BLUE OYSTER CULT/MAHOGANY RUSH—Schon Prod., Shrine Mosque, Springfield, Mo., Oct. 2	3,400	\$5.50-\$6.50	\$19,000*
7	OUTLAWS/TOMMY BOLIN—Electric Factory Concerts, Tower Theater, Phila., Pa., Oct. 2	3,108	\$4.50-\$6.50	\$18,681*
8	CRUSADERS/JOHN KLEMMER—Friedman & Johnston, Golden Hall, San Diego, Ca., Oct. 2	2,915	\$4.50-\$6.50	\$17,655
9	CRUSADERS—Friedman & Johnston, Civic Audit., Santa Monica, Ca., Sept. 26	2,537	\$6-\$7	\$17,549
10	MANHATTAN TRANSFER/MARTIN MULL—Friedman & Johnston, Community Center Theater, Sacramento, Ca., Sept. 30	2,281	\$5.65-\$7.65	\$16,819
11	GLENN YARBROUGH & THE LIMELITERS—Northwest Releasing, Opera House, Seattle, Wash., Sept. 28	2,642	\$4.50-\$6.50	\$15,673
12	MANHATTAN TRANSFER/MARTIN MULL—Friedman & Johnston, Civic Plaza, Phoenix, Ariz., Oct. 2	2,167	\$5.50-\$7.50	\$15,482
13	MANHATTAN TRANSFER/MARTIN MULL—Friedman & Johnston, Golden Hall, San Diego, Ca., Oct. 1	2,438	\$4.50-\$6.50	\$15,162
14	HEART/CATE BROS.—Contemporary Prod./Chris Fritz, Municipal Theater, Tulsa, Okla., Sept. 28	1,031	\$6	\$6,186

Kansas City Themer Host

Continued from page 32

bookers at Six Flags Over Mid-America and Six Flags Over Texas.

2. Television exposure. 3. Recording success. If a group has its first solid hit in the Top 40, Glynn says he might take a flyer on them where a concert hall might have a wait-and-see attitude. 4. Promotability. A performer may fall short on the other three and if he has this one in good measure, Glynn just might go for it.

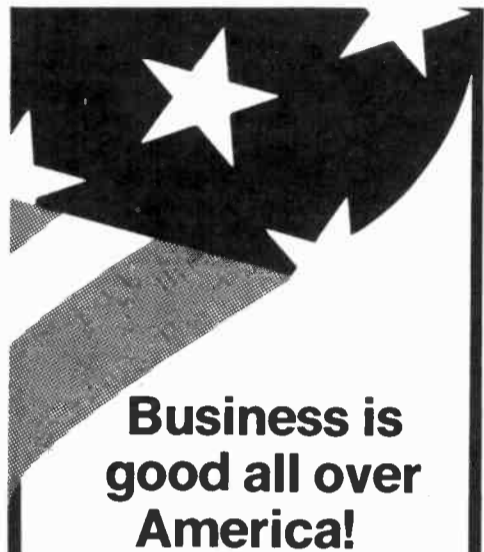
"Barbi Benton," he says, "is an example. She's recorded some pretty good things and has enjoyed moderately good tv exposure. You can't say she's a surefire attraction. But we can do wonders promoting her."

"Off the top of my head," he says, "our best-of-five talent ratio runs about three repeat acts and two on-the-move new ones."

Glynn expresses dissatisfaction over the way some performers, who got their original impetus from playing the parks, now turn their backs on their early benefactors. To cite one name: Mac Davis performed before the single largest crowd at the Missouri park in 1974. Now he snubs theme parks.

He says he gets direction on talent from weighing "Billboard reviews and charts and from free-flowing rapport with local radio programmers and disk jockeys."

"We value input from radio stations like KBEQ. It was this local intelligence that prompted us to book Flash Cadillac the first time. This act took off in the Middle West and our park was one of the first to book it," Glynn says.



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Talent In Action

LYNYRD SKYNYRD
NAZARETH

Starlight Amphitheatre, Burbank

A capacity crowd that had waited in the car parking line for as much as an hour got what it came for Oct. 1. The people had come to boogie to the non-nonsense rock and progressive country of Skynyrd. They knew the songs they had come to hear, and could hardly control their enthusiasm while waiting for the band to play.

Lynyrd Skynyrd was up for the challenge at the 5,000-capacity outdoor amphitheatre, and it came on with hard rock and roll at the outset that had the crowd yelling for more. The band was showcasing its latest album, "One More From The Road," on MCA and the tunes reflected the vibrance of that live album.

The band rolled through such numbers as "Travelin' Man" and "Tuesday Gone" and then slowed up for "Railroad Song" which featured nice keyboards from Billy Powell and slick guitar work by Gary Rossington. But it wasn't until "Whiskey Rock A Roller" that the band hit its stride. It kept right on moving with "Georgia Honky Tonk" and got down with "Keep On Going Down The Road" which gave the newest guitarist, Steve Gaines, a chance to boogie. Lynyrd Skynyrd explained where it was coming from in "For Texas" and the popular "Sweetheart Of Alabama."

Allen Collins led the band in treating the L.A. audience to a fine rendition of "Crossroads," as a first encore, and then, seeing as the entire audience was on its feet and shouting for more, the musicians moved into the song everyone had been waiting for, "Freebird." First came a slow version, and then the band closed with a fast version that left a well-satisfied audience.

The show was opened by Nazareth, which found itself fighting an uphill battle to captivate an audience that wanted Lynyrd Skynyrd. Nazareth began with "Telegram," which was driving rock. New material from the band's "Playing The Game" LP was introduced, the ballad-like "Loved And Lost," "Born To Love" and the bluesy "I Want To Do Everything For You." "The Right Woman" was a more funky number which featured nice vocals. Nazareth was called back for an encore, but there was rather mixed sentiment in the audience since many were impatient for Lynyrd.

The lighting for both acts deserves special mention. It was tasteful throughout. **TOM CECCH**

BRUCE SPRINGSTEEN
& THE F STREET BANDSanta Monica Civic Auditorium,
Santa Monica, Calif.

Last year's media dust had settled, he hadn't toured in some time, but it would be extremely difficult now to characterize the Springsteen phenomenon as only hyperbole. Not after the near mind-bending performance, including two, three-number encores, he and his tightly honed sidemen turned in Sept. 29 before a wildly ecstatic, soldout house.

What transpired was almost like a lesson in the pure, earthy basics of rock 'n' roll done by some of the finest musicians this side of Asbury Park.

Although he's having legal hassles getting out his next LP which will be ready "as soon as I complete my course in show business," he nonetheless introduced the throng to three of its works. One was "Rendezvous," an uptempo kicker approaching "Born To Run's" high energy level while the other two were laid-back gems entitled "Something In The Night," and "The Promise," both reminiscent of the "Thunder Road" vein and highlighted by sensitive arrangements and tender keyboards from Roy Bitan.

A major hunk of the material, however, came from the hard-driving "Born To Run" package including tour-de-force versions of "Back Streets," "Night," "Thunder Road," "She's The One," "Tenth Avenue Freezeout," "Jungleland," and the title tune.

He delved farther back into the past with such crowd pleasers as "Rosalia" (complete with new lyric "I ain't no freak, 'cause my face has been on the cover of Time and Newsweek"), "Sandy," and gave new stirring dimension to such oldies as "It's My Life," and "Raise Your Hand."

Springsteen has an aggregate of elements going for him, raspy voice; inventive, imaginative lyrics; ardent, sincere delivery; but above all a great cast of musicians typified by saxman Clarence Clemons whose spectacular, driving solos give a new zeal to each number. It was marvelous at times to watch Springsteen and Clemons prance around the stage and duel mu-

sically as Springsteen demonstrated a fine guitar style.

It's interesting to note also how much in command musically and spiritually he is with the band. His stage presence is confident, mature, with just the right doses of comedy or drama tossed in.

Enjoying himself enormously, his rapport with the crowd was electric and at times he even jumped into the audience, gyrated, and, skipped about the stage like a crazy man in Groucho Marx-Jaggeresque fashion.

What characterized this tremendous dose of rock 'n' roll also was a high degree of spontaneity laced into the raucous pace.

Media overkill aside and with all due respect to the Stones, this might be the best band on the road today. **JIM McCULLAUGH**

JANE OLIVOR
DON SHIRLEY

Bottom Line, New York

Columbia's Olivor played Sept. 15 to an audience that needed no convincing. Whether they were all old fans from her local cabaret days or all CBS staff, they knew what to expect and cheered loudly at all of it. Olivor was cheated in a way since her performance would have won over even an audience of strangers. She needed no easy victory.

As a singer Olivor is half heart-on-sleeve '40s chanteuse and half present-day manic New Yorker. The common element is vulnerability, a naive willingness to feel in public and to face the consequences. She gives this earnest approach to a variety of material, including John Denver and Neil Diamond. But it's the older numbers that best show off her vocal dynamics and emotional power. "Some Enchanted Evening" came out a whole new song; not a rock update nor a nostalgia piece, but simply good music movingly performed. The same was the case with Gilbert Becaud's "L'Important C'est La Rose." It is this recognition of the feelings behind all kinds of repertoire and the ability to bring them to the surface that is going to endear Olivor to a lot of audiences.

Also appearing that evening was pianist Don Shirley. With cello and bass accompaniment, Shirley performed a masterful set of jazz, pop and gospel, exquisitely crafted into classical styles. **NANCY ERLICH**

MIKE GREENE BAND

Bottom Line, New York

Multi-talented Mike Greene has put together a competent young band that fuses busy funk-jazz rhythms with soft sweet melodies for a sound that is unique. The Sept. 20 show featured music from Greene's current Mercury album "Midnight Mirage." The 45-minute set spotlighted Greene's considerable talents as a keyboardist, saxophonist and vocalist. Greene does all three in a relaxed mellow manner, complemented throughout by the tasteful guitar work of David Michel. Bassist Mike Holbrook plays in the powerful rumbling style that is so popular today among jazz-rock bass players. Drummer Rande Powell is flashy and aggressive.

The four musicians blend their different styles well, providing a refreshing change from most of the self-indulgent young musicians in the jazz-rock field today. Greene should appeal to a wider audience rather soon, judging from this latest effort. **ROBERT FORD JR.**

FLASH CADILLAC & THE
CONTINENTAL KIDSKnott's Berry Farm, Buena Park,
Calif.

Flash Cadillac opened at Knott's Berry Farm Sept. 18 with a relatively straight show played down for the benefit of a number of dignitaries including Marion Knott, general manager of this amusement park. In the next set, however, the devotees of rock 'n' roll were treated to the group's usual rough and tumble slapstick routines which had the members engrossed in their own unorthodox antics like surfing on the keyboards, leaping into the air and performing primitive dance steps. They seemed to be having too much fun to notice if there was an audience watching them.

While it was obvious the group was having a good time on stage, it was also apparent the act has been rehearsing. Although the act basically looks the same, it's become noticeably tighter than ever, not only in voice harmonizations on numbers like "Dancin' On A Saturday Night," "California Sun" and "Higher And Higher," but also in the instrumental "Pipeline," a complicated arrangement that was expertly delivered,

leaving little doubt that they are highly accomplished musicians.

Group members unanimously attribute the new dimension of their act to the addition of Wheaty (Paul Wheatbread), a drummer from San Diego who came along in time to help the group earn the current chart hit "Did You Boogie With Your Baby?" **LARRY OPPEN**

DAVE BRUBECK & THE
SECOND GENERATION
PAUL DESMONDPalacio De Bellas Artes,
Mexico City

Dave Brubeck is a name synonymous with jazz for many years throughout most of the world. It is perhaps even more accentuated here, this latest three-nighter with his sons (Second Generation) and saxophone great Paul Desmond in this premier concert hall opening Sept. 28 being the ninth such excursion via promoter-impresario Bob Lerner and this year also under the auspices of the bicentennial committee of the U.S. Embassy.

The surge of jazz fans into the ancient theater was not SRO for the first two nights, but it was close enough to spell sufficient boxoffice success, certainly an artistic victory which hardly seems to diminish for the almost shy *(Continued on page 36)*

Jazz On Tap At
Philly Nightclub

PHILADELPHIA—Jazz musicians from the past will get favored treatment at the new Cafe Society Upstairs opening Oct. 19 at the Cobblestones complex in the Society Hill section of center city. Edward Greeves, who will manage the 300-capacity room and produce the shows, says the policy will call for traditional nightclub singing names and jazz musicians on the bandstand.

For the opening, Greeves has Hildegard, long-time chanteuse. Set to follow are Gotham, a musical and satire trio, on Oct. 26 and singer Sylvia Syms, Nov. 2. Greeves is also planning on featuring jazz jam sessions. The jazz, Greeves says, will be in the spirit of the 1930s, which his Cafe Society is reviving in atmosphere.

Fat \$2½ Million

LOS ANGELES—Wolf & Rissmiller grossed more than \$2½ million from some 125,000 persons attending five stadium shows this summer. It sold out Anaheim Stadium four times with the Who, the Beach Boys, Yes/Peter Frampton and Aerosmith. A Jethro Tull date at Los Angeles Coliseum brought in an additional \$500,000. Tickets were priced in the \$10 to \$12 range.

Agent Guilty Of Bilking

By MAURIE ORODENKER

ASBURY PARK, N.J.—Herbert R. Fleischer, a New York City rock talent agent who operated the old Sunshine In until his eviction, pleaded guilty to 13 counts of fraud and admitted bilking investors of nearly \$20,000 on promises of rock concerts that never came off.

Operating the Earth Talent Agency and known in rock circles as "Bob Fischer," he entered his surprise guilty plea before State Superior Court Judge John P. Arone in nearby Freehold.

As a result of the plea bargaining, Fleischer won't have to face a 39-year jail term if he makes restitution to three investors named in the indictments against him. He faces a possible \$13,000 fine in addition to restitution. The action stems from bogus J. Geils Band, Blue Oyster Cult, Edgar Winter, Sha Na Na, and Wishbone Ash concerts. Fleischer admitted he told the investors he had the acts when he didn't, claiming that he tried repeatedly to get Geils without success. While claiming he returned some money to the

investors, Fleischer admitted he used the rest to pay bills and rent on his Sunshine In operation here.

Fleischer promoted concerts at the Sunshine In for five years before his eviction in January 1975 for alleged failure to pay rent. Leon Smock now runs the Asbury Park Music Hall at the former Sunshine In site.

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SAN FRANCISCO—All Pacific Stereo stores here in the Bay Area have assigned a full-time clerk to their BASS computer ticket terminals, instead of keeping the ticket sales an extra responsibility of cashiers.

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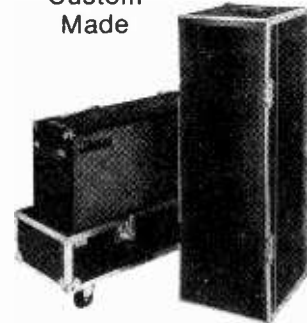
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Talent In Action

• Continued from page 35

master pianist whose rides over the ivories sustained spontaneous reaction from the audience.

Supported in energetic spirit by his boys, Darius, electric keyboard; Danny, drums; Chris, bass; and, Peter Ruth, harmonica, it was a cohesive two-hour-plus stint. The first half with the youngsters included basically swift, scintillating pieces, while the closing portion with Desmond was generally more sophisticated and subdued.

If any of the numbers garnered more response than the others, it was the all-time "Take Five" Brubeck insignia. Of course, other evergreens peppered with ingenious stylized improvisations, i.e., "I've Got Rhythm," "The Memory Of You," "Take The A Train," registered significantly.

All onstage had their moments, in the white and blue spotlights, but in the end it was the magnetism of Brubeck himself which held the proceedings together and the big reason why the people paid their pesos. **MARV FISHER**

DEADLY NIGHTSHADE JEAN RAY

Other End, New York

It's still not at all usual to hear women play rock 'n roll, or as in the Deadly Nightshade's case, country-bluegrass-rock 'n roll. The woman's role in the music industry is one that does not have much definition or scope. These still are the tentative years. That makes it doubly good to see that this group, at least, is completely comfortable with both the role and the music, and has gotten far too good for anyone to pass off as an oddity.

For the early show Sept. 17 the Nightshade (Phantom Records) did a well-planned set of topical and general material: a little Hank Williams, a bit of Grateful Dead and a number of group-written songs mostly dealing with women's indignation. The satiric numbers were witty and well-received, but the group is also capable of some genuinely moving and lyrical moments and gets some wonderful effects with soaring three-part harmonies. It also has one of the finest fiddlers heard anywhere, Helen Hooke, who did an astonishing five-minute solo spot of whirlwind bluegrass with a touch of a jig for good measure.

It may be time for the Nightshade to think of expanding. The trio just can't provide the big arrangements that it needs to fill out the songs. It definitely lacked piano and drums and could have put a banjo to good use as well.

The opening set by singer Jean Ray showed a promising performer, but one whose style is not fully formed. She tends toward fluid pop-jazz singing, and sounded particularly good on two unaccompanied songs which required more rhythm and energy than most of her other material. **NANCY ERLICH**

Chicago To Tour

LOS ANGELES—Chicago got the taste for performing in exotic locales at its Mexico City stand some months ago and has now announced a world tour in seven countries plus Europe for 1977.

Chicago will return to Mexico and also play Puerto Rico, Venezuela, Australia, the Philippines, Singapore and Kuala Lumpur. The group will perform before audiences of more than three million.

L.A. Troubadour

• Continued from page 32

Wednesday (12-13); Barbi Benton, Thursday-Sunday (14-17); Russian rockers Sasha & Yuri, Tuesday to Thursday (19-21); Al Jarreau and David Sanborn, Friday to Sunday (22-24).

Waylon Jennings will play a special engagement Oct. 26-27. Steve Martin plus Liberty will tape a cable television show for Time-Life's Home Box Office service Oct. 29-31. The Persuasions and John Valenti start off November for a full week. The Cate Brothers will play the first week of December.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—At Filmways/Wally Heider here recently, Neil Diamond came in to mix tapes of the remote Heider's did at his Greek Theatre gig. In recently, also, was the Impressions, McKinley Jackson producing and Sye Mitchell, engineering; G.C. Cameron, a Holland-Dozier-Holland production, Jerry Stroud at the board; and Charlie Fox, working on a film score. Heider's also did the remote on Jefferson Starship's segment on the recent Rock Music Awards Show. Continuing projects include Fleetwood Mac and Cybil Sheppard.

Snuff Garrett has been in handling production of tracks for Brenda Lee's new MCA LP at Larabee Sound as well as Vicki Lawrence's new Private Stock package. Sammy Davis Jr. was in cutting tracks, produced by Mike Curb with Lenny Roberts handling the board. Willie Hutchen produced the Street Corner Society with Taavi Mote engineering.

Freddy Perren produced the Sylvers at The Total Experience recently under the engineering eye of Larry Miles.

Engineer Lee Kiefer did the final mix at Sound Labs on ex-Doors guitarist Robbie Krieger's LP.

Bob Monaco's been producing Sonoma at The Music Grinder, Gary Skardina engineering. Danny Jensen and Ron Miller producing Bobby Bruce, Skardina again at the board.

Bruce Johnston produced Jack Jones at RCA Studios with Kent Tunks engineering.

Norman Whitfield produced Undisputed Truth on album mixing and overdubbing at The Village Recorder for Whitfield Records. Steve Smith was at the board with Tarquin Gotch assisting.

B.B. King and Bobby Bland's LP being mixed at ABC Studios with Esmond Edwards producing.

* * *

In studio activity elsewhere: Wild Cherry dropped into Columbia studios in N.Y. with Carl Maduri producing and Don Pulese engineering.

Stevie Wonder flew in to Long View Farm, North Brookfield, Mass., with 150 "guests" to preview his new "Songs In The Key Of Life" project. Cat Stevens stopped by for a weekend of horse back riding and sauna baths. Van McCoy was in to do basic tracks for Gladys Knight. Alan Douglas was in to mix his "Jazz Loft" series, Ron St. Germain and Les Kahn at the board. John Peters brought in the Don McLean tapes done by Manor Mobile Unit for mixing. "Solo" is the name of the double LP. Jesse Henderson and Gil Markle engineered. Gordon Edwards and the band Stuff were in for an extended period doing basic tracks. Herb Lovelle and Tommy Lipuma were the producers; Al Schmidt, Jesse Henderson were the engineers while Gil Markle did the mixing.

Chief engineer Brent Maher has been mixing and producing Dave Loggins at Creative Workshop, Nashville. Gene Cotton has been co-producing himself with Steve Gibson, Bergen White arranging string overdubs. Grady Martin put the final touches on his LP with Monument chief, Fred Foster. John Richborough did vocal overdubs with Joe Simon, Travis Turk engineering, B.W. Stevenson and Tanya Tucker slated for dates in October also.

Frankie Valli will become a producer for the first time. He's slated to work with Jay Black, formerly of Jay and the Americans, for a debut Roulette LP.

Songwriter Parker McGee who wrote "I'd Really Love To See You Tonight" is recording his first LP at Lee Hazen's Studio by the Pond in Hendersonville, Tenn.

Soul singer Joe Tex has been laying down tracks at Nashville's Sound Shop with Buddy Killen producing and Ernie Einfrey at the console.

Tom Chaphn was in at Sound Heights Studios in Brooklyn doing radio interviews with brother Harry for Tom's current college tour and new Fantasy LP. Bob Hinkle produced with Vince Traina at the board. The New York Rubber Rock Band worked with new lead vocalist Colleen Heather to finish their new disco single "Hello Stranger" with Bob Motta and Vince Traina both producing and engineering.

For \$165, A Workshop

By ALAN PENCHANSKY

MINNEAPOLIS—Sound 80 studios here is instituting a demo workshop to offer one hour of studio time, the services of four musicians, tape, engineer and producer, for \$165.

"If they're pretty good formula songs we can get three or four of them off in an hour," explains Dave Rivkin, about what Twin City writers can expect from the demo sessions.

Rivkin, originator and producer/engineer for the project, recently joined Sound 80, with responsibility for encouraging new musical talent to record albums and singles. The studio, which derives most of its income from daytime agency work, is looking for more "after hours" business, Rivkin says.

"We haven't been able to make a lot of hit records yet, but I'm really pioneering for that," he explains. "I think a way to do that is to get in on the ground floor and help writers get used to recording and working with good musicians and knowing how it happens."

Himself a songwriter, a studio musician and former Minneapolis-based promotion manager for Elektra and A&M Records, Rivkin says he became familiar with the demo workshop idea when he worked in L.A. as a staff writer for Almo/Irving Music, the publishing wing of A&M Records.

"All these top musicians would do demo sessions in their spare time for demo scale. You could get some of the best people to play very inexpensively and get a demo down."

"I thought, why don't we do something like that here? It might fill up a gap between someone sitting home and playing on his own machine and coming in and spending thousands of dollars."

Rivkin says the demos will be straight 2-track mixes and that a minimum of three writers will be necessary to schedule one of the sessions. For starters, workshops will be held once a month on two consecutive days, one for country, the other for rock and pop tunes.

Enlarge Warehouse

NEW YORK—The Warehouse studio here has expanded to 16-track recording capability with engineer David Emmer added to the staff, joining chief engineer Bill Robertson and Craig Bishop at the 6-year-old studio.

PRODUCER ENTHUSES

Predicts Veer To Direct Recording

LOS ANGELES—Independent producer Doug Gilmore believes there is still an enormous, albeit limited, untapped market for quality direct-to-disk recordings and that the entire field may be on the verge of a major trend.

He recently produced a project with singer/songwriter Randy Sharp at Los Angeles' Kendu Recorders over a two-day period with plans of seeing the LP entitled "The First In Line" released in late October.

The disk will be marketed domestically and internationally by Orion Marketing, Ltd., Pismo Beach, Calif., which has recently spun off Nautilus Records for direct-to-disk purposes.

Expected to list here in the \$15-20 range and substantially higher in foreign markets, main distribution of the no more than expected 100,000 copies will be through audio stores via Orion's already established U.S. rep network.

The first 1,000 copies will feature Sharp's etched signature and will be numbered sequentially and offered as collector's items much the same way lithographs are marketed. The disk will have a unique polystyrene packaging (that touches only the lip and label of the LP) and will also come with a 16-page, full color brochure.

"Direct to disk recordings," says Gilmore, "are a whole different ballgame. It's like doing a television show live. We rehearsed from 10 in the morning to one in the afternoon for side one and did the actual recording in the afternoon from two to five. We repeated the process the next day." There are nine tracks on the LP.

There were as many as 30 musicians on the first date and 22 the next day with an instrument lineup that ran the gamut of strings, horns, drums, keyboards, guitar, as well as others.

A few of the musicians on the date were Tom Scott, Jim Horn, Lee Ritenauer, Jeff Porcaro, Freddy Tackett, David Hungate,

David Paich, Larry McNeily, Tom Brumley, and Chuck and Bob Finley. Mike Melvoin arranged and conducted.

"The musicians loved it," adds Gilmore, "and want to be invited when we do another one. Six engineers were working on the project with four at the console and two at the lathes."

Kendun is well suited to direct disk recordings because of its lathe facilities.

Direct to disk recordings are actually made on the spot as the continuous, real time performance is fed directly into the lathe. The process allows for no sweetening, editing, overdubbing, re-mixing and the like and yields only a limited number of quality disks that can be drawn from the master lacquer. In addition, the process entails higher production costs.

Yet, say many in the producing/engineering community, the process creates disks with wider dynamic range and better transient response than those mastered from magnetic tape.

"It's the clearest quality you can have," says Gilmore.

Gilmore also adds that he made a simultaneous 24-track of it so the ability to eventually release it through a label is retained.

Steve Krause, Orion Marketing, says the concept ties in beautifully with the thrust of his marketing direction. Orion is well known for its audio "blue book" and other audio dealer aids and has built up an expansive marketing network.

"It's a perfect demonstration record," says Krause and agrees with Gilmore, "on one big plus of the project—contemporary music."

"We hope to do one every six months and may even get a big name artist to do a project. It's a tremendously exciting field and I think we are only on the threshold of a very dynamic market which was really dead up until a few years ago."

JIM McCULLAUGH

H&L Expanding Facilities

By ROMAN KOZAK

NEW YORK—H&L Records is expanding its facilities in Englewood Cliffs, N.J., across the Hudson River from New York, with \$500,000 earmarked for a new 24-track studio.

The studio is expected to be completed in December. Hugo Peretti and Luigi Creatore, co-presidents and partners in the company, claim the studio will be the most modern in New Jersey and will allow the label more time for experimentation.

"Studios now in New York cost up to \$175 an hour and you can't always get in," says the partners. "This new studio will be a step up in output and creativity for us."

With its new studio H&L is also moving to expand its roster, looking for staff writers and independent producers to develop production deals for the label. The partners say they are looking for a writer and artist workshop concept where the label

will expand from its roster of four major acts to about 10.

While the label will stay predominantly in the r&b and disco field where it has been most successful, future plans call for greater pop orientation.

"Any act today can be outstanding enough to become a big act," say the partners, explaining that the label has always sought acts with crossover potential.

Though scoring with such a giant as Van McCoy's "The Hustle," H&L is skeptical of the ability of discos to sell many records nationwide without airplay, and wary of the future of the 12-inch 45.

"Discotheques outside New York City are kidding themselves if they think they can sell records," says Bud Katzel, national sales manager. "Nor do we see a developing market

(Continued on page 47)

A NATIONAL GATHERING

San Antonio Site Of '77 NEC Meet

By JIM FISHEL

NEW YORK—Even though the regional meetings of the National Entertainment Conference (NEC) are still in progress, the organization's home office is hard at work planning the upcoming 17th annual national convention in San Antonio, Tex., Feb. 16-20.

According to Bill Deutsch, convention coordinator, many of the fine points for this confab have already been worked out, including the schedule of events.

"For some reason, the interest in NEC by prospective exhibiting associate members is running higher than in previous years," he says. "This pleases us, because we have worked hard to include a good cross-section of events for the schools."

Besides the usual live talent showcases (expanded to include 37 acts), there will also be an emcee for each showcase session and a creative playhouse. The latter is a relatively new concept which features an artist in a lecture/demonstration situation.

Each of the above mentioned categories will be chosen by a committee of students and university administrators on the basis of their originality and will be given a 20-minute performance time (except the creative playhouse which is 30 minutes).

Deutsch says the deadline for submitting acts is rapidly approaching with Monday (18) being the final chance.

In order to showcase at the NEC Convention, an act must be submitted by an associate member of the organization. Besides originality, an act is also rated by recordings, video tapes, biographies, pictures and reviews.

One of the major convention changes, from the Washington gatherings the past two years, is the inclusion of all exhibitors in one room.

"We have developed traffic patterns in the hall, so that exhibitors will now get maximum exposure," he states. "Also present in the hall will be a stage area for performances by artists participating in the novelty attractions program, which was formerly known as the roving artists program."

One of the complaints in the past was the failure by the NEC to set aside exhibit hall time when there was nothing else being staged at the convention. This year, three hours daily have been reserved in the schedule, exclusively for exhibit time, with a total of 30 hours of potential exhibit time scheduled.

Deutsch expects the location of this year's convention, with its centrality, will attract NEC members from all over the country. In fact, the NEC expects a record attendance with more than 3,000 persons participating from more than 1,000 member institutions.

In addition to the showcases, there will also be more than 29 hours of video and film screenings in a room with a capacity of 1,000 persons.

Another important segment of this year's convention, as it has been in the past, is the inclusion of a cooperative block booking center. This is done so that schools and agents can attempt to arrange favorable routings for an act, thereby driving down the costs to the school.

Deutsch urges associate members

to plan ahead for this part of the convention.

"Before coming to San Antonio, student committees could be helpful if they listed open dates, major weekends, facilities and their sizes, the musical preferences of the campus, the current budget for entertainment and the person capable of signing contracts."

Showcases will be presented in a 2,700-seat theater, with no showcasing period longer than three hours without a break.

Acts appearing at past conventions include Chicago, B.B. King, Roy Clark, Linda Ronstadt, Simon & Garfunkel, Flip Wilson, Herbie Mann, Boz Scaggs, The Mahavishnu Orchestra, Tony Orlando and Dawn, and others.

Besides all of the entertainment, this year's confab will also include more than 85 hours of educational sessions. Although no participants have been finalized, Deutsch says many industry people are expected.

Topics scheduled for discussion include arts and exhibits, contemporary programming, film, minority programming, publicity and promotion, coffee house programming, contracts and negotiations and programming at two-year, community and small colleges.

Other topics include: focus on the recording industry, progressive country music, "Hear Today—Hear Tomorrow," focus on contemporary music media, promoting the contemporary entertainer, the black performing arts, arts festivals and "Making Music For Fun And Profit."

Debuting at this convention will be a series of "existential anchors,"

(Continued on page 55)

Classical Clicks On Kutztown Date

KUTZTOWN, Pa.—With more than 4,000 persons turning out to hear the Pittsburgh Symphony Orchestra conducted by Andre Previn, the classics proved more potent than any rock band ever did at Kutztown State College here Sept. 28.

Since only a few hundred tickets had been sold in advance, Greg Raysor, head of the Student Affairs Committee presenting the concert, was pleasantly surprised with the unexpected large turnout in the college's Keystone Gym.

Previn's program featured the music of Stravinsky, Weber and Brahms.

3 Days Of Jazz At Pittsburgh Seminar

PITTSBURGH—The Univ. of Pittsburgh will hold its sixth annual jazz seminar Thursday (21) through Saturday (23) featuring many top musicians and educators.

Scheduled to participate in the three-day event are guitarist Jean "Toots" Thielemans, trumpeter Clark Terry, drummer Elvin Jones, pianist Terry Pollard, bassist Abraham Laboriel, saxophonist Nathan Davis, arranger Don Sebesky and historian Leonard Goines.

In addition, the school will also showcase two gospel groups, yet to be named.

Thielemans was added several weeks back, after guitarist Larry Coryell pulled out.

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Discos

Disco Mix

By TOM MOULTON

NEW YORK—A number of record labels were passing out new releases at Billboard's recent Disco II convention held here.

A.J. Miller, who was passing around the "Street Talk" LP by the Bob Crewe Generation on Elektra Records, had enough records in his suite to service New York City and all the record pools in the country. The LP, with three strong cuts, is getting heavy play in New York. "Free" is a happy, uptempo song about being free. "Ah Men!" is again an uptempo song with several interesting breaks that border on the Latin sound. As its title implies, this is a song about men, and sounds like a girls' choir singing all the lead parts.

"Menage A Trois" is sung mostly in French with the big band sound of the 1940s in parts of the orchestration. The rhythm section with its percussion instruments adds a Latin touch.

Also in the LP is a new, longer version of the group's classic "Street Talk." Slower, romantic, but still very danceable, is "Welcome To My Life," while "Back Alley Boogie" is funky and not as uptempo as the others. The concept of this LP is built around a Broadway show which tells a story of Cherry Boy who discovers what life is all about. It is a unique product.

Just about everyone was courting the favors of Mark Paul Simon who was passing out the new Donna Summer LP titled "Four Seasons Of Love." Once again Summer emerges sounding like she is wrapped in satin sheets. There are two strong cuts on this Oasis LP; "Spring Affair" features a beautiful melody and lyrics with Summer at her vocal best. Here the drums keep the intensity up while the song floats melodically along.

"Summer Fever" is funkier with a harder drive. There are several strong breaks, and one is reminiscent of "Money" by the O'Jays. The horns feature lines similar to those of the B.T. Express. The overall sound is being American.

(Continued on page 42)



HOT PROPERTY—Members of Dr. Buzzard's Original Savannah Band, take time out of their busy schedule to autograph copies of their hit album for a Washington, D.C. admirer. The group was in the nations capital for a special promotion party held at the Tramp's Discotheque, and hosted by RCA Records.

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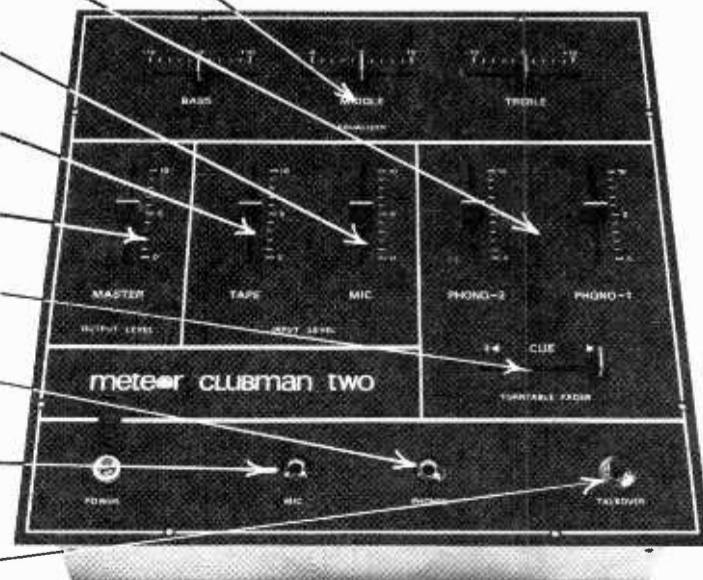
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UNIROYAL, OTHERS USE INDUSTRY FOR PROMOTION

By RADCLIFFE JOE

NEW YORK—Spurred by reports that disco is a \$4 billion industry, big business ventures are being attracted to the disco industry as a vehicle to promote their products.

In the forefront of this trend are Uniroyal which has begun promoting its popular PRO-Keds sneakers as a disco dance shoe, and Danskin, manufacturers of sportswear for women, which is also advocating use of its products as "disco" wear.

In a coordinated effort with Pyramid Records whose artist, D.C. LaRue, is credited with associating black sneakers with the disco scene, Uniroyal and Danskin launched their promotion with a special party at Ashleys, a chic N.Y. discotheque which attracts many of the city's music industry personalities.

From Uniroyal's standpoint, platform shoes are not compatible with disco dancing, and the general idea is to get disco patrons to replace their platforms with "disco" sneakers by PRO-Keds. Pyramid Records and Uniroyal officials are also exploring the possibility of marketing a line of D.C. LaRue disco shoes.

Dennis Ganim of Pyramid states that LaRue, who always wears black sneakers, and whose album "Cathedrals" features a pair of sneakers on the cover, may have triggered the idea of sneakers as a disco shoe.

Ganim also claims that sneakers are popping up as standard footwear in discotheques across the nation, and that at least one fashion designer, Nino Cerutti, is including black sneakers as a part of his 1977 spring collection.

Marilyn Mendelsohn of Uniroyal claims that representatives of several major retail chains have agreed to begin promoting PRO-Keds as a disco shoe.

The outlets, which offer a D.C. LaRue album at a special discount with every pair of PRO-Keds sneakers sold.

To support the promotion there will be special D.C. LaRue posters and iron-on transfers featuring the cover design of the D.C. LaRue album.

Foxtrappe, Raphael Spark D. C. Action

By JEAN WILLIAMS

LOS ANGELES—A group of four businessmen have turned two Washington, D.C., five-level mansions into private membership discos, the Foxtrappe and Raphael.

The Foxtrappe, which co-owner Bill Lindsay says lists more than 7,000 members, of which 43% are women, only admits persons over 26 years of age who are professionally employed. It also enforces a strict dress code.

Lindsay notes that in building the Foxtrappe, the owners' first consideration was its market. "We wanted a disco where professional black people could frequent with people with similar interests." He adds that its clientele is not exclusively black.

On the other hand, Raphael's, although a private situation, is geared to the over 21 general public.

Lindsay feels the Foxtrappe has 43% female membership because discos are basically geared to singles, and women can meet other singles with whom they can relate. "We get women to frequent our club alone because of the club's security and location."

He explains that the Foxtrappe building, located one mile from the White House, has been assessed at \$450,000 and the club owners have put in \$112,000 in renovations.

The club has three membership categories: basic individual annual membership \$25, life membership \$200 and corporate membership designed for large companies at \$500.

Raphael's membership fee is \$10 yearly with a \$2 weekend cover charge. Lindsay says that although Raphael's sports a cover fee, he is trying to get blacks away from cover charges.

"I believe that we must have more faith in our customers and that once they are inside the club, they will spend money. People are also more inclined to come to a club if they do not have to hand over a cover charge, no matter how nominal."

He also feels that it is now important to offer customers something other than a dance floor.

The Foxtrappe houses the Congressional Black Caucus cocktail lounge which features jazz acts Wednesday-Sunday; twin disco dance floors accommodating 100 patrons in its Black Mushroom disco; three rooms housing chess, backgammon, cards, electric tennis table and an entertainment room where singer/guitarist Darryl "T" Brooks is featured Friday and Saturday; an art gallery, gift shop, and in a room called Summit, another dance floor with a plexiglass floor over carpet. Music in the Summit room is piped in from the Black Mushroom disco.

The owners feel that promotional campaigns are essential to draw crowds every night, and they have printed a monthly newsletter advertising their weekday special events.

The Foxtrappe recently held a pajama party where all members were required to dress that way. Lindsay explains that some members came in their nightwear, others changed into their sleepers once inside the club and those who came to watch were not permitted in the rooms with the partygoers.

He notes that this type of creative promotion works in his area because it arouses the curiosity of the club members.

Both clubs are open seven nights a week, with one DJ in each location. Frank Edwards spins at the Foxtrappe and John John at Raphael's.

Edwards is spinning on Philips 212 turntables with GLI 3800 mixing unit and Klipsch (LaScala) speakers. John uses the same equipment but switches Philips for Technic turntables.

Other partners in the group are Malcolm Beech and Claude Roxborough at the Foxtrappe and Kenny Cross, Beech and Lindsay at Raphael.

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 - 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 5 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 6 YOUNG HEARTS RUN FREE/RUN TO ME/OESTINY—Candi Staton—Warner Bros. (LP)
 - 7 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
 - 8 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 10 DAZZ—Brick—Bang
 - 11 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - 12 TAKE A LITTLE—Liquid Pleasure—Midland International
 - 13 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 14 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 15 GET UP OFFA THAT THING—James Brown—Polydor

BALT./WASH., D.C.

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 4 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 6 NIGHT PEOPLE/LIVES DIVIDED BY JIVE/HOEAWAY—Fantastic Four—Westbound (LP)
 - 7 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 8 CAR WASH—Rose Royce—MCA
 - 9 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 10 MAKES YOU BLIND—Glitter Band—Arista
 - 11 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - 12 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 13 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 14 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 15 SWAHILI BOOGIE/RHYTHMS OF THE WORLD/SOUL CHA CHA—Van McCoy—H&L (LP)

BOSTON

- 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 WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 5 DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 6 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
 - 7 BEST DISCO IN TOWN/OH L'AMOUR—Ritchie Family—Marlin (LP)
 - 8 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 9 CAR WASH—Rose Royce—MCA
 - 10 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 11 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 12 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - 13 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 14 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 15 GOIN' UP IN SMOKE—Eddie Kendricks—Tama (LP)

CHICAGO

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 5 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 7 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 8 DOWN TO LOVE TOWN—Originals—Motown
 - 9 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 10 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
 - 11 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 12 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 13 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - 14 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 15 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)

DENVER

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic
 - 3 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 4 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
 - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century
 - 6 GETAWAY—Earth, Wind & Fire—Columbia
 - 7 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 8 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 9 NICE & NAASTY—Salsoul Orchestra—Salsoul
 - 10 DANCING FEET—Huston Person—Mercury
 - 11 KEEP ON DOIN' IT—Herbie Hancock—Columbia
 - 12 I'LL PLAY THE FOOL/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 NIGHT FEVER—Fatback Band—Event
 - 14 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 15 RUBBERBAND MAN—Spinners—Atlantic (LP)

DETROIT

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 LOWDOWN—Boyz Scaggs—Columbia
 - 3 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 4 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
 - 5 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 6 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 7 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 8 DANCE—Paul Jabara—A&M
 - 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 10 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 11 DOWN TO LOVE TOWN—Originals—Motown
 - 12 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 13 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 15 GET UP OFFA THAT THING—James Brown—Polydor

HOUSTON

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 3 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 5 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
 - 6 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 7 DO THE WALK—Heart & Soul—P.I.P. (12-inch)
 - 8 DOWN TO LOVE TOWN—Originals—Motown
 - 9 STAND UP & SHOUT—Gary Toms Empire—P.I.P. (12-inch)
 - 10 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 11 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 12 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 13 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 14 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 15 MUSIC, MUSIC, MUSIC—California—Warner/Curb

LOS ANGELES

- This Week**
- 1 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 CAR WASH—Rose Royce—MCA (LP)
 - 5 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 6 DOWN TO LOVE TOWN—Originals—Motown
 - 7 MUSIC, MUSIC, MUSIC—California—Warner/Curb
 - 8 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 9 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
 - 10 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 11 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 12 NIGHT PEOPLE/LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
 - 13 PETER GUN—Deodato—MCA (LP)
 - 14 RHYTHMS OF THE WORLD/SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 15 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)

MIAMI

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - 4 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 5 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 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 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - 9 I GOT YOUR LOVE—Stratavarius—Roulette (12-inch)
 - 10 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 11 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 12 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 13 LET'S GET IT TOGETHER/FAIT LE CHAT (Do the Cat)—El Coco—AVI (12-inch)
 - 14 DISCO MAGIC—T Connection—Media
 - 15 SOUL CHA-CHA/RHYTHMS OF THE WORLD—Van McCoy—H&L (LP)

NEW YORK

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 3 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 5 YOU'RE MY PEACE OF MIND/LIFE GOES ON—Faith, Hope & Charity—RCA (LP)
 - 6 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 8 DOWN TO LOVE TOWN—Originals—Motown
 - 9 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 10 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 11 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 12 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (LP)
 - 13 MAKES YOU BLIND—Glitter Band—Arista
 - 14 LOVE BUG—Bumblebee Unlimited—Rod Greg (12-inch)
 - 15 GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)

PHILADELPHIA

- This Week**
- 1 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia
 - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 5 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 6 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 7 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 8 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
 - 10 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 11 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 12 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 13 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 14 FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock
 - 15 NICE & NAASTY/SALSOL 3001—Salsoul Orchestra—Salsoul (12-inch)

PHOENIX

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 MAKES YOU BLIND—The Glitter Band—Arista
 - 3 NICE & NAASTY/GOOD FOR THE SOUL—Salsoul Orchestra—Salsoul (LP)
 - 4 NIGHT PEOPLE/LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
 - 5 CAR WASH—Rose Royce—MCA
 - 6 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - 7 PETER GUN—Deodato—MCA (LP)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 9 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 10 THERE'S A MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International
 - 11 PARTY HARDY—Gary Toms Empire—Philadelphia International (12-inch)
 - 12 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 13 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
 - 14 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - 15 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK

PITTSBURGH

- This Week**
- 1 OAZZ—Brick—Bang
 - 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 3 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 4 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 6 HEAVEN MUST BE MISSING AN ANGEL/OON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 7 NICE AND NAASTY/RITZIE MAMBO—Salsoul Orchestra—Salsoul (LP)
 - 8 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 9 DAYLIGHT/HOW ABOUT ME—Vicki Sue Robinson—RCA (LP)
 - 10 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 11 DO THE WALK—Heart & Soul—P.I.P. (12-inch)
 - 12 I'VE GOT TO DANCE TO KEEP FROM CRYING—Destinations—Master Five
 - 13 HEAVEN MUST BE MISSING AN ANGEL/OON'T TAKE AWAY THE MUSIC/BEING WITH YOU—Tavares—Capitol (LP)
 - 14 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 15 LOVE BITE—Richard Hewson Orchestra—Splash

SAN FRANCISCO

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 2 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 DOWN TO LOVE TOWN—Originals—Motown
 - 6 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - 7 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 9 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 10 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 11 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 12 NIGHT PEOPLE/LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
 - 13 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - 14 GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)
 - 15 IT'S IMPORTANT TO ME—Denise Williams—Columbia (LP)

SEATTLE

- This Week**
- 1 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 2 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 3 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 4 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 5 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 6 NICE AND NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 7 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 8 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
 - 9 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 10 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 11 TEN PERCENT—Double Exposure—Salsoul (12-inch)
 - 12 SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 LIVE & LEARN—Ace Spectrum—Atlantic (12-inch)
 - 15 IT'S ALRIGHT—Farragher Brothers—ABC

MONTREAL

- This Week**
- 1 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—WEA
 - 2 LOVE BUG—Bumblebee Unlimited—Trans Canada
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA
 - 4 MAKES YOU BLIND—Glitter Band—Capitol
 - 5 FUTURE WOMAN—Rockets—London
 - 6 DISCO DUCK—Paul Vincent—Trans Canada
 - 7 BEST DISCO IN TOWN—Ritchie Family—London
 - 8 I'M CRYING—Mike Harper—RCA
 - 9 SUNSHINE LOVE—Metal Weeds—RCA (12-inch)
 - 10 A CHACUN S'ONE ENFACI—Recreation—CBS
 - 11 IL VILIERO—Lucio Battisti—RCA
 - 12 NICE & NAASTY/SALSOL 3001—Salsoul—RCA
 - 13 TAKE A LITTLE—Liquid Pleasure—RCA (disco edit)
 - 14 DON'T STOP THE MUSIC—Bay City Rollers—Capitol (disco edit)
 - 15 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists

National Disco Action Top 40

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- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
- 2 CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 4 NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (LP)
- 5 DOWN TO LOVE TOWN—Originals—Motown
- 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 7 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 8 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
- 9 FULL TIME THING—Whirlwind—Roulette (12-inch)
- 10 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- 11 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
- 12 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
- 13 CAR WASH—Rose Royce—MCA (LP)
- 14 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & the Sunshine Band—TK
- 15 LET'S GET IT TOGETHER/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- 16 RUBBERBAND MAN—Spinners—Atlantic (LP)
- 17 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
- 18 YOU'RE MY PEACE OF MIND/LIFE GOES ON—Faith, Hope & Charity—RCA (LP)
- 19 NIGHT PEOPLE/LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
- 20 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
- 21 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
- 22 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
- 23 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
- 24 MAKES YOU BLIND—Glitter Band—Arista
- 25 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
- 26 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
- 27 DAZZ—Brick—Bang
- 28 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
- 29 MUSIC, MUSIC, MUSIC—California—Warner/Curb (12-inch)
- 30 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
- 31 PETER GUN—Deodato—MCA (LP)
- 32 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (LP)
- 33 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
- 34 RHYTHMS OF THE WORLD/SOUL CHA-CHA—Van McCoy—H&L (LP)
- 35 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
- 36 DO THE WALK—Heart & Soul—P.I.P. (12-inch)
- 37 GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)
- 38 STAND UP AND SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (12-inch)
- 39 I GOT YOUR LOVE—Stratavarius—Roulette (12-inch)
- 40 TAKE A LITTLE—Liquid Pleasure—Midland International

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

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Produced, Arranged and
Conducted by
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SZS 5501 STEREO

The Salsoul Orchestra

Including:
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Chicago Bus Stop/You're Just the Right Size
Salsoul Rainbow



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featuring the hit tune "TANGERINE."
THE SALSOUL ORCHESTRA.

SZS 5501; 8-track, S8Z 5501;
cassette, SZA 5501

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DOUBLE EXPOSURE: "Ten Percent."
12 D 2008



Live Music, Disks Mesh Neatly At da Sting Club

NEW YORK—An innovative pair of Hawaiian discotheque operators are proving to nervous musicians throughout the U.S. that there can be peaceful coexistence between

live entertainment and conventional recorded disco music formats.

In upgrading their club, da Sting, to a full-fledged discotheque, Hiram Kanakawai and Fred Hirayama have retained live entertainment including the club's regular band, Breaking Point, and Union Pacific, a seven-member disco/rock group. Both Kanakawai and Hirayama assure that the format is working remarkably well.

The club's theme for its new disco format is "American In Paris," and Kanakawai has retained the services of New York disco deejay Alfie Wade "to create an atmosphere of authenticity" and to prove to skeptics that East Coast style discos can work in Hawaii.

The lighting and sound system at da Sting have been completely refurbished and now include an 800-watt sound system and soft yellow overhead light panels for the creation of a warm, intimate atmosphere. These are highlighted by banks of black lights.

A series of unique promotions have been staged to bring the club to the attention of the consumer. Among the most innovative was an "end-of-summer" party complete with door prizes, champagne, balloons, party hats and roses for the ladies.

Deejay Wade will be at the club for as long as it takes to ensure a smooth startup in the authentic disco format envisioned by the principals. Then he will be succeeded by understudy Rick Mayo.

Disco Mix

• Continued from page 38

ized, with the Munich-sound bass adding another dimension. The cover of the album is also unique with four different photographs that bring back memories of famous movies stars of the past. This will be another big product for Summer.

Mercury Records was passing out the new Tony Silvester LP along with a special disco sampler. RCA gave out 12-inch disks of Vicki Sue Robinson's "Daylight," and Lou Courtney & Buffalo Smoke's "Stubborn Kind Of Fellow." This is a good updated version of the Marvin Gaye classic.

Vocals on this record follow the same format as the Gaye original, using a male lead with a female backup trio. There also is a good conga break. The record sounds different and exciting enough to be a hit again.

RCA also passed around the new Rock Gazers disco disk on the Sixth Avenue label. It is titled "I Believe In Love" and was arranged and produced by Warren Schatz. Instrumentally, the song has a lot of the same ingredients that made "Turn The Beat Around" one of the biggest disco records of the year. Among them are the use of the rica chica guitar, with the percussion and congas being the predominant instruments. The vocals show off the group's tight harmony, and there is a strong pop sound to the overall production.

A few people have managed to get hold of the new Stevie Wonder album on Motown and Jimmy Stuart of New York's 12 West turned me on to it. Titled "Songs In The Key Of Life," the album features five strong disco cuts. "Another Star" meshes beautiful melody with lyrics, and a lot of outstanding percussion instruments. There is an exceptional break of timbales and caba. The song keeps building its momentum.

Instrumentally, "Black Man" carries a sound similar to that of "Reggae Woman" with the synthesizer working with the bass line. The message is, this world was made for all people, and again there is an exceptional break with all the keyboard instruments.

Both these cuts are more than eight minutes long. "I Wish" is commercial, carries a great bass line, and has all the qualities of a good single. "Sir Duke" is on the lighter side rhythm-wise, but still has all the magic of a strong disco record. "As" is the most beautiful song on the record and features a choir-type backup on vocals. The song is laid-back, like a turn-of-the-century Southern gospel song. There are some nice breaks and an intense climax.

Design Firm Opens In N.Y.

NEW YORK—A new disco design and consulting firm has been formed by L. James Nameth, designer of nine Dimples clubs in New Jersey, as well as the Soap Factory, also in New Jersey, and Charlie Brown's in Florida.

The firm, L. James Nameth & Co., with offices and showroom on Manhattan's East Side, specializes in the consultation and design of all aspects of disco creation including lighting, sound, decor, fixtures, paneling, and advertising, promotion and public relations.

Nameth's company is also offering advice on the selection, installation and maintenance of video projection systems, laser lights and computerization.

Nameth feels that with increasing competition in the disco business, there is no way to start a "low budget" discotheque and run it successfully. He adds, "It is therefore important that an investor should have expert advice if he is going to invest anywhere from \$100,000 upwards on a club."

Al Diamond Rests

LOS ANGELES—Al Diamond, manager of the sheet music department of Grossman Music Corp., Cleveland, retired after 39 years with the company.

Diamond started as a clerk in the shipping department and later developed the sheet music department into one of the largest and most complete in the world.

Entertainment Complex Is Opened In Anaheim Area

NEW YORK—A disco complex featuring a disco club, a jewelry store, a 1,200-seat "show" room and an amusement arcade, has been opened in Anaheim, Calif., in a move to create "a total entertainment experience in the ultimate entertainment complex."

Crescendo, Inc. is headed by Jerry Owens, president and co-owner. It covers 20,000 square feet of space and includes the main showroom for showcasing live acts, the disco room and bar, with dance floor, secluded seating, deejay booth and sunken backgammon area; a 75-seat restaurant; and an arcade featuring a dance studio that teaches the latest disco steps and electronic games.

The main "show" room features a sunken dance floor and a large stage with sliding platform. According to Owens, the stage was constructed to accommodate the largest acts in the country, while the design of the room with its mirrored walls offers high visibility to all customers.

Sound equipment at Crescendo is provided by Altec Lansing which, according to Owens, has given the club an open-door policy to use its (Altec's) engineering departments and \$50,000 worth of sound equipment to create a showcase for Altec's products. Altec is also committed to providing advertisements in technical journals.

Lighting in Crescendo is designed and engineered by Walter Kole and features 52 spot and flood lamps, as well as strips of 12 lamps in six different sections designed to create "colorful washes and illumination of the entire band."

A rear-screen projection system is being used for special effects, action and color from devices played on it.

In the main room are high intensity beams that spin to create tight color rays which whiz through the dancers. Dry ice and fog machines are also being utilized to fill the dancers. Dry ice and fog machines the mist reaches a level of about 24 inches off the floor, special spot-beams will be triggered into action. The effect will be a disappearing of the dancers' legs into a sea of colorful mist.

On the disco dance floor there is a rainbow color shower capable of showering the dance area with a downpour of colorful beams of light. Spilling downward, the beams will be triggered by a unique digital computer capable of reflecting the cadence of the music. Strobe effect

Dorothy Scott Dies

NEW YORK—Dorothy P. Scott, mother of composer Bobby Scott, died here Sept. 16, after a long illness.

She was an accompanist and pianist and often accompanied her late husband, Robert Kirland, who performed on the Broadway stage.

In her later years, she was employed by Johnny Marks' St. Nicholas Music. In addition, she also administered her son's publishing company, Jenny Music ("A Taste Of Honey" and "He Ain't Heavy, He's My Brother").

Survivors include another son, Joseph Kirland, a daughter, Roberta Ariganello, and four grandchildren.

Orfeon Asks Pay

LOS ANGELES—Orfeon Records is suing Anray Music Distributors, El Paso, Tex., rackjobber, in Superior Court here. The complaint alleges the defendant owes \$5,460.23 to the locally based Latin label.

lights create a blue/white light. This is triggered by the disk jockey.

Through the use of artificial horizon wall sequencers, the club is able to create an illuminated artificial horizon around the expanse of the "show" room. Light-emitting diodes are placed in groups of two, and run the full length and depth of the room. When triggered, the diodes run in sequential patterns that perform to the music format being played. Also used are a 24-inch mirror ball and helium neon laser effects.

The club swung open its doors on Sept. 24 and is open every night of the week.

Ohio Complaint Seeks \$18,000

NEW YORK—A breach of contract complaint in excess of \$18,000 has been filed in Cuyahoga County Court Ohio against Video-Disco of Mid America and Executive Financial Services.

According to the complaint, brought by The Last Moving Picture Company, Cleveland, and its subsidiary, The Mad Hatter, Inc., Tampa, defendants reneged in their obligations to install and test video equipment ordered by the firm for use in one of its chain of discotheque/restaurants.

According to Thompson, Hine and Flory, attorneys for the plaintiff, Video-Disco also refused to correct the deficiencies and failed to appear at the location of the equipment to review and correct deficiencies at the times arranged.

In addition to damages, LMPC is also seeking court costs and attorneys' fees.

A Major Opening

RUNNEMEDE, N.J.—Ramada Inn gives the Philadelphia-South Jersey area another major discotheque in converting its sedate lounge into a Tail of the Fox disco with both live and recorded music for the dancing. General manager Chuck Kimble provided the lounge with a large dance floor, special disco lights and a multi-speakered sound system.

Dance music is provided live by Atlantis, just finished a summer stretch at the Surf Club in Wildwood, N.J. The group has a single on Buddah Records, pairing "Steal Him Away" with "Everything Must Change." Spinning the records will be deejay Bob Pantane, who was house deejay this summer at the Mansion House in Wildwood, N.J. Owner of the Ramada Inn here is Peter Powell.

Montreal Limelight Pacts Smith Firm

NEW YORK—Graham Smith Associates has been retained as interior design and lighting consultants to The Limelight, a top Montreal discotheque which is being expanded to include four different dance floors spread over three levels in two buildings.

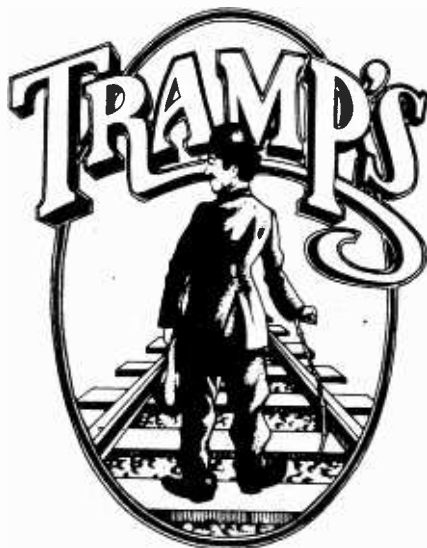
A modified version of the club has been in operation for about three years, and recently underwent some Smith-designed renovations at a cost of \$40,000.

Smith says he will use the theme, "Grand Illusion" in creating his design for the expanded club. Fixtures will include one-way mirrors and hidden lights "so that patrons will never know what's really there and what isn't."

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Sight And Sound Vie For \$\$\$ At Disco Forum

Audio, Video Products Run Gamut Of Technology

By STEPHEN TRAIMAN

NEW YORK—In both sight and sound at Billboard's Disco Forum II, the traditional audio and lighting firms from the hi fi and theatrical fields, respectively, shared the exhibit stage with the new breed of custom equipment companies that are a distinct result of, and reason for, much of the disco industry's growth.

A brief rundown of exhibit highlights, as gleaned from observation and interviews with key company personnel from the approximately 45 audio, lighting and video firms at the Americana here, Sept. 29-Oct. 1:

On the sound scene:

- **Sam Ash Music** bowed its Sound Out Series III stereo portable system, with Mike Rayber noting there was more interest in this new stepup unit at \$750 to \$925, depending on the turntables selected, due to the console panel separated from the platters.

- **Audio Electronic Components** had a prototype of its Discmaster 600 power amp expected to be ready for the Winter CES next January in Chicago, notes Leonard Fogel. Rated at 300 watts per channel RMS, it will retail at about \$695.

- **Audikon** bowed its new component line on the East Coast that was in development about eight months, reports Lester Claypool. Available as separates, or in a console for disco play, are a series 1200 disc-mixer at \$768;

series 400 digital VU meter, \$225; series 300 production timer \$225; console case, \$150, and 300-R remote control, \$85.

- **Audio Technical Services** showed its new high-end Portable Disco Sound System at a show special price of \$5,825, notes Mike Hoover. Included is a Bozak mixer, UREI equalizer, two Technics SL1100CA turntables, BGW 250B and 100 power amps, AKC mike and headphones, and two Shadik 3-way, folded horn, speaker systems, each with 200 watts power capacity.

- **Audio Transport Systems** featured its new DC-304 stereo disco mixer at \$689, and in a portable console version with twin broadcast-quality turntables at about \$1,500, according to Rick Mansur. The firm will have its new DS-163 three-way speaker system available next month with 200-300 watts capacity at \$449 for clubs, \$489 portable.

- **Cerwin-Vega** used the Forum to introduce its new disco/professional sales team, Gail Martin notes, with Mike Anastasio, East Coast, based in Highland, N.J.; Wayne Myrick, Midwest and South, Chicago; and Steve Gleason, West Coast, Los Angeles. Firm is now shipping its DM-1 disco mixer, GE-2 graphic equalizer and 218P 300-watt speaker system, all previewed at the Summer CES.

- **Disco Sound Associates** debuted its

MP1000 mixer/preamp with a 5-watt monitor system for pre-cueing and both slider and rotary controls, at \$875 according to Joe Zamore, plus a new X1000 electronic crossover for bass and tweeters, and BB-1 corner and straight bass horns.

- **D.J. Electronics Ltd.**, with 10 years in the U.K., is moving into the U.S. from its Canadian base with Lobo Disco Systems in Burnaby, B.C., George Sheppard reports. Firm showed its Capital Stereo Disco desk at \$2,100, including twin Thorens TD166 turntables, and an add-on "Jingles Machine" for radio stations at \$400, with the ability to tape cassettes and play them "over" the music.

- **Dynaco** had a prototype of its improved Stereo 416 power amp modified from the Stereo 400 for the disco market, according to Charles Jarman. Power output is 200 watts per channel RMS at 8 ohms, and 400 watts/channel RMS at 2 ohms for short bursts to drive more low-impedance speakers. Available in early 1977, it will be priced slightly higher than the model 400, now at \$800 in assembled rack-mount version or \$500 as a kit.

- **CLI** couldn't bring in its new Z-horn bass speaker with 26-inch woofer and special electronics, but Mike Klasco reports the seven-foot units with a "frequency shifter" to create sub-

(Continued on page 45)

APAA Exhibits Grow For Car Stereo & CB

CHICAGO—An increase in exhibitors and marked expansion in the size of displays will characterize the car stereo/automotive CB segment of the 1976 Automotive Parts and Accessories Assn. (APAA) Show, reports Jim Sobczak of Hall Erickson, Inc., managing directors for the trade exposition.

The show runs Oct. 19-21 at the Las Vegas Convention Center and will host more than 700 exhibitors.

Sobczak says automotive sound products will be heavily promoted at the three-day event as part of an overall strengthening being sensed in the automotive aftermarket.

Car stereo and CB manufacturers who will exhibit at the expo, include: American Electronics (Greenwood, Ind.), ARA Manufacturing (Grand Prairie, Tex.), Audiovox (Happauge, N.Y.), Automatic Radio (Melrose, Mass.), Boman Industries (Downey, Calif.), Car Tapes Inc. (Carson, Calif.), Clarion Corp. (Lawndale, Calif.), Fanon/Courier (Pasadena, Calif.), Far Eastern Research Laboratories-XTAL (Northridge, Calif.), Hy-Cain Electronics (Lincoln, Neb.), Inland Dynatronics

Inc. (South Hackensack, N.J.), J.I.L. Corp. (Compton, Calif.) and Kraco (Compton, Calif.).

Also: Lake Electronics (Glenview, Ill.), Martin Electronics (Mineral Wells, Tex.), Medallion Automotive (North Kansas City, Mo.), Metro Sound (North Hollywood, Calif.), Motorola Auto Sound (Schaumburg, Ill.), Numark Electronics (Edison, N.J.), Panasonic (Secaucus, N.J.), Pathcom/Pace (Harbor City, Calif.), Raider Corp. (Troy, Mich.), Sharp Electronics (Paramus, N.J.), Sparkomatic Corp. (Milford, Penn.), Surveyor Manufacturing Corp. (Madison Heights, Mich.) and Tenna Corp. (Cleveland).

For 1977, Sobczak informs the APAA show returns to Chicago, where it was held in 1975.

Superscope In New Move: Private Label

By JIM McCULLAUGH

LOS ANGELES—Superscope, Inc., is making a major thrust into the private label field with the establishment of a new department to develop domestic and foreign markets.

Fred Tushinsky, senior vice president of the firm, says G.T. Thalberg will be manager of the new department. Thalberg recently was manager of market development for Superscope's wholly owned subsidiary, Superscope Tape Duplicating Products, Inc. Thalberg helped develop the Superscope Story Teller series of children's cassette-book and combinations.

Tushinsky adds that the prime

(Continued on page 44)

6th IN 1978

VIDCOM Looks Ahead: Tape Brighter Than Disk

CANNES—In the wake of the generally "downer" outlook for the development of consumer videodisk systems (Billboard, Oct. 9), the fifth VIDCOM provided a generally upbeat note for consumer and institutional videotape.

(A report that Philips-MCA-Magnavox would delay the U.S. debut of their optical videodisk system was denied by a North American Philips spokesman in New York who reiterated that they stand behind their prior comments that regional U.S. marketing would begin sometime in 1977.)

Videotape adherents, who far outnumbered the videodisk proponents, waxed especially enthusiastic about the potential of the Sony Beta-max and similar ½-inch systems

from JVC, Matsushita and Sanyo-Toshiba.

They pointed out that the manufacturer learning curve on videotape stretched over seven years, with videodisks still in the future. The vices and virtues of all systems were thoroughly debated at the daily conferences, organized for VIDCOM by Insight, a division of EBAV Ltd., under the direction of Nils Treving.

A supporter of videotape raised the question during spirited discussion: "Hasn't the videodisk missed its marketing moment in time?" To which a videodisk convert was heard to reply: "The videotape markets are small, diverse, sporadic and usually unprofitable."

The 1,820 registrants came from 773 companies, according to VIDCOM, compared with 716 firms in 1974, and 36 countries, up from 31 two years ago.

Approximately 106 companies exhibited equipment or presented programs in the Palais des Festivals, up from 81 in 1974. While this traffic couldn't be described as "brisk," the general comment from exhibitors was "we're doing a little business, but not what we had hoped for."

Interest in the new technology ran high, however, with such items as the new hand-held Thomson 8-pound color camera, the new Philips VCR "compatibility center" and a number of enhancement products featuring digital and memory applications, and micro-miniaturization.

ITA held its first international meeting, a successful gathering of more than 70 representatives, with a delegation including ITA executive director Larry Finley and Gerry Citron of Intercontinental Telemeter from the U.S.; Irwin Pannaman of Audio-Video Ltd. and Noel Copley of Television International from the U.K.; Wim Sonopouse of Hoek & Sonopouse N.V., Hans Schiffer of 3M Germany, Charles Greber of SFP Audio-Visual Creation and Bengt-Arne Vedin of Nord-Video from Europe.

Another new development instituted by Bernard Chevy, overall VIDCOM organizer and commissioner-general, was a Video Law

(Continued on page 47)

Premium Line Of Cartridges Set By Audio-Technica

By ALAN PENCHANSKY

CHICAGO — Audio-Technica U.S., Inc. will debut a premium line of magnetic phono cartridges, called Signet, this fall.

The cartridges will employ "extremely small aluminum cantilevers" and "unusually small diamond tips," and employ "high performance materials too fragile for use in general line equipment," explains Jon Kelly, the firm's vice president and general manager.

"The entire idea behind the Signet series is to make available on a limited basis some things that just aren't practical in terms of mass production, not practical in the sense of trying to make a whole lot of them and

(Continued on page 45)

MAY '78 IN LAS VEGAS Industry Reacts To CES Shift

• Continued from page 1

proval of the shift, while the Institute of High Fidelity (IHF) and individual company representatives were less vocal, due mainly to the unexpected decision.

Effect of the CES shift on AUDEX, the new audio-only expo set up by the Charles Snitow Organization for April 1977 in Las Vegas was uncertain. However, with AUDEX reserving mid-April 1978 dates at this point, it could mean three shows in a month, as NEWCOM dates are May 3-5 and CES is tentatively set for May 9-12.

The about-face by CES comes on the heels of its Advisory Committee's consensus approval of continuing Summer and Winter CES events in Chicago in June and January respectively (Billboard, Oct. 9). Several of those attending the recent committee meeting acknowledge that the support for Las Vegas was minimal.

However, they agree with the appraisal by Jack Wayman, EIA/CEG senior vice president, that their input was "advisory" and that the overall EIA board had the industry's best

interests in mind in approving the shift.

As Wayman explains the situation, the shift has been considered for some time, with a dovetailing of NEWCOM dates a major factor, since EIA through its distributor parts division is a tripartite sponsor with ERA and NADA. It also better accommodates components and television manufacturers whose two-step showings occur in this time period, and even the compact/console firms who have been pressing for earlier dates, he maintains.

The CES Advisory Committee is to take an in-depth look at the situation at an Oct. 19 meeting during the upcoming APAA show at the Las Vegas Convention Center, site of both the 1977 and 1978 NEWCOM and the '78 CES. That CES will be the first major trade show to utilize the complete facilities of the expanded Center that will provide 700,000 square feet on one level, Wayman says.

"All the sponsoring organizations of NEWCOM endorse the concept," says Larry Kaufman, p.r. spokesman. "The CES move to Las Vegas into the same facility that NEW-

COM occupies the prior week is a step toward the goal we hoped the industry would aim. It indicates a sense of cooperation and coordination and joint planning for the general good and welfare of the industry."

"We're certainly in agreement with anything that will be done to cut down the amount of time involved in attending shows," observes Bill Englehaup, NEDA executive director. "It's practically impossible to think of these shows merging, so the other alternative is to back-to-back them, to accomplish this reduction of travel time and time away from business."

"It's a great thing as far as we're concerned," enthuses Ray Hall, ERA executive director. "It puts our industry people in one place at one time, and time out of the field for independent reps or factory-direct salesmen is one of their most critical problems."

"We feel that AUDEX was an additional show that was just unnecessary. It was covering a market that was already covered. The idea of adding an audio section to CES was

(Continued on page 44)

Rep Rap

National prominent money expert Bob Rosefsky will give a three-hour seminar on "how reps can better manage money" at the Nov. 5 meeting of the Southern California Chapter of ERA. Fee will be \$17.50 per person, including dinner, according to Jack Berman who lined up Rosefsky and promises a series of such educational seminars as the chapter begins its new fiscal year.

Panasonic Automotive Products Division has named two exclusive distributors for its universal auto products in addition to the custom in-

stallation units both had handled previously, according to Clark Jones, national sales manager.

Kovens Distributing Co., headed by Sid Kovens at 4811 Benson Ave., Baltimore, will cover Northern Virginia, Southern Delaware, Maryland, and Washington, D.C.

Automotive Wares, directed by Michael Carnemolla, 1795 Silas Denae Highway, Rocky Hill, Conn., will handle the full line of radios, 8-track and cassette tape units, CB radio for the aftermarket, and accessories, in Western Massachusetts and the Hartford, Conn., area.

Superscope Into Private Labeling

• Continued from page 43

reason the department was created was to take advantage of the capacity of the firm's manufacturing facility on Taiwan to produce such products, as well as broaden the scope of Superscope's business into what it feels is a growth area.

The new operation will also take up more of the slack caused by the discontinuation of Sony products, with the final phase ending Dec. 31, 1979. As noted in the 1975 annual report, the contribution of Sony products to net sales was 21% last year, compared with 35% in 1974, 49% in 1973 and 61% in 1972.

At the same time, Marantz sales rose to \$84.9 million in 1975, from \$70.7 million the prior year, while Superscope product sales totaled \$35.2 million last year, up from \$27.7 million in 1974.

A few of the products which the firm will begin producing on a private label basis are monophonic cassette recorders, stereophonic cassette decks, receivers, speakers, amplifiers, AM/FM radio cassette recorders, compacts and other products in the Superscope line or else will be in the firm's product line. Shipment of initial private label products will be in about six months.

With this new direction, Superscope is expected to fill in a major gap that's been opened by several large manufacturers of private label products who are experiencing financial difficulties.

Tushinsky also notes that Superscope's initial foray into private labeling will be on a more "custom" basis and that the growth of this area for the firm will not come at the expense of its own existing branded line. Later on, the company could evolve into a major private label supplier.

In another move, Superscope Tape Duplicating Products, Inc., has established a cassette loader supply and technical service facility in Belgium.

Ned Padwa, vice president and general manager of the division, indicates this central location will provide logistic and technical support to Superscope automatic cassette loader users throughout Europe and the Near East.

CES '78 Shift: Strong Reaction

• Continued from page 43

great and now that show moving to Vegas back-to-back with NEWCOM is just tremendous."

The CES shift was a key topic of discussion at the IHF board meeting here Friday (8), with president Bernie Mitchell, who heads U.S. Pioneer, making the candid comment: "When there is chaos, bright people land on their feet, and when the smoke clears I believe the IHF and hi fi people will come out rather strongly."

Undaunted by the furor, the Snitow group is going ahead with AUDEX '77 and will have its brochures in the mail by Oct. 20, according to Charles Snitow. He acknowledges this is about 10 days later than planned due to floor plan changes necessitated by requests for more closed space.

"If we establish this show, and it's what dealers want, and manufacturers find useful, we'll hold the audio people for a 1978 event as well," he maintains. He is getting returns from a survey of about 1,000 audio dealers concerning their interest in attending separate audio show and participating in AUDEX.

Tape Duplicator

Additions to the program announced for the ITA Semi-Technical Seminar, Oct. 15 at Ponti Auditorium in the Time-Life Building in New York, announced by executive director Larry Finley, include:

Demonstration of the Arvin/Echo Video Disc-cassette system by William Nichols of Echo Science Corp.; and papers on "software programming" by Al Eicher, Magnetic Video Corp.; "successful application of video in retailing," Mike Keehan, Federated Department Stores; "update on CMX editing," Murray Bevit, CMX

Systems; "overview of the video industry," John Barwick, Barwick & Kranz; "base films for audio and video tape," Bob Reems, ICI U.S.; "understandable over-simplification of complex video technology," Willard Thomas, Organizational Media Systems, and the Rapid Transmission & Storage System (RTS), Dr. Peter Goldmark and Bonnie Kraig, Goldmark Communications.

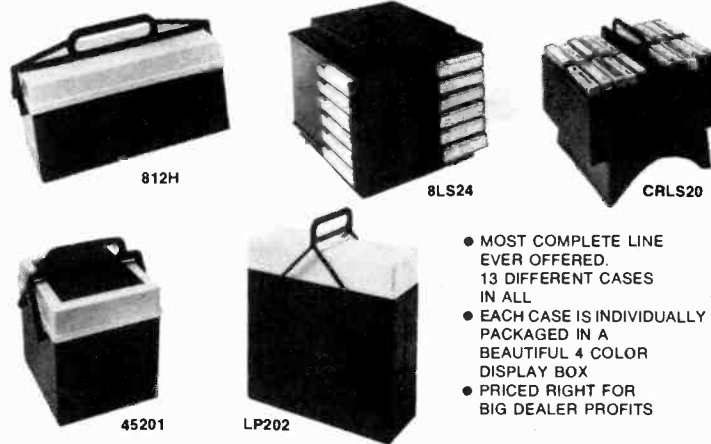
Registration at \$15 includes workshop materials, luncheon and two coffee breaks, with information from Aileen McGhie, ITA, 10 W. 66 St., New York 10023, phone (212) 797-0910.

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New Audio & Video Product Highlights At Disco Forum

• Continued from page 43

harmonics will be at the New York AES later this month. Firm is now shipping its model 3880 creative controller and 1000X tone control-meter cueing attachment.

• **Marlboro Sound Works** is featuring its new line of complete disco sound systems ranging from about \$650 to \$2,500 retail, with partners Gene Farrell and John Dougherty emphasizing interest in "practical packages that prove you don't have to spend a lot of money for good sound."

• **Meteor Light & Sound's** new audio highlight was its Discoguard limiter-circuit protector at \$525, with Vince Finnegan noting it protects against overdriving speakers, amplifier clipping and other faults, and signal source faults, with an optional power unit available.

• **Nimrod Ltd.** showed its new Eros 4000 mixer/preamp with Barry Mitchell noting its LED controls, plug-in modules, remote for turntables and tape output, among other features at \$795.

• **Power Audio**, whose Walter Kole coordinated the entire Billboard disco setup for Forum entertainment, shared space with Hollywood Sound Systems who assisted in the operation. Firm is a distributor for Altec Sound Products, with 14 of the new 9440A 800-watt commercial power amps used for the Forum system.

• **Rosner Custom Sound** featured its new RCS model G super bass horn speaker system with 300 watts capacity, at \$1,360 each, and Alex Rosner also had the firm's model 76 four-tweeter array at \$600, used in pairs above the dance floor, and driven by a 40-watt power amp.

• **Sonic Systems** had its novel Soundsphere 27 circular speaker system, tailored for discos, keyboards and p.a. systems, notes Jim Gandy, at \$1,000 with 360 degrees of dispersion in low and mid-range, over 200 degrees at the high-end. Sam Ash is the new New York metro area distributor.

Audio-Technica Cartridge Line

• Continued from page 43

not practical in the sense of having them be used by the ordinary consumer," Kelly says.

The company initially will bow three Signet cartridges, the TK-5E, TK-7E and TK-7SU. The 5E and 7E offer elliptical styli, Kelly notes, while the 7SU employs a Shibata tip for universal stereo/CD-4 reproduction. Kelly says prices have not been determined, but calls the 7E and 7SU, "expensive."

Kelly indicates that a variety of alternate stylus assemblies will be available for Signet cartridges. "We'll have cantilevers made of beryllium, titanium and carbon fibre," he informs.

"We believe that a really advanced audiophile should have the ability to experiment and determine which he likes best."

Kelly says also that each of the alternate assemblies will be available with a different stylus shape: conical, elliptical and Shibata.

He explains that Audio-Technica will adopt a new marketing plan for the Signet series. "We'll be going out and setting up new franchises," he says.

"Because of its nature we have to be concerned with dealers who are really pretty hip technically, the sort of dealer who's willing to take the time to explain something new and work with his customer."

• **Stanton Magnetics** is "right at home in the disco area" with its new 680EL disco cartridge and extra stylus, at \$90, now being shipped after the prototype bowed at Disco I, reports Pete Bidwell. Firm also has set up an OEM division to handle installers.

• **TEAC** is featuring for discos its Accuphase M60 power amp with 300 watts/channel RMS at \$850, a Micro Seiki DDX 1000 direct-drive turntable at \$600 plus a dynamically balanced arm that adjusts tracking force while the disk is playing for \$150, and the Tascam Series 3 audio mixer that incorporates phono preamp and cueing at \$900, according to Charles Miller, special products manager.

• **Technics** by **Panasonic** featured its new SP10 MkII turntable as a deluxe disco item, with Sid Silver noting that it will be available with a 37-pound obsidian base for better stability. Firm also had its SE9600P power amp offering 165 watts/channel at 4 ohms, 110 watts at 8 ohms.

In the emerging video area:

• **InterVision Distributors** of the

U.S. (Bill Hodges) was joined by its London parent, InterVision Ltd. (Mike Tenner) in previewing a library of approximately 24 hours of super 8mm film cassettes for the disco market. They anticipate 75 hours within six months, using the low-cost Intersonic projection system—a modified Kodak projector with electronic controls for deejay operation. Digital Lighting was named distributor for the projector, Tenner announced, with units to be available from Disco Scene, Projectivision and Lights Fantastic as well.

• **Projectivision** was demonstrating both the IMI Magna Image projector and the Advent VideoBeam, with Greg Leopold noting crowd appeal in a tape of the Ali-Norton heavyweight championship that showed off the large-screen capability.

• **Video Disco** is setting up a production studio at the Crescendo in Anaheim, Calif., to tape additional programming for its service, notes Ralph Martin. The new Kansas City

studio is almost ready (Billboard, Oct. 9), and he anticipates 20 hours "in the can" by November, or enough for 10 weeks of program service.

• **Video Vision** also notes good response to its program sampler of approximately 24-25 hours, according to Peter Frank. Firm claims an

exclusive on Beacon Theater video tapings in New York through Sing-Met Entertainment, with Monte Rock captured the weekend of the Disco Forum.

(This Disco Forum II exhibits roundup concludes next week with highlights of lighting and projection firms.)

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Soul Sauce

New & Old Taping For John Lewis

By JEAN WILLIAMS

LOS ANGELES—Finite Records, a recently formed New York label, will record new acts and veteran musicians from established bands.

First in a series of musicians to be recorded is Bobby Plater, Count Basie's alto saxophonist of 15 years.

Drummer/percussionist John Lewis, owner of the label, has released three LPs, "Traveling With The John Lewis Sound" by Lewis, "Rita Da Costa Meets The Cedar Walton Trio" and "New World" by Joe Chambers.

Lewis, who has produced all LPs on Finite, is also moving into the country arena with a new female vocalist from Mississippi.

Lewis, also president of the company, is looking to sign acts in the pop, jazz, r&b and country areas. He is also in the process of setting up national independent distribution agreements.

He notes that he is open to signing established acts but he is primarily interested in the unbiased musical attitudes of newcomers.

"I have found that many of the older established acts are pessimistic where the music industry is concerned. New acts tend to be optimistic and I am in a better position to guide their careers," he says.

Lewis, a former musician with Miles Davis, Della Reese, Charlie Mingus and others, is recording at Bell Studio in New York, but will also use Columbia Studios.

With plans to release eight LPs a year, he says he is promoting his product first on the West Coast, working back to the East.

"Most labels release product first in the East or South, then move to the West. There are so many records released on the East Coast and I don't want my product to get lost in the shuffle.

"The West Coast seems more open to expose new product," he insists.

Why? "The radio announcers in the West for the most part tend to be younger and willing to take chances with new product."

Because his current product is jazz oriented, Lewis is also promoting through college and FM stations. Joe Chambers is a contemporary jazz drummer who has worked with

(Continued on page 47)

OCTOBER 16, 1976. BILLBOARD

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	7	JUST TO BE CLOSE TO YOU —Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	34	42	7	CATFISH —Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)	67	NEW ENTRY		GROOVY PEOPLE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3604 (Epic) (Mighty Three, BMI)
2	2	9	GIVE IT UP (Turn It Loose) —Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	35	29	17	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)	68	68	4	NO WAY BACK —Oells (A. Terry, W. Morris, R. Brooks), Mercury 73842 (Phonogram) (Gambi, BMI)
3	4	7	MESSAGE IN OUR MUSIC —O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	36	44	5	RUN TO ME —Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)	69	88	3	WITH YOU—Moments (TM) (K. Ascher, C. Sager), Stang 5068 (All Platinum) (Unichappell/Aschken, BMI)
4	3	15	(Shake, Shake, Shake) SHAKE YOUR BOOTY —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	37	39	6	ENERGY TO BURN —B.T. Express (S. Taylor, T. Howard), Columbia 3-10399 (Triple 'O'/Jeff-Mar/B.T. Express, BMI)	70	75	3	THE DEVIL IN MRS. JONES —Jerry Butler (M. Smith), Motown 1403 (Kizzie, ASCAP)
5	10	7	THE RUBBERBAND MAN —Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	38	32	10	CHANCE WITH YOU —Brother To Brother (B. Jones, B. Randle), Turbo 048 (All Platinum) (Gambi, BMI)	71	77	6	GHETTOS OF THE MIND —Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.O./At-Home, ASCAP)
6	7	8	YOU ARE MY STARSHIP —Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	39	30	13	YOU SHOULD BE DANCING —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroles/Unichappell, BMI)	72	NEW ENTRY		THE STREETS WILL LOVE YOU TO DEATH (Part 1) —Leon Haywood (L. Haywood, M. McQueen, Jr., B. Williams, Jr., J. Roberts), Columbia 3-10413 (Jimm-Edd/Song-Pen, BMI)
7	5	15	LOWDOWN —Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)	40	37	11	ENTROW Part 1 —Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Foe, BMI)	73	85	2	LET'S GET IT TOGETHER —El Coco (M. Ross), AVI 115 (Equinox, BMI)
8	14	8	LOVE BALLAD —LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	41	33	17	WHO'D SHE COO —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	74	NEW ENTRY		GREY RAINY DAYS —Lionie Jordan (L. Jordan, S. Buckner, D. Pratt, J. Goldstein), United Artists 873 (Far Out/River Jordan, ASCAP)
9	6	10	GET THE FUNK OUT MA FACE —Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Goulgris, BMI)	42	73	2	SO SAD THE SONG —Gladys Knight & The Pips (M. Masser, G. Goffin), Buddah 544 (Screen Gems-Columbia, BMI/Print St., ASCAP)	75	72	8	NICE & SLOW —Santiago (K. Gibson) Amherst 715 (Red Bus, BMI)
10	11	10	A FIFTH OF BEETHOVEN —Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	43	43	8	SWEET SUMMER MUSIC —Attitudes (P. Stallworth, C. Higgins, G. Bottiglier), Dark Horse 10011 (A&M) (Ganga/Jungle City, ASCAP/Hardwood, BMI)	76	81	3	HOME TO MYSELF —Brenda & The Tabulations (Manchester, Sager), Chocolate City 004 (Casablanca) (Rumanian Pickleworks/Little Max/ New York Times, BMI)
11	15	7	MR. MELODY —Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	44	64	4	UNDISCO KID —Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/Westbound 5029 (Bridgeport, BMI)	77	90	2	DAZZ —Brick (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP)
12	16	10	ANYTHING YOU WANT —John Valenti (J. Valenti, J. Spinzola), Ariola America 7625 (Capitol) (Minta, BMI)	45	62	3	DISCO DUCK (Part 1) —Rick Oles & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Stafree, BMI)	78	84	4	I DON'T WANT TO BE A LONE RANGER —Hidden Strength (J.C. Watson), United Artists 847 (Jowal, BMI)
13	17	9	THE BEST DISCO IN TOWN —Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt), Marlin 3306 (TK) (Can't Sleep, BMI)	46	45	11	YOU & ME—Love —Undisputed Truth (N. Whitfield), Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)	79	79	3	YOU GOTTA LET ME SHOW YOU —Esther Williams (A. Walker, E. Williams, A. Walker), Friends & Co. 129 (Damit, BMI)
14	8	11	ONLY YOU BABE —Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	47	50	6	DON'T TURN THE LIGHTS OFF —Margie Joseph (L. Dozier), Cotillion 44207 (Atlantic) (Dozier, BMI)	80	80	3	SHOORA SHOORA —Jenny Jackson (A. Toussaint), Farr 008 (Warner-Tamerlane/Marsaint, BMI)
15	20	9	SHAKE YOUR RUMP TO THE FUNK —Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Barkay, BMI)	48	54	5	BECAUSE I LOVE YOU GIRL —Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4674 (Boca, ASCAP)	81	78	5	LET MY LIFE SHINE —D.J. Rogers (D.J. Rogers), RCA 10760 (Sunbury/Woogie, ASCAP)
16	9	9	HARVEST FOR THE WORLD —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	49	46	10	KILL THAT ROACH —Miami (W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)	82	95	2	CAR WASH —Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)
17	13	16	PLAY THAT FUNKY MUSIC —Wild Cherry (R. Parissi), Epic 8-50225 (Bema/Blaze, ASCAP)	50	55	4	TEACH ME —Blue Magic (K. Barrow), Atco 45-7061 (Atlantic) (Miss Thong, BMI)	83	83	8	MAKING LOVE AIN'T NO FUN (Without The One You Love) —Ebony (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
18	12	15	GETAWAY —Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	51	53	4	FALLIN' IN LOVE (Part 1) —New Birth (D. & A. Hamilton), Warner Bros. 8256 (Spitfire, BMI)	84	NEW ENTRY		GET YOU SOMEBODY NEW —Labelle (J. Crane), Epic 8-50262 (Polo Grounds/Snoid, BMI)
19	18	13	LEAN ON ME —Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	52	63	4	HAPPY BEING LONELY —Chi-Lites (K. Hirsch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)	85	NEW ENTRY		DOIN' IT —Herbie Hancock (M. Ragin, R. Parker, Jr., H. Hancock), Columbia 3-10408 (Wah Watson/Hancock, BMI)
20	31	7	LET'S BE YOUNG TONIGHT —Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	53	61	6	BLESS MY SOUL —Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abel 9466 (Nashboro) (Excellorc/Skipson, BMI)	86	NEW ENTRY		KEEP SMILIN' —Gabor Szabo (B. Sigler, A. Felder), Mercury 73840 (Phonogram) (Blackwood/Golden Fleece, BMI)
21	28	7	QUEEN OF MY SOUL —Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	54	65	4	FUNKY MUSIC (Is A Part Of Me)/SECOND TIME AROUND —Luther (L. Vandross), Cotillion 45-442-5 (Atlantic) (Elvee-Deekay, ASCAP)	87	89	2	SOUL SEARCHIN' —Trammps (L. Green, N. Harris) Atlantic 3345 (Six Strings, BMI)
22	26	8	NICE 'N NAASTY —Salsoul Orchestra (V. Montana Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	55	59	7	ME AND MY GEMINI —First Class (T. Keith), All Platinum 2365 (Gambi, BMI)	88	NEW ENTRY		FIND 'EM, FOOL 'EM & FORGET 'EM —Dobie Gray (G. Jackson, R. Hall), Capricorn 0259 (Warner Bros.) (Fame, BMI)
23	23	11	IF I EVER DO WRONG —Betty Wright (B. Wright, W. Clarke, Alston 3722 (TK) (Sherlyn, BMI)	56	67	5	STAND UP AND SHOUT —Gary Toms (G. Toms, Bleiweiss, Stahl), PIP 6524 (Bambar/Happy Endings, ASCAP)	89	NEW ENTRY		THE BEST THING —Billy Eckstine (Dino, Sembello, Leiber, Stoller), A&M 1858 (Xasadu, ASCAP)
24	19	12	ONE LOVE IN MY LIFETIME —Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	57	57	9	I WANNA SPEND MY WHOLE LIFE WITH YOU —Street People (R. Dahrourge), Vgior 1732 (PIP) (Vignette, BMI)	90	100	2	AIN'T NUTHIN' SPOOKY —Rudy Love & The Love Family (R. Love), Calla 112 (ATV) (JAMF/Luv-Fam, BMI)
25	25	8	I'D RATHER BE WITH YOU —Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	58	NEW ENTRY		ENJOY YOURSELF —The Jacksons (K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI)	91	99	2	FULL SPEED AHEAD —Teta Vega (Motown)
26	27	7	STAR CHILD —Parliament (G. Clinton, W. Collins, Worrell), Casablanca 864 (Mabiz and Rick's, BMI)	59	82	2	HOT LINE —Sylvers (K. St. Lewis, F. Petren), Capitol 4336 (Bull Pen, BMI/Perren-Vibes, ASCAP)	92	92	3	I'LL PLAY THE FOOL —Dr. Buzzard's Original Savannah Band (S. Browder, Jr.), RCA 10762 (Pink Pelican, ASCAP)
27	22	10	COME GET TO THIS —Joe Simon (G. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	60	70	3	DISCO BODY (Shake It To The East, Shake It To The West) —Jackie Moore (C. Reid), Kayvette 5127 (TK) (Sherlyn, BMI)	93	93	3	SHE'S GONE —Hall & Oates (D. Hall, J. Oates), Atlantic 3332 (Unichappell, BMI)
28	34	6	MY SWEET SUMMER SUITE —Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa-Vette/January, BMI)	61	74	3	FINGER FEVER —Dramatics (T. Hester), ABC-12220 (Groovesville, BMI)	94	97	2	DOWN TO LOVE TOWN —Originals (D. Daniels, M.B. Sutton, K. Wakefield), Soul 35119 (Motown) (Jobete, ASCAP)
29	24	8	CHANGIN' —Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff-Mar, BMI)	62	69	5	GET UP '76 —Esquires (G. Moore, B. Shepard), Ju-Par 104 (Big 7, BMI)	95	96	2	YOU OUGHT TO BE HAVIN' FUN —Tower Of Power (H. Tubbs, E. Castillo, S. Kupka), Columbia 3-10409 (Kuptillo, ASCAP)
30	40	5	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)	63	60	10	IF YOU CAN'T BEAT 'EM, JOIN 'EM —Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	96	94	7	IF THERE WERE NO MUSIC —Rufus Thomas (G. Jackson), Artists of America 126 (Fame, BMI)
31	41	4	JUMP/HOOKED ON YOUR LOVE —Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	64	66	6	LIVING TOGETHER (In Sin) —Whispers (V. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	97	98	3	FULL TIME THING (Between Dusk And Dawn) —Whirlwind (Mystro & Lyric), Roulette 7195 (Big Seven/Steals Bros., BMI)
32	38	8	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME —Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	65	86	2	DO IT TO MY MIND —Johnny Bristol (J. Bristol), Atlantic 3360 (Bushka, ASCAP)	98	NEW ENTRY		THAT'S THE WAY TO GO —The Bottom Line (D. Foster, J. Graydon, J. Conrad), Greedy 103 (Damoc/Wayne Art/Ganga B.V./Cotaba, BMI)
33	21	15	FLOWERS —The Emotions (M. White, A. McKay), Columbia 3-10347 (Saggiire, BMI/Kalimba, ASCAP)	66	NEW ENTRY			99	NEW ENTRY		FORGETTING SOMEONE —Country Boys & City Girls featuring Lee Maye (R. Supa), Happy Fox 511 (Janus) (Glory/Colgems, ASCAP)
								100	NEW ENTRY		I FEEL LOVE IN THIS ROOM TONIGHT —Bo Kirkland & Ruth Davis (B. Kirkland, C. Gentry, R.L. Kirkland, H. Powell), Claridge 421 (Claridge/Bokirk, ASCAP)

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Birthright Records In Campaign Gospel Label Seeks One-Stop, Distributors Recognition

By JEAN WILLIAMS

LOS ANGELES—Birthright Records, a gospel oriented label here, has initiated a fall sales campaign for major one-stops across country to bring attention to itself.

According to Leroy Lovett, label general manager, Birthright is offering all one-stops and several distributors a "two on 10" LP deal, where the account will receive two free LPs for 10 LPs purchased. This deal will last through the end of the month.

Birthright Records, formerly Bee Gee Records, severed its distribution ties with Chelsea Records two months ago and is now into independent distribution.

Label representatives are also visiting retail record outlets suggesting the shops display Birthright product in the same manner as r&b and pop, and not stick it in the back of the store.

Lovett claims his gospel product has taken on a new look via its LP covers, which are now colorful and minus staid church and choir photos.

"When a customer looks at the cover of our product, it will not know if it is a gospel or r&b record. We realize that one of the most important sales tools for artists is the cover of their LPs, particularly if the act is dealing in one area and attempting to cross into another."

The label is also utilizing r&b and pop stations across country to promote its product. Birthright is advertising on KGFJ, an r&b outlet in Los Angeles; KFWB, talk radio, L.A.; KPPC, a pop station in Pasadena, Calif. that also plays gospel; and stations in Cleveland, Cincinnati, Chicago and Philadelphia.

Birthright is also in the process of increasing its marketing, sales, promotion and accounting staffs.

Since changing its name 1½ months ago, it has released five LPs and signed established gospel acts. Recently signed Edwin Hawkins and the Hawkins Singers have a new LP, "Wonderful." The label has also re-formed the Caravans, one of the most popular gospel groups in the

'50s, with two of its original members, Albertina Walker and Cassetta George.

Rodena Preston already with the label, has a new "Live" LP, Stan Lee Ensemble formerly on Savoy Records, has a new LP as does the Voices of Watts, newly signed to the label.

The label in the past has booked its own acts but is now looking for booking agents capable of positioning gospel acts on prime time television shows. Lovett notes that he is also looking into syndicated variety shows for his acts.

He says the label plans to repackage its old product on Bee Gee once the legal entanglement with Chelsea is cleared. During its period with Chelsea, Bee Gee released 21 LPs.

Chelsea still has two previously unreleased Bee Gee LPs. One is a live recording by James Cleveland and Billy Preston.

Church Hosting Jazz Concerts

NEW YORK—A series of Sunday afternoon benefit jazz concerts to aid Jazz Interactions and the scholarship fund of The Day School, are being held here in October, November, January and February, under the sponsorship of the Church of the Heavenly Rest and Heavenly Jazz, Inc.

Artists scheduled to perform at the concerts include Dave McKenna, Roland Hanna and Jimmy Rowles. They will perform in a variety of combinations assisted by bassist George Mraz, from Czechoslovakia, Slovakia.

Also scheduled are Dick Hyman and his quintet, Al Cohn and Zoot Sims, and pianist Barry Harris. The four-concert series will be held at the Church of the Heavenly Rest. Tickets for the entire series are priced at \$20 of which half is tax deductible. Tickets for individual concerts are \$6 each, and student tickets for individual concerts are \$3 each.

Looks Ahead

Continued from page 43
Center, available to all participants. In addition to advice on request, papers were published on such key topics as videogram copyrights, tele-distribution and satellite telecasting.

The sixth VIDCOM in conjunction with the second MIPCOM (program market) will be held in 1978, Chevy announced at the close of the Sept. 23-28 run here.

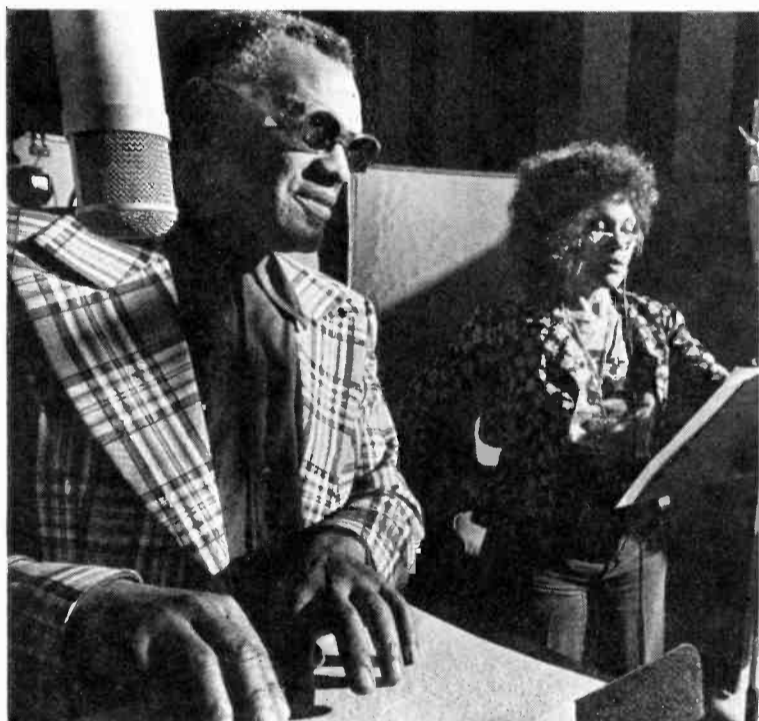
H&L Expanding

Continued from page 36
for the 12-inch 45 unless the majors will enter into it."

Katzel explains that after H&L released "Old Black Magic" by the Soft Tones and "Love Is The Answer" by Van McCoy as a 12-inch single it sold 20,000 copies in New York. In Los Angeles it sold 2,500. Everywhere else sales were "minimal."

A Morningstar LP

NEW YORK—Morningstar Records, the pop division of Springboard International Records, is releasing its first-ever LP, "Fly Disco Fly." The album is by a German group called Tender Aggression.



NEW 'PORGY' DUET—Ray Charles and Cleo Laine—working together for the first time, are seen recording Gershwin's "Porgy And Bess" earlier this year. Produced by Norman Granz for RCA, with a special braille score for Charles to use, the folk opera is being released soon by the label.

Soul Sauce

Continued from page 46
Herbie Hancock and Bobby Hutchinson, Lewis is playing r&b/rock on his new LP and Da Costa is a contemporary jazz vocalist.

Dionne Warwick, Damita Joe and Adam Wade will headline the awards dinner honoring Ella Fitzgerald at the Beverly Wilshire Hotel, Los Angeles, Oct. 17.

Ray Charles is honorary chairman and Warwick MC for the event which is sponsored by the National Assn. for Sickle Cell Disease.

A Gladys Hill memorial fund has been set up in Houston to aid her four children.

The veteran r&b announcer died two weeks ago in Houston of cancer. She started in radio at KYOK, Houston, in 1955 and retired from KCOH, Houston in June 1975.

The Gladys Hill Memorial fund is being handled by the Common-

wealth Bank of Houston, P.O. Box 20624, Houston, 77025.

Warner Bros. artist George Benson has completed his new followup LP to "Breezin'" and will resume his national concert tour.

Although Benson is signed to WB, he still has an agreement with his former label CTI for three LPs. CTI has just released the new Benson LP, "Benson & Farrell" with Joe Farrell.

Al Green donated \$10,000 to the Jackie Wilson fund at the special benefit show sponsored by the Spinners for the ailing performer.

The affair, held at the Latin Casino in Cherry Hill, N.J., on Oct. 3, was hosted by George Woods of WDAS, Philadelphia, Don Cornelius and Dick Clark.

Wilson was stricken with a stroke at the famed showroom more than a year ago during Clark's "Rock 'N' Roll Review."

Remember... we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 10/16/76

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	NEW ENTRY		★ SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	32	42	2	GOIN' UP IN SMOKE Eddie Kendricks, Tamla T6-346 S1 (Motown)
2	1	15	HOT ON THE TRACKS Commodores, Motown M6-867 S1	33	25	5	AIN'T NOTHIN' STOPPIN' US NOW Tower Of Power, Columbia PC 34302
3	2	14	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	34	37	19	SKY HIGH! Tavares, Capitol ST 11533
4	3	13	WILD CHERRY Epic PE 34195	35	23	32	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
5	18	3	★ MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	36	36	19	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)
6	4	15	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	37	47	3	FEELING GOOD Walter Kendrick, Chi-Sound CH-LA 656 (United Artists)
7	5	23	YOU ARE MY STARSHIP Norman Connors, Buddah BOS 5655	38	17	7	WINDJAMMER Freddie Hubbard, Columbia PC 34166
8	15	2	★ BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	39	50	2	NICE 'N' NAASTY Salsoul Orchestra, Salsoul S2S 5502 (Caytronics)
9	9	10	FLOWERS Emotions, Columbia PC 34163	40	NEW ENTRY		THE POWER OF MUSIC Miracles, Tamla T6-344S1 (Motown)
10	NEW ENTRY		★ SPIRIT Earth, Wind & Fire, Columbia PC 34241	41	35	7	THE GIST OF THE GEMINI Gino Vanelli, A&M SP 4596
11	12	12	LOVE TO THE WORLD LTD, A&M SP 4589	42	NEW ENTRY		THE MORE YOU DO IT Ronnie Dyson, Columbia PC 34350
12	13	4	GREATEST HITS War, United Artists UA-LA 648-G	43	48	2	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
13	10	6	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 S1 (Motown)	44	28	28	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920
14	11	10	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070	45	45	11	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)
15	6	9	SILK DEGREES Boyz n the City, Columbia PC 33920	46	41	5	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
16	22	3	★ LOVE AND TOUCH Tyrone Davis, Columbia PC 34268	47	NEW ENTRY		CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK MCA 2-6000
17	16	19	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	48	38	17	GOOD KING BAD George Benson, CTI 6062
18	7	12	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	49	NEW ENTRY		VICKI SUE ROBINSON RCA APL1-1829
19	14	27	BREEZIN' George Benson, Warner Bros. BS 2919	50	NEW ENTRY		RHYTHMS OF THE WORLD Van McCoy, H&L HL 69014
20	26	3	★ I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP-3705	51	52	16	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
21	19	22	NATALIE Natalie Cole, Capitol ST 11517	52	55	2	THIS IS NIECY Deniece Williams, Columbia PC 34242
22	8	6	SECRETS Herbie Hancock, Columbia PC 34280	53	43	5	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
23	24	5	CHAMELEON Labelle, Epic PE 34789	54	54	3	PEABO Peabo Bryson, Bullet BT 7000 (Web IV)
24	30	2	★ MARVIN GAYE'S GREATEST HITS Marvin Gaye, Tamla T6-348 S1 (Motown)	55	32	10	GET UP OFFA THAT THING James Brown, Polydor PD-1-6071
25	31	3	★ CHILDREN OF THE WORLD Bee Gees, RSO RS1-3003 (Polydor)	56	57	14	TOGETHER AGAIN... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317
26	21	21	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	57	58	10	DIANA ROSS' GREATEST HITS Motown M6-869S1
27	27	18	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	58	40	8	TEN PERCENT Double Exposure Salsoul S2S 5503 (Caytronics)
28	39	3	★ TALES OF KIDD FUNKADELIC Funkadelic, Westbound W-227 (20th Century)	59	34	17	MIRROR Graham Central Station, Warner Bros. BS 2937
29	29	5	E-MAN GROOVIN' Jimmy Castor Bunch, Atlantic SD 18186	60	44	4	MYSTIC DRAGONS Blue Magic, Atco SD-36140
30	33	4	MY NAME IS JERMAINE Jermaine Jackson, Motown M6-842 S1				
31	20	5	PASS IT ON The Staples, Warner Bros. BS 2945				

OCTOBER 16, 1976, BILLBOARD

NEWS REVIEW

Flaws Fail To Dim Luster Of 'Reborn' Toscanini LPs

CHICAGO—The term "legendary" has become suspect with overuse, but who can deny its appropriateness in describing the missing chapter in the Toscanini discography, available finally in a five-record boxed set from RCA (CRM5-1900).

These recordings, the only ones Toscanini ever made with the Philadelphia Orchestra, were intended to crest the classical charts in the 1940s. Instead, with the exception of one of the performances, they are being released only now for the first time.

"Wartime shortages in processing materials," is the phrase that has come to be associated with the failure of these disks to materialize commercially. Unbelievably, the precious masters were botched, almost beyond salvaging. Even now, after much restoration work, we have only a fraction in sonic substance of what clearly are some of the most important orchestral performances ever transcribed.

The loss is substantial, both in quieter passages, where the horns sometimes verge on inaudibility, and in fortissimos, which the disks simply were unable to contain. There are some disturbing side breaks, most noticeable in the variable quantities and qualities of surface noise.

Ultimately, however, these defects will matter little to the Toscanini fan (many of these still are active buyers; more will come out of the wood-

work for this set), the student of orchestral performance, or to the committed classical collector. All have ears trained to ignore and seek beyond such defects. For them this is an imperative collector's item, and on that basis the set deserves prominent display in almost any outlet.

The consumer press will lend powerful support to this release. Toscanini still makes great copy, and the critics will outdo themselves comparing these basic repertory items to the various other recordings of each that the maestro made during his long career. Only one brief segment of the Mendelssohn "Midsummer Night's Dream" music was not recorded elsewhere by Toscanini.

However, these interpretations offer an expansiveness and relaxation that the maestro often sacrificed in his later years, and, despite the faulty original processing, a luxuriant orchestral sound that Toscanini's own orchestra did not then produce, or simply was denied by its infamous recording venue of the 1940s, RCA's Studio 8-H. Each of these broadly powerful performances is unique in the Toscanini discography.

The works included are: Schubert, Symphony No. 9 (this was made available in the mid-sixties, the last of RCA's lavish Soria series albums); Mendelssohn, Incidental Music to "A Midsummer Night's Dream"; Berlioz, "Queen Mab



HI FI SUPPORT—Kenneth Meine, left, general manager of the New Jersey Symphony, accepts a check for \$7,000 from Bernie Mitchell, president of U.S. Pioneer. The audio components firm ran a matching fund drive on behalf of the orchestra in cooperation with its dealers and rep organizations. Next in line for matching-fund aid from Pioneer is the Metropolitan Opera.

Scherzo"; Tchaikovsky, Symphony No. 6; Debussy, "La Mer" and "Iberia"; Respighi, "Roman Festivals"; R. Strauss, "Death and Transfiguration." ALAN PENCHANSKY

Classical Notes

The strike by Local 802 of the AFM against the New York City Opera continued in force last week with no progress reported toward a settlement. Meanwhile, rumbles of a possible action by the union against the New York

(Continued on page 50)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	37	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
2	2	55	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
3	3	55	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
4	7	42	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
5	25	5	HOLST: The Planets Philadelphia Orchestra (Ormandy), RCA Red Seal ARL1-1797
6	1	15	WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 34221
7	8	10	VERDI: Luisa Miller Pavarotti, Caballe, Milnes, National Philharmonic Orchestra (Maag), London OSA 13114
8	10	46	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
9	11	51	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
10	17	24	PAVAROTTI IN CONCERT London OS 26391
11	9	29	GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
12	NEW ENTRY		CARUSO: A Legendary Performer RCA Red Seal CRM1-1749
13	37	5	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVMI-1687
14	14	10	ALICIA de LARROCHA: Mostly Mozart Vol. 2 London CS 7008
15	NEW ENTRY		BIZET: Carmen Trojanos, Domingo, London Philharmonic Orchestra (Solti), London OSA 13115
16	27	5	VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom, Nonesuch H 71330 (Elektra)
17	NEW ENTRY		LAZAR BERMAN PLAYS BEETHOVEN Columbia M 34218
18	16	19	RACHMANINOFF: 24 Preludes (Complete) Ashkenazy, London CSA 2241
19	29	19	BERLIOZ: Harold In Italy Imai, London Symphony Orchestra (Davis), Philips 9500.026 (Phonogram)
20	NEW ENTRY		GERSHWIN: Rhapsody In Blue Gershwin, Columbia Jazz Band GERSHWIN: An American In Paris New York Philharmonic Orchestra (Thomas), Columbia M 34205
21	31	124	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
22	19	19	LUCIANO PAVAROTTI: Primo Tenore London OS 26192
23	12	33	BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
24	6	10	MOORE: Ballad Of Baby Doe Sills, Bible, Cassel, New York City Opera (Buckley), DGG 2709.061 (Polydor)
25	NEW ENTRY		OBSESSION/ORIGINAL SOUNDTRACK RECORDING National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21160 (London)
26	23	5	GERSHWIN PLAYS GERSHWIN: Prelude #2 Gershwin, Whiteman, RCA Victrola AVMI-1740
27	5	19	VERDI: Il Corsaro Caballe, Carreras, Norman, Mastromei, New Philharmonia Orchestra (Gardelli), Philips 6700.098 (Phonogram)
28	NEW ENTRY		VERDI: Macbeth Verrett, Cappuccilli, Domingo, Ghiaurov, La Scala Chorus & Orchestra (Abbado), DGG 2709.062
29	18	15	SAINT-SAENS: Symphony #3 Chicago Symphony Orchestra (Barenboim), DGG 2530.619 (Polydor)
30	30	5	VIVALDI: Four Seasons I Musici, Philips 6500.017 (Phonogram)
31	NEW ENTRY		RACHMANINOV: Piano Concerto #3 De Larrocha, London Symphony Orchestra (Previn), London CS 6977
32	NEW ENTRY		MASSENET: Thais Sills, Milnes, New Philharmonia (Maazel), Angel S 3832 (Capitol)
33	NEW ENTRY		INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SBZ 3810 (Capitol)
34	40	5	A COLLECTOR'S "PORGY AND BESS" Steber, Stevens, Merrill, Tibbett, RCA Victrola AVMI-1742
35	35	5	BEETHOVEN: Piano Concerto #3 Ashkenazy, Chicago Symphony Orchestra (Solti), London CS 6855
36	39	15	BE MY LOVE Placido Domingo, DGG 2530.700 (Polydor)
37	20	15	ITZHAK PERLMAN PLAYS FRITZ KREISLER Angel S 37171 (Capitol)
38	NEW ENTRY		BRAHMS: Piano Concerto #1 Rubinstein, Israel Philharmonic Orchestra (Mehta), London CS 7018
39	13	29	SCOTT JOPLIN'S TREEMONISHA/Original Cast Recording Houston Grand Opera (Schuller), DGG 2707.083 (Polydor)
40	NEW ENTRY		BEETHOVEN: Piano Sonatas #30 & #31 Pollini, DGG 2530.645 (Polydor)

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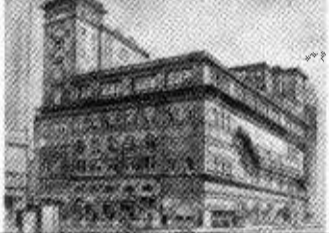
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BLUEBEARD'S CASTLE
 (Complete Opera Sung In Hungarian)
TATIANA TROYANOS
SIEGMUND NIMSGERN
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M 34217

Frederica von Stade
French Opera Arias
 Berlioz, Gounod, Massenet, Meyerbeer,
 Offenbach, Thomas
 John Pritchard
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Classical

Classical Notes

• Continued from page 48

Philharmonic began to be heard. The orchestra musicians are pressing for a wage scale that would equal that won by the Chicago Symphony, \$500 a week after three years.

Composer **Ralph Shapey** has relented. Five years ago he asked that his music no longer be played. But now Composers Recordings has come out with an album devoted to Shapey's music. The work, "Praise," is a large-scale religious cantata. . . . The Rochester Philharmonic marks the 80th birthday of **Howard Hanson** with a program devoted to his music Oct. 10. Proceeds go to the orchestra's pension fund.

The New York Philharmonic radio concerts, funded by the Exxon Corp., returned to the air for its second season Oct. 3. **Pierre Boulez** conducted the first program and **Martin Bookspan** continues as host-commentator. . . . Hawaiian duo **Leon and Malia**, with the collaboration of **Jerre Tanner**, are the composers of "Boy with Goldfish," a cantata combining elements of classical music with island instruments and themes. Work was introduced by the Honolulu Symphony Orchestra earlier this month.

Mstislav Rostropovich followed up a pair

of concerts with the National Symphony in memory of his late mentor, **Dmitri Shostakovich**, by donating a bust of the composer to the Kennedy Center in Washington. . . . The Dallas Civic Opera will open its 20th season next month with Handel's "Samson," said to be the first fully staged production of the oratorio ever given in the U.S. **Nicola Rescigno** directs.

The centenary of Pablo Casals' birth will be celebrated with a four week festival in Mexico City beginning Oct. 16. Artistic director is the pianist **Eugene Istomin**. Principal conductor and technical director is **Eduardo Mata**, who recently took over as music director of the Dallas Symphony. A large number of international artists will appear. . . . **Alice Tully**, donor of the Lincoln Center hall bearing her name and backer of many musical enterprises, has been awarded the New York Univ. Gallatin medal for "contributions of lasting significance to society."

The Boston Symphony under the direction of **Seiji Ozawa** returns to public television this season in a 13-week series made possible by a grant of \$350,000 from the Raytheon Company. . . . **Leonard Slatkin's** first guest appearance with the Montreal Symphony will be as conductor of a concert of American music as a nod to the bicentennial year. Guest artist at the concert Oct. 26 is pianist **John Browning**.

Francois Huybrechts, music director of the Wichita Symphony, has been accepted to the post of director of the Brussels National Opera beginning next September. A search committee under orchestra president **Orval Kaufman** will soon decide on a replacement for Huybrechts to take over next season. . . . WTMI's general manager, **Maurice Loewenthal** accepted an award from Sigma Alpha Iota, the international music fraternity for women, commending the Miami station's programming of concert music in the Florida area.

Enigma Issues First Group Of Albums In U.K.

LONDON—Enigma Records, the classical label formed by Peter Boyden and Peter Whiteside with the backing of the Fairholt Printing Corporation, introduces its first product this month.

Boyden says the company has a distribution deal with Continental Record Distributors which will be able to export on request but he does not plan to move into the overseas market for two years, by which time the company should have a sizeable product list.

He says: "Our aim is to record good artists who are performing regularly in the concert halls but who have been neglected by the bigger record companies. By keeping overhead down we hope to have a catalog of 70 records and 5% of the classical record business within three years."

Enigma is embarking on a number of series, including the complete Beethoven Piano Sonata with John Lill and the complete Beethoven Symphonies with James Loughran and the Halle Orchestra. Additionally Enigma is developing a series of albums linking music with historical figures aimed at literary and musical audiences.

This month's release includes the Beethoven Third Symphony, and features a unique grouping of the movements to avoid the usual side break in the second movement.

The album has the fourth movement on side one followed by the first movement, and the second and third movements on side two. This means turning the record over twice but ensures that each movement can be heard without a break.

Next year Enigma will release four batches of five records each.

Jukebox Programming

Distributor Samples To Jukeboxes

By ALAN PENCHANSKY

CHICAGO—"Seventy-five to 80% of what we sell winds up in the hands of operators," says Joe Gibson, head of Nationwide Sound Distributors, a Nashville-based sales organization representing approximately two dozen small labels.

Gibson's five-year-old organization is one of few national suppliers that regularly services operators with sample records.

At least once a month, the distributor says, he "spot samples" new singles, offering two or three copies of what he believes to be a "good box number."

Gibson says that his list of operators numbers 2,000, from which he selects those for his mailings. In most cases he says the history of airplay by region is his guide in determining who gets which disks.

"Sometimes we do a national thing and mail to 400 or 500 operators," Gibson says.

"I've found over a period of time that if you send them only one record, they may put it on in a particular location and it may do nothing. But if you send them two or three and it turns the meter in two of them, most likely he's going to go to his one-stop and buy it."

Gibson says his most recent mailing was of "Waltzin' Across Texas," an instrumental by Maury Finney on the Soundwaves label.

West Virginia Confab Oct. 14

CHICAGO—The West Virginia Music and Vending Assn. hosts its annual convention at the Sheraton Inn in Clarksburg, Oct. 14-16.

Along with suppliers exhibits, the conclave has scheduled a presentation on "How Most Effectively To Approach Legislators" and an open forum discussion of results of a broad industry survey to be administered at the gathering.

Jim Shaffer, a Clarksburg, W. Va., operator who is also mayor of that city, will address the meet, as will MOA national officers Ted Nichols and Fred Granger.

Entertainment will be provided by Tommy Wills and his band, who record for Country International Records, a jukebox label.

Backups Listed For New Cassidy Single

LOS ANGELES—David Cassidy's new single, "Gettin' It In The Streets," has as backup musicians Gerry Beckley (background vocals and keyboards); Mick Ronson (lead guitar); Jay Gruska of Three Dog Night (background vocals and guitar); Dave Kemper, formerly of the Average White band (drums); Ricky Fataar, formerly of the Beach Boys (percussion); and Bryan Garafolo, formerly with the Joe Walsh Band (bass).

Award To Wilson

NEW YORK—Nancy Wilson, Capitol Records artist, has been awarded the Jazz Heritage Society's Ebony Mike Award. The presentation was Oct. 3 at Hofstra Univ., Hempstead, N.Y.

Rock Singles Best Sellers

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As Of 10/4/76

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

- | | | | |
|----|--|----|---|
| 1 | PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225 | 21 | I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 2 | DEVIL WOMAN—Cliff Richard—Rocket 40574 | 22 | FERNANDO—Abba—Atlantic 3346 |
| 3 | DISCO DUCK—Rick Dees—RSO 857 | 23 | LOVE SO RIGHT—Bee Gees—RSO 859 |
| 4 | IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 24 | DO YOU FEEL—Peter Frampton—A&M 1867 |
| 5 | A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 | 25 | DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 |
| 6 | A LITTLE BIT MORE—Dr. Hook—Capitol 4280 | 26 | GETAWAY—Earth, Wind & Fire—Columbia 3-10373 |
| 7 | ROCK 'N' ME—Steve Miller—Capitol 4323 | 27 | SUNRISE—Eric Carmen—Arista 0200 |
| 8 | MAGIC MAN—Heart—Mushroom 7011 | 28 | GET THE FUNK OUT MA FACE—Brothers Johnson—A&M 1851 |
| 9 | STILL THE ONE—Orleans—Asylum 45336 | 29 | SAY YOU LOVE ME—Fleetwood Mac—Reprise 1356 |
| 10 | I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 | 30 | YOU'LL NEVER FIND ANOTHER LOVE—Lou Rawls—Philadelphia International 3592 |
| 11 | WHAM BANG SHANG-A-LANG—Silver—Arista 0189 | 31 | WITH YOUR LOVE—Jefferson Starship—Grunt 10746 |
| 12 | (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 | 32 | (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384 |
| 13 | SHE'S GONE—Hall & Oates—Atlantic 3332 | 33 | KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310 |
| 14 | DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585 | 34 | A DOSE OF ROCK & ROLL—Ringo Starr—Atlantic 3361 |
| 15 | THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 | 35 | THIS ONE'S FOR YOU—Barry Manilow—Arista 0205 |
| 16 | BETH—Kiss—Casablanca 863 | 36 | LET 'EM IN—Wings—Capitol 4293 |
| 17 | LOWDOWN—Boyz n the City—Columbia 3-10367 | 37 | YOU ARE THE WOMAN—Firefall—Atlantic 3335 |
| 18 | THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 38 | HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares—Capitol 4270 |
| 19 | MUSKRAT LOVE—Captain & Tennille—A&M 1870 | 39 | SUMMER—War—United Artists 834 |
| 20 | NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 40 | LAST CHILD—Aerosmith—Columbia 3-10359 |

Rock LP Best Sellers

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As Of 10/9/76

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

- | | | | |
|----|---|----|---|
| 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 | DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 23 | THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 |
| 4 | THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 24 | HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 5 | FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 25 | HARD RAIN—Bob Dylan—Columbia PC 34349 |
| 6 | SPIRIT—John Denver—RCA APL1-1694 | 26 | 15 BIG ONES—Beach Boys—Brother/Reprise MS 223 |
| 7 | GREATEST HITS—War—United Artists UA-LA648-G | 27 | WILD CHERRY—Epic PE 34195 |
| 8 | HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 | 28 | ROCKS—Aerosmith—Columbia PC 34165 |
| 9 | SONG OF JOY—Captain & Tennille—A&M SP 4570 | 29 | CHICAGO X—Columbia PC 34200 |
| 10 | DIANA ROSS' GREATEST HITS—Motown M6-96951 | 30 | FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015 |
| 11 | SPITFIRE—Jefferson Starship—Grunt BFL1-1557 | 31 | A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 |
| 12 | BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 | 32 | ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 |
| 13 | SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 | 33 | CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 14 | ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 | 34 | GREATEST HITS—Elton John—MCA 2128 |
| 15 | SILK DEGREES—Boyz n the City—Columbia PC 33920 | 35 | A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 |
| 16 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 36 | ALL THINGS IN TIME—Lou Rawls—Philadelphia International PZ 33957 |
| 17 | HOT ON THE TRACKS—Commodores—Motown M6-867 S1 | 37 | ALIVE!—Kiss—Casablanca NBLP 7020 |
| 18 | WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 38 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 19 | BREEZIN'—George Benson—Warner Bros. BS 2919 | 39 | FREE FOR ALL—Ted Nugent—Epic PF 34121 |
| 20 | CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003 | 40 | ALICE COOPER GOES TO HELL—Warner Bros. BS 2896 |

2 Chappell Books Slanted For Junes

NEW YORK—As reported earlier (Billboard, June 12), Chappell Music is making its move into the children's market with its first hardcover books, president Norman Weiser announces.

"The Rodgers & Hammerstein Children's Songbook," a 75-page, 9

by 12 inch volume at \$6.95, published by Williamson/Chappell Music, is fully illustrated with 26 songs. Carl Miller arrangements of "Old King Cole And 49 Other Best-Loved Children's Songs," edited and arranged by Bill Margarett, is a 112-page, 9 by 12 inch songbook, also at \$6.95 list.

RIDE BUS TO CONCERTS

NEW YORK—The Buffalo Philharmonic Orchestra and that city's NFT Metro service has begun a pilot charter bus run from the towns of Amherst and Tonawanda to Kleinhans Music Hall on Sundays when concerts are scheduled.

The move is designed to alleviate traffic congestion and parking problems near the hall, and the service may be extended to other nearby towns later, according to Harold Lawrence, BPO president and general manager.

Name of the bus? Why, Symphony Express, of course.

Chi Recordings Will Resume In Orchestra Hall

CHICAGO—Orchestra Hall again will be the site of Chicago Symphony recording sessions, beginning this season. The orchestra has not been taped there since 1968.

The decision to return to the Michigan Avenue locale was based upon results of test recordings made here Wed. (29) by Deutsche Grammophon, while the orchestra rehearsed for its season opening concert under Sir Georg Solti, music director.

Since it was remodeled in the mid-sixties, the orchestra's home has not been found acceptable for recording, which activity then moved northward to Medinah Temple auditorium.

For the experimental taping, Gunther Breest, DG producer, had Orchestra Hall's stage extended into the first 10 rows of seating. An orchestra spokesman says Breest was satisfied with the results.

Carlo Maria Giulini and Daniel Barenboim, whom Breest produces for DG, now will record in Orchestra Hall, the source indicates.

Claudio Abbado, also slated to record here for DG, may tape in the concert venue as well.

EMI, with plans to tape the orchestra under Giulini and Andre Previn this year and London Decca, for its Solti recordings, will continue to tape in Medinah Temple, the orchestra says.

A Place For Place On Country Chart

• Continued from page 34

fate on their first trip to Nashville Oct. 1.

Columbia Records arranged an action-packed day of sightseeing, meeting with Nashville music stars and executives, a dinner with radio programmers and Place's first appearance on the "Grand Ole Opry." For the first time, she saw Music Row, the Country Music Hall of Fame, Country Music Wax Museum, Tootsie's Orchid Lounge, Ryman Auditorium and the New Grand Ole Opry House. Place, her assistant Kelly Bohannon, and Jarvis lunched with such Nashville figures as Chet Atkins, Minnie Pearl, Ron Bledsoe, Rick Blackburn, Jo Walker and Frances Preston. Place was on her first promotional tour, plugging her first single, "Baby Boy," and her first LP, "Tonight! At The Capri Lounge—Loretta Haggars."

Says Place who received help on the project from such talents as Emmylou Harris and her band, Dolly Parton, Anne Murray, Herb Pedersen, Byron Berline and Mickey Raphael: "The first recording effort is a scary proposition—and I was intimidated because of the people I was fortunate enough to have working with me on the album."

She had a problem with her accent. Born in Tulsa and having spent time with relatives in Texas, she already had a crossbreed accent when she arrived in Hollywood and stud-



Mary Kay Place: Appearing on the "Grand Ole Opry" and following Loretta Haggars onto the Billboard Hot Country Singles chart.

ied speech and acting. "They hammered neuter speech into me until I was brainwashed into talking normal." Then her first major role came as the country singing, country talking Haggars, and Place had to un-brainwash herself.

Place wrote her single and another song, "Vitamin L," on her LP. She has written scripts for episodes of several shows, including "The Mary Tyler Moore Show," "Maude" and "M*A*S*H" for which she and her

co-writer received an Emmy nomination. She's now writing an original screenplay described as "a coming of age story in the genre of 'The Last Picture Show' and 'Summer of '42.'" And she plans to write the music that goes with it.

Her first script and her first album have been "the biggest learning experiences" in her life, Place feels. She's happy with the entire album, except she thinks "Have A Little Talk With Jesus" could have been more powerful. "It should have a more raucous, black gospel, upbeat, rock'n'rolling, country ending. We had fabulous musicians, but they just weren't Baptists."

The LP, produced in Los Angeles by Brian Ahern, received a First Time Around Pick (Billboard, Oct. 2) and looks as though it will follow the chart success of the single.

Place recently completed filming the Martin Scorsese musical, "New York, New York," but feels songwriting could be her main contribution to show business.

And how about the character she plays on "Mary Hartman, Mary Hartman"? Is it a put on, put down or a boost to country music?

Place answers, "If people perceive her as a put down, it's because they probably don't like country music. Friends tell me they don't believe I'm getting paid to do this character I've done my whole life. I'm playing my relatives and I love all my relatives. They're the backbone of my life, so it's certainly not a put down."



JUKEBOX SHOOTER—Chip Taylor launches his first Columbia LP, "Somebody Shoot Out The Jukebox," with a private Nashville showcase for representatives from radio, record accounts and the media. Backed by John Platania, left, and Joe Renda, right, Taylor is on a Southern promotional swing through Atlanta, Dallas, Austin, Houston and Louisville.

Await CMA's CBS Telecast

NASHVILLE—The 10th annual CMA Awards will be telecast from the stage of the Grand Ole Opry House Monday (11) at 8:30 p.m. CDT. At that time, winners of 10 categories along with the newest addition to the Hall of Fame will be announced.

The CBS network show will be co-hosted by Johnny Cash and Roy Clark. Presenters and/or performers

include Chet Atkins, Johnny Cash, Roy Clark, Jessi Colter, Tennessee Ernie Ford, Crystal Gayle, Johnny Gimble, Merle Haggard, Emmylou Harris, Waylon Jennings, Loretta Lynn, C.W. McCall, Charlie McCoy, Barbara Mandrell, Ronnie Milsap, Willie Nelson, Dolly Parton, Minnie Pearl, Charley Pride, Hargus "Pig" Robbins, Red Sovine, Mel Tillis and Tammy Wynette.

'Opry' Celebration Is Underway

• Continued from page 1

Fairs, co-sponsored by CMA and WSM, are drawing fans away from the fall event, as planned.

"It's come a long way from a birthday party," Wendell adds, referring to the relatively small initial celebration back in 1952.

Part of the \$30 registration fee goes to defray expenses while the other part goes to the Opry Trust Fund which has disbursed \$495,000 in emergency and welfare benefits to industry-connected people.

What started out as a small celebration that drew deejays to Nashville for label shows and hospitality rooms in a few hotels now stretches from Music Row to downtown to Opryland while attracting radio and music leaders from the U.S., Canada and such countries as Great Britain, Japan, Finland, Switzerland, Germany, Ireland and France.

An international media contingent likewise descends on Nashville with coverage by CBS-tv, Reader's Digest, People magazine, Coronet, TV Guide, Country Music People of London, the Swedish radio network, AP and UPI.

Among the hundreds of entertainers performing at the various showcases will be Willie Nelson, Roy Clark, Tammy Wynette, George Jones, Roy Acuff, Chet Atkins, Freddie Hart, Bill Monroe, Freddy Fender, Billy "Crash" Craddock, Barbara Mandrell, and Marty Robbins. The shows start Wednesday (13) and runs seemingly nonstop, through Saturday.

ASCAP, BMI and SESAC hold their invitation-only events, along with the Nashville Songwriters Assn. International's banquet and the first banquet of the Federation Of International Country Air Personalities slated for Friday (15). A highlight of the week is CMA's 18th annual banquet and anniversary show Thurs-

day (14) and the CMA awards telecast over the CBS network Monday (11).

Some labels, concerned about the fan orientation the week was taking, also have been privately urging more involvement of the deejays in worthwhile business oriented aspects of the fete.

This year, the activities seem to have more of a stress on the deejay and business than in the past several years. One label alone—CBS Records—expects about 100 of its executives and field men from New York, L.A., and across the country to converge on Nashville for the events and meetings.

Deals will be offered, signed and debated as the nation's top label and publishing officials congregate dur-

ing the hectic week that was kicked off with the Music City U.S.A. Pro-Celebrity Golf Tournament Friday-Sunday (8-10). Another break occurs Wednesday (13) with the annual Chuck Chellman/Georgia Twitty Radio Golf Invitational, involving artists, deejays and music business executives.

The business slant is typified by the CMA's fifth annual Talent Buyers Seminar, a four-day event that started Thursday (7). Talent buyers from across the country viewed country music stars in showcases and attended seminar events. Participants included state and county fair operators, theme park personnel, auditorium managers, show promoters, booking agents and music executives.

House Passage Of C'right Bill Arouses Nashvillians

NASHVILLE—Nashville music writers, publishers, and industry officials show a mixture of pleasure, relief, and reservations about the passage of the revised copyright bill by the House of Representatives Sept. 22.

"Keeping works out of public domain has certainly been worth the struggle," comments Maggie Cavender, executive director of the Nashville Songwriters Assn. "Now we're awaiting the decision from the conference committee concerning differences between the House and Senate on the bill."

"The passing of the copyright law is a legislative landmark for this Congress, and for this half of the century," notes Ed Shea, Southern regional director of ASCAP. "It's good for the whole country music world. I'm very proud that ASCAP played such an important role over the years in getting the bill passed. After all, in the strict business sense,

our nation's songwriters and publishers have just received their first pay raise in 67 years, by an act of Congress."

Bill Hall, of Jack and Bill Publishing Co., says that "it's a step in the right direction, but I still don't think it's efficient. With the cost of living these days, it's hard for a songwriter to survive."

Eddie Raven, writer for Milene Music and artist on ABC/Dot, thinks the raise on the minimum royalties is a "slap in the face." "I personally would have fought the bill on the 2.7 cents per record." But Raven, who has lobbied in Washington with other Nashville songwriters, points out, "At least progress is being made and people are honestly working for songwriters. We have established a good foundation to work with."

Hopes, now, are turning to Washington for a swift settlement and signature of the bill by President Ford.


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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	YOU AND ME —Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50264 (Algee, BMI)	34	43	5	LIKE A SAD SONG —John Denver (J. Denver), RCA 10774 (Cherry Lane, ASCAP)	69	79	4	IT HURTS TO KNOW THE FEELING'S GONE —Billy Mize (D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)
2	1	9	THE GAMES THAT DADDIES PLAY —Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	35	40	7	I THOUGHT I HEARD YOU CALLING MY NAME —Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	70	80	2	REMEMBERING —Jerry Reed (J.R. Hubbard), RCA 10784 (Vector, BMI)
3	5	8	A WHOLE LOTTA THINGS TO SING ABOUT —Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	36	34	9	TAKE ME AS I AM (Or Let Me Go) —Mack White (B. Bryant), Commercial 1319 (Acuff-Rose, BMI)	71	74	5	I THANK GOD SHE ISN'T MINE —Mel McDaniels (B. Morrison-J. MacRae), Capitol 4324 (Music City, ASCAP)
4	9	7	AMONG MY SOUVENIRS —Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)	37	47	4	SWEET TALKIN' MAN —Lynn Anderson (J. Cunningham), Columbia 3-10401 (Starship, ASCAP)	72	NEW ENTRY	NEW ENTRY	FOX ON THE RUN —Tom T. Hall (T. Hazard), Mercury 73850 (Phonogram) (Dick James, BMI)
5	4	11	HERE'S SOME LOVE —Tanya Tucker (J. Roberts, R. Maingera), MCA 40598 (Screen Gems-Columbia, BMI)	38	59	3	TAKE MY BREATH AWAY —Margo Smith (M. Smith, N.D. Wilson), Warner Bros. 8261 (Jicobi/Al Gallico, BMI)	73	83	2	LAURA (What's He Got That I Ain't Got?) —Kenny Rogers (L. Ashley, M. Singleton), United Artists 868 (Al Gallico, BMI)
6	10	6	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT —Merle Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)	39	42	6	WHAT'LL I DO —La Costa (J. Crutchfield, H. Cornelius), Capitol 4327 (Duchess, BMI)	74	85	2	ROOM 269 —Freddie Weller (F. Weller), Columbia 3-10411 (Roadmaster, BMI)
7	13	6	SOMEBODY SOMEWHERE —Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)	40	68	3	THINKIN' OF A RENDEZVOUS —Johnny Cuncan (S. Throckmorton, B. Braddock), Columbia 3-10417 (Tree, BMI)	75	38	9	THEY DON'T MAKE 'EM LIKE THAT ANYMORE —Bobby Borchers (R. Bourke), Playboy 6083 (Chappell, ASCAP)
8	14	7	HER NAME IS . . . —George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	41	25	16	I DON'T WANT TO HAVE TO MARRY YOU —Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	76	86	3	I GUESS YOU NEVER LOVED ME ANYWAY —Randy Comer (E. Raven), ABC/Dot 17655 (Milene, ASCAP)
9	9	3	ALL I CAN DO —Dolly Parton (D. Parton), RCA 10730 (Owens, BMI)	42	44	7	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE —Nat Stuckey (N. Stuckey), MCA 40608 (Stuckey, BMI)	77	39	9	ONE MORE TIME (Karneval) —Crystal Gayle (J. Heider, C. Heiburg, B. Blackburn), United Artists 838 (Morning, ASCAP)
10	10	10	PEANUTS AND DIAMONDS —Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	43	53	4	WILLIE, WAYLON AND ME —David Allan Coe (D. Coe), Columbia 3-10395 (ShowFor, BMI)	78	92	2	WHY DON'T YOU LOVE ME —Hank Williams (H. Williams) MGM 14849 (Fred Rose, BMI)
11	15	8	COME ON IN —Sonny James (S. James-C. Smith), Columbia 3-10392 (Marson, BMI)	44	30	12	HONEY HUNGRY —Mike Lunford (J. Coleman, M. Lyffe), Starday 143 (Gusto) (Power Play, BMI)	79	46	9	LONELY EYES —Randy Barlow (F. Kelly), Gazelle/IRDA 280 (Frebar, BMI)
12	16	9	THAT LOOK IN HER EYES —Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	45	45	5	LITTLE JOE —Red Sovine (J. Coleman, M. Lyffe, T. Hill), Starday 144 (Gusto) (Power Play, BMI)	80	NEW ENTRY	NEW ENTRY	BABY BOY —Mary Kay Place as Loretta Haggars (M.K. Place), Columbia 3-10422 (Sook, ASCAP)
13	13	6	LET'S PUT IT BACK TOGETHER AGAIN —Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)	46	58	4	COME ON DOWN (To Our Favorite Foget-About-Her Place) —David Houston (B. Sherrill, N. Wilson), Epic 8-50275 (Algee, BMI)	81	96	2	WOMAN DON'T TRY TO SING MY SONG —Cal Smith (D. Wayne), MCA 40618 (Tree, BMI)
14	21	6	I'M GONNA LOVE YOU —Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)	47	31	10	DON'T STOP BELIEVIN' —Olivia Newton-John (J. Farrar), MCA 40600 (John Farrar, BMI)	82	84	5	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods) —Billy Parker (T. Overstreet-D. Vest), SCR 133 (Tommy Overstreet, SESAC)
15	19	5	LIVING IT DOWN —Freddie Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)	48	55	4	CALIFORNIA OKIE —Buck Owens (R. Jones), Warner Bros. 8255 (Blue Book, BMI)	83	NEW ENTRY	NEW ENTRY	SHE NEVER KNEW ME —Don Williams (B. McDill, W. Holyfield), ABC/Dot 17658 (Hall-Clement/Maplehill/Vogue, BMI)
16	23	6	9,999,999 TEARS —Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	49	36	8	KISS AND SAY GOODBYE —Billy Larkin (W. Love), Casino 076 (GRT) (Nattaham/Blackwood, BMI)	84	99	2	THE WRECK OF THE EDMUND FITZGERALD —Gordon Lightfoot (G. Lightfoot), Reprise 1369 (Warner Bros.) (Moose, CAPAC)
17	17	8	I DON'T WANNA TALK IT OVER ANYMORE —Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)	50	62	6	SOMEDAY SOON —Kathy Barnes (I. Tyson), Republic/IRDA 293 (Warner Bros., ASCAP)	85	50	11	MY PRAYER —Harvel Felts (J. Kennedy, G. Boulanger), ABC/Dot 17643 (Skidmore, ASCAP)
18	18	11	WHISKEY TALKIN' —Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Al Gallico/Algee, BMI)	51	57	7	ONE NIGHT —Roy Head (D. Bartholomew, P. King), ABC/Dot 17650 (Travis, Elvis Presley, BMI)	86	88	4	OL' MAN RIVER (I've Come To Talk Again) —Shylo (P. Scaife, D. Hogan), Columbia 3-10398 (Partner/Julen, BMI)
19	19	8	AFTER THE STORM —Wynn Stewart (D. Noe), Playboy 6080 (Brougham Hall Music, BMI)	52	52	6	FOR YOUR LOVE —Bobby Lewis (E. Richards), Record Productions of America 7603 (Beechwood, BMI)	87	91	3	JOHNNY ONE TIME —Jessica James (D. Frazier, A.L. Owens), MCA 40613 (Acuff-Rose/Unichappell, BMI)
20	20	11	THE END IS NOT IN SIGHT (The Cowboy Tune) —Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)	53	56	5	THAT LITTLE DIFFERENCE —Carmel Taylor (C. Taylor-M. Fields), Elektra 45342 (Algee/Al Gallico, BMI)	88	NEW ENTRY	NEW ENTRY	CLEAN YOUR OWN TABLES —Vernon Oxford (C. Taylor), RCA 10787 (Blackwood/Back Road, BMI)
21	21	5	SHOW ME A MAN —T.G. Sheppard (S. Whipple), Hitville 6040 (Motown) (Tree, BMI)	54	71	2	HILLBILLY HEART —Johnny Rodriguez (D. Penn, J. Christopher), Mercury 471 (Dan Penn/Easy Nine, BMI)	89	93	2	CRAZY AGAIN —Rayburn Anthony (B. McDill), Polydor 14346 (Hall-Clement/A Division Of Vogue, BMI)
22	22	7	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)	55	37	12	RED SAILS IN THE SUNSET —Johnny Lee (J. Kennedy, H. Williams) GRT 065 (Shapiro/Bernstein, ASCAP)	90	NEW ENTRY	NEW ENTRY	I'VE RODE WITH THE BEST —Jim Ed Brown (M. Haviland, B.S. Graham), RCA 10786 (Show Biz, BMI)
23	23	10	SAD COUNTRY LOVE SONG —Tom Bresh (J. Beland), Farr 009 (Screen Gems-Columbia, BMI)	56	61	4	ROSIE (Do You Wanna Talk It Over) —Red Steagall (S. Throckmorton), ABC/Dot 17653 (Alrhond, BMI)	91	97	2	BIG BIG WORLD —Ronnie Prophet (Nelson-Burch-West), RCA 50273 (Studio, BMI)
24	24	10	LOVE IS THIN ICE —Barbara Mandrell (G. Morgan), ABC/Dot 17644 (Pi-Gem/Cumberland, BMI)	57	70	3	YOUNG GIRL —Tommy Overstreet (J. Fuller), ABC/Dot 17657 (Warner/Tamerlane, BMI)	92	48	8	ROUTE 66 —Asleep At The Wheel (B. Troup), Capitol 4319 (Londontown, ASCAP)
25	25	8	THAT'S WHAT I GET (For Doin' My Own Thinkin') —Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)	58	65	4	FOR LOVE'S OWN SAKE —Ed Bruce (C. Kelly, J. Didier), United Artists 862 (Bobby Goldsboro, ASCAP)	93	NEW ENTRY	NEW ENTRY	OKLAHOMA SUNSHINE —Pal Boone (M. Settle), Hitville 6042 (Motown) (House Of Gold, BMI)
26	26	6	THINGS —Anne Murray (B. Darin), Capitol 4329 (Hudson Bay, BMI)	59	72	3	LOVE IT AWAY —Mary Lou Turner (L. Darrell), MCA 40620 (Excellorec, BMI)	94	NEW ENTRY	NEW ENTRY	ROCKIN' MY MEMORIES —Claude Gray (V. Stovall) Granny White 10001 (NSO) (Granny White, BMI)
27	27	7	ROAD SONG —Charlie Rich (P.D. Clements), Epic 8-50268 (Double R, ASCAP)	60	73	3	I'VE TAKEN —Jeanne Pruett (J. Pruett, W. Haynes), MCA 40605 (Jeanne Pruett/Weeping Willow, BMI)	95	81	7	WALTZ ACROSS TEXAS/OFF AND RUNNING —Maury Finney (B. Tubb, M. Finney), Soundwaves 4536 (NSD) (Ernest Tubb, BMI/Music Craftshop, ASCAP)
28	28	11	TEARDROPS IN MY HEART —Rex Allen Jr. (V. Horton), Warner Bros. 8236 (TRO-Cromwell, ASCAP)	61	69	4	HER BODY COULDN'T KEEP YOU (Off My Mind) —Gene Watson (R. Griff), Capitol 4331 (Blue Echo, ASCAP)	96	NEW ENTRY	NEW ENTRY	OZARK MOUNTAIN LULLABY —Susan Raye (R. J. Jones), United Artists 870 (Blue Book, BMI)
29	29	7	I NEVER SAID IT WOULD BE EASY —Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)	62	66	5	I LOVE US —Skeeter Davis (J. Tweel), Mercury 73818 (Phonogram), (Window, BMI)	97	NEW ENTRY	NEW ENTRY	SHOWDOWN —Brian Shaw (J. Fuller), Republic/IRDA 306 (Fullness, BMI)
30	30	7	THAT'LL BE THE DAY —Linda Ronstadt (J. Allison, B. Italy, N. Petty), Asylum 45340 (MPL Communications, BMI)	63	63	7	LONG HARD RIDE —Marshall Tucker Band (T. Caldwell), Capricorn 0258 (Warner Bros.) (No Exit, BMI)	98	NEW ENTRY	NEW ENTRY	FOUR WHEEL COWBOY —C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 34352 (American Gramophone, SESAC)
31	31	3	THANK GOD I'VE GOT YOU —Statter Brothers (D. Reid), Mercury 73846 (Phonogram), (American Cowboy, BMI)	64	89	2	DROPKICK ME, JESUS —Bobby Bare (P. Craft), RCA 10290 (Black Sheep, BMI)	99	NEW ENTRY	NEW ENTRY	IDA RED —Bob Willis And His Texas Playboys (B. Willis), Capitol 4332 (Beechwood, BMI)
32	32	12	CAN'T YOU SEE/I'LL GO BACK TO HER —Waylon Jennings (T. Caldwell/W. Jennings), RCA 10721 (No Exit, BMI/Baron, BMI)	65	78	2	EVERY NOW AND THEN —Mac Davis (M. Davis), Columbia 3-10418 (Screen-Gems/Song Painter, BMI)	100	NEW ENTRY	NEW ENTRY	COWBOY PETRON PLACE —Doug Sahm & The Texas Tornados (D. Sahm), ABC/Dot 17656 (Crazy Cajun/Doug Sahm,
33	33	3	GOOD WOMAN BLUES —Mel Tillis (K. McDuffie), MCA 40627 (Sawgrass, BMI)	66	NEW ENTRY	NEW ENTRY	LAWDY MISS CLAWDY —Mickey Gilley (L. Price), Playboy 6089 (Venice, BMI)				
				67	90	2	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD —Faron Young (D. Hice, R. Hice), Mercury 73847 (Mandy, ASCAP)				
				68	76	4	LOVE IS A TWO-WAY STREET —Dotty (S. Whipple), RCA 10766 (Tree, BMI)				



NARAS PLAYBOYS—Mickey Gilley headlines a list of Playboy artists including Chuck Price, Sunday Sharpe and Bobby Borchers at the first NARAS showcase at Nashville's Possum Holler, emceed by WKDA's Mike Hanes and WLAC's Dick Kent. Performed before an SRO audience, the Sept. 21 showcase benefitted NARAS.

Talent Showcase Goes From Blues To Old Classics

NASHVILLE—Don Light paraded his broad spectrum of talent across the stage of the Old Time Pickin' Parlor in a dazzling Sept. 20 showcase before more than 200 talent buyers from national clubs and universities.

From new blues to old classics—Delbert McClinton to John D. Loudermilk—the songs and styles ran the gamut in the fifth annual Don Light Talent Showcase. The flexible format allows performances by acts managed or booked by Light along with occasional sets by non-affiliated performers.

Talent buyers from Louisiana, Illinois and Georgia rubbed and bent elbows with the performers in this annual showcase that's known to generate thousands of dollars in bookings for the Light Agency. With the quick-lipped Captain Midnight as emcee, the show displayed enough bright talents of all musical persuasions to indicate that Light is to talent and booking what Combine Music is to songwriters (Billboard, Sept. 18).

CBS Group Moves Into New Offices

NASHVILLE—Bruce Lundvall, president of CBS Records Division, led a contingent of local and national CBS officials in opening the firm's new country marketing division headquarters in Nashville Sept. 24.

Located in the new Four Star Building, the offices house the marketing operations previously situated in the label's studio-office building two blocks away from the new structure. Both offices will be utilized by the expanding Epic and Columbia staffs.

While many labels handle their marketing operations in New York and Los Angeles, CBS will rely on its Nashville executives to put together the complete marketing package for country product. Rick Blackburn, newly named Nashville marketing vice president, will direct the operation.

Lundvall emphasized that autonomy has been granted the Nashville CBS officials. "The decision-making on artists and product from Nash-

(Continued on page 55)

Nashville Scene

By PAT NELSON

Mary Kay Place, known to tv viewers as Loretta Hagers—best friend of Mary Hartman, joined the prestigious list of country music entertainers who have been invited to sit in as guest hosts at WHN in New York. The list includes Dolly Parton, Charley Pride, Marty Robbins, New Riders Of The Purple Sage, Asleep At The Wheel, Barbi Benton, Billy Swan, LaCosta and Eddie Rabbitt. Place was in Nashville Oct. 1 for a tour of the city and luncheon at Centennial Park coordinated by Columbia Records which recently released her debut album, "Tonite! At The Capri Lounge Loretta Hagers."

Farr Records artist, Tom Bresh, has had a busy month. Among other activities he taped the "Tommy Hunter Show" and the "Bob McClean Show" in Canada, the "Good Day Show" in Boston, the "Bob Braun Show" in Cincinnati, "Music Hall America" in Nashville and appeared in concert in Hawaii, San Diego and Dodger Stadium in Los Angeles along with Rex Allen, Donna Fargo, Margo Smith and Janna Lou. Chris Lane and Brad Edwards of KGBS were also on hand for the show.

The Grapevine Opry—Dallas/Fort Worth's answer to the "Grand Ole Opry"—sponsored the first annual Susie Awards at the Sheraton Grand Ballroom in Fort Worth. Chisai Childs and Johnnie High, regular stars and co-hosts of the Saturday night shows, emceed the event attended by 1500 fans. Dale Robertson, Tommy Overstreet and T.G. Sheppard assisted in the presentations and the Legarde Twins from Australia added music to the festivities.

Merle Travis will appear at the Baird Auditorium Smithsonian Institution Oct. 23 as part of the country guitar series in the winter concert program. . . "Ranch Party," the 60-minute special taped in September at the Halsey ranch party in Tulsa, will begin airing Wednesday (20) in approximately 150 markets, all in prime time. Hosted by Roy Clark, the show will also feature Don Williams, Mel Tillis, Jimmy Dean, Jody Miller, Hank Thompson, the Oak Ridge Boys, Kreskin and a group of Indian dancers under the direction of Indian artist, Woody Crumbo. Roy Smith produced the special for Executive Producers Inc. in association with Opryland Productions. Jim Halsey is executive producer with Joshua White directing.

Dionne Warwick joined the Nashville Symphony Sept. 30 at the Grand Ole Opry House for the symphony's fourth annual "Outing" concert. Richard Hayman, a favorite of the Middle Tennessee audience since his 1975 appearance, returned as special guest conductor for the single performance.

WWOK in Miami will assist in launching the second Country Cruise, Jan. 1-Jan. 8, aboard the TSS Carnivale departing from Miami. As the ship sails to San Juan, St. Thomas and St. Maarten, Crystal Gayle, Mel Street, Nat Stuckey and Merle Kilgore will float across the stage. Negotiations are also underway to have Tommy Overstreet, Freddy Weller and Bobby Bare appear. Officials at the station anticipate a sell-out by the first week of December.

The Ozark Mountain Daredevils, now on a concert/club tour running through December, will embark on a major tour of Europe and Great Britain in April 1977. Shortly before departing for Europe the group will return to Caribou Ranch to cut a followup album to its current "Men From Earth" LP on A&M Records.

Farr Records artist, Tom Bresh, has had a busy month. Among other activities he taped the "Tommy Hunter Show" and the "Bob McClean Show" in Canada, the "Good Day Show" in Boston, the "Bob Braun Show" in Cincinnati, "Music Hall America" in Nashville and appeared in concert in Hawaii, San Diego, and Dodger Stadium in Los Angeles. Bresh is also negotiating for a musical variety tv pilot of his own.

Oct. 13 Golf Date

NASHVILLE — The annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been scheduled for Oct. 13 at Crockett Springs National Golf and Country Club.

Foursomes consisting of two radio personalities, one celebrity and one industry executive will participate. More than 250 artists, deejays and music business executives participated in last year's tourney.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 10/16/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	14	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
2	1	7	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
3	4	7	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
4	5	7	EL PASO CITY—Marty Robbins, Columbia KC-34303
5	6	6	ALL I CAN DO—Dolly Parton, RCA APL1-1665
★	10	3	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
7	7	13	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
8	9	6	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
9	3	6	SPIRIT—John Denver, RCA APL1-1694
★	14	5	DAVE & SUGAR, RCA APL1-1818
11	8	20	20-20 VISION—Ronnie Milsap, RCA APL1 1666
12	11	11	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
13	12	16	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
14	15	11	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
15	13	13	ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
16	17	7	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
17	16	37	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
★	30	3	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
19	21	19	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
20	22	24	HARMONY—Don Williams, ABC/Dot D0SD 2049
21	23	19	NOW AND THEN—Conway Twitty, MCA 2206
22	19	15	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
23	25	38	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
24	18	15	CHARLIE RICH'S GREATEST HITS, Epic PE 34240
25	26	5	A LEGENDARY PERFORMER—Jim Reeves, RCA CPL1-1891
26	28	5	EDDY—Eddy Arnold, RCA APL1-1817
★	27	NEW ENTRY	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
28	29	4	AFTERNOON DELIGHT—Johnny Carver, ABC/Dot D0SD-2042
★	29	NEW ENTRY	YOU AND ME—Tammy Wynette, Epic KE 34289
30	27	46	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
31	32	7	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
32	24	18	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
33	33	19	TDO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
34	20	10	SURREAL THING—Kris Kristofferson, Monument P2 34254 (Columbia)
★	35	NEW ENTRY	ALONE AGAIN—George Jones, Epic KE 34290
36	35	31	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
★	37	NEW ENTRY	SOLITARY MAN—T.G. Shepard, Hitville H6-404S1 (Motown)
38	31	11	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
★	39	NEW ENTRY	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34309
40	45	2	HOMEMADE LOVE—Tom Bresh, Farr FL-1000
41	40	6	BOTH BARRELS—Jerry Reed, RCA APL1-1861
42	42	5	SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Republic IROA P-6011
43	34	16	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
44	NEW ENTRY	NEW ENTRY	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
45	37	13	ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
46	46	2	BY REQUEST: DEL AND BILLIE JO—Del Reeves & Billie Jo Spears, United Artists UA-LA649-G
47	48	2	TURN ON TO TOMMY OVERSTREET—ABC/Dot D0SD-2056
48	49	2	KING OF ALL THE TAVERNS—Little David Wilkens, MCA 2215
49	NEW ENTRY	NEW ENTRY	TEXAS COOKIN'—Guy Clark, RCA APL1-1944
50	36	17	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G

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RIDING STRONG—The Sons of the Pioneers have cut a new album for Granite Records called "Western Country" and here producer Cliffie Stone, as big a legend in his own right as the legendary group launched in the early 1930s by Tim Spencer, Bob Nolan and Roy Rogers, helps the group through a long note. From left: Rusty Richards, leader of the group; Lloyd Perryman, Dale Warren, Cliffie Stone of Granite Records, Roy Lanham, and arranger-conductor Billy Liebert. The new LP was cut at H.B. Barham Studios, Los Angeles.

HAWAIIAN HAS OWN ABC-TV SHOW

Ho To Spot Finest Island Acts On TV

By WAYNE HARADA

HONOLULU—Don Ho hopes that his new daytime ABC-TV series, dubbed "The Don Ho Show" and set for unveiling nationally about Oct. 25, will be a showcase of Island talent.

Ho, the dean of Island entertainers, views the series as an outlet for local performers in search of fame. By tradition, he has always been a helping hand for acts on the ascent, and he intends to help launch a career or two with the new vehicle.

"I think the time's right for me to do some television again," says Ho. "It's not going to be easy, but we've got a lot of talent behind the show."

ABC bills the Ho series as "the most expensive daytime show" ever—principally because of a \$500,000 investment in a unique open-air "studio" on the beach at Waikiki. The location is the Ocean Terrace Room of the Cinerama Reef Hotel on Waikiki Beach, a stone's throw away from Diamond Head. The Reef is a sister hotel of the Cinerama Reef Towers, which houses the Polynesian Palace, where Ho does his nighttime shows.

The "studio" includes a large stage that juts into Waikiki Beach at one end. There also is a ramp that projects into a seating area of about 300. The idea, say the backers of the series, is to incorporate indoor audiences with the beach viewers. Additionally, the "studio" includes a monitor room capable of editing a final print that will be sent to the network—a first for Hawaii.

Ho did a batch of prime-time television specials in the heyday of his national success. He's raring to go again, because the format is right up his alley.

"It'll be my kind of shtick," says Ho. "I sing, I talk, I kid with the wahines. And I get to feature my 'family'—Angel, Sam, Patti (Angel Pablo, Sam Kapu and Patti Swalley, regulars in Ho's nighttime production).

"And I also will be able to show the rest of the country some of the entertainers who are the good guys here," he says. "By good, I mean good, talent-wise; but good inside, too," he says, thumping his chest. "But above everything else, the show will be fun oriented. I know I will have fun."

Bob Banner Associates will present the series, with Banner serving as executive producer. Producer is Brad Lachman, Jack Regas is director, Bruce Coine is associate director. George Akis and Jay Burton are scripting the show. The show is pegged for an 11:30

a.m. or noon slot weekdays on the ABC network, five times a week. Ho has been inked to a 13-week pact, for a total of 65 shows.

Ho intends to issue a new album shortly, to coincide with the airing of "The Don Ho Show." He sees the marketing potential of tv, but also is approaching the series with caution.

"Sure, tv can make you," he says, "but it can also eat you and spit you out. Look at Tom Jones, Andy Williams, Glen Campbell. I don't want to fall in the category of over-exposure."

He hopes the series will be an alternative to the daytime spate of game shows and soap operas. And yes, it's possible for the show to linger beyond the 13-week mark, or even enter the nighttime derby.

"But first things first," says Ho. "We have to look in, and find a spot on the air."

26 YEARS: WILLIAMS AT 78 ON CHART

NASHVILLE—"Now that's what I call a progressive country record," says Wesley Rose, pointing to "Why Don't You Love Me" which hits No. 78 with a star on Billboard's Hot Country Singles chart.

The song, by Hank Williams Sr., was one of the biggest records of 1950. As the new version—almost identical to the original—hits the chart, Rose comments, "That's how progressive it is, and that's how much the industry has changed."

The MGM release was originally produced by Rose's father, Fred, and is published by Fred Rose Music. Wesley Rose believes he knows why the record has become a hit again: "There are very few real country records being cut. To fill that need, they had to go back and grab this one."

Rose also believes the same success could be achieved with Lefty Frizzell records. Though songs by the late Williams frequently hit the charts, this is the first time this record by Williams has been on the chart in 26 years.

ASCAP Kudos To Warner Bros. Firm

NASHVILLE — When ASCAP dishes out its awards Wednesday (13), Warner Bros. Music will be cited as the year's top publisher—the first time WB has hit the No. 1 publisher position since establishing a Nashville office four years ago.

The pubbery, headed locally by Tim Wiperman, scores with seven award winning songs, determined by achieving at least 10 weeks activity on a national trade magazine country chart. The songs are "Since I Fell For You," "Secret Love," "Lyn' Eyes," "Indian Love Call," "Paloma Blanca," Hollywood Waltz" and "Bridge For Crawling Back."

Stations In the Bay Area Undergo Major Revisions

By CONRAD SILVERT

SAN FRANCISCO—Applications have been filed with the FCC for a rare three-way transaction among Bay Area FM stations.

The deal includes a major increase in transmitting power for KCBS, the sale of KMPX, and the first purchase of a Northern California broadcast station by black ownership, Golden Gate Radio.

CBS Radio announces purchase of KEAR-FM. According to KCBS program director Bill Keffury, the new transmitter, located on a mountaintop above Sausalito and just north of San Francisco, will increase station power while remaining a Class B rating. KCBS will stay in its present studios but the new trans-

mitter means a move from 98.9 mHz to 97.3 mHz on the dial. Harold Camping, president of Family Stations, Inc. (which is selling KEAR to KCBS), announces the purchase of KMPX from the National Science Network. Family Stations retains the KEAR call letters while acquiring the KMPX transmitter, antenna and dial position at 106.9 mHz. Camping also says KEAR will continue its religious non-commercial programming out of new studios to be built in San Francisco.

CBS Expands

• Continued from page 53
ville and the South will be made in Nashville," he commented. "An artist can get an answer here rather than going to New York."

Accompanying Lundvall were Ron Alexenburg, vice president and general manager of Epic and associated labels, and Jack Craig, vice president of marketing. They met with Blackburn and the other Nashville vice presidents, Billy Sherrill and Ron Bledsoe, and hosted a party inaugurating the new offices.

Golden Gate will operate from the former KMPX studios and apply for new call letters.

Edwards, previously a board of directors member of San Francisco's PBS stations KQED-TV and KQED-FM, and formerly with Golden West Broadcasters, is also co-founder, director and president of First Enterprise Bank in San Francisco and Oakland.

KCBS (sister station of KNX-FM Los Angeles) will continue the same "mellow" program format adopted one year ago, says Keffury, who adds that ratings have improved.

San Antonio Site Of '77 NEC Meet

• Continued from page 37
where the focus will be on professional development aimed at both the student and staff programmer.

Even though the convention is more than four months away, Deutsch says interest is running far in front of past years.

"Booth sales are already above the past year and we have been getting a great reception from our associate members," he states. "Our greatest effort at the present time is making people aware that the deadline for submitting a showcase act is rapidly approaching."

DEALERS REJECT PLAN

Court Fight Looms In Store Royalty Hassle

• Continued from page 4

Dealers further stressed that higher sales was an outcome which ultimately was of benefit to rights society members.

For a while there was a threat of legal action being taken against retailers, but while negotiations continued the rights society agreed not to proceed in this direction. Now the retailers-trades group's refusal of the proposals makes court proceedings a distinct possibility again.

But the trade associations have taken legal advice and feel there is a strong case for dealers to be exempted from any licensing scheme. And dealers chairman Laurie Krieger says: "Money will be available to fight the case in the High Court if that becomes necessary."

The basis on which the rights group hoped to negotiate a settlement was by remitting a proportion of the license fees collected, possibly 12½% with a guaranteed \$3,200 a

year for the first two years, to the trade associations.

By the way of return, the rights group looked to the other two groups to alert members of their obligation to pay and assist in the collection of royalties by supplying a list of registered dealers. The rights society also undertook not to make any changes in the proposed tariff for five years, other than to take into account cost-of-living adjustments, and after that not to amend the rates without discussion.

Additionally, the rights society offered to give "favorable consideration" to making a grant from its donations fund which the Music Trades Assn. might have used for staff training. In turning down the rights proposals, the dealers-trade people say they might have benefited the trade associations but were not advantageous to the trade in general.

Michael Freegard, rights society general manager, says: "We are disappointed our proposals have met with such a blank refusal. We shall continue with our licensing program and if that entails taking legal proceedings in the courts then we shall reluctantly have to do so."

But he still stresses: "We are willing to listen to anything further that might be said." Pointing out that the average shop would have to pay just a tiny amount per day, Freegard notes that the trade body is fighting not on the amount but on the principle. He says the rights society is also fighting on the principle—that public performance is involved and that its members derived much of their income from this source.

Though the rights society is apparently making no programs with the trade associations, the principle seems to have been accepted by at least two of the multiples with major interests in record retailing.

Freegard says W.H. Smith has paid a fee of around \$7,200 to cover 170 departments and John Menzies had similarly licensed 70 branches. Tesco's 160 stores have also been covered and negotiations are continuing with both Woolworth and Boots.

New EMI Center Given 'Go-Ahead'

LONDON—The EMI Group will go ahead with its long-delayed plan to establish new headquarters in London's Tottenham Court Road, on a three-and-a-half acre site formerly known as the Gort Estate.

The project will cost around \$40 million and is expected to be completed towards the end of 1980.

The aim is to bring together EMI personnel who need to be based in the West End area for the company's music and entertainment operations, together with its international headquarters staff. Some 1,000 employees, currently housed in 22 separate London locations, are involved.

This new center will include 176,000 square feet of office space, restaurant accommodation within the office block, recording studios and preview cinemas, a triple public cinema, shops, public houses and a basement parking space. The Borough of Camden proposes to build two self-contained blocks of flats within the Gort Estate.

'Family' Label Is Readied By WEA

LONDON—A new full-price label from WEA, comprising material from all other labels under its corporate banner, will be launched here in November. Called WEA International, the promotion campaign hinges on a compilation, "20 United Stars Of America," featuring acts from the Atlantic, Elektra, Warner, Asylum and Reprise labels.

Artists include: the Beach Boys; Carly Simon; Crosby, Stills & Nash, and Young; Manhattan Transfer; Sonny and Cher; Bette Midler; Aretha Franklin; Peggy Lee; and the Everly Brothers.

Also included is "One Of These Nights," by the Eagles, first time in the U.K. any of the band's product has been made available for a compilation album.

Richard Robinson, WEA joint managing director U.K., says the idea for the label stemmed from WEA in Germany. The idea is to release occasional albums with a specific compilation concept or special project, requiring repertoire from several or all the WEA labels.

Marketing support includes a tie-in with Radio Luxembourg, featuring the album as LP-of-the-week in November for two weeks.

From The Music Capitals Of The World

LONDON

Arista's Patti Smith postponed her last two dates on her European tour, at Manchester and Edinburgh (Oct. 28-29) to make available a 10-day period to find and rehearse with a suitable replacement for keyboard man Richard Sohl, ill and advised to cut out touring. . . . Film director Bob Freeman who worked on Beatle movies "Help" and "Hard Day's Night" to co-ordinate the Wilde Rock video-promo films which went out to the first record shops here this week.

Music Sales to be the sole distributors of "Music," the second book by former prime minister Edward Heath, out in November this year. His first, a best-seller was "Sailing." . . . U.S. country artist Don Williams building big following here and joined on stage by guitarist Eric Clapton on a Hammersmith Odeon gig. . . . Bronze signed U-Boat, rock group set up by Woody Woodmansey, one-time drummer with David Bowie's Spiders From Mars.

Johnny Bristol, former Motown writer/producer, staying with Polydor U.K. though he is now contracted to Atlantic in the U.S., the second (Roy Buchanan was the first) American artist to stick with Polydor U.K. while leaving the U.S. company. . . . Scotia Songs, part of the Scotia Investment group, signed a joint publishing deal with Chappell here within two months of the company's formation.

Andrew Heath signed long-term world rights to Quarry Music catalog, the publishing arm of Quarry Productions management company with an artist roster including Status Quo and Rory Gallagher. . . . DJM signed a licensing deal with Word (U.K.) Records for release of a Wanda Jackson album and single to tie in with her current local tour.

Promotion EP available only to disk jockeys for radio play boosts Electric Record Company's support for the album "Visionary" by guitarist Gordon Giltrap, the LP entirely based on the work of 19th century poet William Blake and all-instrumental. . . . Linda Ronstadt in for her first British concert tour with November dates in London, Glasgow and Birmingham.

Geoffrey Heath and Eddie Levy, of Heath Levy Music, appointed Jim O'Loughlin, formerly with Mike Curb and Intersong, to run the U.S. operation of their company. . . . New work by Jack Lancaster and Robin Lumley "Marscape," album release by RSO, turns to space-exploration following their last, the adaptation of Prokofiev's "Peter And The Wolf." . . . Comeback footballer George Best, sent off in a recent game

(Continued on page 58)



CBS CELEBRATION—CBS Germany staffers, artists and guests enjoy a happy moment at the end of their recent annual convention. In front row, from left, are artists Ingrid Peters, Asha Puthli, Maggie May, Paola, Fredl Fesi and Tina Rainford. In back row, from left: Bruce Lundvall, president of CBS Records, U.S.; Dieter Zimmerman, producer; Rudolf Wolpert, managing director, CBS Germany; Peter Asher, president, CBS Records International; and Peter de Rougemont, vice-president, CBS Records International, Europe.

International Turntable

Denis de Freitas is the new chairman of the British Copyright Council, succeeding the late Henry Cecil Leon. He has been legal adviser to the Performing Right Society since 1964 and from 1972-75 was chairman of the legal and legislation committee of CISAC. Author Brigid Brophy, leading campaigner in Britain for public lending right, has been elected a vice chairman of the council, succeeding the late Ronald Barker. Graham Whettam, composer and past chairman of the Composers' Guild of Great Britain, continues as a vice-chairman. Completing the new team, Eric Waughray, since 1971 general secretary of the Institute of Incorporated Photographers, becomes treasurer and Geoffrey Adams, since 1971 chief executive of the Society of Industrial Artists and Designers, is secretary. The council is an association of organizations representing copyright interests, acting to further the protection of copyright owners.

Paul Braithwaite has joined RCA with responsibilities for commercial development, handing special projects relating to compilations, special campaigns and new product lines. He moves to the London headquarters from a similar post in EMI where he worked on the Beach Boys' tv-promoted album and Glen Campbell's forthcoming "20 Golden Greats." Prior to that he headed up EMI's export and international divisions.

Ruth Weinstock appointed press and publicity officer for Paladin Records in London. Formerly with Pickwick, BBC-TV and Independent TV she reports to company managing director Michael Weston and head of promotion Mike Willis.

Darrol Edwards as taken up the post recently vacated by Rod Symes as Virgin's head of marketing and promotion. Edwards, with the company for two years, working initially on field promotion and more recently on a special project in the live entertainment field. Within Virgin, Mike Tobin moves from field promotion to head office to become responsible for radio-tv information output and the collation of feedback. Ann Green, who handles point-of-sale and display material, becomes creative services liaison consultant. Press officer Al Clark will in future be known as press and publicity bureau chief and his assistant Tessa Siddons as media exploitation co-ordinator.

Derek Hall promoted to chief ac-

countant at Record Merchandisers, moving from deputy chief accountant. Other changes find Ted Pascoe moving to credit control manager from national accounts manager, John Hewett taking up the newly created post of stock control manager and Dave Buckley promoted to buyer. The company has still to appoint a national accounts manager.

Martin Rushent, formerly recording engineer at Advision Studios in London for five years and a freelance for the past three, has joined United Artists Records a&r department. He has worked on albums by Yes, ELP, T. Rex, Led Zeppelin, Shirley Bassey and Bill Withers and done production work for Curved Air, Jeff Britton and Stretch, producing the latter's chart single "Why Did You Do It?" Initially Rushent is to work on existing projects with Andrew Lauder, head of a&r, including the current Dr. Feelgood and Groundhogs' campaigns, but will gradually develop his own areas of responsibility.

Robin Eggar has joined the RCA Press office as assistant to public affairs manager Rodney Burbeck. He was previously a student at Bristol University where he wrote a pop column for the in-house magazine.

Doug Goodman has been appointed assistant press officer for the EMI MOR division. He returns to the company after six months, having previously been administration manager for the division. He also formerly worked in the royalty department at Chappell.

Veronica Hall is the new promotion manager at Radio Luxembourg in London. She replaces Colin Ricardo, who has left to work in the record industry. She joins the station from Essex Music where she was international liaison manager. She reports at Luxembourg to Rodney Collins, director of communications.

A management triumvirate has been appointed to run the DJM Inc. operation in the U.S., following the departure of assistant secretary Joan Schulman, whose association with the company dates back to 1964. Appointed general manager of the music publishing division is Arthur Braun, also responsible for a&r matters, and formerly national professional manager. The DJM record division becomes the responsibility of Carmen LaRosa, formerly marketing consultant. Martin Feig becomes assistant secretary and controller for DJM Inc. and its American subsidiaries. Feig was previously company controller.

Freeman's Spiral Is Formed Under President Banner

LONDON—Former Spark general manager Alan A. Freeman is to launch a new label within the President Records' stable here. The new company, Spiral, has been formed by Freeman, President chairman Eddie Kassner and songwriter producer Harold Spiro.

Also in the package, which Kassner says will be the most important asset President has, is a publishing outlet, First Music.

First signings are comedians Mike and Bernie Winters, with a single "Mums And Dads" and an album "For Mums And Dads Of All Ages." Another late October release is by actor Arthur Lowe, comedy star of tv series "Dad's Army," who is to make his first solo record.

Spiral has also signed keyboard player and arranger Myles Edwards, already known in the Manchester club scene and also making a disk debut with the new company.

The new operation will not affect Freeman's independent work, which includes production and television appearances. He formed Spiral Production with Spiro early this year, and plans for records and publishing have advanced since then.

Kassner says: "We are geared on a worldwide basis to launch Spiral and when product is available we will do an all-out label promotion." President recently signed the independent Thunderbird label.

Attic Rushes Tobias, Inks Les Humphries

TORONTO—Attic Records is rush releasing the new Ken Tobias LP "Siren Spell" and a single "Oh Lynda" to coincide with an extensive tour of western Canada.

The tour began Sept. 20 and will hit every major city before ending Oct. 31.

Attic Records has also picked up the Canadian rights to the Les Humphries Singers. Negotiations leading to the signing were conducted by Teldec's Kurt Richter and Attic's Alexander Mair.

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RISE IN MART SHARE

Phonogram Italy Cuts Releases, Ups Promo

By DANIEL CAROLI

MILAN—Phonogram Italy claimed an 18% share of the Italian record market at its convention in the Leonardo Da Vinci Hotel here, and disclosed plans to reduce the number of future releases in order to concentrate promotional efforts on a select number of artists.

Giorgio Pertici, marketing manager, said that Phonogram now had around 60% of the classical music market in Italy. Latest figures show annual classical total sales of around 3.3 million records and tapes, selling for around \$8.3 million.

For the next year, there will be at least 80 new classical releases through Phonogram from Deutsche Grammophon alone.

On the pop side there was favorable reaction to the news of Eugenio Bennato's signing to Phonogram. The former member of top Italian folk group the Nuova Compagnia di Canto Popolare has already recorded his first solo album, starring, among others, Neapolitan percussionist Toni Esposito.

Phonogram has new product by singer-composers Leano Morelli and Walter Foini, an album "Elisir" by Roberto Vecchioni and product by Le Orme, who had big sellers with the "Smogmagica" album, recorded in Los Angeles, and the follow-up single "Canzone d'Amore."

Le Orme's next album is to be recorded at Vangelis Papanthassiou's studios in London with Vangelis's brother Nikos, formerly with RCA but now with Phonogram, as a producer.

Mart In Sweden For Finn Music

HELSINKI—Finnish immigrants and workers in Sweden, around 300,000 in number, are building a thriving new market for Finnish records and cassettes.

Finnish exports to Sweden were worth more than \$500,000 in 1975, but this is considered just a step toward realizing the full potential.

For some years Finnish companies have tried to work out a satisfactory marketing scheme for Sweden. Homesickness and nostalgic memories have been the main themes in trying to lure money from the immigrants' pay packets.

Now a major Swedish company Grammfon AB Electra is showing great interest in Finnish albums and promoting and distributing them among dealers with the result that sales are rising.

Finnish companies dealing with Electra include Finnlevy, Disophon, Finndisc, P.S.O., and Satsanga, whereas Love Records principal associate is Sonet and some other firms are using Radio Soppen in Stockholm.

Product available is mainly MOR/Top 40 material and usually straight out of the Finnish charts. Local demand and taste in Sweden is regulated by Finnish magazines, which are read widely, and Finnish TV which is seen in the northern and eastern parts of Sweden.

BILLBOARD IS BIG INTERNATIONALLY

Foreign catalog highlights revealed to delegates were new albums by Ringo Starr and Eric Clapton.

Pertici says: "We now want to concentrate upon what we call qualified talents, at both national and international levels. We were accustomed to release, say, 100 records. Now we want to reduce the number to around 50, so that we can better work on each of them. The selectivity implies greater responsibility for everybody concerned, but we feel there is a worldwide need for greater care in choice because of the current lack of creative talent."

He adds: "Phonogram Italy has always had a knack for properly exploiting foreign acts and we have recently proved it by making artists like Barry White and Gloria Gaynor popular here. Soon we'll have Ringo Starr for the first time in this country and we also aim to promote the Chanter Sisters, from the U.K., though they are not yet internationally established."

"In cases like the Chanter Sisters, it is our responsibility to choose artists who best suit the market. We are careful not to over-expose our acts and therefore we are more interested in albums than in singles, though we do consider 45s as practical product. We look for quality and for cultural values."

"As to our budget, we have kept to estimates through the year. Tapes, 8-track particularly, met with a market crisis. In our turnover, Italian product still plays a limited role as the international and classical repertoires give us higher receipts."

Departmental sessions were hosted by Antonio Cocco (Polydor International), Ronnie Thorpe (Philips International), Mario Gabelli (Commercial), Umberto Balestrini (Philips classical), Giancarlo Rebullia (DGG), Giancarlo Ferreri (Philips National), Nikos Papanthassiou (Polydor National), Aldo Patriarca (promotion).

Alain Trossat, managing director, said: "In the past year, the market has got a bit narrower. Tape sales fell, with 8-track finally being defeated by the cassette. Piracy is still a great danger, but the record companies instead of fighting it have tried to reduce prices and have regarded cassettes as a minor product."

"We have promotion problems for Italian product, problems not experienced with international acts. At RAI-TV, the state company, a few companies have cornered 80% of the available promotion time and due to RAI's pending position—the reform of the system, announced two years back has not been carried out—we are unjustly underexposed."

"That obtains despite our many hits, our important foreign catalog and sales which give us 18% of the market."

"What is worse, because there are no musical innovations coming from RAI, Italian audiences have switched to other kinds of entertainment. In the last four years the market has fallen, while in the Western world the turnover has nearly doubled since 1971."

Trossat said: "And we wonder whether our free radio stations will still be working in a year's time. Currently they lack organization, are amateurish and have small audiences. We believe they cover only 19-20% of the market, with RAI and some foreign stations controlling the rest."

International

Return Deal Given Again

LONDON—Polydor has officially confirmed that it will restore a returns allowance to the retail trade, as from November; the move, not entirely unexpected, comes a few weeks after a similar move was announced by Phonogram.

Both schemes share the same components, of 5% returns per quarter and reduction in the dealer margin on albums and singles to 33½%, and were simultaneously conceived by the two companies.

Phonodisc, the two companies' joint distribution company, operates the scheme. It will advise retailers of their entitlement per quarter and the dealers will send back a list of the product they wish to return.

Once this is agreed, special labels will be sent for use in shipment back of the product.

Tom Parkinson, Polydor deputy managing director, says: "Trading patterns have changed and shops which really do find tomorrow's hits are apprehensive of testing the water with a new act, or stocking better-known items in depth. By introducing 5% returns, the dealer's redundant stock has Phonodisc as a buyer on behalf of Polydor or Phonogram."

"There has never been doubt in my mind that music shops break new acts and create tomorrow's hits." And at Phonogram, marketing director Ken Maliphant says he is "amazed at the positive reaction of dealers since the scheme was announced."

Chain In Holland Adds 12th Store

AMSTERDAM—After setting up four pilot retail shops between 1973 and 1975, EMI Holland has expanded its retail chain and the Gramophone House Company, affiliate company of the record organization, has now opened its 12th outlet.

The shops are called MIC and carry record and tape stock of approximately 500 titles. The stores offer listening facilities and competitive prices in an attempt to meet the problems of the difficult Dutch retail market. These problems include growing imports and price-cutting.

A further five outlets are to be opened by the start of next year.

Polydor Pushes Jazz In Belgium

BRUSSELS—Polydor Belgium is issuing the first releases on its newly-acquired Ensayo and Jazz Odyssey labels.

On the Ensayo label, Polydor is releasing two albums by pianist Tete Montoliu, and LPs by Ben Webster and Lucky Thompson. On Jazz Odyssey the company will release two albums by Jo Jones and Willie Smith, a double and a single album by Jo Jones and Milt Buckner, an album by Jo Jones and finally a duo recording by Billy Butler and Al Casey.

Polydor plans shortly to mount a special jazz and folk promotion by publishing a general catalog of material available on the Polydor, Pablo, Verve, Black And Blue, Ensayo and Jazz Odyssey labels.

Meanwhile, the company has launched a new budget-line series under the name Prisma, comprising a total of 87 LP reissues, each retailing at 169 Francs (\$4.50). The series covers the full spectrum of music from classics to jazz and the albums are packaged in special silver sleeves.



GENESIS GOLD—English recording artists Genesis are holding the gold disks they received from WEA Canada for "Trick of the Tail" and "The Lamb Lies Down on Broadway," and from WEA U.K. for "Trick of the Tail" From left are: Earl McGrath, director of artist development for Atlantic Records; Phil Collins, Mike Rutherford, Bill Bruford and Steve Hackett of Genesis; Gale Colson, managing director, Charisma U.K.; Tony Smith, Genesis manager; and Jerry Greenberg, president of Atlantic Records.

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for talking back to the referee, invited to make vocal debut on disk. ... First single by Ringo Starr under his Polydor contract is Dave Jordan's "You Don't Know Me At All."

Petula Clark starring in one-week spectacular at the London Palladium (Nov. 8), her first London theater engagement in 15 years. ... Steel-eye Span started eight-month world tour in Europe, backed by their sixth album for Chrysalis, "Rocket Cottage," again produced by Mike Batt. ... Australian singer Kamahl has signed exclusive management deal with Power Exchange here. ... Decca latest to make product price increases with an average 12½% across the record-tape board.

Though a year has elapsed since Ken East resigned, no statement from Decca about the appointment of a new managing director. ... Frank Sinatra seven-night season at the Royal Albert Hall (starting Feb. 28) makes him first solo artist in 105-year history of the venue to appear for a full week. ... U.K.'s first major record fair held in Liverpool, aimed at import firms along with collectors and retailers.

Greta Kraemer, widow of Carlo Kraemer, reviving Esquire label, with Cleo Laine, John Dankworth and Glenn Miller among first product. ... Chart singer Dana has to wait three weeks before knowing if throat operation will permit her to start work again. ... Bernard Brown, one head of Apple publishing, now appointed a director of Bill Martin/Phil Coulter Music here.

Ian Gurney, label manager of Elektra/Asylum in the U.K., and Robin Loggie, international manager, were among those who spoke during the E/A portion of the WEA U.K. meeting in London recently. PETER JONES

AMSTERDAM

In mid-October a concert by Hans Vermeulen and his Rainbow Train being organized at the Congress Hall in the Hague, the show staged by Phonogram Holland in co-operation with promoter Wim Bosman.

Reflecting its high sales in Germany, Dutch group Pussycat has been awarded German industry trophy the Golden Lion, and the band is now breaking in the U.K. with single "Mississippi." ... New British group A Band Called O making a debut tour here Sept. 16-20. ... U.S. singer Patti Smith expected in Amsterdam for a concert Oct. 9. ... The Tielman Brothers, Holland's longest-serving rock band, were special guests at a dance festivity in the Amsterdam City Theatre, organized because the movie "The Girl Can't Help It" has gone back into circulation here. ... At FIRATO '76, the international radio, tv and hi-fi exhibition in Amsterdam, several hundred cassettes were stolen by visitors.

Golden Earring recording a new album in Dutch Relight Studio early October, featuring new guitarist Eelco Gelling. ... Polydor threw a big party to launch "Nevergreens," first solo album of former Earring keyboard player Robert-Jan Stips. The LP features current Earring players drummer Cesar Zuiderwijk and bassist Rinus Gerritsen. ... Together with Will Hoebee, Peter Koelewijn is starting a new production unit for

Phonogram, final details currently being worked out. ... Euson, Peggy and Oscar Harris representing Holland at the Coupe d'Europe Musicale, an international song contest, held in Villach, Austria. ... Just before an Amsterdam concert, Charlie Mingus sacked pianist Danny Nixon, Dutchman Nico Bunnik replacing him.

Highlights of the international Schlager Festival, held here in the Kerkrade Roda Hall, shown on TROS tv (Sept. 27). ... Upcoming Dutch blues-rock band Flavium cutting its new album in London's Chalk Farm Studio. ... Mariska Veres, former lead singer of Shocking Blue, also cutting her first solo album in London in mid-October. ... "In The Night," new album by rock group Long Tall Ernie and the Shakers, out this month, having scored a hit here with "All Right."

TROS TV presented (Sept. 26) a special on "Introspection," first solo album of Focus musician Thijs van Leer, which has already broken records here with sales of more than 300,000. ... Belgian singer Lieven, signed to WEA Holland, gave a debut concert at the American Hotel in Amsterdam (Sept. 22) to promote his solo album "Jus d'Orange." ... Speakeasy is the name of a club set up by musicians from Groningen, in the north of Holland, and the opening gala featured U.K. act Sunny Jim. ... Procol Harum topped the bill at a pop festival in Lochem, the artist roster also including Dr. Feelgood, the Climax Blues Band, Curved Air, John Cale and Dutch group Normal.

Hans Beun is new radio promotion man for WEA-Holland, replacing Jan Bult who moves to the special projects division. Beun, 26, has previously been with BASF Holland and production company Red Bullet. ... Marjan de Raaff is the new artist relations manager for Phonogram Holland, replacing Jaap Stamer who resigned because of ill health. ... Singer-guitarist Cat Stevens called off plans to record his new album in the Dureco Studio here because of a technical problem and he is now to cup the LP in the U.S. in October. WILLEM HOOS

PARIS

Guy Beart has made two albums, one comprising 32 of his poems read by comedians Madeleine Renaud and Jean-Louis Barrault, and the other comprising ten new songs, and the artist himself is to give 40 recitals at the Comedie Champs Elysees. ... Sammy Davis Jr. gave a single performance at the Paris Olympia.

Violinist Patrice Fontanarosa has signed a deal with Decca. The son of an eminent painter, he is best known for his chamber music work as founder of the Fontanarosa Trio. He is noted soloist who plays a Guarnerius violin made in Cremona in 1727. ... French ministers of culture, foreign affairs and overseas territories have announced a world guitar festival to be held in Martinique (Nov. 26-Dec. 12).

The Discotheque de France, which serves different kinds of centers with records, says it now serves 70 public libraries, 39 industrial shop committees and 16 cultural organizations. The company is also involved in training personnel for discotheques and makes its selection of disks to go on hire ten times a year. ... Composer Georges Auric now a grand officer of the

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THEY'RE OFF!

New Disk Is a Horse Race

LONDON—A racing commentary on record, with a different winner every time it is played, is being marketed by Ronco here for the Christmas market. The game, "They're Off," retailing at around \$7, features two specially-cut disks

which can give any one of eight possible winning horses each time they are played.

The Ronco game also includes paper money, racing cards and betting slips. There are four races, one on each side of the disks, and because of the way the records have been cut players hear a different commentary (by Noel Whitcomb) each time.

A Ronco spokesman says there will be wide promotion in games and top shops as well as in record outlets. "We're marketing them as 'miracle disks' because though they are 12-inch LPs they only have the running time of a normal single. It's impossible to manipulate the winner because of the way the disks have been cut."

Ronco is holding on to the formula of how the four sides can produce eight winners. In fact, Charisma Records had a similar experiment with a Monty Python album several years ago. Then, one of the sides of the album had two run-in grooves with the result that whichever the stylus landed on gave the listener one of two possible recordings.

Betcke, Pioneer At DGG, Dies

HAMBURG—Dr. Walter Betcke, former managing director of Deutsche Grammophon Gesellschaft and a member of the board of the former Philips Phonographische Industrie, Baarn, Holland, has died, aged 75.

Betcke studied law and later joined the civil service. In 1927 he turned to industry and joined what was to become DGG. Werner Steinhausen, of Hanover, also a former DGG managing director, says:

"He received international recognition of his efforts not only through the growth of the firm but also through his activities within the International Federation of Producers of Phonograms and Videograms, IFPI, whose first German president he became in 1961—and he was subsequently named honorary president in 1964.

"His name remains closely linked with the history and development of the Polygram group."

Basart Will Handle New Jungle Label

AMSTERDAM—New Dutch label Jungle is being launched by Dick van Velden, Dick Sax and Rob Pelle and will be released by Basart in the Benelux countries.

Sax and van Velden are the owners of the Relight recording studio here and Pelle has been working as label manager and a&r manager for the Dutch branches of Phonogram and Ariola. Promotion man for the label is Guus van de Sander and product will be produced by Frank Klunhaar, staff producer of Relight.

First single is "Maggie's Gone," by Ferdly Lancee, 23-year-old Dutch singer and multi-instrumentalist who has long played in the group Lotus Land. Jungle has also signed The House Band, a six-piece group from Amsterdam, whose debut is "Dancing Shoes."

Also due for early release is "Never Too Young To Rock," by Jimmy Walker, a Texas soul singer, and Jungle has signed the Bibi Berlin Bunch. A January release for an album by Dutch accordion player Tony Bravo is also planned.

Russian Winner At Dresden Pop Song Festival

DRESDEN—The fifth year of the Dresden Pop Song Festival brought together singers and groups from nine countries—Russia, the German Democratic Republic, Czechoslovakia, Poland, Hungary, Bulgaria, Romania, Yugoslavia and Cuba.

Dresden differs from the Polish Sopot Festival or the Slovak Bratislava Lyra in that singers can perform old as well as new songs. Prizes are awarded for the best interpretation of GDR production and for the best interpretation of any song from the home country of the singer.

Most of the contestants were MOR orientated, but Hungary (with rock group Apostol) and Poland (rock group Budka Suflera) brought a different tone to the proceedings. And the GDR group Kreis (The Circle) moved over towards musically progressive modern pop expression.

The international jury gave first prize to Razana Babajan (Russia), with Kreis coming second and Sergej Mores (Russia) third. The national jury decided that the best performance of GDR songs were: 1, Mimi Ivanova (Bulgaria); 2, Andrzej and Eliza (Poland); 3, Borislav Grautscharow (Bulgarian).

PAYOLA TARGETED

French Report May Urge Ban Of Disk Plugs On TV

By HENRY KAHN

PARIS—A drastic plan to eliminate record plugging from television in France, following the recent scandal of tv producers said to be accepting bribes to program certain records, is thought to be in a report on the French television world by Senator Caillavet.

According to Eddie Barclay, quoted in a Paris daily paper, one proposal in the report is that no recorded song should be featured on television until four months after its release. This would clearly rule out television as a promotional medium for new product.

Barclay is currently planning a campaign to oppose the report and has suggested that recording artists may be enlisted to help build the opposition. He says: "If records are to be banned from television for so long, then artists may well retaliate by insisting on normal fees being paid for television appearances instead of token payments of around \$20.

"Further, the record companies might terminate their agreements with television, which would mean the end of tv pop music programs in France."

But Luicen Ades, president of the

French industry association SNEPA (Syndicat National de l'Industrie Phonographique et Audio-Visuelle), claims that proposals in the report have been misrepresented and says that Barclay's response is purely personal and that he is certainly not authorized to act in the name of SNEPA.

And he adds: "No record company other than Barclay is planning any action since it is not felt there is any cause for alarm.

"As for the question of artist support for the Barclay campaign, record companies are not artists' agents and are not concerned with the fees paid to artists on television."

Austrian Production

VIENNA — Austria produced 1,603,448 singles and 3,625,950 albums last year. The figures represent a 5% production increase on 1974 figures, though singles pressing was down by 20%.

Cassette production rose by 50% to a total of 1,001,082 units. About 30% of the Austrian production of records and tapes was exported, mostly to Switzerland.

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Legion of Honor, Marcel Landowski (vice-president of the National Music Committee) officer of the Legion of Honor and Jean Luc Tournier (director-general of SACEM) a chevalier of the order.

Figures released by Polydor here at its annual conference show: French pop holds 47% of the record market, and Polydor has 35%; Anglo-U.S. disks have 16% of the market, and Polydor has 17% of that total; other pop claims 22%, Polydor having 12%. And of the 4% taken by children's records, Polydor enjoys a 9% share. In classics, or 11% of the market, Polydor has 47%, giving a total of 49% of the singles market and 38% of the album market.

The 125th anniversary of the French copyright society will be celebrated by the release of a special collection of 15 albums edited by SACEM and SNEPA, the national french record company syndicate, and will include all kinds of music. SACEM has also devised advertising in the Paris subways to tell the public how the collection society functions, but a television program devoted to the society had to be cancelled because of a strike by television personnel.

Ringo Starr's first album for Polydor out here and, while an advertisement appeared in New York papers calling for the Beatles to reunite as "a symbol of hope," he said he was considering forming a group of his own. Edward A. Hanna, major of Utica, New York, who was at Starr's press conference, said he was ready to sign up Ringo there and then for a gala in the city's 7,000-seat auditorium. HENRY KAHN

ATHENS

First prize in the Greek Song Festival was split between Emial artist Kostas Christou and Phonogram's Maria Douraki, so no second prize was awarded. Third winner was former Minos artist Dakis, now signed to Phonogram. During the last days of the event the Yugoslavian group Saba Subota were on-stage guests and both evenings were telecast live by ERT-TV and broadcast by YENED, the Greek Armed Forces Radio Network.

Composer Stavros Ksarhacos gave concerts in Athens and Thessaloniki directing the Mikis Theodorakis music oratorio "Akison Esti." Singers Christina and Alekos Georgiadis are currently appearing at the Sporting Club in Johannesburg. Minos now distributing CTI records in Greece, the deal having been finalized after initial talks at MIDEM and with first product from Deodato, Esther Phillips, Grover Washington.

CBS, Greece, has added United Artists to its roster of artists, the company already represent-

ing Vanguard, ABC and A&M. Performing his own composition, singer Sakis Papanikolaou won fourth prize at the Sopot Song Festival in Poland. Disk jockey Mikis Korinthios has a weekly "Soul Club" radio show on ERT, devoted to latest soul singles and albums. Phonogram artist Mariangela will represent Greece at the forthcoming Tokyo Song Contest presenting her own composition "Think I'm Losing My Man," which she sang at the same festival three years ago.

Composer Mikis Theodorakis tours the Far East and Japan next spring with a group of Greek musicians and singers. Emial has released Barry Manilow's "Trying To Get The Feeling" and the Headhunters' "Survival Of The Fittest" albums. CBS with claims to a 15% share of the Greek market in sales, denied by other majors here, celebrates (Oct. 19) its first anniversary in Greece as an independent, with Walter Yetnikoff, CBS Records group president, in for the shindig. Maria Farantouri and Dionisi Savopoulos gave two concerts at the Palais Des Sports of Thessaloniki during the city's "Dimitria" festivities. LEFTY KONGALDES

VIENNA

Paul McCartney and Wings started their European tour with a concert here in the Stadthalle. German EMI artist Otto, very successful here, starts his Austrian tour Nov. 6 with concerts scheduled for Villach, Klagenfurt, Graz, Vienna, Salzburg and Innsbruck.

Amadeo released new album by Waterloo and Robinson, currently the top Austrian pop duo. Roger Whittaker (AVES), recently here for tv work, is Amadeo's top seller with his single "River Lady" and album "The Best Of..."

Sammy Davis Jr. had sold-out show in the 2,000-seater Vienna Konzerthaus. Bellaphon now distributing the U.K. rock label Charly with old recordings by Brian Auger, Rod Stewart, Nice, Yardbirds and Small Faces. Ariola released Bryan Ferry's album "Let's Stick Together" (Atlantic) on direct import from the U.S. The Thad Jones/Mel Lewis Orchestra, Charlie Mingus Quintet and the Max Roach Orchestra gave a concert in the 10,000-seater Stadthalle.

During the Flanders Festival the Vienna Philharmonic, under Eugen Jochum, gave concerts in Brussels and Ghent. Romanian flautist Gheroghe Zamfir toured Austria, appearing in Graz, Linz, Innsbruck, Salzburg and Vienna. Chamber music concerts enjoying success here, with added dates for the Kuchl Quartet and the Haydn Trio.

London Symphony Orchestra to give five concerts during the 1977 Salzburg Festival, conduc-

tors being Claudio Abbado, Karl Boehm, Seiji Ozawa and Andre Previn. Herbert von Karajan directing the operas "Salome" and "Don Carlos" next year in the Grosses Festspielhaus in Salzburg.

Vienna Opera to stage, in the 1977-76 season, Verdi's "Aida," conducted by Leonard Bernstein; "Andre Chenier," by Giordano, conducted by Riccardo Muti; "Die Walkure," by Wagner, conducted by Karl Boehm; "The Young Lord," by Henze, conducted by Horst Stein; and Mozart's "Titus," under Julius Rudel.

MANFRED SCHREIBER

HELSINKI

Finnlevy artist Frederik is among the 34 singers selected for the Tokyo International Song Festival in November, his competition song being "Kunkku," or "The King." Love Records changed its company status from limited company partnership to joint-stock company, as the 1976 turnover is expected to top \$2.5 million.

Dale Zeidman of Billboard's Special Projects Division here as a guest of Finnair who had arranged her trip across Western Europe, Finnair using the background music service provided by Billboard. Singer-composer-executive Jukka Kuoppamaki to celebrate his 10th anniversary as a solo singer with a special concert arranged to honor the occasion.

Musiikki Fazer has acquired the ownership of Tampereen Soitinkauppa, a noted music shop in mid-Finland, now the latest addition to a line of F-shops. Lasse Viren, the Finnish Olympic hero, has cut his first single, though he is just talking with singer-composer Robin handling the lead. Jukka Front, for years among the elite of local pop managers, has died here. During his career he was associated with artists of the stature of Katri-Helena, Tapani Kansa and the Royals, and such talent agencies as Viindiohjelma, Artistit and Viindetailijat.

Hi-Hat, the production unit of Finndisc, is making a long promotional tour this year with E-Disco, trying to improve its position in the national rock market. Recent pop and rock visitors to this country have included Camel, Tina Charles, Patti Smith and Hot Tuna, and Rod Stewart arrives in November for concerts in Turku and Helsinki, the shows sponsored by Lee Cooper, a jeans manufacturer.

F.J. Tandy, managing director of Tandy's Records, a noted U.K. mail export firm, here along with other members of the Birmingham Chamber of Commerce and Industry, on an exporting mission. Tandy, who started his business in the early 1960s, reportedly has some 15,000 Scan-

(Continued on page 62)

La Libertad: 50 Years On Disks

MEXICO CITY—Libertad Lamarque, the grand lady of records and films throughout the Latin American world, has reached a milestone perhaps unequalled in the annals of show businesses worldwide. She just celebrated her 50th anniversary of recording for the same com-

pany—RCA—and was duly honored for such a rare accomplishment by her peers and the international label Sept. 27.

"In going back over the years," says the still very active singer-actress, "I would say it was easy remaining with the same company."

She told a huge press conference at RCA's local facilities that if it wasn't for the long-standing relationship with the label her career might have gone in another direction.

When the musical comedy star of stage, radio, television, motion pictures and records started to perform in her native Argentina while still in her early teens, RCA in those early days recognized her potential. "The relationship has been more than gratifying," she says, "and I couldn't think of it any other way."

As one of the premiere interpreters of the tango over the half-century, Lamarque's popularity has spanned the entire South American continent all the way to the Latin aficionados in the U.S. and Europe. She has always been in the limelight from the inception of her success in the 1920s, and has maintained consistent disk sales over the years.

In commemoration of her unique association with RCA, a special 1926-1976 "Bodas De Oro" (MKLA-114) three-disk LP has gone throughout the world. "It's just the best of what she has done for us," cites Louis Couttolenc Jr., president of the company in this country.

Label Boss Offers An Optimistic Line

By MARV FISHER

MEXICO CITY — Although gloom still pervades in the Mexican music industry both north and south of the border, optimistic notes are still being sung. One such observer who deals in business in both the U.S. and Mexico, Joe Cayre, president of Caytronics, comments on the crisis following the devaluation of the peso, "It's going to bounce back a lot quicker than most people feel," he predicts.

Cayre, here in late September on one of his frequent trips into this country to discuss product with licensees and to talk over future U.S. personal appearances with Mexican artists, sees the market coming back with a lot more strength than when things were in the doldrums in the U.S. two years ago. The top executive of the biggest distributor of Latin product in the U.S. (CBS and RCA, among others) adds, "You're really going to see a boom in sales here within the next six months."

A record from Cayre's Texas

headquarters (San Antonio) is that business has fallen off about 18% in the three-week period following the official peso devaluation on Sept. 1 (now established at 19.90-19.70 to the dollar). He blames the temporary decline there on many Mexican-Americans being laid off from retail outlets because of the sudden loss of tourism from visitors south of the border. Consequently, a loss of buying power in that area.

"My branch manager, Charlie McDonald, reveals the layoffs have gone as far north as Dallas and Houston," Cayre states. "But it's only fallen off some 5% in California." There has been no significant drop in other heavily concentrated Latin territories in the U.S. such as New York, Miami, Chicago and the territory of Puerto Rico, Cayre informs, based on daily information from his organization.

As to the impact of the devaluation and the great possibility of a runaway inflation in Mexico, Cayre, following meetings with several record company heads and dealers here, concludes that costs will only go so high. He sees retailers keeping the lid on prices because of the widespread competition that exists.

Among reasons cited by the owner of more than 25 different labels is that Mexico basically has a "sound economy" and that they often come up with great musical product. He forecasts that because of their problems the people will turn to a diversion such as music, "a similar predicament when everything went in an upward swing in 1974 in the States."

Aside from his outlook on the breakout by Mexico of its momentary monetary slump, Caytronics' chief officer indicates further confidence in the territory with advance information on an imminent deal for distribution of his Salsoul line in this country.

Cayre is still on the lookout for other licensee arrangements, commenting, "We never have too much. After all, we are in the business of selling music and if something is available there's always room for conversation."

Epsilon New Latin Label

LOS ANGELES—Musimex, Inc., a major producer here of Mexican country oriented music, has created a new label dubbed Epsilon as an initial foray into the international, salsa and rock markets. Additionally, the company has obtained a licensing arrangement with an English manufacturer of classical works which it plans to distribute initially in the American market and eventually in the Latin market with Spanish titles.

Musimex plans to launch the Epsilon label with new releases by Memo, a San Francisco-based, Chilean-born interpreter of international material, and by Francisco Aguiabella, a famed Cuban percussionist who also has worked out of San Francisco for many years.

The Epsilon label represents a marked new direction for Musimex which currently distributes product under seven labels with most material until now aimed at the Southwest U.S. Latin market, specifically at the Mexican-American consumer who represents about 85% of the firm's total sales.

Billboard SPECIAL SURVEY For Week Ending 10/16/76

Billboard Hot Latin LPsTM

Special Survey

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IN LOS ANGELES

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	1	FANIA ALL STARS Tribute to Tito Rodriguez, Fania 493
2	LOS ANGELES NEGRO Los Angeles Negro, International 902	2	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
3	LOS FELINOS Chicanesimo, Musart 10570	3	CHEO FELICIANO The Singer, Vaya 48
4	EYDIE GORME La Gorme, Gala 2001	4	ROBERTO ROENA Y SU APPOLLO SOUND Lucky 7, International 907
5	YOLANDA DEL RIO La Nueva Dona de La Cancion, Arcano 3337	5	PETE EL CONDE Pete El Conde, Fania 489
6	RICHARDO CERATTO Richardo Ceratto, Latin International 5042	6	JOHNNY PACHECO El Maestro, Fania 00485
7	JUAN GABRIAL Juan Gabriel, Arcano 3283	7	KAKO & AZUQUITA Kako & Azuquita, Alegre 6003
8	CAMILO SESTO Amore Libre, Pronto 1013	8	EL GRAN COMBO Mejor Que Nunca, EGO 013
9	GRUPO EL TREN Grupo El Tren, Orfeon 38029	9	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
10	MARIO QUINTERO No Mas Contigo, Orfeon 973	10	CELIA CRUZ/PACHECO Tremendo Cache, Vaya 37

IN TEXAS

1	SNOWBALL & CO. Snowball & Co., FIR 1001	11	LOS CACHORROS Corridos, CRC 009
2	JIMMY EDWARDS Solo, GC 128	12	YOLANDA DEL RIO El Dia Que Me Acaricias, DKL13337
3	LOS TIGRES DEL NORTE Pueblo Querido, FA 538	13	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, FA536
4	LATIN BREED Power Drive, GC 124	14	TONY DE LA ROSA Cuarenta Anos, FR 1048
5	AUGUSTIN RAMIREZ Damel, FR 1047	15	RELAMPAGOS Con Ustedes Otra Vez, CPLP 5051
6	SUNNY-SUNLINERS Yesterday, TD 2054	16	RENACIMIENTO '74 Via Jando, RM 1009
7	LATIN BREED Memories (J. Edwards), GC 119	17	SUNNY-SUNLINERS Siempre, KL 3022
8	LATIN BREED U.S.A. GC 115	18	LOS PLAYBOYS Solo Un Sueño, UN 1009
9	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	19	LITTLE JOE Brown Stuff, BS 1054
10	TORTILLA FACTORY Andando En La Parranda, FLR 4083	20	ANGELICA MARIA Me Gusta Pa Mardo, Sonido Internacional S18016

Peso Affects U.S. Acts

• Continued from page 1

Along with Mexican associate Rena Romano, Szterenfeld sustained an undetermined loss because of the "pinched" peso. He maintains that it was impossible to adjust prices in such short order, consequently what he had as \$8 and \$10 tops for the three performances was quickly shrunk to about \$5.

Jaime Sanchez Rosaldo, partnered with Jose Callego and Eleazar Pulido in Super Show, S.A., thinks it will just about be impossible to bring in name attractions, although he and his associates are planning to lure lower-priced performers to work at a range that is reasonable for the moment. They had been negotiating to bring in the Stylistics and Ohio Players, but those projects have been scrapped at least until next year.

"Maybe if things stabilize by the end of this year," he continues, "we'll be able to think more on a

long-range scale. I know it's going to be difficult, but we're not just going to quit," Sanchez Rosaldo avows. He admits that the Andrea True Connection tour just made it under the wire, otherwise they would have been in trouble.

Luis Arturo Carcamo, another of the new breed of Mexican promoters and an associate of Hugo Lopez's Artimexico, S.A., believes it also to be a three to four-month period of reevaluation because of the devaluation. "I am certain there will be a curtailment of negotiations for foreign artists," he emphasizes.

A theory by Rene Leon, one of the most prominent young independent impresarios in Mexico, is that many Spanish and other Latin American artists who have found the Mexican market lucrative in the past few years are liable to take a cut in order to sustain their popularity here.

"I'm banking on their emotions to consider what this country means to them, and not just to exploit it for the money it will bring," Leon says.

Leon cannot think of anyway now for a top American name act or group to come here. "Fortunately, I don't have anything pending and I don't have to act out of desperation," he contends.

However, the promoter of last year's controversial appearance of Chicago at the National Auditorium does have a date to fulfill next month in Monterrey. He was thinking of an American name, but those plans will have to be shifted to somebody else—or cancelled altogether.

Lyricist To Tour Japan And U.S.

MEXICO CITY—Tour arrangements for Vinicius De Moraes, one of Latin America's leading lyricists for more than two decades, in the U.S. and Japan are being coordinated by Los Angeles-based independent agent Harold Jovien and Argentinian representative Arnoldo Schajris. Dates are being set for both countries for late this year and early 1977, according to agreements signed here.

De Moraes is little known as an artist beyond his own backyard, basically Brazil and Argentina. He has contributed the words to approximately 100 of Antonio Carlos Jobim's melodies plus more than 150 other compositions.

His first professional personal appearances were concluded here (in September) through promoter Herman Garcia, formerly associated with Rene Leon's Producciones Aries. Garcia adds that in conjunction with the U.S.-Japan trek, "More dates will be added for Mexico next winter or early spring." The recent trial experiment here and in Guadalajara was a huge artistic and commercial success.

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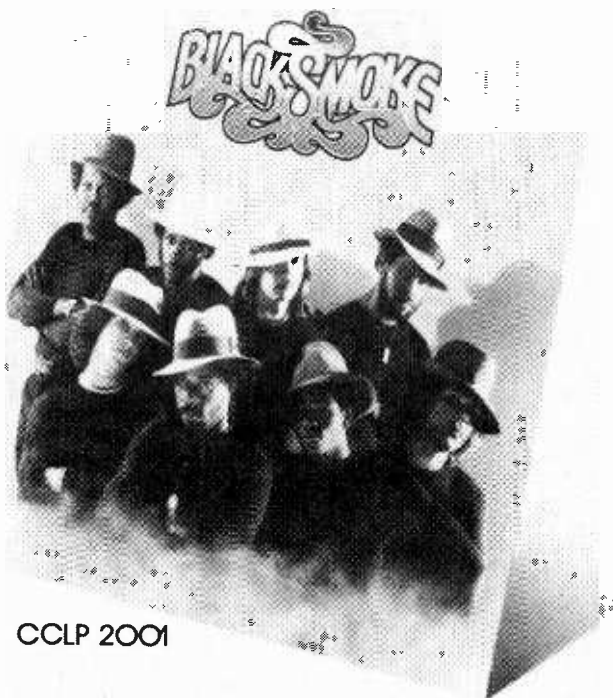
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29	Bay Front Center	St. Petersburg, Florida
30	Civic Center	Savannah, Georgia
31	Coliseum	Macon, Georgia
November 5	Myriad Convention Center	Oklahoma City, Oklahoma
6	Civic Auditorium	Omaha, Nebraska
7	McNichols Sports Arena	Denver, Colorado
12	Assembly Center	Tulsa, Oklahoma
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A&M's Fall Market Plan Offers Discount Up To 10%

By MARTIN MELHUIH

TORONTO—The fall marketing program of A&M Records of Canada offers discounts ranging up to 10%, with additional allowances for advertising, in a campaign the label hopes will carry through to consumers via increased promotion at all merchandising levels.

Unveiled at its recent sales convention here, the A&M program took effect Sept. 27 and is due to run through Nov. 26.

The company has set qualifying minimums for regular and functional accounts, with regular accounts broken down into three categories. For initial orders of \$500 there is a 3% discount. For initial orders of \$1,000 there is a 5% discount; and for orders of \$3,000 or more a 10% discount applies.

Functional accounts (those who buy at less than dealer cost) are broken down into two categories. For orders of \$5,000 a 5% discount applies, and for \$10,000 orders there is a discount of 10%. Once the account qualifies, each minimum reorder of \$100 will receive the percent discount that applied to the initial order.

A retail advertising allowance has been set and the dollar amount is calculated on the basis of 5% of the initial order on the 1976 fall program. In addition, 2% is allowed on the initial net purchases.

As far as regular time buys, A&M has block booked airtime on major radio stations across Canada. And the company is inviting customers to participate in spots where A&M records and tapes will be advertised. The campaign will run for 10 to 13 weeks on a total of 16 different stations.

Print Rock History

TORONTO—Methuen Publications will publish a new book by rock author Ritchie Yorke titled the "History of Rock 'n' Roll." The book represents the summarized account of Yorke's original quarter-million word script for the 60-hour CHUM-produced documentary which premiered on CHUM AM on Sept. 26. The show will run in three-hour segments for 20 weeks.

FINANCING PLOY

Folkies Seek Subscribers

TORONTO — Canadian folk group Stringband, who have never been known to operate by normal music business "rules" is currently seeking financial backing for their third album by selling subscriptions in advance to friends and fans.

In an initial mailing to some 1,000 members of Stringband's following the band is asking for subscriptions of \$5 for each album ordered.

The band needs close to \$10,000 to cover production, manufacturing and packaging costs for the album to be released early next year on the band's own Nick Records label, and to be entitled "Thanks To The Following."

In return for the subscription, the band is planning to put each patron's name on the album and is offering all subscribers a chance to sing on the record when the recording sessions take place in Toronto this month.

Bob Bossin, one of the band leaders, explains it this way: "The cost of record production is increasing all the time. This approach lets us meet that problem head-on and involve

All accounts are eligible for a 100% exchange on singles up to 120 days after the official release date of the record, and 100% exchange on albums and tapes up to 20% of the total net billing for each billing quarter.

All dealers will also be eligible for a quarterly rebate on net purchases. A net billing of \$10,000 per quarter makes a dealer eligible for a 5% rebate credit note. On \$20,000 the percentage figure is 10%. A dealer is classified as an account that is purchasing goods at the published dealer price.

All qualifying accounts are also eligible for a quarterly tape rebate to a maximum of 8%.

A display contest was also announced and is open to all segments of the trade, including retail stores, rack accounts, rack salesmen and franchise stores.

The announcement came at the fifth annual meeting of sales and promotion staff of the company which celebrated A&M-Canada's "phenomenal" growth.

Joe Summers, A&M sales manager, said that the company scored a 58% increase in business over last year's figures.

At the meeting, Gerry Lacoursiere, managing director, said that when A&M first opened its doors in Canada there were six persons employed by the company. Now, he said, there are 68.

"That first year we had one major hit," he continued. "This past year we had 16 gold albums, 10 of those not yet gold anywhere in the world but here. And three of those were Canadian recordings."

Lacoursiere projected a 30% increase in sales in the coming year and increased penetration of the market. Commenting on the fact that no sales account can survive on only one record label, he suggested that the full spectrum of music is necessary to make a profit.

Lacoursiere also stressed the value of the Canadian branch offices. "Because we distribute our own product, we are more apt to understand the true nature of the national music industry and the nature of our company within that structure," he said.

our friends and fans at the same time.

Their first two albums are reported to have sold close to 7,000 copies each despite the fact that they have only limited distribution in record stores. The band started its own label three years ago, when record companies allegedly tagged the band "too Canadian."

Montreal GRT Gets Maritimes

TORONTO—As of Sept. 1, all of GRT of Canada's record accounts in the Maritimes are being serviced from the Montreal office headed by Ken Dion.

According to GRT Canada's national marketing manager Jim Corbett, all inquiries regarding GRT product, promotion, servicing of accounts and policies should be directed to the Montreal office.

The Maritimes includes the provinces of New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland.

All-Out Market Push Underway For Hill Record

TORONTO—GRT of Canada is having an "all-out" national promotional and marketing campaign to support the new Dan Hill album. The album "Hold On" was released simultaneously by 20th Century in the U.S.

The campaign began Sept. 7 with the release of Hill's single, also called "Hold On."

"Besides the use of stickers, posters, flyers, album jackets and the like to plug the album, in-store mobiles and special displays are being put together on Hill's behalf. New ad formats will be used in all campus, retail and trade publications and a one-hour radio show featuring the new album will be made specifically for use on FM and campus stations," says Jeff Burns, national promotion and a&r director.

Coinciding with the release of the album there was an extensive Canadian East Coast tour with Murray McLauchlan, which kicked-off with a Sept. 12 engagement at the Sydney Academy in Nova Scotia and finished Sept. 21 in St. John, New Brunswick.

Prior to the Maritimes tour Hill appeared at the Old Roller Rink Club in Vancouver for a week and one of his shows was taped live for broadcast on CKLG-FM. The same station has also set aside an hour for a special interview with Hill featuring his music, with emphasis on the new album.

The new album was co-produced by Fred Mollin and Matt McCauley.

Mercury Group Rush On Major Tour Of Canada

TORONTO — Mercury group Rush is in the midst of a major concert tour of Canada promoted by Concerts Productions International and Donald K. Donald Productions.

According to Vic Wilson and Ray Danniels of SRO Productions, personal managers of the band, the tour opened Sept. 28 in Moncton, New Brunswick and will end Oct. 27 in Victoria, B.C.

Atlantic recording artists Wireless are set to open for Rush in Moncton, Charlottetown, Sydney, St. John and Halifax. The WEA Canada band is currently represented on the charts in Canada with its first album "Wireless" and its single "Spend the Night With Me." CHUM-FM featured the band in a one-hour show on Oct. 7 with comments by the band's producer Jack Richardson and Alice Cooper.

GRT recording artist Ian Thomas, who was recently signed to Chrysalis in the U.S., will open the shows in North Bay, Sudbury, Ottawa, Kingston and Sault Ste. Marie. Max Webster, on Taurus Records, a division of SRO, will open for Rush in Thunder Bay, Winnipeg, Brandon, Regina, Saskatoon, Edmonton, Lethbridge, Vancouver and Victoria.

Mercury Records shipped the new double live Rush album "All the World's A Stage" on Sept. 29 in the U.S. Polydor Records, which handles Rush product in Canada, shipped the album to coincide with the tour.

Country LPs Top Singles

• Continued from page 1

LPs on the other hand have increased."

"When an artist comes in, I look at that artist and ask, would this artist be successful as an album artist?" remarks Jerry Kennedy, vice president at Phonogram/Mercury. "Country music used to be more singles oriented. It all started about 1968-69 when the marketplace opened for country albums. I've seen our album sales go from 18,000-20,000, which we thought were fantastic, and now we're disappointed under 100,000."

"We've tripled LP sales in the last four years," says Jerry Bradley, vice president at RCA, who cites a figure of 75,000-100,000 as his goal for a "successful" country album. "Now you've got to sell 30,000 to 40,000 singles and from 40,000 to 50,000 albums before you can make any money."

Bradley feels that major albums such as "The Outlaws" become events as opposed to the routine associated with singles releases. "The best thing is to have a single that is so big that it pays the costs. Then the album is all gravy."

RCA has achieved its album increase while reducing the releases from an annual high of 76 country LPs down to this year's total of 34.

Chic Doherty, MCA vice president, points out that "If a good single goes to No. 1 and you put out 200,000 singles, you can sell at least 100,000 to 150,000 LPs of the same product. The adult market buys country LPs, but not many singles from a consumer standpoint."

"People are buying an album for the single instead of going out to buy the single," mentions Frank Jones, vice president and general manager at Capitol. He also notes that "country single sales are still very important and meaningful to Capitol."

Bill Williams, sales and promotional manager for Capitol, believes that "country buyers have always been album buyers. They're not single buyers because of the demographic age, 20-25 years." He also goes on to say, "country singles are selling nationally around 100,000; 70% go to jukeboxes while 20,000-30,000 singles national go to consumers."

"We've shown a definite increase in the last year in country album sales," says Jerry Seabolt, national country promotion director at United Artists. "Of course it varies from album to album, but LPs account for possibly 35% of sales with a hit single. With another hit single from that same album, naturally you'll boost album sales to around 50%."

However, while Nashville music leaders place an unprecedented emphasis on LP product, some distributors warn that future album price boosts will reverse the trend and turn consumers back into the singles market.

"Country album sales are not anywhere near as strong for independent

labels as they used to be that I'm distributing," comments Tom Ellison, distribution manager for Heilicher Bros. in Atlanta. "I've a few exceptions—Mickey Gilley, Kenny Rogers and Crystal Gayle—these are doing extremely well, but it seems like it's the borderline acts that are just not coming home. I think it's got a lot to do with our list price situation of \$6.98. A flat-out smash country single, which we have very few of anymore, will out-sell an LP nine times out of 10. An exception is "Teddy Bear" which is doing well LP-wise."

Ronnie Lewis, manager at Stan's Record Service in Shreveport, accounts country sales for about 10% of its business. "We're dealing with middle class people who have to really go out and work for what they buy," and he warns that an increase on major artist sale prices could "kill the country market." "A few years ago, singles were selling bigger than they are now. It might be the price factor now on LPs that's keeping LP sales down."

Christmas LPs

• Continued from page 4

and an "M." He finally located Fulson in Los Angeles and got the correct spelling from the veteran artist.

Mogull is pulling all stops in marketing of the LP/tape, beginning Oct. 30. There will be a 30-second television spot, featuring Jimmy Boyd, now a mid-30s actor. In addition to normal ad and promotion channels, UA will go hard after the black and oldies collector mart.

Special stories and ads are slated for black newspapers and the rock and specialty collector press. Rhea Lewerke, UA's design chief, has come up with an innovative 50 pop LP pack and 25 r&b pack self-merchandising carton.

Instead of the traditional counter four-color header, this carton has a two-piece top, one part of which becomes the header, while the other folds under to provide an easel on which the carton sits at an angle and makes for much easier view of the carton's contents.

Garrett says the only record he wished were in either collation is "Lonesome Christmas" by Fulson, but he could not locate the present owner of the side cut for Swingtime Records.

Bogart On Search

LOS ANGELES—Neil Bogart, president of Casablanca Records visits Europe later this month to replace the label's affiliates there. He and Leslie Hill of EMI mutually agreed to the termination last week.

R&R To RenRome

NEW YORK—R&R Records in New York is formally changing its name to RenRome Records.

Who's Who On 2 UA Christmas LPs

• Continued from page 4

THE 12 HITS OF CHRISTMAS				
"The Christmas Song"—Nat Cole	Capitol	1946	Capitol	
"Rudolph The Red-Nosed Reindeer"—Gene Autry	Columbia	1949	Columbia	
	20th		20th	
"The Little Drummer Boy"—Harry Simeone Chorale	Century	1958	Century	
"Jingle Bell Rock"—Bobby Helms	Decca	1957	MCA	
"Rockin' Round The Christmas Tree"—Brenda Lee	Decca	1960	MCA	
"The Chipmunk Song"—David Seville & the Chipmunks	Liberty	1958	UA	
"Santa Baby"—Eartha Kitt	RCA	1953	RCA	
"Here Comes Santa Claus"—Gene Autry	Columbia	1947	Columbia	
"I Saw Mommy Kissing Santa Claus"—Jimmy Boyd	Columbia	1952	Columbia	
"Sleigh Ride"—Leroy Anderson	Decca	1949	MCA	
"All I Want For Christmas (Is My Two Front Teeth)"—Spike Jones	RCA	1948	RCA	
"Do You Hear What I Hear"—Bing Crosby	Capitol	1963	Capitol	

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October 12, 1976 Starkville, Mississippi
October 13, 1976 Memphis, Tennessee
October 14, 1976 Murrey, Kentucky
October 16, 1976 Pontiac, Michigan
October 17, 1976 Gary, Indiana
October 18, 1976 Columbus, Indiana
October 19, 1976 Chicago, Illinois

October 22, 1976 London, Ontario CANADA
October 23, 1976 Canton, Ohio
October 24, 1976 Philadelphia, Pennsylvania
October 26, 1976 Boiling Springs, North Carolina
October 27, 1976 Huntsville, Alabama
October 28, 1976 Baton Rouge, Louisiana
November 1, 1976 Anaheim, California
November 5, 1976 Las Vegas, Nevada

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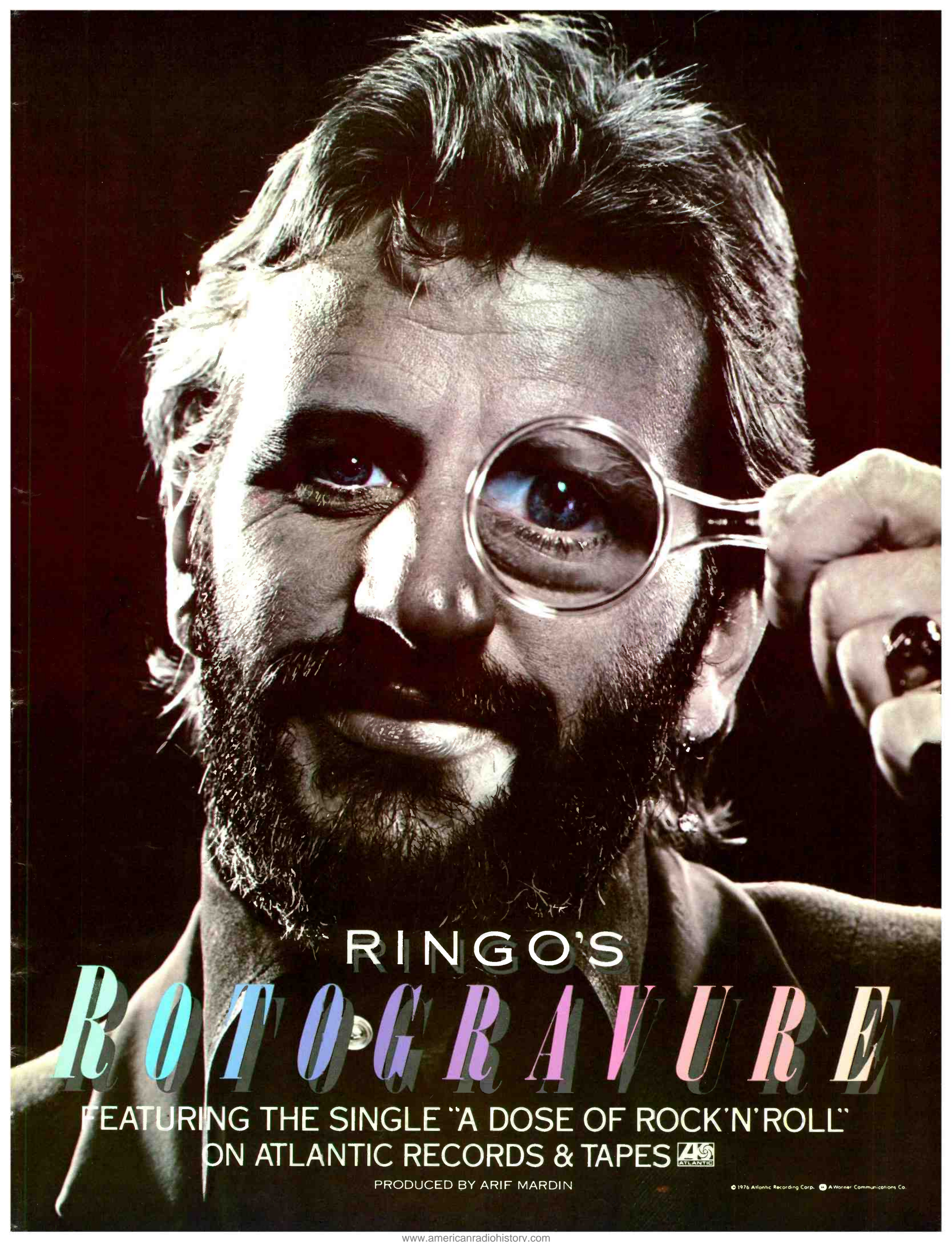
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Produced By: Steve Smith and Chris Blackwell

Album ILPS 9376 Also available on Island Tapes.





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ON ATLANTIC RECORDS & TAPES 

PRODUCED BY ARIF MARDIN

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**“DO WHAT YOU WANT TO DO,
BE WHAT YOU ARE.”** PB-10808

The first single from the new album by

DARYL JOHN HALL OATES



RCA Records

**VOTED
BEST NEW GROUP OF THE YEAR
1976 ROCK MUSIC AWARDS**



APL1-1467

Management and Direction: Tommy Mottola Champion Entertainment Organization, Inc. 105 West 55th Street, Suite 7A, N. Y., N. Y. 10019
Produced by Christopher Bond.

Russia's Top Pop Act To States

• Continued from page 1

plays ancient Russian instruments with contemporary rhythms.

Involved in bringing Pesnyary here are Sid Garris and George Greif of Greif-Garris Management, and Macmillan Performing Arts executives Sylvia Herscher and Charles Baker.

Greif-Garris handles the Christies whose tours are booked by Columbia Artists.

Garris, who made the deal through Gosconcert, the Soviet Union's official concert booking agency, had originally seen Pesnyary at a U.S.S.R.-sponsored showcase at MIDEM earlier this year.

And when he came up with the idea for developing his own cultural link with the Soviets he wanted to hire Pesnyary, but was told the act made too much money at home and would therefore not be available for the U.S. market.

Thus the news that Pesnyary would be free to play before American audiences, instead of a second choice group called Ariel, was received by all parties with surprise and elation.

In addition to playing one-nighters with the Christies in the early part of December, the Russian act will also be available for an additional two weeks in the U.S.

Garris says the cable he received from Moscow in Russian which he sent over to UCLA for translation said in part "we are sending you the Soviet ensemble of minstrels Pesnyary."

Garris had been waiting for word about Ariel, a six-piece group, since last Aug. 5, so that when he heard

Pesnyary, he knew he had more people to care for.

He also has more money to pay: \$3,000 a week instead of the \$2,500 he offered for Ariel. The Soviets will fly the act to New York. Greif-Garris picks up transportation and room from that point on. But no food.

When the telegram came two weeks ago, the stipulation said room without food, Garris explains. He thought there had been a mistake in the wording of the cable, so he called Moscow to learn that since Gosconcert was countering with an offer \$500 higher than Garris', it would "balance" the deal by not asking for food. What the Russian musicians will do for food, Garris doesn't know.

Still to be determined is when the Russians actually arrive in the U.S. for the first date, booked by Columbia Artists for Dec. 1 in Harrisburg, Va.

The 11 Christies plus 18-member U.S.S.R. entourage will all travel by bus through the South, prompting Garris to reflect: "We'll let them see our hinterlands. Traveling by bus they'll see a part of our country which other Russian artists who have come to America generally miss. They'll also see a 'controversial' part of our country and I'm hoping they'll get an understanding of our openness and the Russian government will be impressed enough to allow us to do the same thing in their country."

Garris expects the Christies to open the concert with a brief segment and then introduce their Russian guests, who will do a representative 20-30 minute set.

Since the concerts are all community affairs and generally sold out months before the event, the audience should not be aware that there is a touring Russian pop act on the bill, Garris says.

But there is bound to be ample publicity about the two acts. Sylvia Herscher of Macmillan Performing Arts hopes there is. She hopes to publish music by the Russian artists.

Herscher and associate Baker helped pave the way for Garris to get his Russian act by talent scouting for a representative pop act while on a trip to the U.S.S.R. to secure sub-publishing rights for Soviet material for the parent Macmillan company.

The tour will include such towns as: Beckley, W. Va.; Bluefield, W. Va.; Morgantown, N.C.; Gastonia, N.C.; Spartanburg, S.C.; Rome, Ga.; Clarksville, Tenn.; Hattiesburg, Miss.; Vicksburg, Miss.; Shreveport, La.; De Ridder, La.; and New Iberia, La.

Once this skein is complete, Garris has the two-week option to contend with. Normally the Christies (who work 50 weeks a year) take the final holiday weeks off as vacation. Garris says he may continue this policy and allow television shows to book the act.

Already firmed is a "Voice of America" tie with Bill McGuire, who does an eight-hour weekly show to Russia for the VOA and plans doing interviews with the visiting performers.

The big question to be answered is what reaction will Americans living in the South have for Russian pop/folk artists? There's no way to know in front.

New Copyright Law Prompts Queries

• Continued from page 1

The Wiggins approach is partly in line with the Supreme Court decision favoring a fast-food shop in the 20th Century Music versus Aiken case, which rocked the music publishing industry last year (Billboard, 6/28/75).

The high court equated the Aiken radio music played over four loudspeakers with cable television retransmission, which it had exempted in earlier decisions as not being actual "performance." (The new law makes cable tv liable, under a compulsory license.)

Both House and Senate subcommittee reports on their respective versions of S. 22 repudiate the Supreme Court rationale. The reports uphold the traditionally accepted 1931 Jewell-LaSalle decision making commercial radio play over multiple speakers liable for licensing.

The Conference Committee report contains warning that the exemption for "augmented" sound is only good when a single, home-style radio receiver is used, and when the establishment is too small to "justify as a practical matter, a subscription to a commercial background music service."

Wexler & Jose

NEW YORK—Larry Uttal, president of Private Stock Records, has set an agreement with Jerry Wexler to produce the next Jose Feliciano album at the Muscle Shoals Sound Studios in Alabama.

Feliciano was recently signed to Private Stock. Wexler, who stepped down as vice chairman of the board of Atlantic Records, now works on special projects.

Senate Copyright subcommittee counsel Tom Brennan said the conference group agreed to the House subcommittee report's wording, which would limit the number of speakers to four at most. The avowed purpose of Rep. Wiggins was to prevent "harassment" of very small locations by music licensors.

(Subcommittee counsel Brennan, well known to industry spokesmen, will be the target of questions on the revised law, since it was a Senate bill. Sen. John L. McClellan has attributed much of the "successful conclusion" of the stupendous task of copyright revision to Brennan's "expert counsel and advice.")

WEA Dismissed In Retailer Suit

LOS ANGELES — Warner / Elektra / Atlantic Corp. has been dismissed with prejudice as a defendant in a December 1975 Federal District Court of New Orleans suit. The plaintiff, Irvin S. Smith, owner of three stores in the Louisiana city, agreed to pay the costs.

Previously, CBS, Capitol and RCA records and MCA Distributing were dismissed with prejudice, with plaintiff assuming cost (Billboard, Aug. 18). Smith charged that he was discriminated against by a group of defendants, of whom ABC and Phonodisc still remain in the litigation. Smith alleged that competing New Orleans accounts like Fat City Record Center, Bernard Record & Tape Sales, World of Music, Hel-Lo Record Corp., Tape City USA, Ballard Distributing, all of Metairie, and Record Bar, New Orleans, were given more favorable marketing treatment.

The House subcommittee's report grants exemption to use of a single homestyle radio with "four ordinary loudspeakers grouped within a relatively narrow circumference from the set."

However, the report adds that "this represents the outer limit of the exemption . . . and the line should be drawn at that point." Any addition of "sophisticated or extensive amplification equipment" would kill the exemption.

The Senate subcommittee report put out in February expressly denied exemption when loudspeakers were used in bus terminals, supermarkets, hotels, restaurants "and quick service food shops of the type involved in 20th Century Music Corp. vs. Aiken."

Further court tests are likely for borderline cases of "small locations" where licensors want to find out how small is small, under the revised copyright law. And how does the exemption stack up against the individual "small" food bars and carry out shops franchised to chain operations with huge profits?

TV Signings

• Continued from page 3

ing interest in tv has been the success of these songs during the past year.

These include: "The Rockford Files" (Mike Post), "S.W.A.T." (Rhythm Heritage), "Happy Days" (Pratt & McClain), "Laverne And Shirley" (Cyndi Greco), "Welcome Back, Kotter" (John Sebastian) and the theme from "Baretta," "Keep Your Eye On The Sparrow" recorded by a number of artists including Sammy Davis Jr. and Merry Clayton.

Billboard Top 50 Billboard SPECIAL SURVEY For Week Ending 10/16/76

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	3	7	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
2	1	7	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
3	2	10	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
4	4	8	GOOFUS Carpenters, A&M 1859 (Leo Feist, ASCAP)
5	8	5	DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
6	14	4	MUSCRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
7	15	5	THIS ONE'S FOR YOU Harry Manilow, Arista 0206 (KamaKazi, BMI)
8	10	8	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
9	12	6	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
10	11	6	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
11	7	8	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
12	9	10	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
13	6	11	DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
14	16	6	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
15	5	10	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
16	17	7	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
17	13	10	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
18	20	5	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
19	22	9	THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
20	27	6	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
21	24	3	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
22	21	7	HEART ON MY SLEEVE Gallagher & Lyle, A&M 1850 (Irving, BMI)
23	28	9	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
24	25	6	SING MY LOVE SONG Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)
25	30	3	MR. MELODY Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
26	26	4	HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
27	44	2	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)
28	32	5	YOU AND ME Tammy Wynette, Epic 8-50264 (Algee, BMI)
29	41	2	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
30	23	7	WHAT I DID FOR LOVE Eydie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)
31	34	3	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
32	43	2	CALIFORNIA DAY Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
33	36	8	STILL THE ONE Orleans, Asylum 45336 (Siren, BMI)
34	38	3	DO ME WRONG Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
35	31	4	ROAD SONG Charlie Rich, Epic 8-50268 (Double R, ASCAP)
36	40	3	I ONLY WANT TO BE WITH YOU Bay City Rollers, Arista 0205 (Chappell, ASCAP)
37	33	4	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)
38	48	2	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI, (Print St., ASCAP)
39	42	3	HALF A CHANCE Carly Simon, Elektra 45341 (C'est & Maya, ASCAP)
40	37	4	ROSES Janis Ian, Columbia 3-10391 (Mine & April, ASCAP)
41	45	2	SAD COUNTRY LOVE SONG Tom Bresh, Farr 009 (Screen Gems-Columbia, BMI)
42	46	2	I CAN'T LIVE A DREAM Osmonds, Kolob 14348 (Polydor) (Silver Blud/Arnold Jay, ASCAP)
43	47	2	GOODNIGHT & GOOD MORNING Jim Capaldi, Island 067 (Young Ideas/Chappell, ASCAP)
44	49	3	I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)
45	50	2	CASTE YOUR FATE TO THE WIND Roger Williams, MCA 40625 (Unichappell, BMI)
46	NEW ENTRY		EVERY NOW AND THEN Mac Davis, Columbia 3-10418 (Screen Gems-Columbia/Song Painter, BMI)
47	NEW ENTRY		I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
48	NEW ENTRY		STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
49	NEW ENTRY		NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
50	NEW ENTRY		SING YOUR OWN SONG Mark Lindsay, Greedy 106 (Anheuser, ASCAP)

OCTOBER 16, 1976, BILLBOARD

From ~~One More For~~ The Road

Lynyrd Skynyrd

~~...you shoulda been there!~~

You Can Be There

Skynyrd On The Road

OCTOBER

- 1 Los Angeles, CA. **SOLD OUT**
- 2 Santa Barbara, CA.
- 3 Concord, CA. **SOLD OUT**
- 5 Salt Lake City, UT.
- 7 Spokane, WA.
- 8 Portland, OR.
- 9 Seattle, WA.
- 12 Denver, CO.
- 14 New Orleans, LA.
- 20 Washington, D.C.
- 22 Boston, MA.

- 23 New York, N.Y.
- 24 New York, N.Y.
- 26 Providence, R.I.
- 27 Waterbury, CT.
- 29 Buffalo, N.Y.
- 30 Passaic, N.J.
- 31 Utica, N.Y.

NOVEMBER

- 2 Atlanta, GA.
- 5 Flint, MI
- 6 Kent, OH.
- 7 Hempstead, N.Y.
- 15 Toronto, Ont., Can.
- 16 Hamilton, Ont., Can.
- 18 Montreal, Que., Can.
- 24 Memphis, TN.
- 25 Houston, TX.
- 26 Ft. Worth, TX.
- 28 Austin, TX.

MCA2-6001

Produced by Tom Dowd

MCA RECORDS

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	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	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			
★	NEW ENTRY		STEVIE WONDER Songs In The Key Of Life Tania 113-340C2 (Motown)	13.98		15.98		15.98				40	5	BAY CITY ROLLERS Dedication Arista AL 4093	6.98		7.98		7.98				71	75	14	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97		
2	2	31	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98				37	37	18	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98				72	46	21	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98	
3	1	38	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98				★	47	2	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98		7.98		7.98				73	31	28	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98	
★	5	21	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98	7.98	7.98				39	21	14	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97				74	44	14	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97	
5	3	8	LINDA RONSTADT Hasten Down The Wind Asylum 7E-1072	6.98		7.97		7.97				★	48	3	TED NUGENT Free For All Epic PE-34121	6.98		7.98		7.98				★	85	5	JOHN KLEMMER Barefoot Ballet ABC ABCD 950	6.98		7.95		7.95	
6	4	64	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95			★	78	2	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97				★	87	11	CLIFF RICHARD I'm Nearly Famous Rocket PIG 2210 (MCA)	6.98		7.98		7.98	
7	7	13	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98				42	42	6	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34302	6.98	7.98	7.98	7.98	7.98				77	81	22	STEELY DAN The Royal Scam ABC ABCD 931	6.98		7.95		7.95	
8	8	15	JEFFERSON STARSHIP Spitfire Grant BFL1-1557 (RCA)	6.98	7.98	7.95	7.98	7.95	8.95				43	28	24	FIREBALL Atlantic SD 18174	6.98		7.97		7.97			★	88	9	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98	
9	9	7	JOHN DENVER Spirit RCA APL1-1694	6.98		7.95		7.95	8.95				44	33	14	BEACH BOYS 15 Big Ones Brother/Reprise MS 2251 (Warner Bros.)	6.98		7.97		7.97				79	50	33	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98
★	14	28	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98				★	52	4	STANLEY CLARKE School Days Nemperor NE 439 (Atlantic)	6.98		7.97		7.97				80	82	16	BOB JAMES THREE CTI 6063	6.98		7.98		7.98	
12	12	15	COMMODORES Hot On The Tracks Motown MG-867 S1	6.98		7.98		7.98				46	27	61	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	8.95			81	51	19	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98	
13	6	7	WAR Greatest Hits United Artists UA-LA648-G	6.98		7.98		7.98				★	67	2	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97				82	57	16	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630-G	6.98		7.98		7.98	
★	16	3	BEE GEES Children Of The World RSO RSI-3003 (Polydor)	6.98		7.95		7.95				★	59	5	MANHATTAN TRANSFER Coming Out Atlantic SD 18183	6.98		7.97		7.97				83	70	18	DAVID BOWIE Changesonebowie RCA APL1-1732	6.98		7.95		7.95	
★	NEW ENTRY		EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98		7.98		7.98				49	49	6	HERBIE HANCOCK Secrets Columbia PC 34280	6.98		7.98		7.98				84	68	17	THE BEATLES Rock 'N' Roll Music Capitol SKBO 11537	10.98	12.98	12.98			
★	20	8	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	6.98		7.95		7.95				★	62	87	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98				85	86	18	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97	
17	11	27	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	8.95			51	55	7	THE BEST OF THE BAND Capitol ST 11553	6.98		7.98		7.98				86	76	25	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97		7.97	
18	15	20	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98				★	65	12	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97				87	90	7	AMERICAN FLYER United Artists UA-LA650-G	6.98		7.98		7.98	
19	19	10	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM-1-1101 (Phonogram)	6.98		7.95		7.95				54	58	9	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.95		7.95				88	41	13	DAVID CROSBY & GRAHAM NASH Whistling Down The Wire ABC ABCD 956	6.98		7.95		7.95	
★	24	7	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98		7.98		7.98				55	56	14	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	6.98		7.95		7.95				89	89	12	LEON REDBONE On The Track Warner Bros. BS 2888	6.98		7.97		7.97	
★	54	4	BOSTON Epic PE 34188	6.98		7.97		7.97				56	61	6	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975S1 (Motown)	6.98		7.98		7.98				90	94	3	OZARK MOUNTAIN DAREDEVILS Men From Earth A&M SP 4601	6.98		7.98		7.98	
★	25	3	BOB DYLAN Hard Rain Columbia PC 34349	6.98		7.95		7.95				★	NEW ENTRY		RINGO STARR Ringo's Rotogravure Atlantic SD 18193	6.98		7.97		7.97				★	108	35	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98	
23	23	33	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97				★	84	3	MARVIN GAYE'S GREATEST HITS Tania T6-348S1 (Motown)	6.98		7.98		7.98				93	97	150	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	
★	29	9	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517	6.98		7.97		7.97				★	69	10	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD-1-6070	6.98		7.98		7.98				94	99	48	TED NUGENT Epic PE 33692	6.98		7.98		7.98	
25	26	6	JUDY COLLINS Bread And Roses Elektra 7E-1076	6.98		7.97		7.97				60	60	9	YAMASHU/ WINWOOD/SHRIEVE Go Island ILPS 9387	6.98		7.98		7.98				95	95	4	LABELLE Chameleon Epic PE 34789	6.98		7.98		7.98	
★	NEW ENTRY		ERIC CLAPTON No Reason To Cry RSO RS-1-3004 (Polydor)	6.98		7.98		7.98				61	66	31	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98				96	96	3	ANNE MURRAY Keeping In Touch Capitol ST 11559	6.98		7.98		7.98	
27	18	21	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98				62	63	11	THE MONKEES GREATEST HITS Arista AL 4089	6.98		7.98		7.98				97	77	25	THE MANHATTANS Columbia PC 33820	6.98		7.98		7.98	
★	45	3	LYNYRD SKYNYRD One More For The Road MCA MCA 2-6001	7.98		8.98		8.98				63	32	10	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98		7.98		7.98				98	98	29	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97	
★	43	3	O'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98		7.98		7.98				64	64	21	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Epic)	6.98	7.98	7.98		7.98				99	102	19	RONNIE LAWS Fever Blue Note BN-LA628-G (United Artists)	6.98		7.98		7.98	
★	35	8	ORLEANS Waking & Dreaming Asylum 7E-1070	6.98		7.97		7.97				65	39	13	NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.95				100	100	43	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97	
31	17	16	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98		7.98		7.98				66	22	9	BARRY MANILOW This One's For You Arista AL 4090	6.98	7.98	7.98	7.98	7.98				★	111	5	AMBROSIA Somewhere I've Never Travelled 20th Century T 515	6.98		7.98		7.98	
32	34	17	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97	8.95			67	30	16	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97	8.95			★	112	3	TOMMY BOLIN Private Eyes Columbia PC 34239	6.98		7.98		7.98	
33	13	11	DIANA ROSS' GREATEST HITS Motown MG-869S1	6.98		7.98		7.98				★	79	3	I HEARD THAT! The Musical World Of Quincy Jones A&M SP-3705	7.98		9.98		9.98				★	113	9	LTD Love To The World A&M SP 4589	6.98		7.98		7.98	
★	38	9	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504	6.98		7.95		7.95				★	NEW ENTRY		PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98		7.98		7.98				104	101	25	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97	
35	36	13	RITCHIE FAMILY Arabian Nights Martin 2201 (TK)	6.98		7.98		7.98				★	80	5	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97				105	91	19	OHIO PLAYERS Contradiction Mercury SRM-1-1088 (Phonogram)	6.98		7.95	7.95	7.95	

★ 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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Joel Sonnier

Statler Brothers
Jacky Ward
Faron Young



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company



Billboard photo by Alan Penchansky

FAMILY AFFAIR—John Cohen (center), Disc Records chain owner, with four of his executives at the chain's recent national sales meeting. From left: Raul Acevedo, national manager, Bobbi Lane, regional manager; Cohen, Gary Arnold, regional manager and Sam Crowley, regional manager.

CANADIAN ACT

Direct-To-Disk LP Done By Rockers

By ALAN PENCHANSKY

CHICAGO—The first reported direct-to-disk album entirely of rock music becomes available this month.

The LP, recorded without magnetic tape by Umbrella Records of Toronto, features Rough Trade, a Toronto-based rock group.

"To my knowledge, it's the first rock music recorded with this technique," explains Jon Kelly, chief of Audio Technica U.S., Inc., which has secured exclusive U.S. distribution rights for Umbrella direct-to-disk product.

Kelly indicates that these are the first records being handled by his firm, which markets phonograph cartridges and hi fi accessories.

Umbrella's second release will be classical, Kelly says, featuring music for violin and piano by Efram Zimbalist, Sr. A Stradivarius violin was used in the recording, he notes.

Nexus, "a percussion-oriented ragtime group," also has been recorded by Umbrella using the direct-disk technique, Kelly says.

The taxing direct-disk process presents distinct artistic drawbacks, since an album side must be cut in one, continuous real-time performance. However, proponents claim that by bypassing tape, unequaled realism and clarity are achieved.

Most of the recent crop of direct-to-disk product (Billboard, July 31), is being marketed to advanced audiophiles by audio hardware and accessories suppliers like Audio-Technica. The disks have covered big band and ensemble jazz, salsa, classical and disco music.

Some rock cuts are also contained on a new direct-disk LP from Nautilus Recordings of Pismo Beach, Calif. (See related story, Sound Business, this issue.)

Mitch Miller Sues CBS

• Continued from page 3

for CBS, and which provided him royalties of 3% of the suggested list price with respect to 90% of all records sold. Five years later the contract was re-negotiated and plaintiff's compensation for records sold was upped to 5%.

In 1960 the contract was again renegotiated, this time giving Miller, in addition to his union scale wages, a \$7,500 advance against royalties.

It is Miller's contention that the defendants failed to live up to the letter of their contractual obligations.

In addition to seeking damages, Miller is asking the court to direct the defendants to render a full and just account of monies "found to be due."

An answer to the complaint has not yet been filed by CBS.

Roulette Discount On 5 Jazz Albums

LOS ANGELES—Roulette Records is offering a 10% discount plus an additional 15% on total billing dollars on its five jazz repackage.

The series includes "Locking Horns" with Joe Newman, Zoot Sims, Ray Draper and John Coltrane; "Tune Up," featuring the Jackie McLean sextet and quintet; "Bantu" with Randy Weston; "Messages" by the Art Blakey Jazz Messengers and Sabu; and "In The Vernacular" by the John Handy quintet and quartet.

Cap Plant Strike

• Continued from page 3

\$1.50 per hour increase over their \$4.40 median plant pay and better medical, dental and holiday provisions.

On another note, in another part of town, the old RCA Records pressing plant was recently sold off at auction.

Biggest Month Ever

• Continued from page 10

its country roster notably: Willie Nelson, Johnny Cash, Moe Bandy, Tammy Wynette, George Jones, Mary Kay Place, Marty Robbins and others.

Inside Track

Lou Kwiker, who resigned as president of Handleman last week, reportedly is eyeing his own business, based in Detroit, while Charley Smith, executive vice president and treasurer, who also left the Detroit national rackjobber, is rumored going with Pickwick International. . . . Will a major music publisher move himself and his entire catalog, strong in country-flavored hits, to a big major label soon? . . . Motown's shipment of 1.3 million units of the double-LP Stevie Wonder set Sept. 29 was its biggest day in its 16-year history and will be the base for its biggest month. Jack Lewerke of Record Merchandising, Los Angeles, was typical, opening at 4 a.m. the first day to ship 70,000 units to more than 500 California accounts statewide.

Is the long-time association between a Hollywood personal manager and his rock pioneer/artist/producer client finally terminating? . . . Jim Greenwood's Licorice Pizza chain, 18 stores strong, deliberating complete elimination of its 4-channel album inventory because turnover of quad LPs is so slow.

Citing "sincere personal reasons," Waylon Jennings has withdrawn from the CMA Awards Show as a performer. He unsuccessfully tried to have his name deleted from award finalists. He's up for five. Show had to be altered because of his withdrawal. . . . The Cletones, not the Jimmy Castor Bunch, will headline the Sherman Garnes benefit at Leviticus disco, New York, Oct. 24. . . . Blues singer Victoria Spivey, 68, died Sunday (3) in Brooklyn. . . . Martin Mull plays a wife beater in forthcoming "Mary Hartman Ditto" shows. . . . Gary U.S. Bonds judging the Realistic CB Song Search conducted by Radio Shack. An album will probably be released.

Massachusetts Gov. Michael Dukakis proclaimed Sept. 12 as Tavares day, honoring the New Bedford group. . . . Music Sales Corp. is introducing a music oriented engagement calendar with a list of Academy Award songs, birthdates of the greats and many other features. . . . Arlo Guthrie does "Alice's Restaurant" on "Rich Man, Poor Man" on television this week. . . . Bachman-Turner Overdrive starts its first Japanese tour Oct. 29. . . . Lynyrd Skynyrd's Ronnie Van Zandt's wife, Judy, had their first child, Melodie Marie, Sept. 19 in Jacksonville, Fla. . . . Six Northeastern U.S. FM stations will carry the Jesse Winchester Oct. 13 concert simulcast from CJOM, Montreal.

Casablanca Records hosted a disco party at New York's Infinity during the Disco Forum, where Donna Summer, Parliament and Hugh Masakela appeared. Casablanca Records joined the RIAA last week. . . . The Univ. of Pittsburgh features Clark Terry, Elvin Jones, Jimmy Heath and others at its sixth jazz seminar Oct. 21-23. . . . Tom Stites is editing and publishing a new quarterly, "Jazz" out of Northport, N.Y. He was formerly

with the Kansas City Star. . . . Bob Merrill is writing the screenplay for "Blind Love," a major MGM musical drama based on the Patrick Cauvin novel. Marilyn and Alan Bergman will do the libretto.

Nektar now managed by Ken Sanders, with a new booking agency coming soon. . . . Henry Mancini scoring "Silver Streak" for 20th Century-Fox. . . . Publicist David Mirisch moves into new quarters at 9912 W. Pico, Los Angeles. . . . Rex Allen makes his 25th gratis appearance at the anniversary celebration of the annual Wilcox, Ariz., fete Oct. 8-10 honoring Allen, a native son. . . . Reports are circulating that A&M will eventually drop its Horizon jazz label. Senior vice president Gil Friesen says, "These rumors have been going around for some time. There has been no decision made as to what we will do with Horizon."

The Palm Desert, Calif., home of Madelon Baker, head of Audio Arts Records, was destroyed during the recent flash flood-mud slide disaster which hit the area. Newspaper reports of the holocaust, said she probably would have been killed had she been in her house when the disaster occurred.

Phoenix has been added to the Who's upcoming tour. . . . The concert trek will begin in that city Wednesday (6). . . . Also at the beginning of a tour is Third World.

Dave Brubeck played a benefit Sept. 11 for New York's Environ. a multi-art performing space in Soho. Also appearing were John Fischer's Interface, Jimmy Cuffire and Glenn Moore of Oregon. . . . New York's Beacon Theater will be the scene Saturday (2) for Inner City Jam 11, a benefit concert to aid voter registration. Appearing will be the Persuaders, Sister Sledge, A Touch of Class, Bobby Rodriguez y La Compania and Frankie Dante and Orchestra Flamboyant. . . . The Beacon is also the site of a concert series sponsored by Yago Santgria.

Late signings: Cheap Trick to Epic, currently in the studio with Aerosmith's producer Jack Douglas working on debut LP. . . . Tom Chapin, singer/songwriter television host of the children's show "Make A Wish" to Fantasy, with his label debut, "Life Is Like That," set for mid-October release.

Added to the talent roster of Gemini Artists Management are the Andrea True Connection, the Meters, Norman Connors, the Flaming Groovies, LTD, the Good Rats, the ((Fabulous) Rhinestones, Blondie & Kinderhook Creek. Added for personal representation are Lana Cantrell, Andy Kim and Mirabai.

Opa, Flora Purim and Airtio's South American backup trio, to Fantasy's Milestone jazz label. . . . England Dan & John Ford Coley to Dawnbreaker/Jasmine Music for copublishing.

DOVES FLY ABOUT NASHVILLE

Gospel Awards Winners Honored

By GERRY WOOD

NASHVILLE—A wide range of musical talents from rock'n'gospel Gary Paxton to country'n'gospel Charley Pride won Dove Awards at the Gospel Music Assn.'s annual banquet and awards program held in Nashville's Hyatt Regency Hotel Oct. 4.

The Speer Family, writer Neil Enloe and the Bill Gaither Trio also gained major honors at the annual event which this year saw the late George Bernard, composer of "The Old Rugged Cross," named to the Gospel Music Hall of Fame in the deceased category and Mosie Lister entering the Hall of Fame in the living category. Emceed by Bob Benson Sr., and featuring performances by Wendy Bagwell, several gospel acts and an orchestra, the Dove Awards were witnessed by approximately 600 persons.

The Imperials won as best male gospel group, and the Speers copped a Dove as the best mixed gospel group. Gospel song of the year was "Statue Of Liberty" by Enloe. The Impact LP, "No Shortage," by the Imperials, produced by Paxton and Bob MacKenzie, won as best gospel record album of the year—contemporary. Best Southern gospel LP honors went to the Speer Family; inspirational gospel LP to the Gaither Trio; and best gospel album by a non-gospel artist to Charley Pride

for "Sunday Morning With Charley Pride," produced by Jerry Bradley on RCA, Joe Huffman produced the Speer's Heartwarming LP, "Between The Cross And Heaven," while MacKenzie also produced the Gaithers' Heartwarming release, "Jesus We Just Want To Thank You."

Johnny Cook received a Dove as best male gospel vocalist and Joy McGuire as best female vocalist. Songwriter of the year honors went to Gaither. Henry Slaughter won as best instrumentalist. Sid Hughes scored as gospel disk jockey of the year. "Gospel Singing Jubilee" with

the Florida Boys was named best gospel television program.

Sylvia Mays won her first Dove for the backliner notes on the Cleavant Derricks and Family LP, "Just A Little Talk With Jesus." The award for best graphic layout and design of an album went to Bob McConnell for "No Shortage" by the Imperials. Bill Barnes won for best album cover photo or cover art on his photo for the Oak Ridge Boys, "Old Fashioned, Down Home, Hand Clappin', Foot Stomping, Southern Style, Gospel Quartet Music."

Entertainment by several groups and an orchestra conducted by Don Marsh enlivened the awards night inaugurated by Marvin Norcross, president of the Gospel Music Assn.

The wide variety of singers and styles prompted MacKenzie to note the growing strength and diversity of gospel music: "There was a time when gospel music was only what the quartets were singing. Now there's no such thing as gospel music."

It's the gospel message performed in all types of music—from rock'n'roll gospel by Gary Paxton to country gospel by Charley Pride to old-time, handclapping, church singing gospel by the Oak Ridge Boys. It's no longer just a regional cultural phenomenon."

Thank You, Stevie



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