

Billboard

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Healthy Singles Mart For Active Retailers

By JOHN SIPPEL

LOS ANGELES—Singles still sell well.

Oldtimers like Andy Andersen of the Record Center, a Northwest Chicago neighborhood store, feels they are doing better than ever. And Charlie Burks of Jack's Music, a downtown Chattanooga 51-year-old outlet, backs up Andersen's contention that they sell 45s by default because the average store has forgotten about their potential.

In a more album-oriented culture, of some 30-odd chain and independent retailers contacted, approximately 60% don't stock or stock shallow inventories in singles.

But those that do find the profits major, for dealers purchase singles for between 70-80 cents a title and sell them for from \$1 to \$1.29 (for special orders), so there are vast profits per single sold.

Andersen, for example, does 45% of his gross and Burks figures 40% of his cash register take from the thousands of titles they carry.

And more recent examples of singles' sales surges are the 15 DJ's

(Continued on page 73)

Country Big In the U.K.

By TONY BYWORTH

LONDON—An unprecedented flurry of country music promotional and marketing campaigns by British record companies and U.K. branches of U.S. labels is underway. Much of it will be tied in to the ninth International Festival of Country Music set for the Easter vacation.

The current activities follow on the heels of country music achieving its greatest impact to date in Britain last year. Two artists have already achieved chart success through tele-

(Continued on page 58)

MEET TO SHAPE STRATEGY

U.S. & Mexico Collaborating In Drive On Piracy

By AGUSTIN GURZA

LOS ANGELES—A plan to forge a cooperative Mexico/U.S. assault on the international flow and production of pirated records and tapes has been proposed by the FBI, representatives of the RIAA and executives of the Latin record industry from Mexico and the U.S.

A recent meeting here called partly at the initiative of Luis Baston, general manager of Polydor in Mexico City as well as head of the antipiracy committee of AMPROFON, the Mexican industry's RIAA counterpart, focused mostly on the reportedly alarming surge in pirated record/tape product infiltrating into Mexico.

"What hurts us most at this time," declares Baston, "is that the American pirate is selling heavy amounts

(Continued on page 74)

Fox Agency Eyes Mechanical Rates On Import Disks

By IS HOROWITZ

NEW YORK—The Harry Fox Agency has launched a study to clarify the legal options facing music publishers who fear they are not receiving full mechanical royalties on imported records.

Until recently, the relatively modest flow of finished pressings brought in from abroad and sold domestically kept the problem on a back burner.

But imports now figure prominently in the bins of many re-

(Continued on page 17)

All 4 Home Video Systems Set For ITA April Show

By STEPHEN TRAIMAN

NEW YORK—All four home video systems—three cassette and one disk—expected on the U.S. market by year-end will be shown "together" for the first time at the seventh annual ITA seminar, April 3-6 at Hilton Head Island, S.C.

In addition, 3M will have available its recent presentation on a new videotape formulation that could make consumer videocassettes much more cost-competitive with the videodisk for prerecorded programming.

The new Metafine IV tape offers doubled output for any given length of tape—about 6 dB more signal-to-noise ratio than the best high energy formulations now available—which could provide a four-hour video-

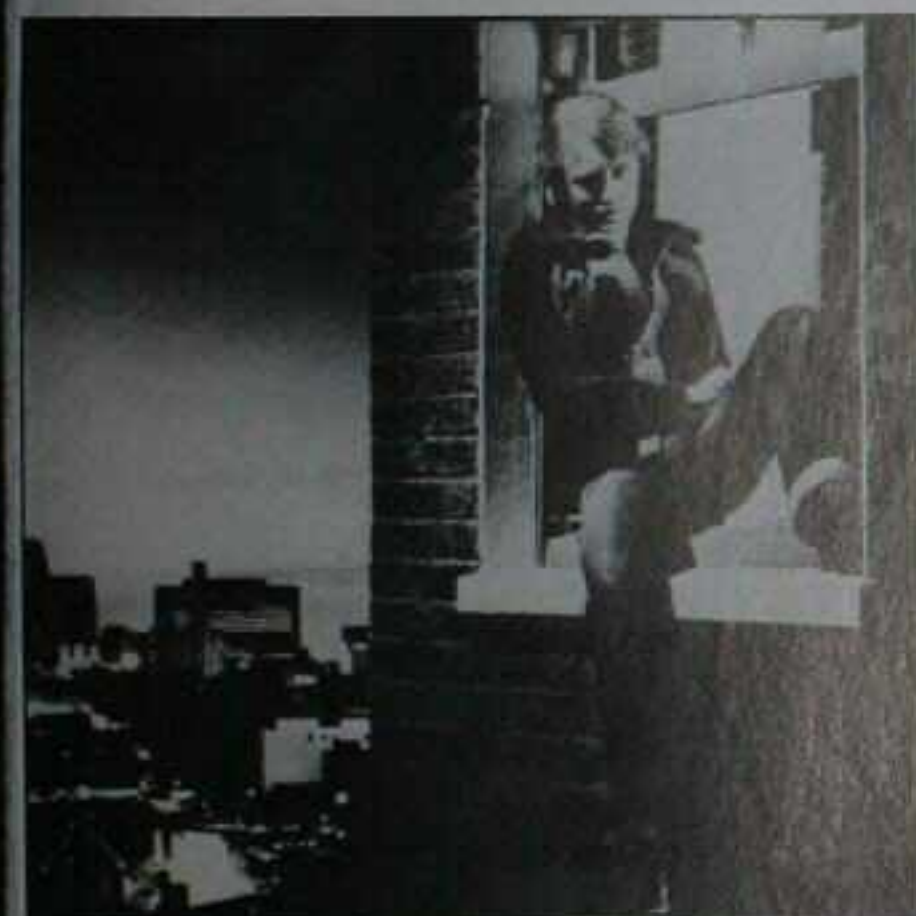
(Continued on page 63)



Classical Music

A Special Billboard Market Report

Turn to Page 48



Welcome back to the USA, John Miles! John, recently voted Britain's Top Male Singer, begins his second American tour this Wednesday. His new London Records LP "Stranger In The City" (arranged and produced by Rupert Holmes) is already on playlists across the country.

(Advertisement)

Nesuhi Ertegun To Chair IMIC '77 Intl Discussion

LOS ANGELES—Nesuhi Ertegun, president of WEA International, will chair a special session entitled "The International Marketplace Today" at IMIC '77 in Amsterdam, May 15-18.

The panel will be one of a series of 16 key sessions headed by leading world authorities in their respective fields. Other sessions will be announced in forthcoming issues.

According to present registrations, IMIC '77, the seventh annual summit meeting of the record and publishing industry, promises to be the biggest and most heavily attended to date.

Panelists for the international marketplace session include Dick Asher, president of CBS International, New York; Steve Deiner, president of ABC International, Los

(Continued on page 73)

Mobile Disco Provides 'Show' For Collegians

By ED HARRISON

LOS ANGELES—The mobile American Dream Disco of Atlanta is providing campuses with low priced dance shows.

Steve C. Hill and Karen C. Cass, innovators of the traveling disco unit, say the concept began a year ago when they took their show to Panama City, Fla., and set up their disco on the beach.

The response was so enthusiastic, they claim that they moved it to Pensacola, Fla., where many college students spread the word. Before long students were requesting the disco show at their schools, they claim.

(Continued on page 17)



San Francisco has provided the world with its share of great music and great musical groups. Leading the way in the new Bay Area renaissance is PABLO CRUISE, whose new album captured the ears and hearts of America even before its official release. As soon as the advance copies of "A PLACE IN THE SUN" went out to stations, the reports came in from everywhere: The title's right. DN A&M RECORDS & TAPES. SP 4625.

(Advertisement)

(Advertisement)

KATE & ANNA McGARRIGLE

MELODY MAKER called them "perhaps the Lennon and McCartney...of women songwriters."

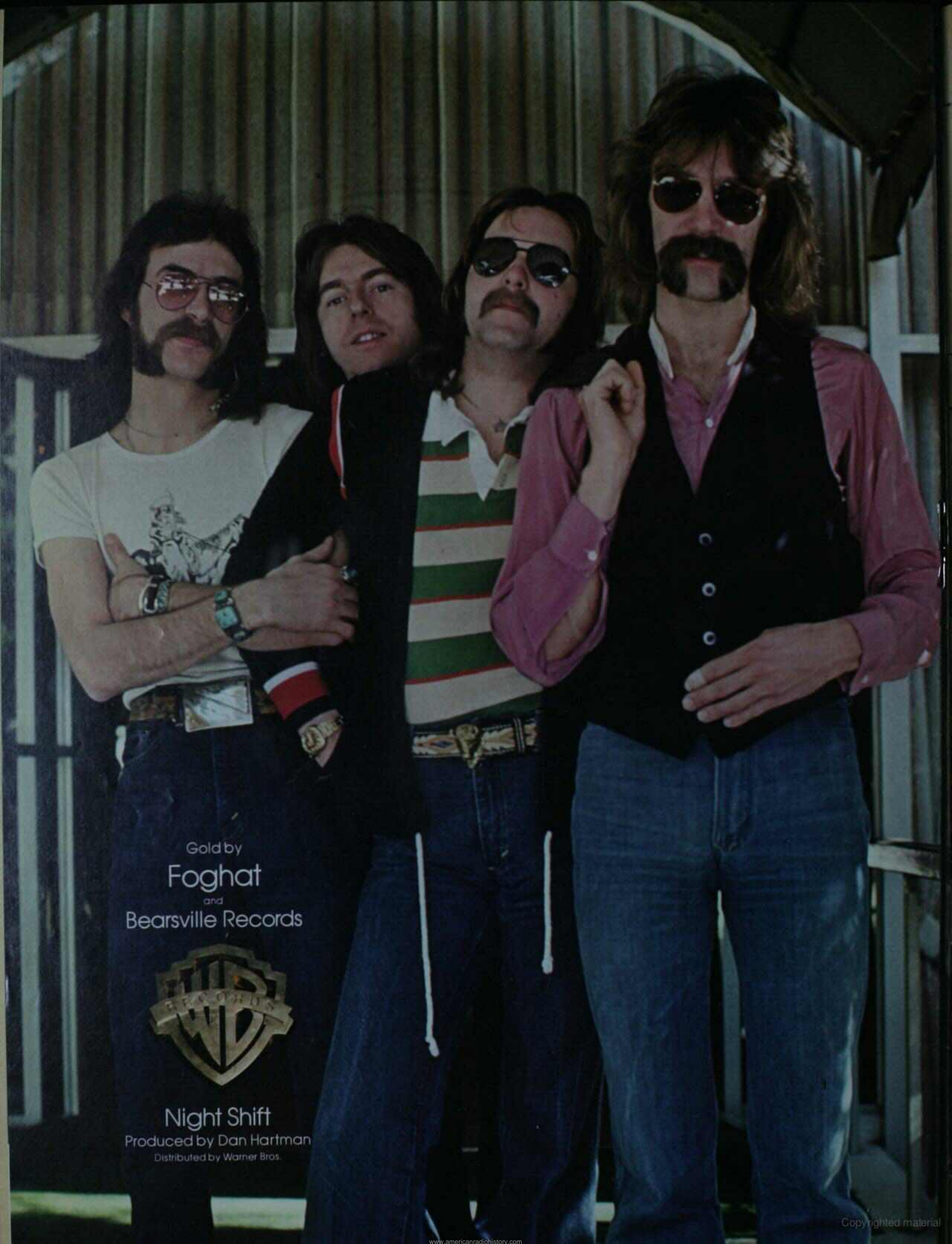
NEW MUSICAL EXPRESS called their songs "so real and open it's almost scary."

They call their stunning second album DANCER WITH BRUISED KNEES.

KATE AND ANNA McGARRIGLE/DANCER WITH BRUISED KNEES • Produced by Joe Boyd • on Warner Bros. records & tapes.



BS 3014



Gold by
Foghat
and
Bearsville Records



Night Shift
Produced by Dan Hartman
Distributed by Warner Bros.

SIR JOHN SEES GROWTH

New & Established Acts EMI's Keys

By CLAUDE HALL

LOS ANGELES—While not shutting the doors to future acquisitions on the nature of the recent purchase of Screen Gems-Columbia Music, Sir John Read affirms that "in the end, the real growth in the music side of our companies must come within the excellent team we've built which is anxious to expand business by acquiring new artists and by exploitation of the recordings we've got."

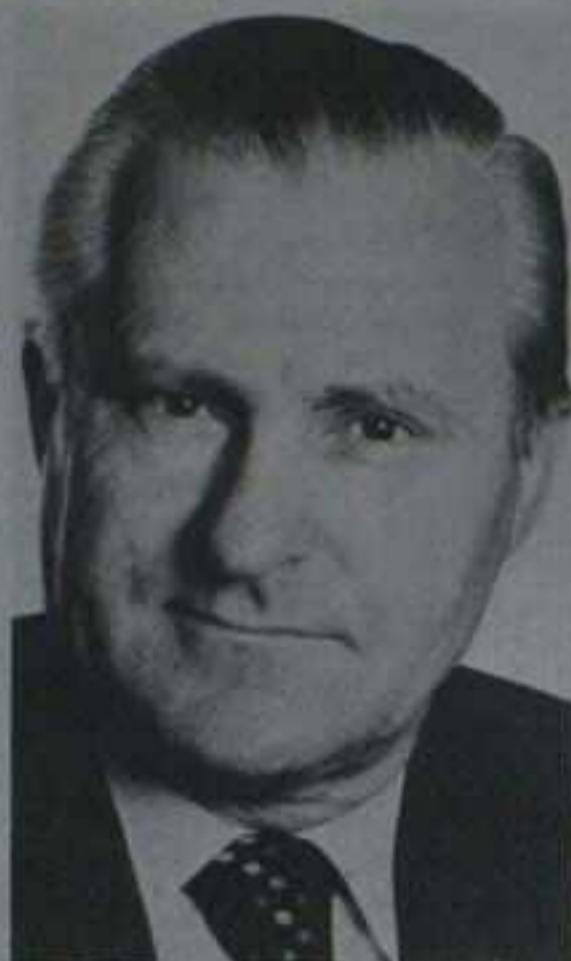
A rule-of-thumb guideline is that a company should be releasing about half local product and half product from other companies throughout the world with the product of the U.S. and Britain, obviously being highly marketable just about everywhere in the world at the moment.

Still, each EMI company operates separately, with all of the business woes and economic strife particular to their own clime, the EMI chief says.

Questioned about the various fluctuations of pound, peso, dollars, mark, franc or other coin of the realm, Sir John comments: "The advice I give every company that has this problem is they must watch their profit margin."

"If things are difficult and their currency gets devalued, as long as they make sure they're getting between 10%-15% of ev-

ery record they sell to the bottom line, then I think they can keep in line with these economic changes.



Sir John Read: seek new ventures but build with what you have.

"In Brazil, when I was there summer before last, inflation was about 30%. Argentina is the worst one. Certainly, in terms of pound, this doesn't look very good. But that's not their fault. If they keep the sales volume up, excellent. Sometimes the volume

(Continued on page 14)

FCC Rule Boosts Play For Country

NASHVILLE—The FCC ruling that limits duplication of AM and FM programming in markets above 100,000 a few years ago gave a tremendous boost to country music radio, believes George Duncan, president of Metromedia Radio.

This—and the simultaneous shifting of country music to an 'uptown image,' if you can call it that,—made country music radio viable nationwide, Duncan said as he keynoted the eighth annual country radio seminar here Friday (18).

A record breaking 350 country music program directors and general managers and record company executives kicked off the two-day meeting Friday at the Airport Hilton. Last year's attendance was 296.

The convention—guided this year by Mac Allen, vice president of programming for Sonderling Broadcasting—was highlighted by the participation of many general market radio speakers: Gerry Peterson, program director of KCBQ in San Diego; Jo Interrante of KFRC in San Francisco; Lee Abrams of Kent Burkhardt-Lee Abrams & Assoc. in Atlanta; and others.

Veteran country broadcasters were also there, including Dan McKinnon, president of the Country Music Assn. and owner of KSON in San Diego; Don Nelson, general manager of WIRE in Indianapolis; and Bernice Slater, principal in KRAK in Sacramento, plus the "younger elements" like Ed Solomon, program director of WHN in New York and Jay Albright, program director KUZZ in Bakersfield, Calif.

With the fractionalization of radio by FM, the market share of country radio has become more commercial, Duncan said.

CLAUDE HALL



Billboard photo by Bonnie Tiegel

DISCOVERING DISCO—The growth of the disco singles and albums field has spurred retailers around the country to emphasize this kind of danceable product with special divider bins. Customers at Music Plus in Los Angeles (above) know where to go to find their disco favorites.

Eastern Distributors Aiding FBI Quest

By JOHN SIPPEL

LOS ANGELES—A number of established wholesalers in the East are cooperating in a search for possible counterfeit LPs in their warehouses, says an FBI spokesman working on the alleged House of Sounds, Darby, Pa., illicit albums case (Billboard, Feb. 26, 1977).

Because these distribution executives will probably be testifying, government investigators are not disclosing their identity.

The FBI agent, working in the upper Northeast, says the customers' accounts receivables file found in the Feb. 11 raid on the five-story

warehouse contained a number of veteran businesses.

Customers contacted thus far state they purchased schlock LPs from House of Sounds because that supplier was able to fill orders in cutout albums no longer available from other schlock suppliers.

Investigators are working with an upper New York state wholesale facility, which purchased thousands of LPs from House of Sound, among which are an undetermined number of alleged counterfeits.

The FBI agent says the entire LP inventory must be painstakingly examined box by box for possible counterfeits. Search so far shows a goodly percentage of the inventory as being counterfeit. Record labels, whose merchandise is found among the illicit LPs, too, are cooperating as well, the agent states.

A thorough search of the five-story premises from which House of Sound operated in Darby revealed approximately 3 million oldies albums and 17 million singles (Billboard, March 5, 1977). Three different Darby sites were raided after the initial hit on the huge warehouse. These sites allegedly contained equipment for manufacturing records and for fabricating jackets and printing four-color covers.

MARCH 26, 1977, BILLBOARD

CBS Inaugural LP Looms

By DICK NUSSER

NEW YORK—CBS Records will release its two-record LP featuring music performed at the inauguration of President Carter in "the middle of April," according to a CBS spokesman.

The package includes an eight-page full-color insert with a photo and text record of the event.

The suggested retail price will be \$11.98, with profits going to the National Endowment For the Arts.

No formal announcement of the

album has been made since permissions from other labels are still being cleared. For that reason, CBS could not reveal which artists will be represented.

However, a CBS source claims the roster of artists on the disks is "virtually complete."

Aretha Franklin, Linda Ronstadt, Loretta Lynn, Paul Simon, Leonard Bernstein, Beverly Sills and members of the Houston Opera performed at the Kennedy Center at the traditional inaugural eve concert Jan. 19.

Other acts performed at various parties the following day but it is not known if they'll be included in the CBS package. The Marshall Tucker Band, Sea Level, Charlie Daniels, the Fifth Dimension, Buddy Rich and others are in this category.

Rock Group In B'way Musical

By RADCLIFFE JOE

NEW YORK—The first Broadway musical using a major rock group as an integral part of the show is scheduled for a December opening, according to Peter Martin, the show's producer.

The show titled "Lost In A Dream" by composer/lyricist Peter Link will also make extensive use of laser lights to create three-dimensional lighting effects. This too will be a first for the Broadway stage.

ABC Records artists Blood, Sweat & Tears are among the leading rock groups being considered for the role in which the act selected will perform in concert style presenting a repertoire of music that will span such formats as rock, reggae, salsa, gospel and classical.

Martin is already negotiating with several record companies for the

(Continued on page 17)

United Opening Warehouse In Atlanta

LOS ANGELES—One of the nation's oldest independent regional rackjobbers, United Records and Tape Industries, Hialeah Gardens, Fla., is opening its first out-of-state warehouse in Atlanta next month.

Alan Wolk, founder president of the 16-year-old firm, has taken 20,000 square feet of warehousing at 4300 Banker Circle to serve approximately 125 accounts in a eight-state northeastern U.S. area north to Tennessee.

Accounts include stores in the Montgomery Ward, J.M. Fields,

Sears Roebuck, Sam Solomon and Albertson's chain. Everything except billing will stem from the Atlanta quarters for these accounts. It's expected that 20 employees will work out of the new Atlanta warehouse.

Jack Roberge, who was in buying and operations in Florida, is moving to Georgia to head that operation. Herman Watkins, who had been with ABC Record & Tape Sales, Atlanta, moves to the Northeast Atlanta industrial park site in a similar capacity.

Puerto Rican Label Urges Court To Return Equipment

By LORRAINE BLASOR

SAN JUAN—Montilla Records, one of Puerto Rico's oldest and largest disk manufacturers, has asked the First Court of Appeals in Boston to reconsider a decision by a Federal Court judge here allowing the FBI to retain materials confiscated in a raid on it last year.

In a hearing held last month, U.S. District Judge Hernan Pesquera rejected a motion filed by Montilla lawyers to regain materials seized by the FBI in a raid on the plant last November.

The materials, including records

and tapes allegedly illegally duplicated and 8-track machinery reportedly worth \$100,000, have been in FBI hands for the past four months. At no time in this period, however, has the bureau charged the company with a crime, the court motion says.

Montilla's troubles began Nov. 19 when FBI agents entered the plant with a warrant and confiscated records, tapes and 8-track machinery allegedly used for counterfeiting.

Since then, the record company has been trying unsuccessfully to re-

gain its property. Recently, company lawyers Steve Siegel and Ricardo Rechany filed a motion in Federal Court to regain the materials. They claimed that both an affidavit filed by the FBI to get a warrant and the warrant itself are defective. The affidavit said that a former employe had accused the company of counterfeiting records.

In their motion, the lawyers said the employe had been fired by Montilla in October and allegedly held a grudge.

The motion also said that Mon-

tilla had held a license from Motown to manufacture its records which expired two months before the raid. The company claimed not to have manufactured Motown records after the date of expiration of the contract.

At the hearing before U.S. District Court Judge Hernan Pesquera, the Montilla employe admitted to having lied to the FBI about the time of the alleged record piracy. He said the company was manufacturing Motown records six months before

(Continued on page 74)

Executive Turntable

E.B. "Skip" Byrd has been named president of ABC Record Distribution, Inc., Los Angeles, replacing Don England, who has left to pursue other enterprises. Byrd has been with ABC Records four years as Atlanta branch manager. Also at ABC Records, Tom Pope has been upped to director of advertising/merchandising from creative manager, advertising, ABC Records.



Byrd

John Kotecki named vice president, national accounts marketing, for CBS Records, New York. He was New York branch manager. Also, Rick Smith promoted to vice president, business development. He was director of planning for the CBS Records group. And Jonathan Coffino is appointed director artist development for Columbia Records. He was director of new artists development. Myron A. Hyman appointed associate general counsel for the CBS Records group, replacing Donald Biederman, who has gone to ABC. He was general attorney of the records section of the law department. And W. Mallory Rintoul appointed associate general counsel for the CBS/Columbia group. He was general attorney for the records section. At CBS Records International, Eliot Loshak named director, administrations. He comes



Pope

from the Chelsea National Bank and the Bank Leumi Israel where he was vice president. On the Epic side of CBS, Larry Schurr appointed assistant to the vice president, a&r. He was associate director, marketing finance. And in Los Angeles, Tommy White appointed manager, West Coast artist development. He comes from Lordly & Dame. ... Jack Tessler named manager, international marketing for RCA Records, New York. He comes from Motown Records where he was director of international operations. In Los Angeles, RCA names Martin Olinick manager, business affairs, West Coast. ... Paul Livert appointed national sales manager at CTI Records, New York. He comes from Pickwick International where he was national sales manager. ... Ken Sawyer has been named national singles sales manager at



Kotecki

United Artists Records, Los Angeles. He joins the label from Southwest Distributors where he was general manager. ... Joe Galante has been promoted to director of Nashville operations at RCA Records. ... At Capitol Records, New York, Doreen D'Agostino has been named artist relations coordinator, East Coast. She was a publicist for Morton D. Wax & Associates, New York. ... At Warner Bros. Records, Benita Brazier



Smith

has been named director of r&b artists relations based in Burbank, Calif. She was production assistant to the Doobie Brothers' Durbo Corp. Carolyn Baker moves into the position of WB's Eastern r&b artist relations director, New York. She joins the firm from the Dinah Shore tv show where she was talent coordinator. Mike Stone joins the Burbank staff as Western artist relations supervisor from Detroit promotion manager. George Gerrity is now national artist relations supervisor after having been Western supervisor, Burbank. Alan Rosenberg is Eastern artist relations supervisor, New York. ... Shelly Hoppers has been elevated to national promotion projects director at MCA Records, Los Angeles. She was national secondary promotion director. Taking her former position is Joy Hall, who comes from Barnaby Records where she held the position of national director. ... John Schoenberger has been upped to director, national album promotion at ABC Records, Los Angeles. In the past three years with the label he has served as local promotion manager of the Miami branch and the Atlanta branch. ... Glen Brumman has been named associate director, tour publicity and special projects, Co-

lumbia Records, New York. He was manager, unit publicity. ... Steve Rosenthal appointed West Coast publicity director for Atlantic Records, Los Angeles. He comes from MCA Records. Also in Los Angeles, Jess Levitt appointed West Coast trade publications liaison for Atlantic Records. ... William Bocker takes charge of marketing and product development at T.R. Records, New York. He has had 15 years experience in various capacities in Latin music. ... Betty Gallup has been named director of the publicity department at LS Records, Nashville. ... Stuart Alan Love is director of a&r and production at Chalice Music Group, Los Angeles, not Stuart Alan.



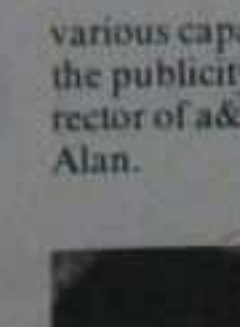
Coffino

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Livert

... Larry Marks, who supervised musical services for motion pictures and television at Warner Bros. Pictures, promoted to vice president, production, Los Angeles. ... Randy Hoffman named director of touring operations at Champion Entertainment, New York. ... John McAuliffe joins Chappell Music, New York, as director of finance. He comes from the SeCrest Corp. Buddy Robbins, creative assistant to the president of Chappell, is leaving the firm. ... Ted Glasser rejoins Beechwood Music Corp., Los Angeles, in his former capacity as professional manager. ... Publicist Bernice Zucker promoted to senior account executive at Richard Gersh Associates, New York. ... Paul Hines is appointed national r&b promotion director at International Record Distributing Associates, Nashville. ... Billy Miller is Ascend Management's new tour manager and artist representative for Kiss on the road. He comes from Management III. ... Paul Dudas, who was with Mercury Records' home office accounting department years ago, has returned to the



Sawyer

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Brazier

STONES SIGN AGAIN WITH ATLANTIC

NEW YORK—After months of negotiations with just about every major record label, the Rolling Stones have re-signed with Atlantic Records for an undisclosed sum and for an undisclosed number of albums to be distributed in the U.S. and Canada.

At the same time it was announced that Colgems-EMI music will publish the music of the Rolling Stones in the U.S. and Canada including the last six albums of the Stones and the band's five forthcoming LPs.

According to Irwin Robinson, vice president and general manager of Colgems-EMI Music, the publishing deal was agreed upon when the Stones signed with EMI for record distribution outside the U.S. and Canada last month.

21 Juno Awards Given During 8th Presentation

TORONTO—The eighth annual running of the Juno Awards here (March 16) featured the broadest slate of categories in the history of the event, including new classical and jazz accolades.

In all, 21 awards were bestowed at the televised presentation, equivalent to the American Grammys, including four based on actual sales figures, and 17 determined by a vote of members of the Canadian Academy of the Recording Arts and Sciences (CARAS).

CBS, RCA and London, in conjunction with Attic Records, which London distributes, claimed top pop label honors at the event in Toronto's stately Royal York Hotel.

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SANTANA'S SAMMY—Carlos Santana receives the first Crystal Ball (or "Sammy") Award presented by CBS Records International at a reception in New York. The award is for sales in excess of 5 million LPs outside the U.S. Seen, from left, are Ray Etzler of F.M. Productions; Greg Walker, vocalist with the band; Carlos Santana; Bill Graham, the band's manager, and Dick Asher, CRI president.

NEW FCC ATTORNEY

Payola Hearings On Station WOL Resume March 30

By BORIS WEINTRAUB

WASHINGTON—FCC hearings into charges of payola and plugola at Washington soul station WOL recessed last week until Wednesday (30) after winding up several days of testimony by WOL disk jockey Mel Edwards.

Edwards was the president of DJ Productions, a concert promotion firm composed of the station's disk jockeys, until it was ordered disbanded by station management last October.

Other local promoters have charged that the disk jockeys exerted undue influence on the concert scene by plugging appearances of concerts promoted by DJ Productions, and that they had to pay off the deejays to get airplay for artists they were promoting.

In reply, the jockeys charge that Cellar Door Productions and Dimensions Unlimited, the promoters making the charges, have exercised a

near-monopoly on the local promotion scene.

In his last appearance on the stand, which lasted 1½ hours, Edwards was asked by his attorney, David Meyers, about statements by other disk jockeys that he had taken \$20,000 in corporate funds from DJ Productions on his own.

Edwards replied that the \$20,000 was a reimbursement of his expenses incurred on behalf of the firm in promoting a Memorial Day 1975 concert.

The two-week recess was called because of a scheduling conflict involving Joseph Stirmer, the FCC's Administrative Law Judge conducting the hearings. In addition, Keith Fagan, the FCC attorney who had been leading the inquiry has left the commission and been replaced by Ted Kramer.

When the hearings resume, witnesses are expected to include WOL's station officials Jim Kelsey and Cortez Thompson. The station licensee is Sonderling Broadcasting Corp., whose president, Egmont Sonderling, already has testified.

In addition, Edwards remains under subpoena and is expected to be recalled.

A commission attorney says that the direction of the probe after its WOL aspects have been completed is uncertain.

Reservation Need

NEW YORK—Reservations are now required for ASCAP's new Thursday "lunch-breaks" at its offices here. The two-hour informal roundtable discussions feature experienced cleffers answering questions from fledgling songwriters. The Thursday (24) session will be hosted by "A Star Is Born" composer Ken Ascher. Space is limited.

LETTERS TO DISTRIBS MAILED

Playboy Label Shift To CBS Firmed

LOS ANGELES—Letters went out late last week from Playboy Records here to their present roster of independent distributors, informing them that as quickly as possible present inventories would be assumed by the label. Inventory settlements normally take a month to clear thereafter.

The notifications over the signature of Tom Takayoshi, who was elevated from executive vice president to president two weeks ago (Billboard, March 19, 1977), confirm persistent rumors that the label would go with CBS Records for national distribution. As was reported exclusively in

Billboard, Takayoshi and his veteran home office nucleus all remain with the label. Eli Bird, national sales chief; John Wellman and Marc Nathan, assistants in pop national promotion; and Jay Butler, national r&b promo director, will continue to work out of the office here. Takayoshi says he is shopping for a national pop promo director.

An announcement of the agreement in principle for CBS to distribute Playboy was made last week by Tony Martell, vice president and general manager of CBS Associated Labels, and Richard S. Rosenzweig, executive vice president of Playboy Enterprises.

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Galante

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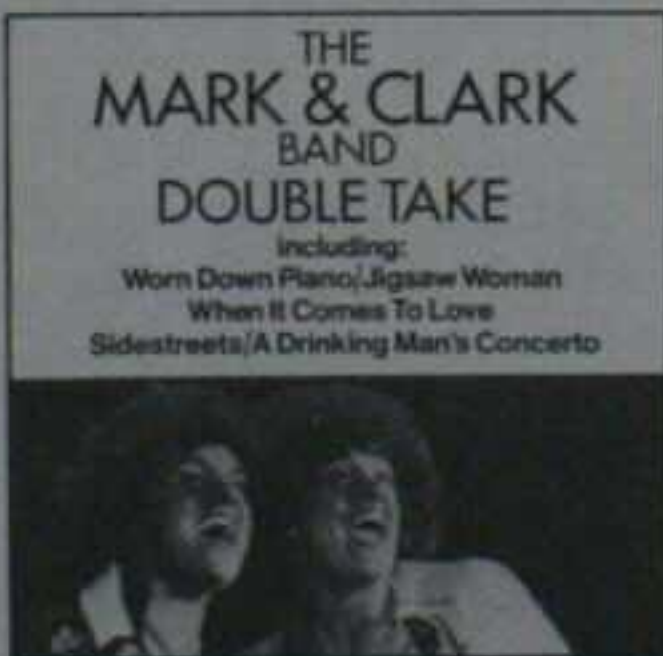
THE MARK & CLARK BAND'S "DOUBLE TAKE."



The guy with the white scarf is Mark. The guy without the white scarf is Clark. As you've probably guessed, they're identical twins. They've been playing live dates with their twin grand pianos for twelve years and they've made virtually every stop on the networks' talk-variety show circuit.

With their younger brother, Scot, on electronic keyboards, The Mark & Clark Band played to SRO audiences in Florida six nights a week, three shows a night, for over four years. *Variety* listed them among the five highest paid—but unrecorded—groups in the U.S.

But that's all changed now. America is in for a double take. Their first album, "Double Take," was produced by Ron Dante and arranged by Ron Frangipane. Joining Mark and Clark and Scot on some classic FM tracks and hit singles, including their first, "Jigsaw Woman," are guitarists Elliott Randall, Hugh McCracken and John Tropea; bass player Will Lee and drummer Alan Schwartzberg.



The Mark & Clark Band.
"Double Take," their debut
album. Featuring the single,
"Jigsaw Woman." On Columbia
Records and Tapes.



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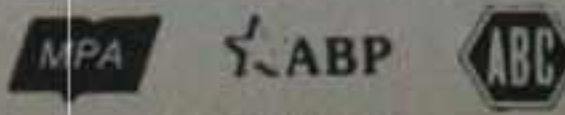
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\$18,000 Musecom II: a Magical Computer Aids Music Publishing

By JOE X. PRICE

LOS ANGELES—There's a computer that has been perfected which augurs revolutionary changes in the music business. It's called Musecom II and its inventors-manufacturers are just now introducing it to the world market. Its price: \$18,000.

Musecom II resembles a standard upright piano in size, shape and almost every other way except for one important difference; the keyboard is also a computer input terminal.

Here's what it does: whatever is played on the keyboard is instantly interpreted by the computer and displayed (in conventional sheet music style) on a built-in television monitor measure by measure, in a steady flow, allowing the composer to see and hear the composition in complete continuity.

What's more, Musecom II allows the composer to "scroll to any part of his score-in-progress," make notational changes (tempo, key, etc.) and ask to see and hear the results. The system can display about 20 lines of music at one time.

The changes are automatically recorded and when the composer is satisfied, the final score is prepared on pre-drawn manuscript paper and delivered through a slot in the console. If any skilled musician would then play what is on the sheet music, he would duplicate that which the original musician played.

"The system is unparalleled in its elimination of the time-consuming and tedious work associated with writing and copying music," says Jim Troxel, vice president of Musecom, Ltd. of Playa Del Rey, Calif.

Troxel, a percussionist and studio musician in Hollywood since 1950, goes on to explain that "the min-



Televised scores: Computer-television-screen-music publishing instrument which portends new advancements for the future.

icomputer in Musecom II has been taught with software to converse in standard music notation.

With other methods, a composer would have to talk the computer's language—type in his musical composition in the form of a computer program through a terminal; each sound would then require a different command.

Eventually, Musecom II will not be limited to a keyboard that is physically interfaced to a computer system. Any musical sound or melody or melodies emanating from any source—a brass, string, woodwind, or percussion instrument and even the human voice—will be picked up and converted into sheet music by merely singing or playing into the Musecom system.

The machine, once it is widely adopted could all but eliminate the need for music copying services. Perhaps not so obviously, however, is the fact that it could revolutionize the entire concept of music publishing as it is known today.

The one component that holds the key to the future more than any other in this latter regard is a device contained in the system called the floppy disk.

It has the capacity to store in excess of four hours of played compositions and is removable; thus, one can store his music indefinitely and have immediate playback upon command, which means that one can amass a music catalog the size of any major music publishing company extant in a short time.

Letters To The Editor

Dear Sir:

I'm taking the liberty of enclosing this letter from my daughter to the Rev. Jesse Jackson, re a recent article on contemporary music.

Sincerely,
C. Crumpacker
Artists and Repertoire
RCA Special Products
Marketing, New York

Dear Rev. Jackson:

I read an article in Billboard magazine about you and operation PUSH. Maybe some popular songs carry the cursing too far, but for crying out loud what's wrong with

"Disco Lady" by Johnny Taylor? You say some of the lyrics in popular songs are "harmful" to children.

Well, a child under 4, 5 or even 6 can't understand "shove it in, shove it out" from "Disco Lady" or "spread your wings and let me come inside" from "Tonight's The Night" by Rod Stewart. And a child any older than that has a right to, and in most cases does, know all about sex.

One thing children of all ages understand is the sheer terror and violence in movies and television. And you don't have to totally understand it to feel it. Movies give P.G. or R ratings to "Sybil," "The Exorcist," "The Omen," "Jaws," "Deliverance," "Dirty Harry," "Marathon Man," "Death Wish," etc., while "Last Tango in Paris" pulls an X.

Which means that children all over can get horrified out of their skull and you say nothing, but let a child even listen to something suggestive and you have a heart attack.

If you are really as concerned for young people as you say you are then where were you during the Vietnamese war? That was probably the most harmful thing around for little children. And war is the most terrible thing around for sure. And what about tv game shows that show "adults" making fools out of themselves out of greed for money?

The message they give is money is everything. You say songs that mention drugs are also targeted. Well, why the big thing now? You didn't boycott "cigarettes, whiskey and wild, wild women" and cigarettes and whiskey are more harmful than most drugs.

And drugs are a fact of life. Instead of boycotting songs that mention drugs, why don't you try to help people on or trying to get off drugs? If you're as concerned as you say you are that's the most effective thing you can do. Boycotting songs does nothing.

As for your other target-curses, they're just words. Most people aren't offended or bothered by them. It seems to me that there are much more important problems in this world. If you are so concerned about children there are millions who really need your help.

Sincerely,
Caroline Crumpacker
age 12½

MCA Pays 25-Cent Quarterly Dividend

LOS ANGELES—MCA Inc. declared a quarterly cash dividend of 25 cents per share payable April 12, 1977 to common stockholders of record March 29.

The board of directors also voted to increase its size to 10 members. Frank Price and Ned Tanen were elected as directors of MCA Inc. while Thomas Wertheimer, a director and vice president of the company, was named to serve on the executive committee. Donald Sipes was elected a vice president of MCA Inc.

The annual stockholders meeting will be held at the First Chicago Center on May 24 with holders of common stock at the close of business April 4 entitled to vote.

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PICKWICK NET Racking Aids In 3d Quarter Rise; 9-Month Figures Are Up Only 3%

NEW YORK—Rack merchandising apparently contributed the most to a 6% net income gain on continuing operations for Pickwick International in the third quarter ending Jan. 31. Also reported: a 21% sales increase from the corresponding period of the prior fiscal year.

Gross margins and profits were slightly reduced by the first post-Christmas sales program ever conducted throughout the retail chain during the excessive January cold spell, with sales rebounding and ex-

ceeding last year's volume in February.

Net income for the October-January period was \$3.507 million, up from \$3.317 million a year ago, and sales were \$92.197 million, versus \$75.781 million. Earnings per share rose to 79 cents from 75 cents.

For the first nine months of fiscal 1977, net income from continuing operations rose less than 3% to \$7.281 million, on a 20% sales gain to \$232.145 million. Earnings per share were \$1.65 versus \$1.61.

The figures do not include a \$1.712 million loss the first nine months of the current fiscal year attributable mostly to the discontinued P.I.P. Records operation (Billboard, Dec. 25, 1976), and a \$96,000 loss in the comparable year-earlier period.

With the P.I.P. writedown included, net income for the nine-month fiscal 1977 period dipped more than 20%, to \$5.569 million from \$6.982 million in fiscal 1976.

Gains from both existing locations and new store openings were noted for the Heilicher Bros.-J.L. Marsh rack operation. No new units were opened in the third quarter, typical of this period, but new racking and company-owned retail units are being added in the fourth quarter.

One of the major factors affecting profits the first two quarters was the

extra number of new rack outlets opened versus the prior year, due mostly to the changeover of Sears from its own operation. This resulted in 126 more openings the second quarter, and 57 more the first quarter, than the corresponding year-earlier periods.

The Pickwick proprietary division showed a marginal decline in results in its continuing operations, but it has embarked on an aggressive new product and sales effort, including the just-announced Quintessence classical label, which should be productive.

Sales and profit growth continued through the third quarter and into the fourth quarter for Pickwick International, Inc. (G.B.) Ltd.

STEPHEN TRAIMAN

Arista Racks Up World Sales Of \$4 Mil In Feb.

NEW YORK—Arista Records had a net revenue of \$4 million in February from its sales around the world, reports Elliot Goldman, executive vice president.

Arista calls the February figures its best ever. They follow a record two weeks in January, lifting the label from the financial doldrums it hit at the end of 1976 (Billboard, Feb. 27, 1977).

Showing the strongest sales, have been the four albums by Barry Manilow, all of which are now starred on the Billboard charts at 16, 98, 148 and 171. Arista reports that it has shipped 1.2 million copies of the albums in the last nine weeks.

Arista also reports that the new Kinks "Sleepwalker" LP has tallied more than 250,000 copies with singles sales by Manilow, Jennifer Warnes, Shirley Brown and LPs by Warnes and "Saturday Night Live" also contributing to the sales.

In U.K., Arista claims 1 million copies sold of the "Under The Moon Of Love" single by Showaddywaddy, and 350,000 copies of the group's "Greatest Hits" LP, according to the label.

Outside the U.K. the Showaddywaddy single has been in the top five in Belgium, Holland, Denmark and Germany, while the Bay City Rollers has been very strong in Japan, Germany, Holland and Canada.

Col Wins Cast LP Of 'Annie'

NEW YORK—Columbia Records has acquired the original cast recording rights to the musical show, "Annie." The show, based on the "Little Orphan Annie" comic strip character, will open in New York April 21 with Columbia recording it that week for release two weeks later.

The play is now in Washington. It is produced by Mike Nichols from an idea by Thomas Meehan. The music is by Charles Strouse and Martin Charnin is lyricist-director.

Westbound Binder

NEW YORK—Westbound Records has signed for world wide distribution with Atlantic. Initial releases include albums from Dennis Coffey, the Detroit group C.J. & Co., and the Detroit Emeralds. Label had been distributed by 20th Century.

Market Quotations

As of closing, Thursday, March 17, 1977

1975		NAME	P-E	(Sales 100s)	As of closing, Thursday, March 17, 1977			Change
High	Low				High	Low	Close	
42%	37	ABC	10	162	42%	41%	41%	-
9%	7%	Ampex	12	198	8%	8%	8%	-
5%	4%	Automatic Radio	3	10	4%	4%	4%	Unch.
59%	55	CBS	10	604	59%	58%	58%	-
11%	7%	Columbia Pictures	4	462	10%	10%	10%	Unch.
15%	11%	Craig Corp.	3	60	12%	11%	12%	+
48%	36%	Disney, Walt	16	938	39%	38%	39%	+
4	3%	EMI	8	89	3%	3%	3%	-
18%	14%	Gulf + Western	4	733	15%	15%	15%	+
5%	4%	Handyman	10	37	5%	5%	5%	Unch.
35%	23%	Harman Industries	8	91	34%	33%	34%	+
5%	5	K-tel	5	10	5%	5%	5%	+
9%	7%	Lafayette Radio	8	18	6%	7%	7%	-
26%	22%	Matsushita Electronics	10	20	22%	22%	22%	+
42%	36%	MCA	8	80	38%	37%	37%	-
19	16	MGM	8	76	18%	18%	18%	-
57	48%	3M	18	491	53%	53%	53%	-
-	-	Morse Electro Products	-	-	-	-	-	Unch.
56%	43%	Motorola	16	253	49%	48%	49%	+
36	32%	North American Philips	8	23	34%	33%	33%	-
22%	16%	Pickwick International	11	86	19%	19%	19%	Unch.
9%	5%	Playboy	14	131	8%	8%	8%	-
29%	25%	RCA	13	1115	29%	29%	29%	+
10%	8%	Sony	21	2253	10%	10%	10%	-
22%	17%	Superscope	5	27	18%	18%	18%	Unch.
42%	36	Tandy	9	292	39%	38%	38%	-
10%	7%	Telecor	7	12	9%	9%	9%	-
3%	2%	Telex	11	29	2%	2%	2%	Unch.
4%	3%	Tenna	6	7	3%	3%	3%	Unch.
15%	13%	Transamerica	8	333	14%	14%	14%	-
12%	9%	20th Century	7	32	10%	10%	10%	-
29%	26%	Warner Communications	7	130	29%	28%	29%	Unch.
28	23	Zenith	13	194	26%	26%	26%	-

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	3	2%	3%	M. Josephson	4	21	12%	13%
Gates Learjet	4	837	9%	9%	Memorex	7	82	27%	27%
GRT	30	78	3	3%	Orrox Corp.	-	33	1%	1%
Goody Sam	3	2	1%	2%	Recoton	26	-	3	3%
Integrity Ent.	3	2	1%	1%	Schwartz Bros.	10	3	1%	2%
Koss Corp.	5	15	4	4%	Wallich's	-	-	-	-
Kustom Elec.	7	8	2%	3%	Music City	-	-	-	-

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

FISCAL 1976

Schwartz Brothers Quadruples Its Net

WASHINGTON—With continuing growth of its Harmony Hut retail chain and improved results in wholesaling operations, Schwartz Brothers, Inc., reports quadrupled net income on a 16% sales gain for the fiscal year ended Dec. 31.

The fourth quarter was the most successful in the firm's 30 years of business, according to president James Schwartz. Net income hit a record \$289,925 or 38 cents a share on sales of \$8.782 million, compared with a profit of \$191,141 or 25 cents a share on sales of \$7.046 million the prior year.

For fiscal 1976, net income rose to \$349,636 or 46 cents a share from \$88,003 or 12 cents a share in 1975. Sales topped \$25 million, versus \$21.642 million the year before.

The 15-unit Harmony Hut chain opened a second store in Baltimore, following the closing of a small College Park, Md., unit. Distribution and rack merchandising operations benefited from the volume of late-year hits, and since year-end Schwartz has become the regional distributor for London Records.

Also encouraging is the elimination of all bank indebtedness, except

for a \$131,458 mortgage on its headquarters building.

Approximately \$1.5 million in short and long term bank obligations has been repaid in the last two years, the Schwartz chief notes, while the company's net worth has increased by \$400,000. Stockholders' equity increased to \$6.15 per share in 1976.

Expansion Again For Record Mart

LOS ANGELES—The nation's oldest major retail record chain, National Record Mart, Pittsburgh, is negotiating to open one and possibly two superstores in that city's downtown area.

Sam Shapiro, the 50-plus store chain's founder, is dickering for possible 12,000 and 14,000 square foot stores. Both could possibly be open by year's end.

The chain added its 52nd store last week in Athens, Ohio where Tom Bream, transferred from the Boardman, Ohio store, is manager. It is a mall location.

The new Mart store in Wheeling, W. Va., is a consolidation of a small and large outlet there.

The new downtown 4,000 square foot store is freestanding and will be managed by Edie Robinson. In another relocation, Mart opened a mall store in Natrona, Pa., a 3,000 square foot site which will be managed by Lavinia Barch.

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RACING CARS
DOWNTOWN TONIGHT



FINISH

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RACING CARS THEY'RE RIGHT ON TRACK

You could call Racing Cars' recently released album, Downtown Tonight, the sleeper of the year. Of course, we knew it was good. After all, Racing Cars had already been acclaimed in England as "one of the ten most promising bands of the year." But we never dreamed it would take off the way it did. FM stations across the country, as you can see from the list above, began playing it immediately. And enthusiastically. In fact, the enthusiasm has been so great that we've been practically forced to release "They Shoot Horses Don't They?" as the album's first single. It's not only on the right track. We consider it a definite winner.

Court Upsets FCC Language Ban

WASHINGTON—A U.S. Appeals Court here has ruled that the FCC cannot ban indecent language on radio and television, even during hours when children may be listening.

The ruling, handed down Wednesday (16), overturns a 1975 FCC decision against New York's Pacifica outlet, WBAI, which had broadcast a George Carlin monolog

employing seven words deemed obscene.

The court rapped the FCC for ignoring a statute forbidding the agency to exercise censorship as well as its own guidelines "which leave the question of programming content to the discretion of the licensee," in the court's words.

An FCC spokesman says it will decide later whether or not to appeal the decision.

Grateful Dead Plan a Movie

NEW YORK—The Grateful Dead plans to release a full-length feature film with music "in the early summer."

The movie, which was produced by the band, will also be marketed by it, at least initially, in a "four-wall" distribution strategy.

The four-wall deal means the producer, in this case the Grateful Dead, will rent theatres at a set fee and collect all receipts. The formula has been used to great success by Tom Laughlin of "Billy Jack" fame.

Plans call for a series of limited engagements in 10 cities across the nation where research has indicated a hardcore population of Dead fans.

The film will come hard on the heels of the group's debut album on the Arista label and a soon-to-be-announced tour of the Eastern U.S., which is reportedly already soldout.

Jerry Garcia, the group's leader, has reportedly invested a sizable chunk of his own money in the project. The film includes live concert footage, candid interviews, a unique animation process, and will also focus on the group's legion of followers, known as "Dead Heads."

It has been described as Garcia's "statement on what the Dead are all about."

Five shows at New York's Palladium and five shows at Passaic's Capitol Theater were soldout within four hours of a brief announcement made on New York's WNEW-FM. The Grand Central outlet of Ticketron was the scene of a block-long line of ticket buyers after one hour.



DEAD LINES—Fans of the Grateful Dead line up outside a New York Ticketron outlet after a single announcement was made an hour earlier over WNEW-FM that the Dead would appear April 29 to May 4 for five shows at the Palladium Theater.

1976 BUOYS HOPES

ASCAP \$100 Million Year Could Be 1977

By GERRY WOOD

NASHVILLE—A \$100 million year for ASCAP?

Though no ASCAP leaders mentioned that magic figure, the inference was plain: buoyed by record 1976 revenues of \$94 million, the performing rights society hopes to collect an even larger amount in 1977.

The theme surfaced frequently at ASCAP's Nashville membership meeting Wednesday (16). The meet held at the Hyatt Regency drew 210 writer and publisher members from a 14-state region.

"Our financial situation will show considerable improvement," predicted Stanley Adams, ASCAP president. The sentiments were reflected in reports by Wesley Rose, board member, and others in the ASCAP hierarchy.

An executive committee report from Billy Taylor and public relations committee talk from Gerald Marks brought the society's Southern region membership up to date on internal affairs. Marks announced that ASCAP has hired the Rogers and Cowan firm "to augment our public relations efforts."

Norm Weiser, Bernard Korman, general counsel, and Ed Shea, Southern region director, also spoke to the assemblage that included Leo Kaplan, one of the two court appointed monitors who observes ASCAP's survey and distribution operations under a consent decree.

Korman preceded the meeting with a discussion on the new copyright legislation that drew questions from the audience.

Shea pointed to increases in ASCAP's country chart songs, adding, "When country does well, the whole society benefits. Not that Southern talents are devoted solely to country, for as you know many top pop hits are written, published and recorded in Tennessee, Ala-

bama, Georgia, Louisiana, Texas, Florida and other Southern states."

ASCAP's next membership meeting will be held Wednesday (30) at the New York Hilton, according to Adams. The semi-annual East Coast membership meeting will start at 2:30 p.m.

Similar to the Nashville meeting and the previous Los Angeles meet, Adams and committee members will report on recent activities, 1976 income and other major matters pending. Korman will also precede the meeting with another program on the workings of the new copyright law slated to take effect next Jan. 1.

Pyramid Popping

LOS ANGELES—In a limited edition of 2,000 separately numbered units, Pyramid Records has issued a 12-inch 45 r.p.m. disco single featuring two requested tracks from D.C. LaRue's current LP "The Tea Dance." The firm has sent the two-sided disk, intended for disco use only, to disco associations across the country.

LaRue, who is about to embark on his first promotional tour of Europe, recently took the No. 1 spot on the British soul charts with his single "Cathedral," one of the few white artists attaining such soul chart distinction.

Eddie Hall Dies

CHICAGO—Edgar "Eddie" Hall, vice president of Beacon Artists Corp., died here Monday (14) after a prolonged illness. He was 56.

Prior to joining Beacon Artists, Hall headed the personal appearance department here of General Artists Corp. An Illinois native, Hall was a former trumpet player and band leader.

No Excelsior Darby Ties

LOS ANGELES—Excelsior Records, Astoria, N.Y., record-tape distributorship, has never had any connection with "premises at 9th and Main, Darby, Pa.," which were attributed to it by Neil J. Welch, agent in charge of the FBI Philadelphia office (Billboard, March 5, 1977).

Paul Urciuoli, president of Excelsior Records, says the firm has never directly or indirectly occupied or used or been associated with anyone

who has occupied or used the premises at 9th and Main. He says that Excelsior considered using the premises six months ago, signed a binder agreement which would have become effective upon payment of a rent deposit which was never made.

Urciuoli says he was contacting the FBI directly regarding the allegedly erroneous statement made about Excelsior's connection with an LP fabrication plant in Darby.



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RCA Named In Feliciano Suit

LOS ANGELES—Jose Feliciano and Feliciano Enterprises filed suit against RCA Records in California Superior Court March 7 seeking \$200,000 from RCA for two delivered albums, some \$43,000 in recording costs, plus \$5 million exemplary damages.

The plaintiff is also asking a permanent injunction against RCA releasing a "Greatest Hits Of Jose Feliciano" LP which the suit claims must be approved by the artist in writing under prior contract.

A hearing on the preliminary injunction is set for Tuesday (22).

Feliciano, now recording for Private Stock Records, is also seeking a new court-supervised accounting of RCA royalties due him. The lawsuit also seeks an injunction against RCA selling any prior-released Feliciano titles as scrap cutouts if these LP's are still carried in the catalog at standard dealer price.

The lawsuit, filed for the plaintiffs by A. Marco Turk of Ervin, Cohen & Jessup here, claims that Feliciano had full approval rights on all product and packaging of his records under a February 1972 contract with RCA.

This four-year contract called for two Feliciano albums yearly with \$100,000 for delivery of each LP, recoupable against 8% royalties on retail less packaging and other costs.

The lawsuit claims that nine months of fruitless negotiations between the plaintiff and RCA preceded the filing of the lawsuit. Feliciano's RCA contract called for the total of eight original albums plus two best of repackage.

A point claimed by the lawsuit is that one Ethel Gabriel was credited as producer of the disputed "greatest hits" album but is unknown to the plaintiff and never produced any of his records.

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Soundaround Seeks \$150 Dealer's Fee

By NAT FREEDLAND

LOS ANGELES—Soundaround, in-store play programmed tape system here, has begun soliciting \$150 annual subscriptions from retailers after a month-long free trial period and claims 75%-80% signups.

Soundaround is shipping its newest weekly 90-minute tape to 5,005 retail outlets and has obtained paid label sponsorship from Warner Bros.-Elektra-Atlantic, ABC, RCA, Arista, Casablanca, Private Stock, Salsoul and Mushroom Records, says Martin Dane.

Dane, one of Soundaround's three principals, also admits that the company's original-planned \$100,000 start-up investment has quadrupled and Soundaround can only set a goal of breaking even by the end of 1977.

However, Dane reports that four

other companies are trying to set up similar in-store play operations due to Soundaround's early impact.

Attending and exhibiting at NARM this month proved helpful in solidifying Soundaround contacts, says Dane.

His company is setting arrangements with a New York market research firm to survey sales increase effectiveness of Soundaround in-store play nationally.

Dane notes that two singles by new groups featured on the first Soundaround tapes are already on the Billboard Hot 100. These records are Stallion's "Old Fashioned Boy (You're The One)" on Casablanca and "Uptown Festival" by Shalamar on RCA-distributed Soul Train Records.

Women In Music Sponsor Concerts

CHICAGO—Women In Music/Chicago, a distributor of feminist-oriented recordings, will sponsor a spring concert series here, its first.

The series, to comprise four concerts, enlists performers who have product distributed by Women In Music, including Margie Adams, Malvina Reynolds and Rosalie Sorrels. Isis, an all-woman rock band, and Wallflower Order, a women's dance troupe, also are booked.

Tickets for the series, being sold at a subscription discount, are available through Women In Music's retail accounts here, including Sounds Good Records, Round Records, Spin-It Records and Val's Halla.

The first concert is scheduled for March 30 at the northside Athenaeum Theatre.



TOP HONOR—Neil Bogart (right), accepts NARM's presidential award from Dan Heilicher during the recent NARM convention. Bogart is the president of Casablanca Records and Filmworks.

MERCURY'S BALOS CLAIM

Effective Merchandising In Industry-Wide Decline

By ALAN PENCHANSKY

CHICAGO—The record industry is doing a less effective job of merchandising than it did 10 or 15 years ago, claims George Balos, national merchandising manager for Phonogram/Mercury.

Balos, whose design efforts for Mercury have ranged from ads to album covers to retail sales fixtures and across the spectrum of point-of-purchase tools, says millions of dollars are being lost at the retail level as a result of the trend.

"In the old days we had quite a bit more we did for the retail store," the designer explains here in his office, while at work on a counter display for Mercury's "Pink Parker" promotion. "Four songs for the price of two," the copy on the mock-up reads.

"It was a different business in itself, there were more independently owned shops that would put up anything, and less crowded areas," he notes.

Balos identifies three factors, largely uncontrollable, that he says have contributed to a decline in point-of-purchase effectiveness: locations have less space to work with than a decade ago, chain stores have replaced the independent outlet, and production costs have risen dramatically.

"In the old days we would have much more expensive point-of-sale

production pieces," he says, recalling a program for the Smothers Brothers. "I did a television set, an actual tv set with a heat motor that spun around and projected the message right out of the tv screen and to the sides of the tv."

The mock appliance, which cost about \$12.50 each to produce, would be three times as expensive today, Balos estimates.

Cost pressures also have forced many outlets to abandon the use of professional window dressers, the designer notes. "Many outlets just let the clerks do it, and the windows look pretty shabby," he says.

As a rule, chain stores use merchandising aids less effectively than stores under owner/managers, Balos believes. This is because direct contact with salesmen has been sacrificed by many chains, he says.

"Formerly, if you got to know an owner/manager, if the salesman came in with a sales piece you knew it was going to be put up and that it would stay up, because you had a little bit closer relationship. I don't think that closeness is there any more."

Balos confirms the salesman's fundamental role is assuring that merchandising aids, once manufactured and distributed, are utilized.

"An allocation of everything we produce is sent direct to the salesman in addition to the branch," he explains. "This way you can protect the money that you've invested."

"Today," Balos says, "your most effective point-of-purchase tool is a well designed mobile, or a well designed die-cut display."

And the classic poster format is still unbeatable in dollar impact, he notes.

"Some people said that the posters had their peak, but they really haven't. I think they're still effective."

Balos says the label produces per year an average of 20 posters, three die-cuts and half a dozen mobiles.

Awards Go To 8 Label Chiefs

LOS ANGELES—NARM presented eight special awards tied in with the centennial of sound celebration plus its annual presidential award.

Neil Bogart won the 1976 presidential award for excellence and great achievement in running Casablanca Records. As a winner of this award he was also included in the eighth centennial of sound honorees, all of whom were former NARM presidential award winners.

These winners included: Herb Alpert and Jerry Moss of A&M, Clive Davis of Arista, Ahmet and Nesuhi Ertegun and Jerry Wexler of the WEA family, Russ Regan of 20th Century, Mo Ostin and Joe Smith of Warner Bros. and Elektra-Asylum respectively, Cy Leslie of Pickwick International, Amos and Dan Heilicher of Heilicher Brothers and Bogart of Casablanca.

Sizzling Seller: 'Star Is Born' LP Tops 2 Mil

LOS ANGELES—Despite a controversial \$8.98 first-time peak pricing for a soundtrack album, CBS' "A Star Is Born" may be the fastest selling original cast or soundtrack following its first 90 days of release.

Released in mid-November amidst a flurry of dealer boycott because of the \$1 price hike, the album as of Feb. 16 had reported combined LP/tape sales of 2,103,927 units domestically.

The album was No. 1 on Billboard's best selling LP/Tape chart, as was the single, "Evergreen," written and recorded by Barbra Streisand.

The 45 had sold 716,784 copies as of the same date, according to Gary LeMel, director of First Artists Music and Records. The music wing's parent firm, First Artists Productions, of which Streisand is a principal, produced the movie.

The first foreign countries where the film will be released are England and Italy, he says. Streisand has recorded the single in French and Italian and may do it in Spanish.

Another single will be released in the U.S. in early April. The film, which has grossed more than \$35 million in the U.S., goes into multiple showings starting this week.

Coyote, CBS Firm Accord

LOS ANGELES—Coyote Productions has entered into an agreement with the CBS publishing firm April/Blackwood Music. The three-year arrangement calls for collection and subpublishing of Coyote's record productions and copyrights through the worldwide network of April/Blackwood affiliates.

Territories included in the pact are Europe, Far Eastern, South American and Third World markets.

Coyote's publishing wings are Jeryl Lynn (BMI) and Carol Nan (ASCAP).

Composer's Assn. Sponsors 3 Series

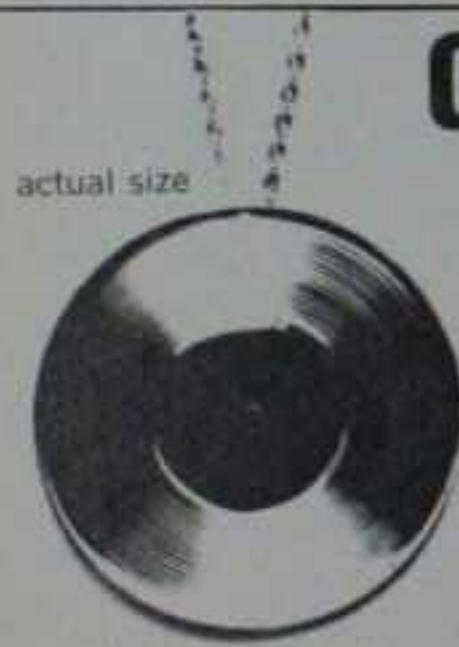
LOS ANGELES—The Independent Composer's Assn., a newly launched agency formed by composers concerned with the presentation of experimental/technological music, will present a three-concert music series April 17, 24 and May 1 as its first sponsored event.

The goal of the association is to associate the public with the "new music" and its related dance, theatre and visual arts. The events will be produced and performed by its composer/members at the IDEA Theatre in Santa Monica, Calif.

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New Artists, Catalog Sales Dominate EMI Philosophy

• *Continued from page 3*

will fall. But the great thing is to keep those margins right.

"It's no good trying to buy market share when the market's going down. It's a madness.

"Basically, if you don't have the product, then make sure you do a good operational job to keep the profit margin correct.

"We try to run our companies, throughout EMI, with maximum amount of local authority. We don't interfere. Bhaskar Menon is the boss in the U.S. We have a boss in Germany, a boss in Australia, one in France, and all of the other countries all down the line.

"And the managing director of each company has available all of the other material produced by all of the other EMI companies if he thinks it's marketable.

"But the number two job of each managing director, the chap who's in charge, is to develop local artists

that are popular in the local market. So, if you're in Germany, you'd have about 50% German volume and 50% of the records you'd release would be from Britain, the U.S. or France or anywhere else in the world. But the artists he issues and how many records is up to him to decide.

"His job is to get a fair, consistent profit picture through the years ... and to be sure we come out No. 1 if we can. We don't always succeed all of the time, but that's the challenge."

EMI helps with the intricacies of business and helps a managing director put the company together, "but every company has responsibility for its own profit."

The executive admits to being curious about what music is being produced in each country—but, of course, the volume of records precludes his actually listening to any great percent of it.

However, he's more than "very curious about the bottom line." And

he believes in personal visits with each company. "I try to get around to seeing them. But I can't do it all of course.

"I was at Capitol last October and I'm here now. I'm going to Japan from here. I was in South Africa last August, Australia and Singapore a year ago. Europe, of course, is much easier; I can slip out for two or three days. I'm going to IMIC in May at Amsterdam. I'm going to Russia in April, Canada in June. So, that's quite a lot. I'm away about six to seven weeks a year."

Personally, he likes MOR and classical music. "I don't understand a lot of the pop music. But I have people who really do understand it and I let them run the music companies. I like to hear pop music, though, because I like to know what it's all about.

"But I don't pretend to be a judge. I won't judge any music. I just abso-

lutely enjoy it and listen at home over the weekend to everything possible."

The major challenge of the record industry?

"Our profits have increased recently, but some of this is market share. I think we've been doing fairly well the last year and I think margins are just about holding worldwide.

"But there are some markets that just aren't that easy for the record industry at the moment. Australia is now having a difficult time in the music business. Partly because it's had a color television boom and partly because the financial brakes have gone on. The government has been fairly tough on spending there.

"I think the big challenge is to always get a flow of new artist material and don't come up dependent upon one or two artists. If something happens to one of them, it hurts you.

"The object is to have people who encourage new artists. Some won't work out. That doesn't matter. We're back on the old point: You aren't always going to be right. It's like filmmaking, I guess. One film in three makes really good money and with the other two you hope you don't lose. And you're never sure which one it's going to be."

In regard to increasing the price of records, Sir John points out that records have cost more elsewhere for a long time. "But product is heavily discounted in the U.S. anyway, right?" Essentially, the problem boils down again to having sufficient profit margins in order to have money to invest in new artists.

"I think the industry as a whole makes a fair profit now."

He sees the videodisk coming and says that EMI has been looking into it for about 10 years now. "We're equipped to move in on this. We have the technical skills. We have a high technological background in our company.

"And, certainly, we will be anxious to participate in any market that develops, more particularly in software and distribution and replica-

tion ... here and in any market where it takes off. It looks like it'll start here first and in Japan.

"I think the videodisk is a natural for the record industry. It's packaged the same and it looks the same and the same marketing and distribution problems are involved."

As for expansion, "I think there may be opportunities to develop by acquisition by companies joining EMI. We bought Sonopress in Paris six months ago and Screen Gems recently—those sorts of things. We'd always be willing to develop that way." The deal to help Larry Uttal launch Private Stock Records in the U.S. was unusual. "He wanted to get into something on his own and asked if we'd be interested. I thought it was a splendid idea. It's working out quite well."

Still, he has no plans to do that sort of thing again "unless another Larry Uttal came along. We've known Larry Uttal for years and he's a great guy."

Again, he reflects on "people." "My job really is to help the men who are running the companies, including the music businesses. I suppose music matters tend to come to light internationally quite a bit and, of course, we're more in music around the world than anything else.

"Our music business is much more internationalized. I tend to deal with the international matters and the key people.

"Any success we have is because we've got good people. It's very important that you be sure to make the best appointments you can. That's all that it's about. If you get the money, there are plenty of people to look after it.

"But get the creative people right first. Then let them make a few modest mistakes. Not expensive mistakes. But you learn by your mistakes. Success itself, quick success, is a very dangerous thing. Everyone gets too comfy and life is so easy. It's much better to now and then make a great fist at something. Makes you do some hard thinking."

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KISS AWARD—Kiss members Ace Frehley, Paul Stanley, Peter Criss and Gene Simmons display plaques awarded the group by Boutwell Enterprises, manufacturers of souvenir items, to mark the sale last year of \$1-million worth of tour merchandise. The plaques feature the cover of the Kiss tour booklet.

Chrysalis' Babys Get \$150,000

LOS ANGELES—Chrysalis Records is budgeting about \$150,000 to support the Babys' four March national television appearances and April concert tour headlining smaller halls in 10 markets.

The English rock foursome is getting an ad in "TV Guide" magazine plugging its Saturday (26) appearance on "Midnight Special." The Babys also taped performances this month on "American Bandstand" and "Don Kirshner's New Rock Concert."

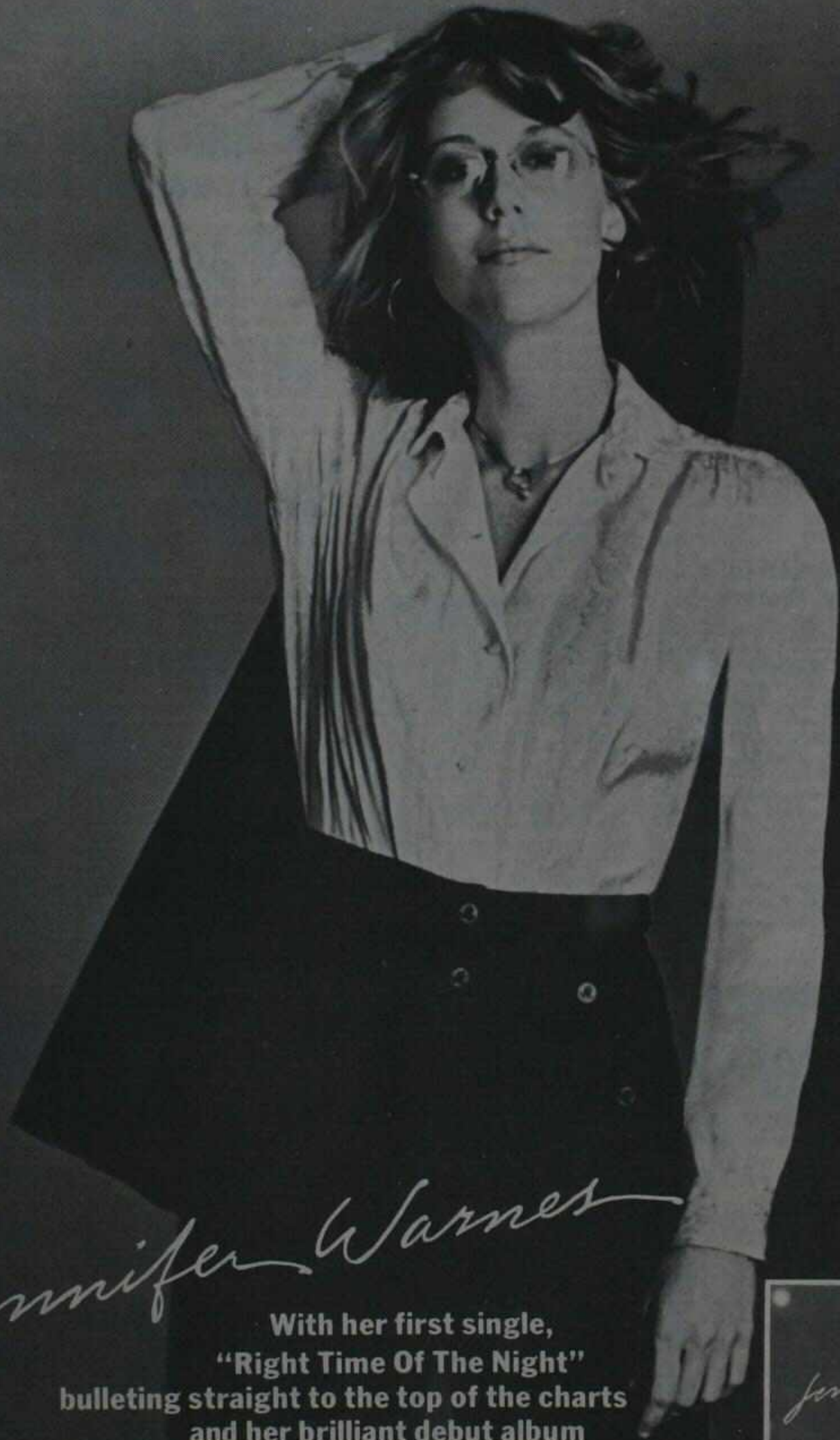
For a March 15 afternoon appearance on the "Mike Douglas Show," Chrysalis had rented tv sets delivered to the offices of key press representatives here and in New York

Cards and cables will be sent to radio and press staffers nationwide to herald the upcoming tv appearances, says Marv Helfer, Chrysalis national sales manager.

The Babys' debut U.S. concert tour kicks off the third week of April. It is being co-sponsored in all 10 cities by a key local radio station. Along with print and radio advertising support for each date, Chrysalis will distribute 5,000 T-shirts and 15,000 buttons for use by retail stores, press and radio to support the tour.

The Babys' single, "If You've Got The Time," from its January-released debut album is now in the second week on the *Billboard* Hot 100.

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**Jennifer Warnes
On Arista Records**



RIAA Gold Record Winners

Singles

Manfred Mann's Earth Band's "Blinded By The Light" on Warner Bros.; disk is its first gold single.

Albums

Leon Russell's "Best Of Leon" on Shelter; disk is his fifth gold album.
Abba's "Greatest Hits" on Atlantic; disk is its first gold album.

Donny & Marie Osmond's "Donny & Marie Featuring Songs From Their Television Show" on Kolob; disk is the duo's second gold album.

George Carlin's "Occupation Foole" on Little David; disk is his third gold album.

Neil Diamond's "Love At The Greek" on Columbia; disk is his 11th gold album.

Natalie Cole's "Unpredictable" on Capitol; disk is her third gold album.

Kiss' "Dressed To Kill" on Casablanca; disk is its fourth gold album.

Hank Williams' "24 Greatest Hits" on MGM; disk is his third gold album.

Kansas' "Leftoverture" on Kirshner has achieved platinum status.

Bad Company's "Burnin' Sky" on Swan Song; disk is its fourth gold album.

George Benson's "In Flight" on Warner Bros.; disk is his second gold album.

New Jazz Coalition In New York

NEW YORK—A Universal Jazz Coalition comprising administrative and technical assistance consultants and jazz artists has been formed to assist the jazz community with problems in managing, promoting, booking and productions.

The coalition headed by Nobuko Cobi Narita will also sponsor seminars and workshops on artist management, promotion and public relations. There will also be a monthly community newsletter that will go to more than 10,000 jazz enthusiasts.

The board of directors of the coalition includes Paul Ash, Sam Ash Music Stores; jazz trumpeter Dizzy Gillespie; Ahmad Jamal; Jymie Merritt and pianist Marian McPartland.

The advisory committee is comprised of Rose Marie Armstrong, writer; Pepsi Bethel, choreographer; Art Blakey, drummer; Dave Brubeck, pianist; Richard Davis, bassist; Art D'Lugoff of the Village Gate; Don Friedman, concert producer; the Rev. John Garcia Gensel, jazz minister of St. Peter's Lutheran Church; Rabbi Jules Harlow, Jewish Theological Seminary; Roy Haynes, drummer; Jimmy Heath, saxophonist; Milt Jackson, vibraharpist; Charles Mingus, bassist; Dan Morgenstern; Jimmy Owens, trumpeter; Horace Silver, pianist, and Warren Parker, National Art Museum of Sport, Madison Square Garden Gallery.

New Thiele Office

NEW YORK—Bob Thiele's Doctor Jazz Music and Frankenstein Productions have opened offices at 1414 Ave. of the Americas, (212) 751-0322.



ENGELBERT'S GOLD—Engelbert Humperdinck accepts two gold records for his debut Epic single and LP both titled "After The Lovin'" during NARM. Making the presentation at the closing CBS Records' night are Bruce Lundvall, left, CBS Records division president, and Ron Alexenburg, senior vice president, Epic and Associates Labels.

Mobile Disco On Campus

Continued from page 1

"Colleges are the place to go because they're always sponsoring social functions," says Hill. "We give the kind of show expected from a \$1,000-a-night dance band."

As part of the presentation, American Dream Disco provides dance lessons in a "conducive to learning" atmosphere. "We teach the basic steps to the hustle and other dances. We program the music to familiar sounds like Thelma Houston, Van McCoy, Dr. Buzzard's Original Savannah Band and others," Hill says.

Hill and Cass also don wigs, oversized sunglasses, mustaches and other odd attire and incorporate flash effects as part of making the disco show a complete visual and audio production.

A 26-inch background set with hand painted stars and clouds helps permeate a galactic mood to help set it apart from standard disco shows.

The cost of renting the Dream Disco for one night is \$550-\$600. If the disco can be block-booked the cost is slightly lower, usually \$400. However, because of heavy traveling expenses, the price will vary in accordance with the distance traveled.

Hill transports his equipment consisting of a four piece huge p.a. system in a Chevy Van and U-Haul trailer. He carries about 600-700 singles of oldies and modern hits all categorized by artist. Hill says he programs rock and other non-disco songs because students like to hear everything.

To date, the Dream Disco has played nearly 100 college and club dates. Cass says that club prices dif-

fer from the college fee and are done in clubs in need of financial help and seeking something new and innovative to attract customers.

"We're concerned with getting disco dancing into the colleges as long as it's presented in a quality way. Dancing is a great release and the campus is a good place for students to let off steam," says Hill.

The initial schools the Dream Disco traveled to were local ones such as Auburn Univ., West Georgia College, Univ. of West Florida, Emory Univ. and Georgia Tech in September 1976.

In November Hill and Cass brought their show to the National Entertainment Campus Activities Assn. (NECAA) Southeast regional conference in Charleston, S.C., where they generated enough excitement to be asked back for the national convention in San Antonio last month.

American Dream Disco is booked by Altieri-Lane, an Atlanta agency, although most bookings are a result of direct phone calls by Hill and Cass because the agency simply doesn't get many requests for disco.

"We have to compensate for not being a six-piece band," says Hill. "We like to get out from behind the stands and make it a real show production which is another reason we conduct contests and give out prizes."

In the fall, Hill will take his disco on an extensive tour of campuses in the Southeast and Southwest, he says. He is also working on a possible deal with Budweiser Beer for sponsorship to help promote dancing on a national level.

Rock Group In Musical

Continued from page 3

possible release of an original cast album; and with major television networks for a tv special based on the show. A similar tv special had been planned for the ill-fated "Hellzapoppin'" before that show closed out-of-town.

Martin stresses that "Lost In A Dream," billed as a "sight and sound spectacular" is not another rock opera. He adds, "it goes well beyond what any rock opera has offered in the past."

The show's plot has its roots in several ancient myths including Euripides. But, says Martin, the tale is influenced by the Bible as well as

touches of several modern-day prophets.

The show has more than 30 songs. The cast is comprised of four principals including a guide or minstrel who will lead the audience through the plot in song. A chorus of 12 women will sing in concert with the performing rock group.

Martin, whose professional background includes a New York-based marketing/communications firm, plans on using several marketing techniques to sellout the theatre at least three months before the scheduled opening. He also plans to take it on the road to cities and towns with colleges and universities before opening on Broadway.

Fox Agency Import Study

Continued from page 1

tailers across the country. Others are being sold by mail-order. Observers agree the traffic has increased greatly in the last year and is still on a rising curve.

"Publishers are now concerned about the situation," says Al Berman, president of the Fox Agency. He describes it as "one clouded in uncertainty and fraught with claims and counter-claims."

When contacted, European royalty collection agencies report they are crediting American publishers with mechanicals, says Berman. Monies due are either sent directly to the U.S. copyright holder or his foreign affiliate.

However, statements coming through a year or more after the imports hit the market here, and the inability of tallies to pinpoint product flow exactly, has at least some publishers doubtful that they are getting a proper count.

Product at issue is front-line merchandise exported directly by European manufacturers to specialty wholesalers here. These are items which label affiliates or licensees in this country have chosen not to release.

While publishers are also aware of the heavy imports of foreign cutouts, particularly in 8-track tape cartridges, they are not giving it priority attention at this time.

"We may get to it later," says Berman.

Fox Agency attorneys hope to come up with a viable approach to

the front-line import problem shortly. Berman notes that the issue is complicated by claims from foreign collection agencies that they, too, may not be getting a full royalty accounting on U.S. pressings shipped abroad.

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Disco Duck • A Fifth of Beethoven • The Hustle
Silly Love Songs • Love Will Keep Us Together
Kung-Fu Fighting • That's The Way I Like It
Fly, Robin, Fly • Shame, Shame, Shame
• December 1963 (Oh What a Night)



IRWIN THE DISCO DUCK
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Our Day Will Come • Afternoon Delight
In the Mood (Cluck! Cluck!) • Die Gorilla
Don't Go Breaking My Heart • Car-wash
That's When the Music Takes Me • I Wish
• You Make Me Feel Like Dancing



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Hully Gully • Limbo Rock • Mexican Hat Dance
• Square Dance



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Piano Roll LPs From Biograph

NEW YORK—Biograph Records launches a new piano roll disk series this week featuring tunes from hit Broadway and movie musicals dating back to the 1920s.

Unusual element of the series is the inclusion of printed lyrics of all selections performed through special permission granted by the publishers. Arnold Caplin, Biograph president, says all major publishers have cooperated in the project with Warner Bros. alone clearing 52 song lyrics.

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MARCH 26, 1977, BILLBOARD

A Day In The Life Of OTIS SMITH

ABC vice president keeps his hand on the pulse of his firm's music

Otis Smith, ABC's Records vice president, is a man with a stern look, a concerned attitude about the music his company handles and a perpetual motion machine. Billboard's Jean Williams, who enjoys watching polished professionals, tracked the in-motion Smith to accumulate this impression of his business day. This is her report:

"I'm going to show you why I am the best at my job."

"Tell that programmer playing Michael Henderson's record that he has made a mistake and I want him to rectify it."

"He wants an advance? Oh yeah? Is it in his contract? No? Then you know the answer."

"Do I have to go crazy in that market? Hell, I don't want him to play the record because it's mine. He will play it because it's a damn good record."

"Damn, damn, damn, that's a good record. I wish it were mine."

These statements, made by Otis Smith a vice president at



Billboard photos by Morgan Renard

Otis Smith: a complex man doing a complex job of keeping ABC's promotional force on its toes.

ABC Records, merely scratch the surface of how he deals with situations. Usually with short quick answers.

Smith quietly charges through a jam packed 13-hour workday, without seeming to exert energy.

He is generally soft spoken, confident man, who gives the impression of being forever in control, threatened by nothing and smiling seldom.

He starts his day at 7 a.m. with breakfast at the Polo Lounge of the Beverly Hills Hotel. Then hopping into his Rolls Royce, he heads for his Beverly Blvd. office.

Patricia Steed, Smith's secretary, hearing him enter through his "secret" back door, is immediately in the office waiting his instructions. His office is elegantly decorated in brown leather.

"Hello. Tea with honey," he says, while setting up for his first meeting scheduled for 8:30 a.m. Incidentally, Smith has a cup of tea with honey on his desk at practically all times, drinking almost non-stop.

Jeannie Bennett, general manager of the r&b division; Belinda Wilson, West Coast r&b promotion rep; John Brown, national r&b promotion; Al Lewis, director, special projects ABC Records; and Chuck Fassert, marketing and sales coordinator, r&b division, sit waiting for Smith to begin the meeting.

Almost to himself he says, "Damn, damn, damn, that's a good record. I wish it were mine," to a Natalie Cole tune blasting from his radio.

Not a man to waste words, he charges right in. "What's your situation with Sonny Taylor (program director, WWRL, New York) and the Dramatics record?"

"He said it's not going the way he expected," answers Brown.

Wilson injects that another programmer is playing Michael Henderson's version of the same record and will not play the Dramatics, ABC's act.

"Tell him that he has made a mistake and I want him to rectify it," snaps Otis.

As the meeting moves to another record he asks, "What about KDAY (Los Angeles) Belinda?"

"They're going to play it."

"When?"

"Now."

"Is it on now?"

"Yes."

"I know it is, I just wanted to make sure that you knew it."

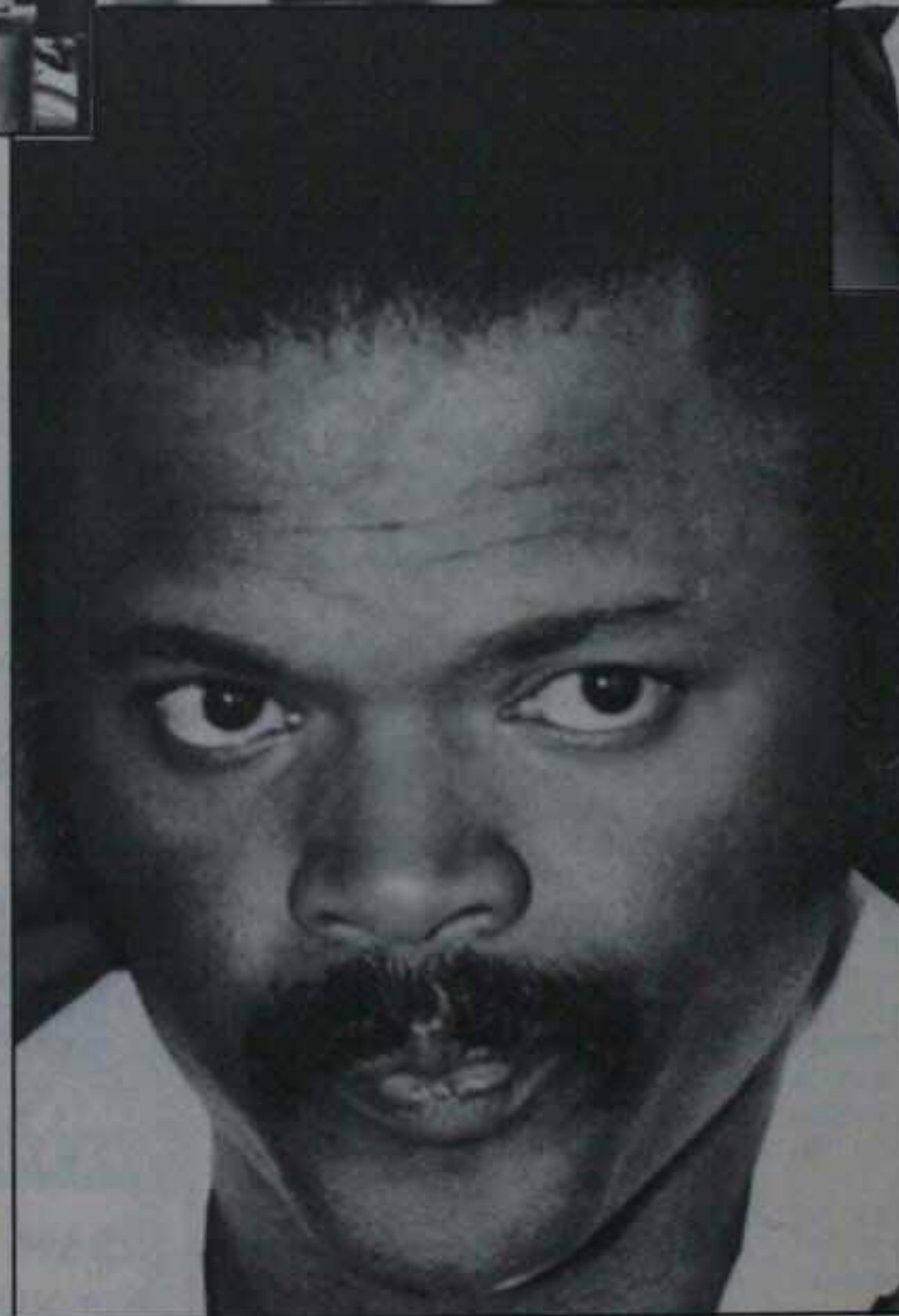
"We're going to have to bring in some stations this week on the Four Tops. Our numbers are not equaling the sales," offers Smith.

"Back East, the town (Detroit) is closed down because of the weather," says Fassert by way of an explanation.

"Hell, Harold Melvin is selling. If the town is closed for the Four Tops, why isn't it closed for Harold Melvin?"

No answer.

Bennett informs him that an artist is coming into town to



record and the act's manager wants an advance for food outside the performer's hotel.

"Is it in his contract?"

"I don't think so," says Bennett, apparently a bit unsure.

"Oh yeah. And he wants an advance? You already know the answer."

Smith has a habit of picking up the telephone and without preliminaries, going directly to the reason for his call. With that out of the way, his tone mellows and he becomes very gracious.

A call comes in from Memphis. There is some conversation about ABC purchasing a Memphis based label and its entire artists roster. The deal also seems to include the company's recording studio and publishing firm. There's more conversation about the purchasing price. Smith ends by smiling and advising the caller that he would talk to Jerry Rubinstein, ABC Records chairman of the board about the purchase.

He turns back to the group. A list has been made up of industry people to be invited to parties being held for the Dramatics and Rufus. There were some jazz stations on the list

"Why are we inviting these stations? I never heard of these people. Take them off. We're going to have enough people without doing this. For John Handy or some of our jazz acts yes, but not for these two."

"Why is Lucky Pierre's (KGFJ) name on the list? How often have you seen him at a party? Take his name off."

As the meeting ends, Smith mellows and jokes with the group.

With this meeting over, he has to meet with Rubinstein in the chairman's office. Racing out of his office he suddenly stops. The Natalie Cole record is blasting again. "Damn that's a good record," he says to himself.

Smith and Rubinstein go over Billboard's Hotline report. Then in hushed tones, it sounds like they are discussing a purchasing price of the Memphis label.

Rubinstein asks Smith for his figures, while explaining what he feels the deal is worth.

More talk about LPs from the label, recording cost ad-



vances, publishing company, the studio, foreign contracts, proposals and counter proposals.

Another meeting back in Smith's office with Esmond Edwards, general manager of Impulse Records, Al Lewis and Jeannie Bennett.

The group is discussing new jazz product and contracts. Les McCann and Grady Tate have been signed to the label. "I want to put him on Impulse, does he have any objections to that?" asks Smith about McCann.

"No. But I think Tate is more suitable to ABC," says Esmond.

"Al, get together with Esmond and work up a release schedule for the entire year on the jazz roster."

With this meeting over, it's 11 a.m. and a call comes in from Chicago. Otis almost never takes calls when he is in conference.

"Yes? I'm sending back the tape that announcer did. He talks about the Ohio Players on our tape. And he's also talking too much."

George Greif, manager of the Crusaders and Lamont Dozier enter. The two discuss matters ranging from Dozier's next release on Warner Bros. to his work for ABC.

Greif, a talkative, happy-go-lucky man, loaded with tid bits about industry personalities, drops a few bombs about incidents at the MIDEM conference earlier this year. Then he seriously talks about the Crusaders, advising Smith that the new LP is different from anything the group has ever recorded. "It's a Goddamned smash," he says.

"We're thinking about Lamont writing for Bobby Bland, to give Bobby a more pop sound," injects Smith.

Otis, who is apparently proud of his large r&b promotion staff, abruptly changes the subject to labels hiring more people to promote black product. "Record companies can no longer get involved with black product, then hire four people and say, 'this is our promotion staff!'"

"That's lack of respect for black music," says Greif. "Damn it, you got to respect it. They have not invested the dollars that they invest in pop product."

"Some companies say, 'Do I get a promotion staff first or an artist roster?'" injects Smith.

Greif follows with, "The a&r staff is it. Warner's has the heavyweights right now." Smith's expression changes slightly, a bit irritated, but his tone remains unchanged. "I have had a lot of offers to take the Crusaders to other labels," Greif continues, "but I can't do that. I go where I know the company's history. I like ABC."

When Smith plays music in his office, be it radio, records or tapes, the volume is at maximum pitch. On one occasion, Jeannie Bennett walks into the office during a meeting and asks John Brown, "Who is that he's playing." The artist was Isaac Hayes. But the music was so loud, apparently only he



Smith stretches out informally in his office (left) while listening to an associate. Below, he checks a proposed label deal with Jerry Rubinstein, ABC Records chairman of the board.



Smith prepares to listen to a tape on Ramp, a new ABC group produced by Roy Ayers shown at the left.



Smith discusses the jazz roster with Esmond Edwards, Impulse Records chief.



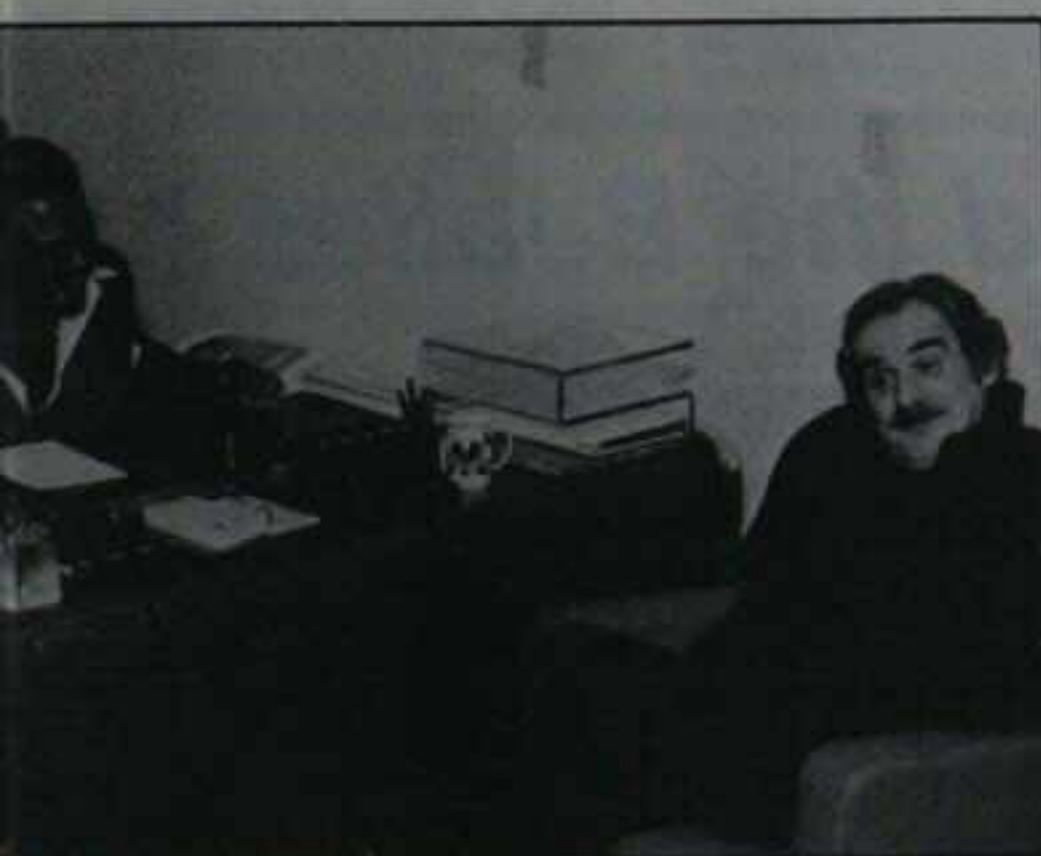
Richard Steckler, manager of Chaka Khan, surprises Smith by arriving in full formal attire.



Forrest Hamilton advises Smith of Isaac Hayes' concert tour.



Steve Gold greets Rubinstein and Smith with a tape on his new group Booty People.



Personal manager George Greif shares tid-bits with Smith about industry personalities.

the name on the spot from "Echo Of Love" to "Look Into The Sky."

"I want to put Ramp on the Blue Thumb label," says Smith. "We only have two acts on the label, the Crusaders and Pointer Sisters. This will be a strong addition to the label."

"Patricia, get me Memphis." "We're going to look at other things here at ABC but I don't see why we can't make a deal. I need to know the value you're putting on both your studio and publishing company. Okay. I want to stay on top of this daily, call me every day."

Ayers, who is still dancing around, gets ready to pack up and leave. As he leaves, Forrest Hamilton, manager of Isaac Hayes, Wayne Henderson, former member of the Crusaders, and the Dramatics comes in.

"I want to make sure the Wayne Henderson record does not come out at the same time as the Crusaders," says Hamilton. Looking up in surprise, Smith asks "Why?"

"For positioning. I want to know just how much product is coming out that month. And how much more life is in the Dramatics record?"

"Two weeks," says Otis without elaborating or explaining his position.

"The Dramatics are appearing this weekend with Undisputed Truth opening," advises Hamilton.

"What kind of group is Undisputed Truth? Isn't that the group with Chaka's sister?" Smith asks.

"Yeah and the group is good."

"Hell, ain't you afraid of the Undisputed Truth opening for the Dramatics?" "With an emphatic "no" he adds: "The Dramatics have an all new show capable of standing up to anyone." Smith quickly interrupts, advising Hamilton to be careful of the acts who open for his groups.

Hamilton, as confident as Smith in attitude, moves on to Isaac Hayes, reporting that he is packaging the second concert tour for Hayes and Dionne Warwick.

While appearing to try to impress Smith with his manage-

ment skills in handling Hayes' career he says, "I'm building 19 Isaac into an entertainer who is capable of appealing to any audience. I believe he can be all things to all people. He can deal with any age group and we're going to prove it."

At this moment the Natalie Cole record comes on. As if he had not heard Hamilton, he says, "Ain't that a great record?" Without an explanation for his interruption says, "I don't think he or any other artist can be all things to all people."

"I disagree with your philosophy," he continues. "There are certain areas where Isaac should not be booked."

Hamilton, holding to his opinion offers, "Isaac can change his act to fit any audience."

"An act shouldn't change his act to fit a market. When your artist is making an appearance, the people coming to see him know the act they are there to see. If he changes his act because he thinks a particular audience requires certain things, then he's not being the artist the audience came to see. That only makes sense, man."

As the parade of managers continues, Hamilton leaves and Richard Steckler, manager of Chaka Khan and Les McCann enter. It's 4 p.m. Steckler greets a startled Smith.

For the first time during this day, Otis is speechless. Then for a full 30-seconds he stutters, "Hello."

"Man, what the hell are you doing?" says Otis, with uncontrollable laughter.

Steckler is standing in a white tuxedo with tails, white top hat and tennis shoes.

"Hey man, you have on the wrong shoes. Did you actually walk through the streets that way?"

Steckler nods in the affirmative. "You guys took 400 tickets for the opening show (Chaka Khan) and the place only holds 495. I'm embarrassed, I can't even take the people from my office."

"How many do you need?" Otis asks apparently not disturbed by the matter. "A dozen," says Steckler.

The pair talk about the group, new releases, parties and Clarence Avant.

"He has a new LP with a group called Brainstorm," says Steckler of Avant. "I hope he sells a million." Smith injects, "That man has done so much for this whole damned industry." After more accolades for Avant, Steckler leaves.

The parade of managers continues. This time it's Dick Broder, manager of Marilyn McCoo and Billy Davis.

Otis plays a cut from the duo's LP, to be released as a single. There is some conversation about the tune's editing.

"I want you to listen to this, I'm not happy with it," says Smith. They both agree that something is not quite right with the record and a debate ensues concerning the reason for the problem.

Smith feels two additional words should be added, while Broder argues that the record at a certain point is structured incorrectly. "Damn it, the record just doesn't feel right to me," Smith offers. They also agree on that.

Everything stops, Natalie Cole comes on the radio that had been turned down. The radio goes back up, while the record is still playing.

"Patting his feet to McCoo and Davis' record he says, "Man do this. This is how you can keep time to the record. You can't even keep time, how do you know what's wrong with the record?" But the argument continues.

Finally, a staff engineer, Jim Lockhart, is called in to help solve the problem, which he does in about two minutes.

It's well past 5 p.m. as Broder leaves and Smith begins to return calls from his stack of messages.

With two calls out of the way, Steve Gold and Jerry Goldstein, owners of Far Out Productions come in. The group War and Booty People are signed to the company.

Gold bellows and dances around the room, as Otis plays a tape by Booty People. "You know we're circling ABC for War but we haven't landed yet," says Gold, referring to War possibly signing with the label.

"I love this record as a single but I just don't know. I think its got to come down," says Smith.

"Way down," injects Goldstein.

Gold closes his eyes, leans his head back and seems to groove and it's now Goldstein's turn to dance around. Otis merely sits offering a slight smile.

"Now That's funk. Great damn, I love it," screams Gold.

"Let's get this one ready to go right away," says Smith. This is not Gold's choice but he goes along with it.

"I'm going to show you why I am the best at my job. You know they tell me that. I'm going to break this record for you and show you that I know what I'm talking about."

Art Direction: Bernie Rollins

could hear it. The Natalie Cole record comes on again, and again he makes his usual statement.
Roy Ayers, a Polydor recording artist, who is producing a new group called Ramp for ABC, comes in with a tape of the group. Smith puts the tape on as Ayers dances around the room to the loud music.
Otis smiles, one of the few times today, and says, "Roy, it's excellent."
It's shortly past noon and the two with Rubinstein, head for a French restaurant for lunch. They arrive back at the office at 2 p.m.
Ayers plays another tape of his group, about six tunes. Again Smith smiles. "You have to change the name of that tune. It doesn't relate to the song." Ayers agrees, changing

Parker: 19 Years As Program Director

Hartford WDRG Executive Got Start 'Announcing' To a Light Bulb

By MIKE ADASKAVEG

HARTFORD, Conn.—It is seldom that you find a person who has worked at just one radio station in his entire career. It is even rarer—throughout all of the musical chairs

years of Top 40 radio—to find a program director who has been at the helm of a successful Top 40 operation for two decades, a man who has kept the station at the top in rat-

ings through many periods of social change and cultural turmoil.

WDRG's Charlie Parker has been program director of the Hartford station's AM and FM operations for 19 years. His relationship with the stations stretches over an even longer period of time.

"I was always a WDRG fan as a kid," said Parker. "I remember watching a storefront broadcast as a kid, and I was just awestruck. From that point on, I was a radio groupie."

This March will be Parker's 33rd anniversary at WDRG. He is the second program director WDRG has had, even though it was the first broadcast station in Connecticut, beginning operations in 1922.

"I recall being interviewed by the first program director, the late Harvey Olson, when he was doing a broadcast from the street. I was 15 then," says Parker. "Two years later, I applied for a job as production engineer at the station, and Olson became my boss, that was 33 years ago... I must have set some kind of record by now, being at the station so long."

When Parker began working as a production engineer, there was no combo board. An engineer would operate the board for the announcers. At that time, WDRG was owned by Franklin Doolittle. Richard Buckley, formerly of WNEW in New York, bought WDRG in 1959.

Parker was program director when network radio began falling apart at the turn of the decade. On August 18, 1960, WDRG dumped its CBS network programming and went independent.

"I remember that day like my birthday," recalls Parker. "Top 40 was blossoming across the country. We went to Top 40."

Parker was faced at that time with the problem of trying to keep the family listenership that WDRG had built since 1922. He had to combat the effect of change.

"Our philosophy was then established, and it has been the same ever since," says Parker. "We had tremendous demographics and family listenership throughout the '50s. We

wanted to retain our family audience."

"We did this by using a personality approach," he continues. "Our personalities were mature entertainers, as opposed to the screaming jocks that Top 40 radio had brought along with it. The first element of our philosophy was—and is—to have real people on the air. The second element of our philosophy was—and is—to have our audiences participate in the station."

Parker says that his best way of getting the audience to participate is through contests. He has the station's personalities converse on a one-to-one level with the person calling for the contest to get some personality out of that listener.

"While other rockers screamed and bellowed, we chose guys for their compassion, personality and for their effective commercial delivery," explains Parker. "Radio is a business and we had guys on the air who could sell a product well, so the client would re-buy the station. We also were and are careful that our PSAs are delivered to give results to the community—there's no horsing around with commercials or PSA's."

Another element that is an integral part of the WDRG philosophy is the station serves as a sounding board for the public.

"We find out what people want, and deliver it," he says. "We try to educate our listenership, and lead it."

Though the philosophy of the stations has remained the same since day one, the mode of presentation has changed.

In the beginning, WDRG was actually a "Top 60" station. There was a playlist of 60 records, plus another 15 "Picks to Click." That was in 1960. Now, the approach is tighter in production, with a shorter play list.

"When we first started with 'Top 40,' we had no emphasis on top hits as they were across the nation," Parker says. "We played the hits for Hartford. If Al Martino was No. 1 with the listeners here, he would have the No. 1 record here and perhaps nowhere else in the country."

(Continued on page 23)



Billboard photo by Mike Adaskaveg

Charlie Parker: he's been in Top 40 two decades at WDRG.

RKO Shifts Chicago Old FM Automation

CHICAGO—Automated oldies, a format that once seemed to have settled comfortably into most of the FM stations operated by RKO Radio, now may be on its way out.

WFYR, an automated oldies station here, will soon go live and switch to a more contemporary format.

"It will not be Top 40 and it will not be an album rock format," says program director Don Kelly. "But it definitely will be a live format within the next three weeks."

He terms the new format as "a more contemporary version of the oldies format. Actually, it's a logical progression for the format... like phase III."

Kelly, a veteran program director who is noted for giving KIOI-AM-FM in San Francisco several very successful years of programming, points out that when the oldies format was installed, it featured primarily records dating 1955-63. Then, the records were expanded to include those between 1955 up to six months old.

"Now, it's time for the next step." Air personalities have been hired. Some contemporary records will be played in the format. RKO Radio has designed new facilities for the station and a higher antenna has been installed. The automation equipment will still be used for various functions, such as in the early morning hours when audience is at a minimum, for PSAs.

Meanwhile, though there is only a non-committal smile in regard to KRTH, Los Angeles, another RKO oldies format FM station, Bob Hamilton, a high-energy Top 40 devotee, has been hired as program director.

KQXE In Phoenix Adult Contemporary

PHOENIX—KQXE, a 5,000-watt station here, is featuring an adult contemporary MOR format; it was previously a beautiful music station known as KBUZ.

Program director is Phil Baykian. Personalities feature Baykian, Dave Otto, Mark James, Chuck Boozer and all-night man Bob Bailie. KBUZ-FM is now KIOG, it features a soft rock format, according to general manager Lowell Homburger.

Only 40 Stations Spin Comedy Disks

LOS ANGELES—A recent survey of radio stations by Little David Records reveals that only about 40 stations today play comedy album cuts.

Thus, the albums of George Carlin, Flip Wilson, Franklin Jaye and others are being aided mostly by television. "Some people may think the Dinah Shore tv show is corny, but we get phone calls when Carlin appears on the show," says Paul Cooper, label promotion vice president.

To help radio stations program comedy, the label has been issuing EPs.

New Rock Format In Cleveland On WZZP

CLEVELAND—WXEN, a Both Broadcasting station located at 106.5 on the FM dial, is dropping foreign language programming to become a rock operation. New call letters are WZZP. The station also just installed a new transmitter and tower. Bob Payton, former program director of XLROX in El Paso, is new program director of the station. Gordon Stenback will continue as general manager.

N.J. College Fest

GLASSBORO, N.J.—The Thad Jones-Mel Lewis Jazz Orchestra and the Gerry Niewood Quartet highlighted the annual Glassboro State College Jazz Festival here Jan. 26-29. The festival began Wednesday (26) with six outstanding high school and college jazz combos, followed by an evening concert with the college's jazz lab band.

New 5-Min. Show

ORANGE, CALIF.—"TAAN" is a new daily five-minute syndicated radio show now being produced by Trans American Audio News here. The show, supplied free to radio stations, is produced and narrated by Dave Forman. It features interviews with artists ranging from Kay Ballard to Richie Havens, music and narration.

Is Klaatu Band the Beatles?

LOS ANGELES—Whether it's a "hoax" or not, Klaatu suddenly "exploded" in the Northeast, with Charlie Parker, veteran vice president of programming for WDRG, Hartford, Conn., calling it a "marvelous experience" as his station played the mysterious album.

All that an air personality on WDRG said was: "Who are Klaatu? Are the Beatles really back?"

The result was an eruption of phone calls and Capitol Records "had to ship 20,000 albums into this market. The people in the record stores are losing their minds."

WDRG, he says, stumbled on, thusly, "one of the five or six most active promotions I've ever taken part in." Parker has been at WDRG many years. The album had been sitting in the files for several weeks.

The Klaatu excitement started in part in Providence, R.I., according to a Capitol Records spokesman. Steve Smith, a rock music writer for the Providence Journal, did some research and the paper published an article called "Could Klaatu be Beatles? Mystery is a Magical Mystery Tour." In the February article, Smith concluded that Klaatu was more than likely either in part or in whole the Beatles.

Parker received the same article in the mail from Providence and took advantage of it.

Actually, WBRU, an FM station at Brown Univ. in Providence, aired the first major exposure of the Klaatu excitement. WBRU program director Gleen

Stewart says, "We played the record with very heavy rotation. The phones went crazy for a week for Klaatu."

Then, WGNG in Providence picked up on the album and ran a "Is This The Beatles?" weekend, weaving in real Beatles material. Again, enormous phone action.

Record stores sold out and an additional order for 4,800 albums was placed with Capitol Records. Other stations like WKDD in Akron and M-105 in Cleveland and KZOK in Seattle have played the LP with huge reaction.

Parker, cynical of most record company promotions, called the manager of Klaatu, Frank Davies (the Providence Journal had pointed out that Davies was an employe of EMI from 1965-67). "The manager says that the album is Beaffe-inspired," Parker says.

Asked if he thought Klaatu was the Beatles, Parker replies: "I personally don't want to say it isn't in case it is. But in any case, the album is creative, it has those fantastic Sgt. Pepper brand of horns, the reverse music effects for which the Beatles were known."

Capitol has released a single from the LP called "Calling Occupants" b/w "Sub-Rosa Subway."

Davies, says Capitol, reports that clues to the group's identity exist on the Klaatu LP and that there are Morse code message on the single "Sub-Rosa Subway."

Matty Singer Gala In Philadelphia

PHILADELPHIA—A testimonial dinner will be held May 20 at the Cherry Hill Hyatt House here for retiring record promotion executive Matty Singer.

Singer, a friend of radio people in markets large and small in this region, is being honored at the conclusion of a two-day seminar by Power Play. The seminar is slated to include workshops, plus some free time at the Garden State Racetrack. For further details, call Mitchell Rowe, Action Travel Agency, 215-423-7500.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Mark Driscoll has actually been at WAPE in Jacksonville, Fla., several weeks, but the station is just now making an official announcement and that gives me a chance to print his photo because I know guys like



Driscoll **Bruce Earle** at KPAS in El Paso and **Jay Blackburn** at WLUP in Chicago will need something to remind them of Mark's old air name, which I've been trying to forget for years. Mark is now programming at 50,000-watt Top 40 station under general manager **Joe McCluskey** and the air line up goes thusly: **Doug "The Greaseman" Treck** 6-10 a.m., **Driscoll** 10-noon, assistant music director **Paul "P.S. Finn" Sebastian** noon-4 p.m., **Tom Murphy** 4-8 p.m., **Spanky McCoy** 8-midnight, **Steve Plaster** midnight-6 a.m., and **Steve Clark** (yes, the same one of New York and Chicago) is production director. Driscoll has been doing a lot of passive ear-testing of music in the market.

Jeff Cooper, an air personality at Radio Trent, 7 Bentinck Ave., Totterton, Nottingham, England, would like a disk jockey job in the U.S. on a Top 40 station and is willing to take almost any size of market except Brady, Tex. . . . WEIR program manager **Charlie Bacon** complains about record service from Capitol Records. "They feel that since we don't report to any of the trades, we are not worth anything to them. We are a good station and I'll put our playlist up against any major going. Our three-person music department probably does more research on music than most Pittsburgh stations. We are 1,000 watts full-time and the only rocker in a 250,000 population service area. Granted, we are not a KCBQ or WLS, but we do not like being trash on the phone when we call and ask for their service." The lineup at the Weirton, W.Va., station features "Crazee" **Charlie** 6-10 a.m., **Ted Nicholes** 10 a.m.-2 p.m., **Jeff Davis** 2-6 p.m., **The Judge** 6-midnight, and **Cherry Foxe** midnight-6 a.m., with **Mad Mike** and **Clean Gene** on weekends.

The Billboard suite during the annual NAB convention in Washington will be M-251 in the Sheraton-Park Hotel. I'll be there March 27-28-29 every evening starting

around 5 p.m. till when. If you're in driving distance, come on by.

John Lee has resigned at WBML in Macon, Ga., where he was program director and air personality. He's vacationing in Florida while looking for another job and his phone number is 305-747-0505. "I'm extremely interested in working somewhere in Florida or the Dallas and Fort Worth area, either jockeying at or programming in a small or medium-size market." John is a regional winner in last year's air personality competition.

Charlie Van Dyke resigned Monday (14) from KHJ, Los Angeles, and the news went coast-to-coast in about 30 seconds. There were rumors that **Rick Dees** was coming in to do the morning show, but I called the rival station in Memphis (he's on WHBQ) and talked with **Mike St. John** of WMPS and while Mike said he'd be pretty glad to see him out of the market he didn't know for sure about him leaving. Van Dyke's comment is that **Charlie Tuna** was right. It's difficult to be a program director and an air personality at the same time. Tuna recently resigned from programming at KIIS, Los Angeles, but stayed on the air. Van Dyke is leaving both positions. As he expressed it, he'd been eight years with RKO Radio and they'd been good to him and he had only the warmest feeling for the station and the people and for RKO management, but Los Angeles is presently the toughest radio market in the nation and maybe another program director deserved a chance at KHJ to see what he could do with it.

Paul Drew, vice president of programming for RKO Radio, came out with a prepared statement, which he insists I print all or nothing of: "I know of no one who is a more dedicated and hard-working broadcaster than **Charlie Van Dyke**. His contributions to the various successes at RKO Radio over the past eight years are many and he'll be missed. Charlie and I have discussed some other projects since he made his de-



Van Dyke

Tuna

cision and I'm hoping he'll be available to work with me on them."

KDWB has received a waiver on non-duplication of KDWB-AM-FM, says senior vice president and general manager **Gary Stevens**. He's planning a new transmitter site for the FM atop the IDS Center, Minneapolis. The format is rock, gentlemen, simulcasted 100%. . . . **Don Blaisdell** has joined KWAT in Wauertown, S.D., as operations manager of the easy listening station. The staff features **Doug Olson** 6-9 a.m. and 1-4 p.m., **Don Blaisdell** 9 a.m.-1 p.m., **Steve Koestner** 4-6 p.m., and **Gary Richter** 6-midnight, with weekenders **Dennis Rawdon**, **Pat Howey** and **Jim Ellingson**. The FM side, K1XX, features the Drake-Chenault Contempo 300 automation package. Blaisdell says that Capitol and Epic Records provide great service for the station, but he needs product from others.

I guested at KCSN, a public radio station located out in the suburbs—San Fernando Valley—with **Mark Alyn**, public affairs director, the other day for an hour or so. It was pretty interesting. We talked about radio, then did a beeper with a ballet star (no, I do not ordinarily interview ballet stars for a living). **Betty Fox** is program director of the non-commercial station, **Bob Bishop** is general manager, **George Wanamaker** is operations director. It's a pity

that stations like KCSN don't have more power. The station broadcasts all kinds of programs. Fox says that an Israeli music program receives hordes of listener requests. And there's a program called "Saaz Aur Awaaz" with music from India. There's even a "Polka Barrel" show. The programming features a little bit of everything for everybody—the exact opposite of the trend toward target demographics on commercial radio—and I'm certainly glad it's there on the dial.

Erig Norberg, program director of KEX, Portland, Ore., puts out one of the better playlist and information reports of any station in the nation. Besides listing the picks and adds of music director **Bob Swanson**, Norberg reviews the records with comments. And there's always some interesting information about the station, to wit: "Congratulations to the KEX engineering department for continuing improvements in our transmitted signal. Our already hifi

(Continued on page 22)

Programming Comments

ERIC NORBERG, program director KEX, Portland, Ore.

The latest idea in merchandising single records seems to be the 12-inch single, one cut per side on an LP-sized blank. One record company has announced that it intends to switch to this configuration; several labels are producing them for discotheques where apparently disco DJs prize them.

We are strongly opposed to the idea as a ridiculous waste of vinyl (and of the oil of which vinyl is made); it also will create problems in shipping and storage. The argument is made that fidelity is improved, but this fails to hold water—the 12-inch single plays at 33 r.p.m. and the higher velocity of the traditional 45 r.p.m. single more than makes up for the smaller size, in groove velocity past the stylus.

In fact, with LPs dwindling from 12 cuts to as few as 8 cuts, it is now possible to press LPs to play at 45 r.p.m. with no loss of content, and that would result in an improvement in fidelity (inner LP grooves move too slowly past the stylus for really top fidelity, which is why inner grooves often sound distorted).

Singles are selling (in volume, if not in profit) as big as ever, and we suspect this latest idea is intended merely to allow record companies the pretext to charge more for them ("They're bigger; they cost more."). We hope this scheme is abandoned without delay.

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MARCH 26, 1977, BILLBOARD



FORCED FEEDING—Bob Pittman, center, program director of WKQX in Chicago, gets some liquid refreshments (it's a gag; the cap was still on) from Randy Hock, Atlantic/Atco Records local promotion executive, while air personality Bob Heymann looks on. It was a stunt to promote the group Mama's Pride and its new "Uptown & Lowdown" LP.



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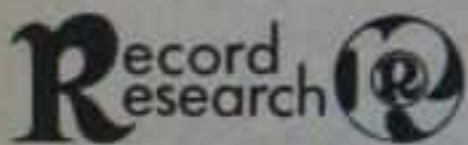
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Vox Jox

• Continued from page 21

signal (transmitted fidelity exceeds any other local station, AM or FM) was further enhanced last Thursday when a three-band audio processor, invented and built by KEX assistant chief engineer Don Werrbach, and which overcomes all of the shortcomings of all the similar commercially available devices in general use, was installed in our audio chain. The improvement has drawn favorable response from a number of listeners with no on-air publicity to draw attention to it.

"We are disturbed to note that four of the five music adds this week are over 3:30 minutes in length. The discipline imposed on the music industry when Paul Drew, programming vice president of the RKO Radio chain, banned all records over this length from his stations a few years ago, seems now to be slipping. We have no quarrel with records exceeding this length for legitimated artistic reasons (we even edited 'Silly Love Songs' by Paul McCartney And Wings last year to expand the record from 3:30 minutes to 4:45 minutes, which we felt was merited by the content), but find in most cases that it is self-indulgence by the artist that results in longer songs and that in most cases the extra length diffuses the impact of the song rather than heightens it. KEX will continue to edit such undisciplined performances to increase listener impact, when it seems called for; and we urge Drew to make another statement on the matter!"

Dick Downes, program director of KAAY, Little Rock, writes: "Your search for the radio wife of the year prompts me to write about my Debbie. After several years of being

dragged from here to there, we found ourselves in Nashville. We'd had a child and been around four years or so; feeling pretty secure, we decided to go along with serious spinal surgery that Debbie would have needed eventually. At the time, I was with GE's WSIX (great insurance, security, etc). When the general manager got a new gig at Little Rock's KAAY, he offered me the program director's job.

"Let me break for a little background; Debbie's recovery would be a lengthy one. Ten months after leaving the hospital, the doctors would finally remove the complete body cast (neck to pelvis) so we certainly hadn't planned on moving anywhere until the cast was off.

"As I remember it, she was on cloud nine from the 8 cc's of morphine every four hours, but still in a great deal of pain when I first approached her hospital bed with the news of the job offer. Her initial reaction was: Forget it. But, after a

couple of days—and the excitement about my anticipation of the new and very opportune job, she relented (as she always does when it comes to my career) and a couple of weeks later, it was off to Little Rock.

"We rented for a couple of months, then bought a house (meaning another move). And still two months away from removal of the cast she's in good spirits, chases the three-year-old around the house and encourages me to make my station as successful as I possibly can. That's a radio wife!"

Bill Irvin, 914-352-7560, is program director of his college radio station and has also attended a broadcasting school, "but am having trouble finding a job in a small market station. I've had eight million people give me eight million different ways to find a job, but I figured my best bet would be trying you."

Dallas KAFM Ends Country Love Affair

By RICHARD L. FRICKER

DALLAS—The love affair between "progressive country" and KAFM here is over, and from all indications there is little chance of a reconciliation. Program director Chuck Dunaway has shifted format to "soft rock."

"Progressive country" served KAFM well, taking it from a .4 to a 2.1 in the market and allowing the station to post its first profit in four years.

However, Dunaway says it was time to move out of the country music business and into an area which would attract a broader 18 to 49-year-old audience.

He also took several parting shots at the old format. "Progressive Country is dead, it was a hype all the way... we put out reams of hype, but it's dead and country music is back where it should be, at country stations. People had a lot of fun playing cowboy."

Dunaway, a veteran of 25 years in the business working markets ranging from New York to Phoenix, noted several items that influenced the shift from the format that had taken KAFM into the black.

He says that of all the progressive country acts Willie Nelson was the only one who could draw a major-size crowd in Dallas; the rest had to be packaged, and even then attendance was not strong.

Record sales did not reflect a strong buying trend from the public, according to Dunaway.

He also cites programming problems, saying there was not enough good material available for adequate programming.

The main problem with the entire progressive country surge, he says, was that a central direction never emerged. According to Dunaway the music never matured.

This lack of maturity was symbolized by the numerous rock 'n' roll groups that added pedal steel guitars, fiddles, cowboy hats and western shirts to their act thinking such trappings made them a country act, according to Dunaway.

The final blow came from many of the acts themselves who overdid the "outlaw" image and began to produce a "negative image," Dunaway says.

If progressive country was a "hype" then why did Dunaway

jump headlong into the format?

Says Dunaway: "If you can make a success of an experiment you can make money. We were the only station in a major market to experiment."

"It wasn't nurtured by any love of the music."

KAFM began gearing down from the format change a couple of months ago but retained the "Texas touch" logo to see them through the ratings.

Dunaway believes that in order to appeal to a wider base, 18 to 49-year-old audience programming must avoid high-energy music and concentrate on a more mellow sound.

In order to achieve this Dunaway is calling his "soft rock" format "Mellow Music." "Mellow music is not offensive to anyone and avoids alienating anyone with the words 'rock' or, on the other end of the spectrum, 'soft.'"

This format includes artists such as J.J. Cale, Linda Ronstadt, the Eagles, Rita Coolidge and other more middle-of-the-road artists. According to Dunaway, his format is the MOR format of the 70s because people want to be entertained without being put to sleep or left hanging from the rafters.

The station is also staying clear of any effort to reach the general teen market. "Teenyboppers make for a great rate book but they don't help the advertisers any," Dunaway says.

Dallas is the type of market which is well suited for a mellow music format, according to Dunaway. He feels there is a void in the market and that KAFM can be successful in filling the void without having to compete with an already existing similar format.

The new format is also void of strong air personalities. Dunaway explains his attitude on the subject saying, "I don't think personality is important anymore. I think the jock overplays his importance."

Dunaway says the key to successful programming is the basic use of logic which he contends was a factor in making the format switch. He believes the switch was made within the proper time-frame, preventing giving up a winning format or having to catch up with an already changing market.

Bubbling Under The HOT 100

- 101—SPACE AGE, Jimmy Castor Bunch, Atlantic 3375
- 102—I TRIED TO TELL MYSELF, Al Green, Hi 2322 (London)
- 103—LIFE IS MUSIC, Ritchie Family, Marlin 3309 (TK)
- 104—ME AND THE ELEPHANTS, Bobby Goldsboro, Epic 8-50342
- 105—DISCO BOY, Frank Zappa, Warner Bros. 8342
- 106—EVERY LITTLE TEARDROP, Gallagher & Lyle, A&M 1904
- 107—FIESTA, Gato Barbieri, A&M 1885
- 108—TO ONE IN PARADISE, Alan Parsons Project, 20th Century 2333
- 109—SLOW DANCIN', DON'T TURN ME ON, Address Bros., Buddah 566
- 110—NEVER HAVE TO SAY GOODBYE AGAIN, Deardorf & Joseph, Arista 0230

Bubbling Under The Top LPs

- 201—THE BEST OF GEORGE HARRISON, Capitol ST 11528
- 202—FIDDLER ON THE ROOF/ORIGINAL CAST, RCA LSO 1093
- 203—LENNY WHITE, Big City, Nempor NE 441 (Atlantic)
- 204—RACING CARS, Downtown Tonight, Chrysalis CHR 1099
- 205—ENGLEBERT HUMPERDINCK'S GREATEST HITS, Parrot PAS 71067 (London)
- 206—VALERIE CARTER, Just A Stone's Throw Away, Columbia PC 34155
- 207—WILD CHERRY, Epic/Sweet City PE 34195
- 208—DEREK & THE DOMINOS, Layla, RSO RS-2-3801 (Polydor)
- 209—LUCIANO PAVAROTTI, The Great Pavarotti, London OS 26510
- 210—TANGERINE DREAM, Stratosfear, Virgin PZ 34427 (Epic)

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Table with columns: Rank, This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists 50 songs including 'SOUTHERN NIGHTS', 'SAM', 'DON'T GIVE UP ON US'.

Parker: WDRG Program Director

Continued from page 21 In the beginning, WDRG-AM and FM's music chart was based on the Billboard Hot 100.



Billboard photo by Mike Adaskaveg Communications: Charlie Parker, left, program director of WDRG-AM-FM, Hartford, discusses the day's activities with AM air personality Len Thomas.

As for Top 40, Parker's stations were not the first in Hartford. WPOP got a one-year jump on WDRG. However, when WDRG went Top 40 in 1960, it only took three months to knock off WPOP, which had built up substantial ratings.

Joey Reynolds, Don Juan and Long John Wade, as well as a number of others. Parker wishes he could have carried over the strength of personalities on AM throughout the '70s.

opened to the personalities of those days, but now it is difficult to find people of their caliber. "I have a couple of theories," he continues.

"Right now, there is room and need for AM radio to become the entertainer in any market," comments Parker.

ARB STUDY TIES FEMS, LATIN RADIO

By AGUSTIN GURZA

LOS ANGELES—A recent radio study conducted by Arbitron in four major Latin markets shows that the Spanish radio format is most popular among Spanish-surnamed women.

While women were shown to spend the most time listening to Spanish radio, Latin men reportedly spent 41.9% of their listening time and Latin youth between 12 and 17 years of age spent the least, only 10.6% of their time.

They're just theories... no one will know for sure what happened," says Parker. "No one has picked up on the trend of the '60s in many markets. Super personalities are rare, and it is difficult to find these people for your station.

Parker likes to write and he writes well. He writes a good number of the spots aired on the station. He also produces many of the commercials. At one time, Parker almost did an air shift at WDRG, but backed away when he realized that he couldn't possibly do two jobs and do both well.

To be continued in the next issue of Billboard.

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One contest that Parker practically invented which got WDRG's audience to participate in the station was a "Secret Sound" contest.

The "Secret Sound" was just one of the station's characteristics which kept it on top of the market throughout the 60s.

"We had extreme dominance of the market for eight or nine years," comments Parker. "Then, the market became more complicated. We never went under, but most of the time we kept a secondary position to WTIC."

Parker went on to explain that research then (in the '60s) never had demographics. "We had to do our own research," he said.

"We subscribe to the 'grow-up' theory," he continues. "We want people on the station. We want them to keep listening all their lives. We often get people 40, 50, 60 years old calling for our contests."

"We stayed the way we were all these years," he says. "We never changed. The 'more music' syndrome burnt itself out, it became a bore. If we had changed to compete we would have went down under. Change is dangerous in the long run. We just kept looking ahead, and improved on what we had instead of changing it."

"Difference has been a key to our success," said Parker. "We focused on being different than everyone else."

WDRG-AM and FM simulcasted throughout the '60s, and super personalities enhanced the station throughout the entire period. Some of the many great personalities who did shows on the station included Ron Landry, Sandy Beach, Ken Griffin, Jim Nettleton, Kurt Russell

(Continued on page 75)

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WRXV
WGIV
WPDQ

Jazz Institute Spreading The Word, Helps Chicago

CHICAGO—Major advances in the city's jazz life are claimed by the restructured Jazz Institute Of Chicago.

The group, a non-profit corporation which was revitalized here last fall, inaugurated a "jazz hotline" telephone service March 7 which provides a summary of the day's jazz activities in Chicago.

The two-minute recorded message operates seven days a week, 24-hours a day, and is reached by dialing 421-6394.

Institute sponsors say the hotline is listing between 15 and 20 events daily. The message, organized according to location in the city, changes daily.

Simultaneous with debut of the phone line, the organization announced that its Monday night jam sessions at Rick's Cafe Americain are to be regular monthly events.

The second of these jams, held March 7, featured bands led by pianist Art Hodes and tenor saxophonist Sonny Seals. The jams draw upon Chicago area musicians, many

of whom are institute members.

Benefits of the tax deductible membership (\$10) also were enumerated here this month. These include a 20% discount on drinks at Rick's and admission discounts at the jazz clubs, Jazz At Noon, Jazz Showcase and AmazinGrace.

Also, member's record purchases are discounted at the Jazz Record Mart and Laury's Discount Records outlets here.

Plans to sponsor two series of jazz concerts, and to organize a jazz archive, open to the public, have been announced by the Institute, as well.

In a related development, it was announced that Chicago area jazz musicians will be featured each Monday of the month at Rick's. The room which draws on touring, mainstream jazzmen primarily, previously has been dark Mondays.

"The success of two Monday night jam sessions we recently held with the Jazz Institute illustrates that there exists a keen interest in good local jazz groups," says Bill Snyder, Rick's entertainment director.



Chick Corea: his music is in evolution.

Corea In Return To The Road

By AGUSTIN GURZA

LOS ANGELES—"A 25-year-old guy will write to me," says Chick Corea, "and he'll say he just started playing the piano and do I think it's too late for him."

"Late?" Corea asks himself looking seriously puzzled. "What a weird consideration."

"There are a lot of people walking around," he explains, "thinking they only have 10, 20, 30 years left. People get despondent that they're not accomplishing things as fast as they want to."

For Corea, who at 35 has become one of the most widely acclaimed and commercially successful jazz musicians, lack of accomplishment as a cause for despondency should be the least of his worries.

Both his recent solo albums on Polydor ("My Spanish Heart" and "The Leprechaun") as well as his group works with Return To Forever ("The Romantic Warrior") on Columbia placed high on the pop charts and have gained across-the-board critical approval, including two Grammys honoring his work on "Leprechaun."

And speaking of fast accomplishments, Corea's upcoming agenda includes a 45-city, 51-date tour with his newly reconstituted

(Continued on page 82)

LP SERIES REVUE

Basie Oldies Outstanding Entry In MCA's Twofers

LOS ANGELES—MCA Records' issuance of six new twofer albums covers a comprehensive spectrum of jazz from traditional dixieland through early Count Basie to vintage Art Tatum in the label's budget-priced Leonard Feather series of reissues.

The Basie package is the strongest and most welcome. Thirty-two tracks comprise "Good Morning Blues" and 19 of those offer vocals by Helen Humes, Earle Warren (lead altoist) and the late Jimmy Rushing. Most of the songs assigned the Basie group by Decca a&r nabobs of the late '30s are absurdly inane lyrically and melodically but the wizardry of Basie and his associates converts them into minor classics.

This was the Basie band which featured Lester Young and the underrated Herschel Evans on tenors and what still is acclaimed 40 years later as the finest rhythm section of all time, Jones-Green-Page, a cohesive, enthusiastic unit sparked by the

leader's sterling keyboard contributions.

Feather has included nine classic Basie piano solos (with rhythm section) to enhance the album's musical value.

Tatum's genius is presented in 13 tracks which producer Feather has combined with 13 less distinguished but historically applaudable piano performances by James P. Johnson, a giant in his time whose skills rubbed off and influenced the young Basie, Tatum and Fats Waller.

"Shades Of Bix" is jazz of a vastly different genre with Jimmy McPartland and the late Bobby Hackett contributing 28 samples of their ouevres. Both are identified as disciples of the late Iowa-born cornetist Leon Beiderbecke and in their

(Continued on page 73)

8th Russell Stomp Lures Jazz Buffs

BRIDGEWATER, N.J.—Almost 1,000 jazz buffs, at \$5 a ticket, sat through almost eight hours of jazz Feb. 13 at the Martinsville Inn here for the eighth annual Pee Wee Russell Memorial Stomp.

The yearly gathering to honor the late clarinetist Russell are staged by the New Jersey Jazz Society. Not only do the annuals underscore the fact that traditional jazz is still alive and well in New Jersey, but ticket sales also provided \$1,000 to a scholarship fund at the Institute of Jazz Studies at Rutgers.

While he was unable to attend because he's working on the West Coast, the Jazz Society honored violinist Joe Venuti. Also honored was Max Godon, owner of the Village Vanguard jazz room in New York City.

The sounds of New Orleans, Chicago, Kansas City and other distinctive traditional jazz forms were featured by the eight participating bands, none major names.

LOS ANGELES—WSUP-FM at the Univ. of Wisconsin at Platteville now features jazz each Sunday evening with host Don Hess. The program runs the gamut from mainstream to blues to crossover. The show is called "Jazz From Chicago." Station, which celebrated its 13th birthday March 1, is reportedly the oldest campus outlet in the state of Wisconsin. It plans additional jazz shows.

Drummer J. C. Heard is ensconced at Victorios In The Alley club in Livonia, Mich., outside Detroit. And drummer Frank Isola plays weekends at the Songshop near Wayne State Univ. Benny Carter led a discussion on jazz Thursday (17) at Princeton's Afro-American Studies Center and then played a concert that evening. He returns to the school April 8 with the school's jazz ensemble as guest composer, conductor and soloist. The Wilmington (Del.) Music School has named Lawrence Spencer as head of its 1977 jazz workshop. He has been a member of the workshop since 1971.

There will be plenty of loft jazz live in lower Manhattan starting April 1-May 1 at the Ladies' Fort, 2 Bond St. Thirty evenings will be devoted to 30 different musicians, according to the sponsoring group, Universal Sounds Of Beautiful People. The musicians include veteran beboppers to new unknowns to knowledgeable avant-garders. Names include: Archie Shepp, Tommy Turrentine, Clifford Jordan, Richie Cole, Dizzy Reece.

Miles Davis' newest Columbia release "Water

Babies" was cut in the late '60s, causing knowledgeable buffs to wonder why Columbia is re-releasing it now in light of the fact that the label apparently didn't think it was worth releasing when it was first recorded. Sidemen include Herbie Hancock, Chick Corea, Wayne Shorter, Ron Carter, Dave Holland and Tony Williams.

Guitarist Al DeMeola jams with Spanish flamenco guitarist Paco Delucia on his new LP "Elegant Lady." Eubie Blake was showcased Wednesday (16) at NYU's Loeb Student Center in the "Highlights In Jazz" series presented by Jack Kleinsinger. Two days later the Frank Lowe quartet played NYU sponsored by the school's program board new music series.

Tickets for shows at Chicago's Jazz Showcase club are being handled by three record shops, Jazz Record Mart in Chicago, Round Records in Sheridan and the Slipped Disc in Evanston. Elvin Jones quintet was the most recent headliner through Sunday (20) with the Dizzy Gillespie quartet opening Wednesday (23) through Sunday (27).

Monk Montgomery is now broadcasting jazz on KLVY in Las Vegas Sundays from 6 p.m. to midnight. He started out with one hour. The Univ. of Nevada at Las Vegas' fourth annual invitational jazz festival is scheduled for April 1-3. The school's music department can provide details.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	7	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	2	11	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
3	3	18	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
4	10	3	ROOTS Quincy Jones, A&M SP 4626
5	4	11	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
6	6	52	BREEZIN George Benson, Warner Bros. BS 2919
7	7	7	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
8	8	11	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
9	9	16	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
10	11	26	CAJENTI Gato Barbieri, A&M SP 4597
11	13	20	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
12	12	16	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
13	17	8	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
14	14	7	IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown)
15	15	30	BAREFOOT BALLET John Klemmer, ABC ABCD 950
16	5	18	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
17	38	3	BIG CITY Lenny White, Nemperor NE 441 (Atlantic)
18	23	30	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
19	19	11	FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy)
20	20	26	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
21	21	20	ROMEO & JULIET Hubert Laws, Columbia PC 34330
22	22	42	BOB JAMES THREE CTI 6063
23	27	3	HYMNS SPHERES Keith Jarrett, ECM 2-1086 (Polydor)
24	34	5	SLEEPING GYPSY Michael Franks, Warner Bros. BS 3004
25	24	16	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2
26	36	3	AURORA Jean-Luc Ponty, Atlantic SD 18163
27	26	9	JEAN CARN Philadelphia International PZ 34394 (Epic)
28	29	3	SEAWIND CTI 5002
29	NEW ENTRY		SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458
30	NEW ENTRY		NOTHING WILL BE AS IT WAS ... TOMORROW Flora Purim, Warner Bros. BS 2985
31	31	5	JOE PASS: Virtuoso #2 Pablo 2310-788 (RCA)
32	32	11	SOLID Michael Henderson, Buddah BDS 5662
33	18	20	LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
34	37	3	25th ANNIVERSARY REUNION Dave Brubeck Quartet, A&M/Horizon SP 714
35	NEW ENTRY		SHOUT IT OUT Patrice Rushen, Prestige 10101 (Fantasy)
36	25	7	PASTELS Ron Carter, Milestone M 9073 (Fantasy)
37	30	5	HAPPINESS HEARTACHES Brian Auger's Oblivion Express, Warner Bros. BS 2981
38	40	3	KIRKATRON Rahsaan Roland Kirk, Warner Bros. BS 2982
39	16	8	HANK CRAWFORD'S BACK Kudu 3351 (Motown)
40	NEW ENTRY		THE OTHER VILLAGE VANGUARD TAPES John Coltrane, ABC/Impulse AS 9325-2

Set Live Talent At Brooklyn Club

By RADCLIFFE JOE

NEW YORK—In an ambitious attempt to bring top caliber live entertainment back to Brooklyn an ex-Legal Aid lawyer will open a 600-seat cabaret/nightclub in the borough's downtown area April 1.

The club, designated Smucker's, is in keeping with the borough fathers' long-range program to rejuvenate the tawdry downtown district. According to owner Sam Dulberg, it

will feature a wide range of musical entertainment spanning such formats as jazz, reggae, Latin and chamber music.

Scheduled to open the club are Richie Havens and Josh White Jr. Other acts already booked include Garland Jeffries, Vicki Sue Robinson, Eddie Palmieri, the Sonny Fortune Quintet, Larry Coryell, Blue Magic, Ralph McDonald and David Sanborne, he says.

The club, a two-level facility, includes plans for a discotheque and restaurant at a later date, features what Dulberg describes as state-of-the-art sound and lighting, with special attention to the acoustics of the room. The decor will feature large murals of outstanding musicians hung on exposed brick walls, and

complemented with live plants and track lighting to create a warm, intimate atmosphere.

Dulberg says that the club was patterned after Manhattan's successful Bottom Line. It is constructed on the theory that Brooklyn, with its 3½ million population and 12 colleges, must have the largest single entertainment audience in the country.

According to Dulberg, Smucker's has already been promised record label support in the showcasing of acts. The club is located close to the Brooklyn Academy of Music, with easy access to all major public transportation routes. A significant promotional campaign utilizing both print and electronic media is promised.

Village Gate Returning To Variety Acts

NEW YORK—After booking jazz and off-Broadway shows into his 450-seat downstairs room, Art D'Lugoff wants to return to booking "a full spectrum" of acts into the basement of his Village Gate landmark.

The high-ceilinged, cavernous basement room has played host to several long-running off-Broadway shows over the past few years, from "Jacques Brel" to "Let My People Come." Jazz acts filled the bill in the off season.

D'Lugoff believes the new monitors and sound system designed by Sonic Systems of Connecticut and the depth of his 25 x 36 foot stage will lure folkies, rockers and jazz orchestras to the club.

He is also keen on attracting comedy acts, since the room has been associated with hip comics, from Dick Gregory to George Carlin.

"We've been cast as a jazz club for so long," he explains, "I sometimes think younger musicians aren't aware of us."

The difficulty with jazz acts, he says, is that there aren't enough of them to warrant a full-time booking policy.

The 350-seat Top of the Gate upstairs room will continue to be used for cabaret acts and light jazz.

Signings

Ornette Coleman to A&M Records and Horizon Jazz Series with his first LP in April. . . Grover Washington Jr. to World Wide Artists for representation in all fields. . . K.C. & the Sunshine Band re-signs to T.K. Records with own Sunshine Sound record label. . . Singer/actor/comedian Larry Paquette to Vanguard Records. . . Kevin Ayers to ABC Records in a U.S. Canada deal with debut LP "Yes, We Have No Mamas" set for release at the end of this month. . . Robert Gordon, former lead singer of Tuff Darts, to Private Stock Records. . . Neal Fox to RCA Records with debut LP "A Painting" to be released shortly. . . Formerly The Harlettes to C.M. Leigh Management Inc.

Stormin' Norman & Suzy to Polydor Records for recording, to Sid Bernstein for management and to William Morris for bookings. . . R&B group Hodges, James & Smith to London Records and to British Decca overseas. . . Keith Sykes to Midson International Records, with his first LP for the label expected shortly. . . Saxophonist Spider Martin to Improv Records. . . Georgia r&b vocalist Geo. Brooks to Amerama Records. . . French artist Sacha Distel to Morningstar division of Springboard International. . . Brownsville Station to Private Stock. . . Judy Luciano to Sire Records.

Bruce Foster, writer-singer descended from Stephen Foster, is first artist signed to producer Jimmy Ienner's Casablanca-distributed Millennium label. . . Peter Bliss, writer-singer, to United Artists. He is managed by Vicki Wickham who had represented the disbanded Labelle.

Sons Of Champlin to BNB Management's Big Heart Music. The group records for Ariola America. . . Petula Clark to CBS Disques of France for a three-year French language singing deal covering Europe and South America.

New On The Charts



BABYS
"If You've Got The Time"—88

This four-man British group's brand of blues-tinged rock mixes AM commerciality with a raw energy force more closely tied to AOR. The Babys are on Chrysalis, which is coming off a January top 20 hit by first-time artist David Dundas, "Jeans On," the label's biggest single since going independent.

Visually the act is evenly split between mod/pretty boy and tough punk types. In sound it is reminiscent of such classic British rockers as Free and Bad Company. The members of The Babys, all in their early-to-mid-20s, got together a year ago in London. Rather than send a simple demo around to the record companies, they commissioned a videotape of their performance, produced by Mike Mansfield, who helms Britain's "Supersonic" television series.

Chrysalis co-principal Chris Wright then signed the act, and its debut album was released in January, when it received a first time around pick in Billboard. It was co-produced in Toronto by Bob Ezrin, who has also done Alice Cooper, Kiss, Guess Who and Peter Dinklage. The group has already appeared this month on "The Mike Douglas Show" and "American Bandstand," and will be on "The Midnight Special" Friday (25). It hasn't appeared in public yet, but will start touring in late April or May.

The Babys, whose steel-solid, fluently rocking debut album is all original except for a cover of Barry Mann's "I Love How You Love Me" from the '60s, includes John Waite on lead vocals and bass, Walt Stocker on guitar and Mike Corby on keyboards and guitar. The only member to have been in a known band is drummer Tony Brock, who was in Spontaneous Combustion, an early '70s trio on Harvest that Greg Lake produced.

For the moment contact them through Chrysalis.

Hagar And Thin Lizzy Save Show

LOS ANGELES—Wolf & Rissmiller Concerts here brought in Sammy Hagar as special guest act and moved Thin Lizzy up to headliner when vocalist Freddy Mercury's illness made Queen pull out of a sellout Sacramento Memorial Auditorium show on 24 hours notice.

Capitol rocker Hagar is a Sacramento favorite and 2,300 stayed to see the show even with the original headliners not available. Radio spots before the show and signs posted around the auditorium advised concertgoers of the billing change and availability of refunds. Bullhorns were also used outside the 4,551-seat auditorium.

Wolf & Rissmiller would have lost \$7,000 if they had been forced to cancel the show entirely.

L.A. Horn Celebrates 25th Year

LOS ANGELES—A unique singers' showroom, the Horn, celebrates its 25th anniversary Tuesday (22) with a gala "alumni celebrity" party, with a gala "alumni celebrity" party. Among the famed performers who appeared regularly at the Horn early in their careers were Jim Nabors, Vikki Carr and Jack Jones.

The Horn is still operated by Ric Ricardi, who founded it after putting in 29 years as 20th Century-Fox Films head of music casting. Ricardi also runs a vocal coaching studio next door to the club.

The Horn, in Santa Monica at 2627 Wilshire Blvd., pays the performers who provide some 4½ hours of continuous entertainment nightly and is still usually crowded with customers after 25 years.

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TOPFLIGHT ACTS BOOKED

Westchester Theatre Defying Bankruptcy

By DICK NUSSER

NEW YORK—Operating under a court-ordered Chapter bankruptcy plan, the Westchester Premier Theatre is still managing to come up with a vigorous show schedule for 1977.

An extensive advertising campaign in The New York Times and a \$30 top price on a two-week stand by Frank Sinatra and Dean Martin are some of the things executive producer Eliot Weisman is counting on to pull the three-year-old operation out of the red.

Weisman, however, won't comment on why or how the \$6 million, 16-acre suburban Tarrytown, N.Y., showcase failed in the first place. Bill Teuteberg, an associate who handles the one night bookings for Weisman, claims it was due to several factors.

Pre-operating expenses, including construction costs, were cited, as was a financial drain imposed by the theatre's two restaurants. The Nantux Theatre In-The-Round, a nearby competitor, was also blamed for first year losses.

Weisman, a stockbroker, put together the original concept and persuaded investors, including Steve Lawrence, Eydie Gorme and Alan King, to form a public company.

Rock entrepreneur Howard Stein was signed to book acts ranging

from Barry White to Dame Margot Fonteyn. However, Stein left in October 1975, after booking one season.

Stein is also unavailable for comment. Since his stint with Weisman, he had been involved with plans to open a cabaret theatre in Times Square, but that project has reportedly been shelved.

Bankruptcy proceedings did not begin until December 1976, in any case, and a Westchester County court devised a plan whereby Weisman would continue as chief executive officer.

Despite the Chapter XI ruling, Weisman apparently is still able to gather enough front money to persuade top acts like Sinatra and Martin to appear.

Another possibility, of course, is that some acts are taking a percentage of the gate against a smaller guarantee.

Whatever the deal, the Westchester Premier Theatre is alive and kicking with Sonny & Cher, Rufus featuring Chaka Khan, Frankie Valli, Helen Reddy, Al Stewart, Johnny Mathis, Paul Anka, Tom Jones, Shirley MacLaine, Tony Orlando, Englebert Humperdinck, Gladys Knight and a host of other record acts booked through November 1977.

Grand Canyon Goes Rock; Government OKs July Date

NEW YORK—The U.S. National Park Service has given tentative approval for Year One Productions to film a rock concert in Grand Canyon on July Fourth.

The approval, hinged on Year One getting \$500,000 insurance for the project and allows the Year One band to stage for the first time the "Year One" rock opera which, say the organizers, celebrates year one of a new peaceful era.

The project, which got its inspiration from a Rolling Stone magazine article on John Lennon seven years ago, has already resulted in a "Year One" album on the Year One label that is being distributed locally in New York, Denver and Miami. Ken Collier, spokesman for the project, says that negotiations are going on for national distribution for the LP,

following the Grand Canyon performance.

"This is the first time that a band has recorded an album on its own label, organized a film production and has gone to the government and received permission for a project of this sort," says Collier.

Collier notes the band will mount a publicity drive in the Phoenix area for fans to come out as extras for the film, much like fans were gathered for the "Star Is Born" concert.

Collier says he has use of the Mather Point site along the Canyon from June 26 to July 7 and that even if there are major complaints, he is guaranteed that the rock opera will be played and filmed at least once, with other performances at the local train station for overflow crowds if necessary.

BILLBOARD'S THIRD ANNUAL INTERNATIONAL TALENT FORUM



NAT FREEDLAND—Forum Director

**NEW YORK
HILTON
MAY 31-JUNE 4
1977**



THE AGENDA

Tuesday, May 31

10 am-6 pm REGISTRATION
Evening Boat Ride Showcases

Wednesday, June 1

10 am KEYNOTE SPEECH
"Is There A Better Way? Constructive Alternatives in the Talent Industry"
—Frank Barsalona, Speaker
10:30-Noon "Power Sources: A Label Presidents Panel"
12:15-1:30 ONE-ON-ONE LUNCH
2 pm-3:30 "Black Live Music Crossover"
4 pm-5:30 "Personal Managers: Is There A Better Way?"
8 pm ALLAN PEPPER & STANLEY SNADOWSKY Seminar and Labels Showcase at the Bottom Line, New York City

Thursday, June 2

10:30-Noon "Concert Promoters: Is There A Better Way?"
12:15-1:30 ONE-ON-ONE LUNCH
2 pm-3:30 "Booking Agents: Is There A Better Way?"
4 pm-5:15 "Facility Operators: Is There A Better Way?"

5:15-6:30 "Promoters-Managers: Wearing Two Hats"
8 pm Record Label Showcases

Friday, June 3

10:30-Noon "Radio Power: Plugging In Air Support for Touring Dates"
12:15-1:30 ONE-ON-ONE LUNCH
2 pm-3:30 "Artist Relations-Publicity: Is There A Better Way?"
4 pm-5:15 "Entertainment Attorneys: Is There A Better Way?"
5:15-6:30 "Campus Buying: Is There A Better Way?"
7:30 pm COCKTAILS
8 pm AWARDS DINNER
MC, Ron Delsener

Saturday, June 4

Talent Industry "Basics" Seminars
9 am-9:30 COFFEE
9:30-10:30 "Physical Production"
10:30-11:30 "Personal Management"
11:30-12:30 "How to Communicate With Your Record Company"
Bob Regehr, Warner Bros. Vice-President,
Artist Career Development LUNCH
12:30-2 pm "Concert Promotion"
2 pm-3 pm "Winning Through Intimidation"
3 pm-4 pm COFFEE BREAK
4 pm-4:30 "Booking Agencies"
4:30-5:30 "Publicity"
5:30-6:30

ALL MODERATORS AND SPEAKERS TO BE ANNOUNCED



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PURE PRAIRIE KONG—The "King Kong" billboard on Sunset Strip wore this 8x10 foot Pure Prairie League T-shirt—a world's record size reportedly—for about a week after Albert Soto, president of the RCA rock-country group's Pasadena fan club, decided the creation he sewed would draw more attention on Kong than on the League's adjoining Sunset billboard.

Talent In Action

**JOHNNY WINTER
MUDDY WATERS
JAMES COTTON**
Palladium, New York

It was a great night of blues March 4 when three generations of blues masters got together on one stage to show the mostly young, mostly white audience what the magic of the music is all about.

Adding their talent to the two-hour show were Willie "Big Eyes" Smith on drums, Pine Top Perkins on piano, Bob Margolin on guitar, and Charles Calmes on drums. This is basically the same lineup that appears on the Waters/Winter "Hard Again" LP on Columbia.

The first hour of the concert was performed without Waters, with Winter and Cotton sharing the spotlight. Johnny Winter provided some fine though not overly frilly guitar playing while James Cotton's shirt changed color from his sweat as he muscled his way through some powerful harmonica leads.

But it was Muddy Waters who provided the real magic of the evening. Dressed in white shirt and tie, he showed himself to be a man of tremendous natural dignity. His rendition of "Kansas City" with Cotton and Perkins can only be described as elegant.

This trumpester held the focus throughout the next hour, with Winter in the background contributing occasional fills and basically pushing things along.

As the band got into "Mannish Boy" and later "I'm A Man" Waters loosened up, got up off his stool and delivered a sizzling solo that had the audience on its feet as well. Looking like a benign Mao Tse-tung, Waters danced around the stage as a good time was had by all.

ROMAN KOZAK

**GEORGE BENSON
SEA WIND**

Music Center, Los Angeles

Benson's phenomenal success as jazz's leading crossover guitarist has taken him in less than one year from playing the uptown Roxy nightclub to the downtown prestigious Music Center, home of the Los Angeles Philharmonic.

His one-night stand March 15 in which he did two shows with his Quintet plus a 26-piece orchestra, solidified the "extreme" reason why he is so popular today: his brand of electric guitar playing is based on avoiding all the dissonance, distortion and rhythmic overkill which are the hallmarks of much of high energy rock music.

Benson plays pretty for the people, with delineated notes, extended runs, a Wes Montgomery flavored octave style of picking, controlled dynamics, swashbuckling clusters of cascading notes and a determination not to stray too far afield from the main melody line.

And he's developing into one hell of a fine singer, capable of projecting the emotion of the gospel experience into the wide openness of a soul tinged pop style. The fact that he sounds and phrases like Stevie Wonder doesn't seem to hurt at all.

Onstage, Benson has an impish grin as he takes his tiny one-two steps to the right and then to the left, lifting up one foot slightly or smoothly turning from one side of the stage to the other as he plays. This is the extent of his stage mannerisms, but the mini-effect is to add a wee bit of accent to his finely honed improvisations.

Of course, working the one-nighter circuit

tends to help one develop rememberable improvisations, so that what we heard during the first show may have been developed somewhere along the way; there are no stumbling spots musically.

The 68-minute concert spotlighted material from Benson's first two Warner Bros. LPs, with pianist Jorge Dalto playing hauntingly soulful solos on a number of selections to set the mood for Benson's vocalizing. Ronnie Foster on synthesizer added appropriate swirls and twirls and controlled high-pitched sounds to the ensemble sound. Five of the 11 tunes were vocals: "Everything Must Change," "Gonna Love You More," "Nature Boy," "This Masquerade," and "Here Comes The Sun."

Benson augments his vocals with pungent guitar licks which tie the tunes together. Instrumentally "Affirmation," "Six To Four," "The Wind And I" and "Breezin'" blended modern pop and disco beats under Benson's jazz improvisations, creating the crossover effect.

A black silhouette of a tree on a large rear stage screen was an arresting visual prop and the scene changed with the tunes: stars came out and disappeared and the sun rose behind the tree during George Harrison's aptly descriptive "Here Comes The Sun."

Sea Wind, an unannounced opening act, showed its potential in its half hour, five-tune set. The septet, formed originally in Honolulu but now living in L.A. and cutting for CTI, has one strong funky tune, "Praise" and a vocalist of promise, Pauline Wilson, who unfortunately is covered over by the trumpet-sax-keyboard-guitar-bass-drum setup.

ELIOTT TIEGEL

**TIM RICE
ANDREW LLOYD WEBBER**
Ballroom, New York

Webber & Rice, authors of such multi-media events as "Jesus Christ Superstar" and "Evita," appeared in the flesh to sing some of their songs and announced to the audience March 10, that it was the first time that they ever had done this sort of thing.

But despite a lack of polish, and not the greatest pipes in the world, the show did have a winning quality about it as the two went through some of their better and worst songs.

With Rice standing up to sing and Webber accompanying him on piano the 40-minute set went quickly, with the duo interspersing 11 songs with a running history and commentary on their careers.

Helping out on a couple of songs was Marta Hellin, who once sang the role of Mary Magdalene, and who in this performance did a nice version of "Don't Cry For Me Argentina," from "Evita."

Most of the material on the set came from "Superstar," beginning with a medley from the musical and ending with "Herod's Song" and "Could We Start Again, Please." In between, they did selections from "Evita," "Joseph And The Amazing Technicolor Dreamcoat" and some of their earlier material, including something called "Kansas Morning" which they said was horrible, and it was.

ROMAN KOZAK

**RAY STEVENS
DICK FELLER**
Exit/In, Nashville

To quote the title of one of his best songs—"Making The Best Of A Bad Situation"—Dick

(Continued on page 41)

Return to Forever Dates

April

- 22 Indiana Univ.
Bloomington, Ind.
- 23 Uptown Theatre
Chicago, Ill.
- 24 Masonic Temple
Detroit, Mich.
- 28 Ellis Aud.
Memphis, Tenn.
- 30 Gardens
Louisville, Ky.
- 14 Capitol Theatre
Passaic, N.J.
- 15 Orpheum
Boston, Mass.
- 17 Auditorium Theatre
Rochester, N.Y.
- 18 Mid-Hudson
Civic Center
Poughkeepsie, N.Y.
- 20-21 Palladium
New York, N.Y.

May

- 1 Ohio Wesleyan
Delaware, Ohio
- 2 Cincinnati, Ohio
- 5 Mich. State Univ.
East Lansing, Mich.
- 6 Music Hall
Cleveland, Ohio
- 7 Century Theatre
Buffalo, N.Y.
- 8 Princeton Univ.,
Dillon Gym
Princeton, N.J.
- 10 Syria Mosque
Pittsburgh, Pa.
- 11 SUNY
Fredonia, N.Y.
- 13 Spectrum
Philadelphia, Pa.
- 22 Constitution Hall
Washington, D.C.
- 25 Chrysler Hall
Norfolk, Va.
- 26 Ovens Aud.
Charlotte, N.C.
- 27 Fox Theatre
Atlanta, Ga.
- 28 Curtis Hixon Hall
Tampa, Fla.
- 29 Jai Alai Fronton
Miami, Fla.
- 31 Music Hall
Omaha, Neb.

June

- 1 Orpheum Theatre
Minneapolis, Minn.
- 3 Performing Arts Ctr.
Milwaukee, Wisc.

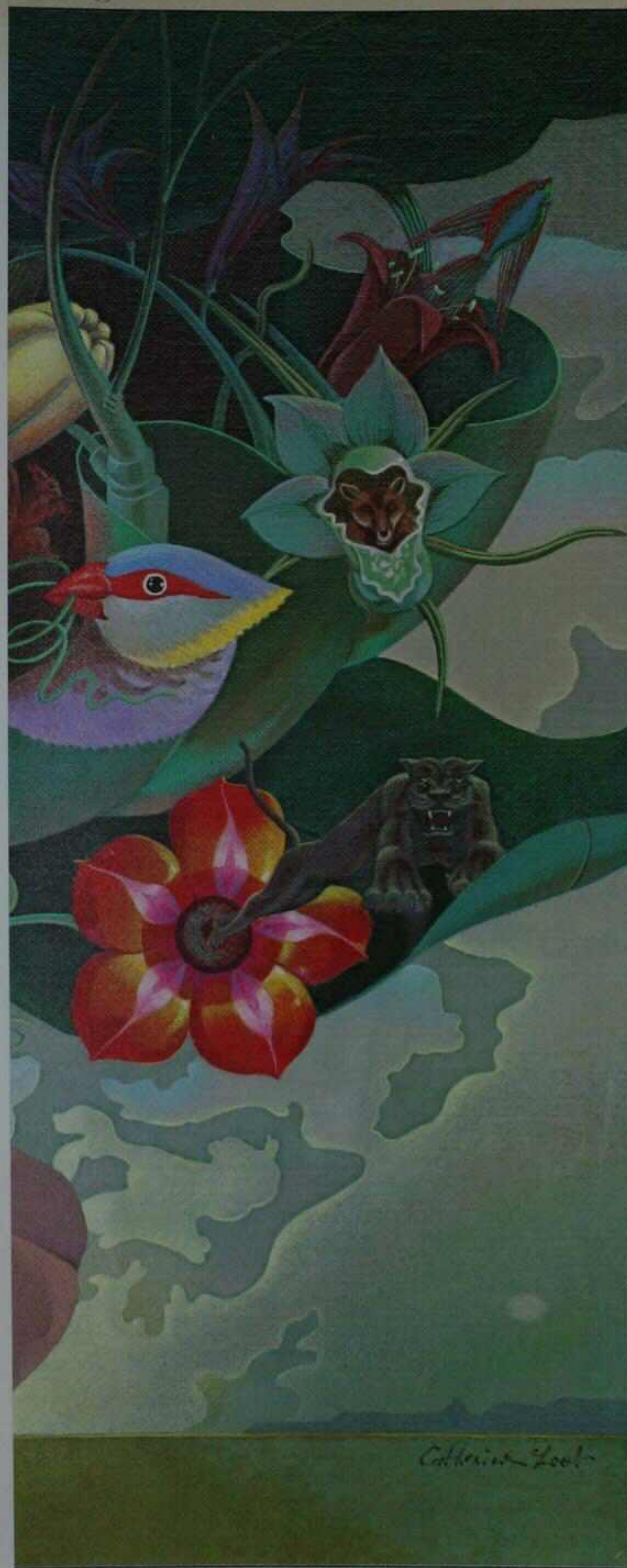
Meet the magicians.

No introductions needed here: you know who they are. Return to Forever. Brilliant musicians with their collective consciousness firmly fixed on greatness. The leaders of this exceptional crew just triumphed in *down beat's* Readers' Poll Awards as Best Pianist and Best Bassist. (That's the same bassist whom *Rolling Stone* recently honored as Jazzman of the Year.)

Hear Return to Forever at work—on a brand-new album. It's called "Musicmagic," and it's magic, all right. It could be Return to Forever's biggest album ever—and you don't have to be clairvoyant to know that.

"Musicmagic." Return to Forever's newest sorcery on Columbia Records and Tapes.

Produced by Chick Corea.
Co-produced by Stanley Clarke.



ing Out Frustrations

DE HALL

out any explanation. He recorded another song that had been a hit years ago.

"The reason I'm singing now is out of frustration as a songwriter... I felt I couldn't continue to be strung along like that." He flew to New York and cut "I Like Dreamin'" in Media Studios with Charlie Calella arranging and co-producing.

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GERRY WOOD

(Continued on page 42)

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PURE PRAIRIE KONG—The "King Kong" billboard on Sunset Strip wore this 8x10 foot Pure Prairie League T-shirt—a world's record size reportedly—for about a week after Albert Soto, president of the RCA rock-country group's Pasadena fan club, decided the creation he sewed would draw more attention on Kong than on the League's adjoining Sunset billboard.

Talent In Action

**JOHNNY WINTER
MUDDY WATERS
JAMES COTTON**

Palladium, New York

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ROMAN KOZAK

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SEA WIND**

Music Center, Los Angeles

Benson's phenomenal success as jazz's leading crossover guitarist has taken him in less than one year from playing the uptown Roxy nightclub to the downtown prestigious Music Center, home of the Los Angeles Philharmonic.

His one-night stand March 15 in which he did two shows with his Quintet plus a 26-piece orchestra, solidified the "extreme" reason why he is so popular today: his brand of electric guitar playing is based on avoiding all the dissonance, distortion and rhythmic overkill which are the hallmarks of much of high energy rock music.

Benson plays pretty for the people, with delineated notes, extended runs, a Wes Montgomery flavored octave style of picking, controlled dynamics, swashbuckling clusters of cascading notes and a determination not to stray too far afield from the main melody line.

And he's developing into one hell of a fine singer, capable of projecting the emotion of the gospel experience into the wide openness of a soul tinged pop style. The fact that he sounds and phrases like Stevie Wonder doesn't seem to hurt at all.

Onstage, Benson has an impish grin as he takes his tiny one-two steps to the right and then to the left, lifting up one foot slightly or smoothly turning from one side of the stage to the other as he plays. This is the extent of his stage mannerisms, but the mini-effect is to add a wee bit of accent to his finely honed improvisations.

Of course, working the one-nighter circuit

tends to help one develop memorable improvisations, so that what we heard during the first show may have been developed somewhere along the way; there are no stumbling spots musically.

The 68-minute concert spotlighted material from Benson's first two Warner Bros. LPs, with pianist Jorge Dalto playing hauntingly soulful solos on a number of selections to set the mood for Benson's vocalizing. Ronnie Foster on synthesizer added appropriate swifs and twits and controlled high-pitched sounds to the ensemble sound. Five of the 11 tunes were vocals: "Everything Must Change," "Gonna Love You More," "Nature Boy," "This Masquerade," and "Here Comes The Sun."

Benson augments his vocals with pungent guitar licks which tie the tunes together. Instrumentally "Affirmation," "Six To Four," "The Wind And I" and "Breezin'" blended modern pop and disco beats under Benson's jazz improvisations, creating the crossover effect.

A black silhouette of a tree on a large rear stage screen was an arresting visual prop and the scene changed with the tunes: stars came out and disappeared and the sun rose behind the tree during George Harrison's aptly descriptive "Here Comes The Sun."

Sea Wind, an unannounced opening act, showed its potential in its half-hour, five-tune set. The septet, formed originally in Honolulu but now living in L.A. and cutting for CTI, has one strong funky tune, "Praise" and a vocalist of promise, Pauline Wilson, who unfortunately is covered over by the trumpet-sax-keyboard-guitar-bass-drum setup.

ELIOT TIEGEL

**TIM RICE
ANDREW LLOYD WEBBER**

Ballroom, New York

Webber & Rice, authors of such multi-media events as "Jesus Christ Superstar" and "Evita," appeared in the flesh to sing some of their songs and announced to the audience March 10, that it was the first time that they ever had done this sort of thing.

But despite a lack of polish, and not the greatest pipes in the world, the show did have a winning quality about it as the two went through some of their better and worst songs.

With Rice standing up to sing and Webber accompanying him on piano the 40-minute set went quickly, with the duo interspersing 11 songs with a running history and commentary on their careers.

Helping out on a couple of songs was Marta Hellin, who once sang the role of Mary Magdalene, and who in this performance did a nice version of "Don't Cry For Me Argentina," from "Evita."

Most of the material on the set came from "Superstar," beginning with a medley from the musical and ending with "Herod's Song" and "Could We Start Again, Please." In between, they did selections from "Evita," "Joseph And The Amazing Technicolor Dreamcoat" and some of their earlier material, including something called "Kansas Morning" which they said was horrible, and it was.

ROMAN KOZAK

**RAY STEVENS
DICK FELLER**

Exit/In, Nashville

To quote the title of one of his best songs—"Making The Best Of A Bad Situation"—Dick

(Continued on page 41)

Return to Forever D April

- 22 Indiana Univ.
Bloomington, Ind.
- 23 Uptown Theatre
Chicago, Ill.
- 24 Masonic Temple
Detroit, Mich.
- 28 Ellis Aud.
Memphis, Tenn.
- 30 Gardens
Louisville, Ky.

May

- 1 Ohio Wesleyan
Delaware, Ohio
- 2 Cincinnati, Ohio
- 5 Mich. State Univ.
East Lansing, Mich
- 6 Music Hall
Cleveland, Ohio
- 7 Century Theatre
Buffalo, N.Y.
- 8 Princeton Univ.,
Dillon Gym
Princeton, N.J.
- 10 Syria Mosque
Pittsburgh, Pa.
- 11 SUNY
Fredonia, N.Y.
- 13 Spectrum
Philadelphia, Pa.





Singing Out Frustrations

DE HALL

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(Continued on page 41)

Top Boxoffice

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ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)			
THRO TULL —Electric Factory Concerts, Riverfront Arena, Cincinnati, Ohio, March 11	18,000	\$5.50-\$6.50	\$111,627*
THRO TULL —Feyline Inc./L & E Prod./Hara Arena, Denver, Colo., March 8	14,260	\$6-\$8	\$104,199
OSTON/NILS LOFGREN/STARCASTLE —Schon Prod., Civic Center Arena, St. Paul, Minn., March 7	16,752	\$5.50-\$6.50	\$96,764*
OSTON/NILS LOFGREN/STARCASTLE —Wolf & Rissmiller, Sports Arena, San Diego, Calif., March 13	13,426	\$5.75-\$6.75	\$85,793*
ENESIS —Electric Factory Concerts, Spectrum, Philadelphia, Pa., March 8	13,500	\$5-\$7	\$83,436*
SS/LEGS DIAMOND —Entam Ltd., Coliseum, Hampton, Va., March 7	9,949	\$6-\$7	\$67,928
THRO TULL —Contemporary Prod., Kiel Aud., St. Louis, Mo., March 13	10,586	\$5-\$7	\$66,250*
LIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE —Feyline Inc./L & E Prod./Olympic Stadium, Detroit, Mich., March 12	9,339	\$5.50-\$7.50	\$66,247
THRO TULL —Contemporary Prod./Chris Fritz, Civic Aud., Omaha, Neb., March 9	9,970	\$6.50-\$7.50	\$65,722*
ERICA/SILVER —Wolf & Rissmiller, Pauley Pavilion, L.A., Calif., March 12	9,450	\$5.50-\$6.50	\$56,950*
NATALIE COLE —Northwest Releasing, Neal Blaisdell Center, Honolulu, Hawaii, March 13	7,470	\$5.50-\$7.50	\$52,751
READ/JELLY —Kansas State Univ., Ahearn Fieldhouse, Manhattan, Kansas, March 8	9,254	\$4-\$6	\$52,057
READ/JELLY —Entam Ltd., Rupp Arena, Lexington, Ky., March 12	7,011	\$6-\$7	\$50,405
LIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE —Feyline Inc./L & E Prod., Hara Arena, Dayton, Ohio, March 11	7,816	\$5.50-\$6.50	\$46,150*
KANSAS/RUSH/DERRINGER —Entam Ltd., Scope, Norfolk, Va., March 8	6,941	\$6-\$7	\$44,659
LIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE —Feyline Inc./L & E Prod., Sports Arena, Toledo, Ohio, March 13	6,761	\$6-\$7	\$43,237
OSTON/NILS LOFGREN —John Bauer Concerts, Arena, Seattle, Wash., March 9	6,000	\$7	\$42,000*
AC DAVIS/DOLLY PARTON —Daydream Prod., Boone County Col., Madison, Wisc., March 11	8,652	\$5-\$7	\$38,767
ERICA/SILVER —Fun Prod., Arena, Tucson, Ariz., March 10	5,125	\$5.50-\$7.50	\$33,966
AC DAVIS/DOLLY PARTON —Daydream Prod., Boone County Arena, Green Bay, Wisc., March 9	5,295	\$4.50-\$6.50	\$29,624
ILLIE NELSON/J.J. WALKER/STEVE YOUNG —Entam Ltd./Alex Cooley Inc., Freedom Hall, Johnson City, Tenn., March 11	4,249	\$5.50-\$6.50	\$27,295

Auditoriums (Under 6,000)			
RAMATICS/DENIECE WILLIAMS —Taurus Prod., Tower Theater, Philadelphia, Pa., March 12 (2)	5,717	\$4.50-\$6.50	\$34,912
AC DAVIS/DOLLY PARTON —Daydream Prod., Performing Arts Center, Milwaukee, Wisc., March 10	4,662	\$5.50-\$7.50	\$33,061*
READ/JELLY —Schon Prod., Northrop Aud., Minneapolis, Minn., March 9	4,800	\$6-\$7	\$30,400*
OSTON/STARCASTLE —Pacific Presentations, Robertson Gym, Santa Barbara, Calif., March 12	3,850	\$6.50-\$7.50	\$27,318*
ANIS IAN/TOM CHAPIN —Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., March 11 (2)	3,638	\$6.50-\$7.50	\$27,279
RUCE SPRINGSTEEN —DiCesare-Engler Prod., St. Vincent's College, Latrobe, Pa., March 11	3,200	\$7.50	\$24,000*
KANSAS/RUSH —Monarch Enterprises, Capitol Theater, Passaic, N.J., March 12	3,456	\$6-\$7	\$22,988*
ANIS IAN/TOM CHAPIN —MorningSun Prod., Comm. Theater, Berkeley, Calif., March 13	3,092	\$5.50-\$7.50	\$21,739
OHNNY WINTER/MUDDY WATERS/JAMES COTTON —Festival East Inc., Shea's Theater, Buffalo, N.Y., March 12	3,112	\$5-\$7	\$19,192
OB SEGER & SILVER BULLET BAND/STARZ —Festival East Inc., Kleinhans Music Hall, Buffalo, N.Y., March 8	2,662	\$5.50-\$7.50	\$18,080
RUSH/MAX WEBSTER/CHEAP TRICK —Electric Factory Concerts, Tower Theater, Philadelphia, Pa., March 11	3,100	\$4.50-\$6.50	\$17,668*
LADIMIR ASHKENAZY —Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., March 11	2,493	\$5.50-\$7.50	\$16,626
MMY LOU HARRIS —Mid-South Concerts, Dixon Myers Hall, Memphis, Tenn., March 10	2,500	\$6.50	\$16,250
HIN LIZZY/SAMMY HAGAR —Wolf & Rissmiller, Mem. Aud., Sacramento, Calif., March 8	2,300	\$5.65-\$6.65	\$14,398
RED WARING & THE YOUNG PENNSYLVANIANS —Northwest Releasing, Opera House, Spokane, Wash., March 9	2,700	\$4-\$6	\$14,304*
OB SEGER & THE SILVER BULLET BAND/DUKE JUPITER —Cedric Kushner, Aud. Theater, Rochester, N.Y., March 11	2,179	\$5.50-\$6.50	\$13,243
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New On The Charts

"Dancing Man"—★

This six-man group is the latest chart act from Sweet City, the label that first hit No. 1 six months ago with Wild Cherry's "Play That Funky Music."

Two of the group members, Robert Peckman (who wrote this single) and Don Garvin, were part of Jagger, the one-shot Kama Sutra group whose sassy pop smash "The Rapper" was bucking "Bridge Over Troubled Water" seven years ago for the top singles slot. Peckman also toured in the '60s with the likes of the Four Tops, Martha & the Vandellas and the Young Rascals, as did fellow Q member Bill Vogel.

After those brief flings with success, members of the group built a record studio in their hometown of Beaver Falls, Pa. After some releases in Britain on U.K. Records, the Sweet City pact was signed last December. An LP titled after the single is planned for release late in the spring, which will include this infectious r&b-tinged pop single, similar in sound to some of Three Dog Night's hotter, funkier hits.

The management/booking contact is Mike Belkin at Sweet City in Cleveland, (216) 464-5990. That office also handles Wild Cherry and the James Gang.

Talent In Action

Continued from page 36

Feller did just that, appeasing and entertaining a group of Stevens-hungry fans at this high-energy, high-talent night that put Nashville's Exit/In back into the mainstream of the national talent spectrum.

Following Feller's lyric-rich performance, Stevens, the veteran Warner Bros. artist who once hosted his own network television show, assumed the stage with the assurance which a king assumes his crown.

Stevens assembled a 10-musician band for the March 9 show and subsequent tour, and the band was as tight as a size three girdle. Lisa Silver, the enigmatic violin queen; Roger Morris on piano, an instrument that Stevens also pounded with regularity; and the zany steel guitar whiz Larry Sasser all merged talents with a horn section, drummer, banjo, bass and guitar.

Stevens opened the 75-minute set with "Feel The Music" from his new LP, then dipped back 15 years to his hit, "Ahab The Arab." A powerful writer as well as instrumentalist and a musician with an infallible sense of tone and key, Stevens then rendered his most poignant and acerbic message song, "Mr. Businessman."

Coaxing more sound out of fewer musicians than just about anybody in memory, Stevens led his band through a rousing tribute to one of his favorite talents—Ray Charles—with a medley that flowed from "What'd I Say" to "Georgia On My Mind" with an effective and brilliant slowing of tempo.

Utilizing a natural feel of when to switch from serious material to comedy, Stevens, with outlandish adlibs and even crazier lyrics, rendered "Freddie Feelgood And His Tight Little Five-Piece Band" with a hilarious interlude as the musicians simulated instruments with their voices.

Then "Along Came Jones," another pop with a past and "Guitarzan." Leading into his gospel-oriented hit "Turn Your Radio On," Stevens brought the house down with his description of the low-voiced gospel bass singer "who had a vasectomy last Tuesday ... and Wednesday ... and Thursday."

His powerful new song, "Get Crazy With Me," followed, and then the nonchalant, nonplussed, sleepy-looking singer stepped outside the boundaries of his own compositions again to sing Paul Craft's "Honky Tonk Waltz" and the Erroll Garner classic, "Misty."

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GERRY WOOD

(Continued on page 42)

Talent

Nolan Singing Out His Own Frustrations

By CLAUDE HALL

LOS ANGELES—To the mainstream music public, Kenny Nolan is the latest overnight sensation record hitmaker. Who'd ever heard of him before his current top 10 single "I Like Dreamin'?"

Actually, quite a few familiar star names have good reason to know all about Nolan and his phenomenal songwriting track record.

Frankie Valli certainly would remember that it was a song written by Nolan—"My Eyes Adored You"—that brought him back to record popularity. And Nolan wrote a comeback No. 1 song, "Lady Marmalade," for LaBelle.

At one time, four of his songs were on Billboard's Hot 100 Chart at once, including "Get Dancing" by Disco-Tex and the Sexolettes and "Swing Your Daddy" by Jim Gilstrap, which he wrote and produced.

Nolan has been songwriting since 1969 and scoring like crazy both here and in England where Dee Clark was successful with "Ride A Wild Horse" and Lulu with "Take Your Mama For A Ride."

His hit "I Like Dreamin'" was his first major effort as a singer, though he had sung with the 11th Hour—a group that didn't exactly march to thunderous success—and another group called Firefly.

His recorded singing, however, came in a roundabout fashion. Another record artist asked Nolan to write a song for him. "I worked for about four weeks, going over songs, and finished 'I Like Dreamin'" for him. But he decided against it with-

out any explanation. He recorded another song that had been a hit years ago.

"The reason I'm singing now is out of frustration as a songwriter ... I felt I couldn't continue to be strung along like that." He flew to New York and cut "I Like Dreamin'" in Media Studios with Charlie Calello arranging and co-producing.

"I had a feeling it was a hit. Russ Regan (president of 20th Century Records) loved it. But I felt 'Love's Grown Deep' was better. 20th Century released 'Dreamin'' first just to establish me as a singer."

"Dreamin'" is already about 950,000 in sales and growing; it is in the top of the lists at WABC in New York and KHJ in Los Angeles, as well as stations coast-to-coast. More importantly, it is being played on MOR radio stations as well.

The album titled "Kenny Nolan" has just been released by 20th Century. Nolan is appearing on television shows such as "Dinah" to support the album and will be doing more. Already, he's working on his next album, then he plans perhaps a concert tour, which he admits will be a wholly new experience.

Alan Livingston, vice president of the entertainment group at 20th Century-Fox Corp., said recently (Billboard, Feb. 26, 1977) that while 20th Century Records lost \$4,664,000 in fiscal 1976, it only takes a giant hit album to rectify all of those losses ... "and I think Kenny Nolan is starting to pay off for us."

Nashville Exit/In Throws Doors Open to Gospellers

NASHVILLE—Nashville' Exit/In will host its first gospel talent showcase March 29 at 8 p.m., featuring artists from Greentree Records including the Wall Brothers, Tim Sheppard and Reba.

The Exit/In's involvement in the talent night is another effort by the management to introduce the club to a wider portion of the city's populace. Admission is \$4 and reservations may be made in advance or tickets purchased at the door. There will be no alcoholic beverages served.

The contemporary gospel label is sponsoring the showcase to further inroads already made into the secular market.

This even marks the first anniversary of the label established one year ago to provide a platform for contemporary Christian artists. "This is an important and growing market," says Don Cusic, originator of the gospel showcase idea, "and this type of show is needed to expose the talent to those outside the contemporary religious field."

Greentree Records is a division of the Benson Co., widely known for its publishing activities in the gospel field for the past 75 years.

Promotion is being handled through the usual Exit/In outlets with additional flyers being distributed at various Christian bookstores and churches.

Seeger Tour Goes With New Drummer

LOS ANGELES—Bob Seeger & the Silver Bullet Band's 41-city tour has put back its starting date from Feb. 25 to March 8 because drummer Charlie Allen Martin broke both legs in a Detroit auto accident and had to be replaced by Jamie Oldaker, Seeger's 1972 drummer who had since played with Eric Clapton.

Six dates in New York City, Ohio and Pennsylvania which were already sold out had to be rescheduled so that Seeger could have sufficient rehearsal with the fill-in drummer.

Cherry Hill & Devon Add Acts

PHILADELPHIA—Valley Forge Music Fair in suburban Devon, Pa., and the Latin Casino across the river in Cherry Hill, N.J., biggest buyers of name acts here, have added more dates extending into the next fall season.

The Latin, a theatre-restaurant with over 1,000 table seats, added Helen Reddy for May 10-15; Dionne Warwick with Lou Rawls, May 16-22; Natalie Cole, Sept. 16-25; Billy Davis & Marilyn McCoo, Oct. 17-23; Don Rickles, Oct. 28-Nov. 6; and Tony Orlando & Dawn, Nov. 7-13.

The Music Fair, 3,000-seat hard-top music-in-the-round tent operated by Lee Guber and Shelly Gross, added Melanie for a one-nighter with Martin Mull on April 8; Bob Newhart and Anthony Newley for May 10-15; Tony Martin and Cyd Charisse added to the "Folies Bergeres" production June 6-12; and Ben Vereen for Aug. 1-7.

Anaheim For 2

LOS ANGELES—Alice Cooper and Bachman-Turner Overdrive play Anaheim Stadium June 19 from 2 to 10 p.m. Fun Productions is promoting and tickets are available only by mail at \$12.

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Talent In Action

Continued from page 41

SONNY ROLLINS

Paul's Mall, Boston

Rollins and his band were enthusiastically received by a near-capacity audience in the larger of the two rooms in this facility's complex. Rollins' hour-long set combined pop, blues, ballads, calypso and get-down funk during his March 2 opener.

His latest band is a remarkably supportive outfit, tightly interactive as a group and each impressive while stepping outside for solo extrapolations. The latest configuration, most of whom have been playing together for over a year, includes Mike Wolff on keyboards; Don Pate on Fender bass; drummer Eddie Moore, and 12-string guitarist Aurell Ray.

The seven numbers in the set were never introduced by title, between pieces Rollins would say to one or another of his sidemen "Let's do that one that goes ba-dee-deet, ba-diddy-dee-deet" and he'd launch into it, wringing from his sax a cascade of notes that would effortlessly change direction, wander briefly along a number of tangents, and meet up with the other instruments at the opening theme.

But it was the interaction of Don Pate's low-down bumpfunktion bass and Eddie Moore's drums being soundly pummeled that really got the audience going. It was almost as if the audience was properly and reverentially awed by the proceedings until a 15-minute funk excursion, and they were on the edge of their seats from that moment on.

Rollins gave the audience a well-rounded program, one that touched most of the bases in his own career and the entire spectrum of possible listener tastes. The calypso frenzy of "Don't Stop The Carnival," the closing number in the set, had everybody wanting more but to no avail. Stop it they did exactly one hour after it began.

JIM McGLYNN

REX ALLEN JR.

Palomino, Los Angeles

While paying tribute to his legendary father and others of an older musical genre in the audience (he had been introduced by Chill Wills), Rex Allen Jr. firmly proved his own right to a musical niche on records and onstage Feb. 28.

His musical tributes included—right after he spoke of being reared to western music and voicing a lament that western music has been shoved aside—his hit "Can You Hear Those Pioneers" which he'd written with his wife Judy, "Tumbling Tumbleweeds" and his father's theme song of 35 years—"Streets Of Laredo" backed only by his own guitar playing.

Allen doesn't sound like his father, but he somehow inherited all of those great harmonies of the Sons of the Pioneers. His voice is pleasant, mellow and ranges from deep to mid-range. "Broken Lady" was the first of 16 tunes during the hour set. His current hit of "Two Less Lonely

A Sinatra Special

LOS ANGELES—Frank Sinatra's first television special since his 1974 live telecast from Madison Square Garden airs April 21 on ABC-TV. Guesting are Tony Bennett, John Denver, Natalie Cole, Loretta Lynn, Dean Martin, Robert Merrill and Leslie Uggams.

The all-music, 60-minute show tapes here April 5-8.

People" encouraged an encore of "Cottonfields" and his dad joined him onstage briefly to gain a standing ovation.

While his three-piece band was excellent on vocal harmonies—equally good as the Pioneers of today, in fact—its grasp of instruments left something to be desired. It seemed to be more familiar with rock instrumentation.

However, the night raised more than \$1,000 for the Country Music Academy. Sponsoring the event was KGBS.

Ray Saunders and the Palomino house band led off the night, highlighted by Saunders' latest record "Somewhere Along The Way."

CLAUDE HALL

ASHFORD & SIMPSON NEW YORK MARY

Bottom Line, New York

Nick Ashford and Valerie Simpson are two people of immense talent. They write consistently excellent r&b songs, they are outstanding producers and they sing with a power and intensity that is worthy of the most devout gospel singer. Despite this overwhelming ability, Ashford and Simpson do not perform with the poise and confidence one would expect from such great talents. Their live act is marred by a garish, over-theatrical stage show that detracts from their music.

The Feb. 27 show opened pretentiously with the duo entering with arms raised, accepting applause before they had sung a note. Once the music started things picked up as the duo performed 10 songs from its two most recent Warner Bros. LPs. The 85-minute set had no musical weak points and was brought to a climax by a medley of the team's most popular compositions including "Let's Go Get Stoned," "Ain't No Mountain High Enough," "You're All I Need" and "Reach Out And Touch." The enthusiastic SRO crowd called the duo back for a captivating rendering of "Give Me Something Real," one of the team's best works, though not one of its most popular.

Arista artist New York Mary opened the show with 35 minutes of listenable, jazz-oriented funk. Though the band's three-piece horn section was excellent throughout the act was flawed by an over-active rhythm section and a general lack of creativity.

ROBERT FORD JR.

IRIS CHACON

Radio City Music Hall, New York

Hot, spicy salsa took over Radio City for the first time Feb. 20 featuring the sultry Puerto Rican bombshell Chacon in a three hour extravaganza which sold out both matinee and 8 p.m. performances in the 6,000-seat hall.

The Standing Ovation, a combined pop and rock band from Puerto Rico opened Chacon's almost hour-long set with "I Love Music" featuring Chacon's four-man dance troupe. The band was of average quality and the fans didn't seem to mind that the lyrics were not clear.

Then Iris Chacon, wearing a baby blue rhinestone-studded playsuit with a deep diamond cut revealing her navel wiggled onstage to sing the popular dance ball song, "Hey, Big Spender," which went over very well.

She seems to sing better in English than in Spanish, if this song is any indication.

Chacon's act seems to rely primarily on a leaser effect. She changed costumes three times, each time exposing more and more of her most titillating natural asset, her derriere, to her wildly exhilarated fans. Utilizing the mike in synchronized motion to her undulations, she climaxed her show by closing with her hit tune from Borinquen Records "Tu Boquita" (Your Mouth) a sensuous tune about what she would do to her lover's mouth if it were made of chocolate, or cake, or other sweet delicacies.

Produced by promoters Ralph Mercado and Ray Aviles, the belated Valentine show opened with vocalist Imael Miranda (ex-vocalist for the Harlow Orchestra) doing "Manuela No Me Pelea," "Tu Me Abandonaste," and an excellent medley of the late Raphael Hernandez's noted Puerto Rican tunes done to commemorate the fact that Latin music has come this far. The young vocalist had an excellent stage presence and was immensely well received by the excited audience.

Cheo Feliciano was lowered on a pedestal onto the stage. He opened his 40 minute set with "Francesca Cruel" and then went into "Que Pena Me Das." Unfortunately he had a cold and was very hoarse for which he apologized but continued with the show. He went on to do "Como Rien," recorded when he began his career with the Joe Cuba Sextet. Then he sang his long-time hit "Anacaona" and climaxed the set with another Hernandez tune "Canta" ar-



Mike McGee photo

TEXAS PAYOFF—Ted Nugent (second from left) gets a hatful of \$100 bills from Concerts West of Dallas as part of his payoff for setting the firm's record for highest drawing power in the state of Texas during a 12-month period. Epic Records rock guitarist Nugent performed before some 110,000 Texans in about 18 shows to gross upwards of \$750,000. From left: Troy Blakely of Diversified Management Agency; Nugent; Jay Hagerman of Concerts West; Bill Herd, Epic regional promotion.

ranged by Louie Ramirez which featured a melodic violin solo by Alfredo de la Fe and a piano solo by Sonny Bravo of Tipica '73 orchestra which excellently backed the vocalists for the first two hours of the show. AURORA FLORES

OREGON DOUBLE IMAGE

Bottom Line, New York

Oregon is a quartet of expert musicians which specializes in blending Oriental and jazz rhythms into an effective musical format. With several albums out on the Vanguard label, the group has gained a small but devoted following among fellow musicians and students.

The music is hard to categorize. Some of the best of it is improvisatory, but still not jazz. It is new music in the simplest sense, which is to say it's not a sacrifice to melody, structure, or electronic technique. The group's ability to develop and comment on a theme puts it close to classical music, but the underlying thought is always modern. It uses microphones, but could be described as acoustic. Suffice it to say, Oregon is unique.

It delivered 50 minutes of this compelling mixture March 2 playing six pieces that drew an attentive response from the audience. Opening with an improvised group number featuring tabla, guitar, bass clarinet and string bass, Oregon shifted into its next number, a cut from its current album, "Friends," without losing the established musical thread.

In concert, it's impressive to see how easily the players shift from one instrument to another. Ralph Towner moves from guitar to piano without fanfare. Collin Walcott goes from tabla to sitar and Paul McCandless goes from English horn to oboe to bass clarinet, sometimes within the context of one extended piece of music. What's nice is that it's not done to impress, but merely to enhance the music.

Opening act was the Double Image, a quartet more into jazz. For 45 minutes it played six pieces of a moody jazz/pop nature dominated by two exceptional vibe players. The music is nowhere as involved and exciting as Oregon, as it shifts back and forth between Martin Denny and the MJQ. DICK NUSSE

JANIS IAN TOM CHAPIN

Santa Monica Civic Auditorium, Calif.

This double bill of charismatic and popular performing talents stirred the crowd to such a degree that even opening act Chapin was demanded back for an encore March 11.

Alternating between acoustic guitar, electric guitar and piano, Ian mesmerized the crowd with her melancholy ballads and sarcastically quipped faster-paced rockers. Ian is a meticulous performer in both her writing and singing. Her 90-minute, 17-tune set came off without flaw as she demonstrated versatility plus premier talent.

Opening the set with the tearjerking ballad of "Jesse," Janis Ian occupied the next half hour with songs from her latest Columbia LP "Miracle Row." The livelier, more optimistic sound, accentuated by her electric guitar added punch and excitement beyond her recorded works. But either in studio product or live performance, the sheer power and strength of her material is sufficient enough to carry her through.

Ian's present works, particularly the "Miracle Row"/"Maria" medley showed Ian in a new

light augmenting a jazz sound, perhaps an indication of a new direction in her music.

Her stalwart hits such as "In The Winter" and "At Seventeen" which she reserved until last received wildly enthusiastic ovations. The diminutive performer was called back for an encore before she had time to leave the stage. She responded with three songs highlighted by the finale of her autobiographical lament to stardom, "Stars."

Tom Chapin, Harry's brother, opened the show with a crowd-pleasing hour set of folk ballads. Fantasy artist Chapin draws much of his energy from his interaction with the audience whom he relies on for support. Much of his eight-song set consisted of singalongs with the crowd, who didn't appear to be having as much fun as Chapin himself, although he was received with enthusiastic response. ED HARRISON

ALEXANDER HARVEY STAR-SPANGLED WASHBOARD BAND

Other End, New York

Harvey has a whisky voice, a weatherbeaten face, and sings modern country songs with blues-rock influence.

In his 40-minute show Feb. 20, he accompanied himself on acoustic guitar, with a band of bass, drums and electric guitar behind him.

Sounding sometimes like a cross between Johnny Cash, Joe Cocker and Richie Havens, Harvey has a relaxed, laidback stage manner as he sings a variety of original tunes ranging from humorous tales of early love to a song of appreciation for a black sharecropper.

Toward the end of his 10-song set he moved to a more blues-oriented sound on "It Just Takes Time," dimming with a rousing version of his "Delta Dawn" that included a spirited sing-along.

The Star Spangled Washboard Band is a mad-cap 7-man outfit whose three leaders, Broadway Hanson, Wild Bill Hayes and Bow-Tie Johnson are all talented performers, genuinely funny and good musicians.

The band's music goes all over the place, from the Rice Krispies commercial, to "Wake Up Little Suzy," to "Surf City," performed as if at 16 p.m.

Throughout there are a lot of high-jinks, often sophomoric, that involve a Three Stooges routine, a "Rocky Raccoon" shootout, a juggling act a beans commercial, and other bits of madness.

It's all good fun, and while the band's visual appeal obviously would be lost on disk, nevertheless as a crowd-pleasing act at colleges and even on television the Washboard Band can please a lot of people. ROMAN KOZAK

DETECTIVE

Roxy, Los Angeles

Detective strives hard to maintain a cool and casually authentic image of earlier British r&b/Rock outfits. Though visually the group takes a subtle, low-keyed stance, musically Detective blends a loosely grooving but highly intense rock'n'roll style based upon repeated lines and molded around elementary but driving chord changes.

In the wrong hands this basic formula can and has proved disastrous on more than several occasions. To its credit though, Detective's five members, veterans at the game, possess the experience and knack necessary to give a live performance of this kind the vibrancy it needs to

reflect a chemistry of almost magical inspiration.

Divided between down-home rockers and funkier riff oriented jams, Detective's presentation March 14 celebrated the group's world premiere. Featuring 10 songs mostly from its forthcoming debut Swan Song album, the 55-minute set ranged from "Deep Down," a lively unpolished instrumental, to "Nightingale," a teenage ballad that began loosely and unstructured on guitar and piano, then blossomed into a full-bodied arrangement, and closed with a driving rendition of "There's Good Rockin' Tonight."

Detective's focal point centers around Michael Des Barres and Michael Monarch. Fronting the group's casual delivery with his sweaty vocals and sarcastic but harmless comments, Des Barres moves enthusiastically across stage, poised though somewhat awkward, while Monarch stands effortlessly feeling his way through each song by instinct rather than deliberation in a fluid but biting guitar style.

Though Tony Kaye's keyboards did little more than provide rhythmic accompaniment, the punchy and steady abrasiveness of bassist Bobby Pickett, who shared background vocals with drummer Jon Hyde, provided a greater depth of emotion and intensity to the over sound.

Detective knows its craft well, but seems something of a carbon copy of the old Jeff Beck Group lifted from the days of "Beck-Ola" and "Rough 'N Ready." Yet Detective has resurrected the legendary charisma of its guiding influence so authentically that it almost works for them as well as it did the original. The obvious resemblance in everything from arrangements to Monarch's stance while soloing in Beck's style undercuts any statement of its own the group may ultimately offer. KEVIN MERRILL

SELDOM SCENE

New York University, New York

Rated as America's top bluegrass group by the readers of Muleskinner News, a magazine covering that field, the Seldom Scene is five semi-pro musicians playing bass, banjo, mandolin, and Dobro guitar who hail from the Washington, D.C. area where they've built up a following among bluegrass fans.

Unfortunately, its reputation doesn't hold up in live performance, although the vocal harmonies are better than most and Tom Gray's bass and Mike Auldridge's Dobro playing are superb. The group lacks an essential spark, that wild, full-speed-ahead recklessness that characterized the best bluegrass groups.

Auldridge has been pursuing a solo career for some time now and he appears to have left the others behind. They were not playing together Feb. 26, rather they seemed more intent on getting through the 80-minute set. They're extremely laconic musicians and although they perked up a bit after an intermission the dozen or so songs they featured showed technical mastery but no feeling.

Compared to Bill Monroe and others, the Seldom Scene need more than Auldridge and Gray to get their music moving. DICK NUSSE

RUTH COPELAND

Home, New York

"When I last played in New York," joked Copeland during her set, "I played Madison Square Garden. Now here I am at Home bar."

The Garden gig, where she opened for Sly Stone, was a few years back, but now Copeland is in the middle of a comeback.

Copeland sings rock and blues, and she is not a dainty, sensitive-soul performer. She is a white woman singer who can jump up and down and wail her heart out.

Although struggling with the house sound system that was no match for the bank of Marshalls brought by her backup band, Pepper, Feb. 22-23, Copeland has a strong, huge voice and she was able to punch through to be heard.

William Hoche, Eric Thorgeen and John Tull, the members of Pepper who now have their own debut LP for RCA, have played with Copeland on her "Take Me To Baltimore" LP so at least they were familiar with her material. They were joined by Bob Kulick on lead guitar, Alan Childs on drums and Jim Gregory on bass.

All are very knowledgeable musicians, but the first set was rather ragged. As the hour progressed, however, and especially on the second evening it was remarkable how everything coalesced. By the time Copeland got into "Misty Way Man," and "Cliches" from "Take Me To Baltimore," the audience, understandably cool in the beginning, was stomping, cheering and yelling for more. ROMAN KOZAK

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Studio Track

By JIM McCULLAUGH

LOS ANGELES—ABC/Impulse Records producer Esmond Edwards and engineer Barney Perkins have been working on LPs for artists John Handy and Jimmy Ponder at Kendun. They have also been putting together the original cast recording of the musical "My Arms Are Too Short To Box With God" which they recorded on a recent trip to New York. Jeff Barry and Mark Piscitelli were also in supervising the mastering of John Travolta's LP and single.

Rusty Weir used Haji Sound's recording facility at Wide Horizons on Big Bear Lake with Glen Spreen producing and Alez Kazanegras on the board. The mixing on Chris Hillman's new LP was also completed at Haji. Jim Mason producing and Kazanegras at the console.

Hal Davis returned to Paramount where he cut Thelma Houston. Also, Mike Sutton came in cutting more tracks for Smokey Robinson. Sye Mitchell engineering, Dennis Moody seconding.

Gladys Knight & The Pips were in at Wally Heider doing vocal overdubs for their upcoming LP. Michael Masser producing, Sye Mitchell engineering. Heider has also purchased six new 24-track tape machines from Ampex for both studio and remote work.

Newly signed MCA artist Lisa Dal Bello was produced by David Foster at United Western.

At the Record Plant, Brooks Arthur produced Bette Midler, Bob Merrit and David Latman engineering. Brenda Russell contributed vocals: John Anthony produced the Tubes, Don Wood and Mike Beiriger at the board; Ralph Johnson produced Alexandrile, Mike Braunstein and Mike Clink at the console; Charlie Callelo produced Paul Anka, Braunstein and Clink again at the controls... Supertramp produced themselves with engineers Tom Anderson and Steve Smith; Frank Zappa produced and engineered himself with assistance from Rick Smith; while Abi Ofarim produced Casablanca's Paul Jabara. At the Sausalito Plant, Al Kooper produced the Chris Morris Band and John Stronach produced Captain Beyond. Plant remotes did Elvin Bishop at the Old Waldorf in San Francisco and the Kinks and Quiver at Santa Monica Civic Auditorium.

Singer/guitarist Michael Katakis

Clinics, Seminars Set For L.A.'s 'Multi-Track Expo'

By JIM McCULLAUGH

LOS ANGELES—A series of clinics, seminars and panel discussions is beginning to take shape in conjunction with "Multi-Track Expo 1977."

The event is the first semi-pro recording show slated for the L.A. Convention Center April 23-24 (Billboard, March 5, 1977).

According to Dave Kelsey, Audio Concepts Inc./Dave Kelsey Sound, who organized the event, there will be seminars and clinics on microphone techniques, noise reduction use, mixdown techniques, signal processing, studio setup and equipment maintenance, studio design and acoustics, and record production.

In addition to this educational program, displays and demonstrations of recording related equipment from 30 manufacturers will be on display—from 4 and 8-track home studios to 16 and 24-track pro studios.

A registration fee for the general public has been set at \$3 which will be good for both days of the expo.

One "hands on" clinic will focus on the budget home studio including fundamental techniques, choice of equipment, setting up and overdubbing and is slated to be conducted by Dick Rosmini, TEAC engineering consultant who also teaches recording at USC.

Another clinic will be geared to the 8-track, one-inch pro studio.

Larry Blakely of dbx is slated to conduct a seminar complete with slides and demo tapes that will take place at regular intervals on the philosophy of noise reduction and how it applies to tape and disk.

One clinic will be devoted to magnetic tape itself, its formulation and specifications.

"I think it's important," says Kelsey, "that we generate a good appreciation to tape itself. That way you

can better understand what the recording equipment can and cannot do. That clinic will work in tandem with one on maximizing performance from a multi-track machine."

There will also be a 16-track mixdown seminar conducted by members of the local professional recording community which will "explain how one mixes from 16 to 2 tracks without burying the instruments or the vocals."

Bob Orban of Orban/Parasound is tentatively scheduled to conduct a seminar and demonstration on signal processing gear and will talk about equalizers and tone controls among other areas. Orban/Parasound is a signal processor specialist.

MXR is expected to have a continuous demonstration on digital delay devices and there will also be a complete professional disk mastering demonstration, adds Kelsey.

At least one professional remote truck will be on display, possibly more pending fire department approval, indicates Kelsey.

Expected to generate considerable interest will be a panel discussion of record producers. A moderator will ask producers topical questions and a question and answer period will follow.

A similar panel discussion with professional engineers will follow the producer panel and both will take place once a day. Names of both producers and engineers will be announced shortly.

A representative of Electro-Voice is tentatively scheduled to conduct a clinic on miking techniques, a Crown representative is expected to conduct a seminar on room equalization and two of Audio Concept's own consultants will conduct a seminar on fundamental studio designs and acoustics.

duth helping. Also, the Gallup Brothers finished up an LP with Sieve Mantoani at the console while Blue Note producer Dale Oehler was back doing vibes player Bobby Hutcherson with Hank Cicalo on the board, Sudduth seconding.

In activity elsewhere:

Some of Elton John's former sidemen including Davey Johnstone, James Newton-Howard, Roger Pope and Cooker Lo Presti were recording as a newly formed group called China at Musicland Studios in Munich for a debut Rocket LP. Elton John and Clive Franks are the producers.

Bill Szymczyk's Bay Shore Recording Studio in North Miami has been busy. Szymczyk produced Joe Walsh's solo LP as well as Jay Ferguson. Allan Blazek was producing Mickey Thomas' solo LP while the final mixes on Dickie Betts' LP were done there.

The Four Tops were in at Pro Sound Studios Detroit, Lawrence Patton producing and Robert Dennis on the boards.

Seitz To QCA

CINCINNATI—Chuck Seitz, a recording engineer for 25 years, the last 14 years as senior engineer at the RCA Victor studio in Nashville, has joined Edward R. Bosken's QCA Records, Inc., here to head up the company's engineering department. Others on the QCA engineering staff are Ric Probst, Don Schepmann and Mike Fuller.

CAMPUS VIRTUALLY ISOLATED

Kan. State Asks Help From Agencies

By ED HARRISON

LOS ANGELES—In an attempt to heighten awareness of the concert program at Kansas State Univ. at Manhattan, program advisor Rob Cieslicki has sent out a detailed mailer to 13 prominent agencies and promoters.

The 12-page mailer is designed to increase the number of campus shows by broadening the school's recognition as a viable concert campus.

4 Kenton Clinics Slated For Summer

LOS ANGELES—Stan Kenton's 1977 schedule of one-week "in residence" jazz clinics has been firmed. The opening event will be June 19-25 at Drury College, Springfield, Mo.

Following the Drury clinic Kenton and his bandmen will be at Towson State College, Baltimore, July 24-29; California State College, Sacramento, Aug. 7-12 and Orange Coast College, Costa Mesa, Calif., Aug. 14-19.

"The Kenton orchestra," says Kenton, "will be augmented by a distinguished faculty of jazz educators on all four campuses so that we can give each student the individual attention we think he deserves."

Numerous one-day clinics on college campuses also are booked throughout the year, Kenton notes.

The mailer was sent to William Morris, ICM, Premier Talent, Concerts East and West, Feyline, Cowtown, Paul Stanley Productions, Beaver Productions, Marty Wolfe, Contemporary Artists, Reggae and Chris Fritz. The mailer details every cost, seating capacities, gross charts, concession facilities, riders and other "cans and cans" of the school in relationship to putting on shows.

"Nobody knew we were even here before the mailer went out five months ago," says Cieslicki. "We're now getting replies from agencies."

While last year the school put on four shows—Pointer Sisters, Harry Chapin, Jethro Tull and Pure Prairie League/Flying Burrito Bros.—this year's program has also been slow getting off the ground.

The university just concluded one of its most successful shows with Bread's opening tour date on March 8. First day ticket sales of \$30,000 were the largest in the school's history and covered the cost of the performance.

An appearance by Bob Hope in September drew 12,000, the largest crowd ever at the school. Other acts scheduled to appear this semester are the Ozark Mountain Daredevils for two shows March 25 and an April 30 date with the Doobie Bros.

"We're trying to prove that we can successfully put on shows and, more

(Continued on page 73)

Kentucky's Mertens Named Leader Of NECAA Board

LOS ANGELES—Mary Jo Mertens, student center director at the Univ. of Kentucky, has been named chairwoman of the NECAA Board of Directors. The announcement, which came at the conclusion of the recent NECAA national convention in San Antonio, gives Mertens the distinction of becoming the first woman to head the nine-year-old organization.

She succeeds Thomas Matthews of the State Univ. of New York at Geneseo.

Mertens will attend regional meetings in the spring and fall speaking about directions of students activities and what the NECAA is doing on campuses.

"The NECAA has grown from rock to encompass everything," says Mertens. "That's what makes it exciting. The growth of the organization has been phenomenal and I hope I can keep up with it myself."

As far as trends on campus and future direction of student activities, Mertens says, "Many of the schools are coming to the reality that big shows are not destined for schools much longer. And if so then by promoters."

She says schools are accepting medium or lesser priced acts so long as it's quality entertainment. "They want quality acts at reasonable prices."

Mertens adds that two years ago campuses would not have accepted lower priced unknown acts but the dwindling of school operating budgets and more interplay with promoters have forced the decline of the big show.

"Acts don't want single college dates but consistency and that comes with promoters. The school must

also have an adequate hall for such shows which most schools don't," she says. "There's also more concentration on sound and staging."

Mertens says that students have become more serious and money conscious in their choice of bookings. "The times are changing. Students must make the most of limited money and can't afford to throw it away."

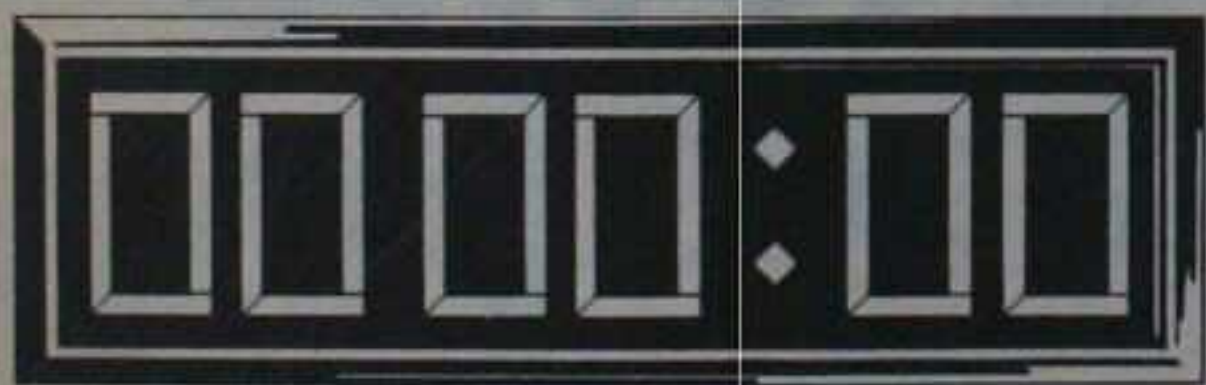
"It's much harder programming now than in previous years," she says. "You must be able to appeal to everyone. Before everyone was pretty much into the same thing but now they have a wide variety of tastes."

Mertens sees the return of the coffeehouse with its smaller intimate shows. She adds that selling unknown acts on campus is becoming harder with more publicity and organization needed for it become successful.

'Evita' Airs On 11 College Stations

NEW YORK—Eleven college radio stations in the tri-state area plan to broadcast the Webber-Rice opera "Evita" in its entirety Monday (21) at 9:30 p.m. The double-LP runs approximately 103 minutes.

The special broadcast was engineered by MCA Records' college promotion man Barry Goodman who spent three weeks on the telephone lining up participants. Free tickets to an audio/visual presentation of the opera, to be staged at NYU's Loeb Auditorium at the same time as the broadcast, and free promo LPs were also used to attract interest.



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Public Outcry Threatening N.Y.'s Abracadabra Club

By RADCLIFFE JOE

NEW YORK—When E. Roy Webb of Abracadabra, Manhattan's newest discotheque, stated that public opinion would determine the operational style and direction of his club (Billboard Feb. 5, 1977), he probably had no idea of how uncomfortably prophetic his words would be.

On opening night a week ago a band of irate tenants from the aging but elegant Fifth Ave. hotel which houses the disco, picketed the club claiming "excessive noise and an influx of riff-raff."

Two days later, armed with more than 300 signatures, they succeeded in getting the Attorney General's office to slap Webb with a subpoena to show cause why his establishment should not be shuttered.

The tenants, vocal in their annoyance over the club, claim that their "privacy and peace of mind" have been invaded. They also claim that disorderly persons from the club have already assaulted at least one tenant.

Webb, who is due to appear before the Attorney General Friday (18) along with representatives of the disgruntled tenants, discounts the assault charge, but concedes that there is a noise problem.

He claims that this was discussed with the owner of the building before the club was created, and that assurance was given that the noise would be no problem. "I guess they had never before heard sound

reaching the intensity levels we have in the disco," he says.

Webb sympathizes with the tenants, and assures that he and his business partners are willing to sound proof the structure if the owners are disposed to going along with the plan, and if the tenants are inclined to accept it.

This is not the first time that a discotheque in a residential building in the city has run into a storm of tenant protests. Another club, Vamps, ran into the same problem about a year ago and was eventually shuttered by the building's angry residents.

Webb does not deny that this is a distinct possibility at Abracadabra. "We are doing everything to try and alleviate the problem," he assures, "We are even willing to move a couple of them that are directly affected by the noise and use their apartments as office space, but it would be impossible to move 300 tenants."

Regine's, which is located in Park's Avenue's poshly appointed Delmonico Hotel, used a similar approach. In addition to extensive sound proofing, Regine acquired most of the floor directly above the club, and used it as her public relations and other offices, thereby nipping any tenant wrath in the bud.

REVISION OF REGINE GOAL

NEW YORK—Regine Zylberberg, owner of New York's successful Regine's discotheque, has tabled a blueprint for upping her international disco and nightclub empire from nine to 25 locations.

The plan calls only for new disco locations in Los Angeles, Houston, Montreal and Toronto, with a third Brazilian location in that country's industrial city of Sao Paulo.

Also under development are plans for a cabaret nightclub in an upstairs room of the New York disco. Although the room will feature top name entertainers, its emphasis will primarily be on showcasing talented young unknowns.

Other existing Regine clubs are located in Paris and Monte Carlo.

New Philly Club: Bronze Propeller

PHILADELPHIA—The Bronze Propeller featuring MOR and vintage music has become the newest club in this city's mushrooming chain of discotheques.

The club, and adjunct to Lee Tabas' multi-million dollar Riverfront Restaurant and Dinner Theatre complex, is located near the city center along the Delaware River.

The complex also features a candle-lit cocktail lounge that features live acts for dancing. Its theatre currently features a version of the successful Broadway musical, "Fiddler On The Roof."

Miami Pool Move

NEW YORK—The Miami Record Pool has shifted its base of operations to 128 Alcazar Ave., Coral Gables, according to pool president Bo Crane. The mailing address remains P.O. Box 550, Miami, Fla. The shift was made to facilitate pool members who are now up to 60 in number and come from Tampa, Jacksonville, Orlando and Key West.

Stigwood Movie Into Production; Travolta Is Star

NEW YORK—Production has begun on "Saturday Night" the Robert Stigwood disco movie starring John Travolta.

The film, loosely based on a New York Magazine article about a 19-year-old Brooklyn paint store employe seeking escape from his tawdry environment, is being directed by Emmy Award nominee John Badham from a screenplay by Norman Wexler.

The Stigwood Organization has retained Digital Lighting Corp., and its president Larry Silverman as disco design and lighting consultants for the production. Silverman whose credits include lighting for the original Broadway production of "Hair," will utilize what he describes as a specially-designed electronic control system for the production. "This," he says, will give the disk jockey and the light man the ability to mix and coordinate the sound and lighting for the movie.

Silverman also plans on using multi-circuit chase and tivoli lighting, pinbeams and multi-colored "rainlights" infinity panels, and a lighted, computerized dance floor for the special disco in which much of the filming will be done.

Complementing Silverman's lighting, will be a special multimedia laser show designed, engineered and supplied by David Infante and Laser Physics of New York.

OWNER BETERA'S FANTASY WORLD

Backstage In Monroeville; A Spot You Won't Forget

NEW YORK—When the Backstage Discotheque in Monroeville, Pa., hosted its first anniversary party recently, owner John Betera outdid himself in his efforts to demonstrate his appreciation to his regulars for their support.

In one of the biggest freebies Monroeville has ever seen, Betera served in excess of 500 pounds of fresh shrimp, over 3,000 oysters and clams, bushels of French pastries, pyramids of fresh fruit and a mouth-watering array of other exotic gourmet delicacies.

However, to those who attended the festivities, the 60-foot buffet table with its mounds of appetizing fare was but icing on the cake. Main attraction was Betera himself whom his patrons credit with being the driving force behind the success of the Backstage discotheque.

One of the keys to Betera's success is his innovativeness. For last year's bicentennial celebrations he offered patrons all the booze they could drink for only 76 cents. For Halloween he threw a masquerade ball, and among the prizes offered was a funeral procession complete with hearse, coffin, and even a (live) corpse thrown in.

There are also such merchandising aids as Trivia Night, when the patron most knowledgeable about trivia receives free prizes of record albums and show tickets. The club

also offers free disco dance lessons and there is a nostalgia night when golden oldies are spun.

As Betera himself explains, "We try to offer our patrons more than just liquor and a place to dance. We try to create and maintain a fantasy world that offers escape from the hassles and anxieties of everyday living."

The club itself features a Roaring '20s design conceived by interior designer Anthony J. Del Sardo with lighting supplied by Times Square Lights, Meteor Lights and American Stage Lighting. The lighting displays include chasers, kaleidoscopic projections, high intensity strobe lights, dimmers, color organs, mirror balls, and bubble and smoke machines. This is further complemented by over-size abstract paintings of famed Hollywood personalities on the walls.

Hollywood sound consultants Billie Delbert and David Coe designed the club's sound systems which features a Mastering Lab Studio monitoring system, BGW power amps and extended amps.

The dance floor by Varaxon Industries of Ithaca, N.Y. is lighted and computerized and pulsates to the beat of the music. The entire complex of lights and sound is controlled by WTAE radio personalities Chuck Brinkman and John Williams.

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National Disco Action Top 40

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- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 2 LOVE IN C MINOR / MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 3 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
- 4 DISCO INFERNO / STARVIN' / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 5 NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 7 DON'T LEAVE ME THIS WAY / ANYWAY YOU LIKE IT—Thelma Houston—Tamla (LP)
- 8 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- 9 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
- 10 LIFE IS MUSIC / LADY LUCK / DISCO BLUES—Ritchie Family—Marlin (LP)
- 11 SIX MILLION DOLLAR MAN / HURRY UP & WAIT / BEEN DECIDED—Originals—Motown (LP)
- 12 DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- 13 FUNK MACHINE—Funk Machine—TK (12-inch)
- 14 YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 15 SLOW DOWN—John Miles—London (LP)
- 16 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
- 17 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- 18 GET YOUR BOOM BOOM (Around the Room Room)—Le Pamplemousse—A.V.I. (12-inch)
- 19 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 20 TATTOO MAN—Denise McCarrn—Polydor (12-inch)
- 21 IT'S TOO LATE / COME IN HEAVEN, EARTH IS CALLING / JESUS WILL TAKE YOU HIGHER—Tata Vega—Tamla (LP)
- 22 STONED TO THE BONE—Timmy Thomas—Glades (12-inch)
- 23 WORK SONG—Pat Lundy—Pyramid (12-inch)
- 24 LOVE HANGOVER / LET'S GROOVE—Players Association—Vanguard (LP)
- 25 FLIP—Jesse Green—Red Buss (12-inch import)
- 26 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- 27 WHY MUST A GIRL LIKE ME / SWEET DYNAMITE—Claudia Barry—London (LP)
- 28 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12-inch)
- 29 LOVE IS YOU—Carol Williams—Salsoul (LP)
- 30 LIFE GOES ON / PEACE OF MIND / GRADUALLY—Faith, Hope & Charity—RCA (12-inch)
- 31 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
- 32 DISCO FANTASY—Coke Escovedo—Mercury (LP)
- 33 BOY I REALLY TIED ONE ON / MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
- 34 FREE LOVE—Jean Carn—Philadelphia International (12-inch)
- 35 LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 36 SURPRISE—Andre Gagnon—London (12-inch)
- 37 THE HOSTAGE—Harold Melvin & The Blue Notes—ABC (LP)
- 38 MARY HARTMAN, MARY HARTMAN—Sounds of Inner City—Westend
- 39 BAD GIRL—Manhattan Express—Friends & Company (12-inch)
- 40 STICK TOGETHER—Minnie Riperton—Epic (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 3 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
 - 4 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - 5 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 6 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 7 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 8 DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - 9 SURPRISE—Andre Gagnon—London (12-inch)
 - 10 YOU TAKE MY BREATH AWAY—Laura Green—Epic (12-inch)
 - 11 RIGOR MORTIS—Cameo—Chocolate City
 - 12 LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 13 OVERTURE / O BABA / INDISCREET—D.C. LaFleur—Pyramid (LP)
 - 14 DISCO REGGAE—Kalyan—MCA (LP)
 - 15 LOVE GOES DEEPER THAN THAT—Eloise Laws—Invictus (LP)

SAN FRANCISCO

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 3 IT'S TOO LATE / COME IN HEAVEN, EARTH IS CALLING / JESUS WILL TAKE YOU HIGHER—Tata Vega—Tamla (LP)
 - 4 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 5 LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 6 LOVE HANGOVER / I LIKE IT / LET'S GROOVE—Players Association—Vanguard (LP)
 - 7 THE WORK SONG—Pat Lundy—Pyramid (12-inch)
 - 8 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
 - 9 SLOW DOWN—John Miles—London (LP)
 - 10 SWEET DYNAMITE—Claudia Barry—London import (12-inch)
 - 11 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 12 I'M QUALIFIED TO SATISFY YOU—Barry White—20th Century (LP)
 - 13 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 14 LOVE GOES DEEPER THAN THAT / YOU GOT ME LOVING YOU AGAIN—Eloise Laws—Invictus (LP)
 - 15 STONED TO THE BONE—Timmy Thomas—Glades (12-inch)

NEW ORLEANS

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 DISCO INFERNO / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 3 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 6 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 7 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 8 SLOW DOWN—John Miles—London (LP)
 - 9 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 10 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 11 DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band—Island (12-inch)
 - 12 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 13 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12-inch)
 - 14 DREAMIN' / HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 15 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)

NEW YORK

- This Week
- 1 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - 2 LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 5 DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 6 YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 8 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 9 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 10 SIX MILLION DOLLAR MAN / YOU'RE A BLESSING TO ME—Originals—Motown (LP)
 - 11 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 12 STICK TOGETHER—Minnie Riperton—Epic (12-inch)
 - 13 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 14 LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 15 SUPERMAN—Goli Bee & The Buzzy Bunch—TK import (12-inch)

PHILADELPHIA

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 3 MIDNIGHT LADY / BLACK IS BLACK / LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 LIFE IS MUSIC / DISCO BLUES / LADY LUCK—Ritchie Family—Marlin (LP)
 - 6 WHY MUST A GIRL LIKE ME / SWEET DYNAMITE—Claudia Barry—London (LP)
 - 7 DISCO DANCING—Rice & Beans Orchestra—TK (12-inch)
 - 8 PICTURES & MEMORIES—Mariena Shaw—Epic (LP)
 - 9 DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 10 I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - 11 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12-inch remix)
 - 12 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros.
 - 13 FREE LOVE / IF YOU WANNA GO BACK / MY TIME OF NEED—Jean Carn—Philadelphia International (LP)
 - 14 LIFE GOES ON / DANCE / GRADUALLY—Faith, Hope & Charity—RCA (LP)
 - 15 MANGOUS YE—Black Soul—Beam Junction (LP)

PHOENIX

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 GET YOUR BOOM BOOM (Around the Room Room)—Le Pamplemousse—A.V.I. (12-inch)
 - 6 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 7 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12-inch)
 - 8 LIFE IS MUSIC / LADY LUCK / DISCO BLUES—Ritchie Family—Marlin (LP)
 - 9 WHAT IT IS—Carnet Mims & The Trucking Co.—Arista
 - 10 FOR ELISE—Philharmonics—Capricorn (12-inch)
 - 11 STONED TO THE BONE—Timmy Thomas—Glades
 - 12 THEME FROM ROCKY (Gonna Fly Now)—Current—Playboy (12-inch)
 - 13 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 14 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 15 MOST OF ALL / AS TIME GOES BY / WHY SHOULD I PAY—Gloria Gaynor—Polydor (LP)

MONTREAL

- This Week
- 1 FLIP—Jesse Green—V.M. (12-inch)
 - 2 BABY COME ON—Sex 'O'Clock U.S.A.—London
 - 3 JUNGLE PEOPLE—Soulful Dynamics—CBS
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Ata (12-inch)
 - 5 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - 6 LOVE IN MOTION—George McCrae—RCA (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 LIFE IS MUSIC / LADY LUCK—Ritchie Family—London (LP)
 - 9 LET'S TRY ONCE AGAIN—Patrick Narmann—RCA (12-inch)
 - 10 SWEET DYNAMITE / LOVE FOR THE SAKE OF LOVE—Claudia Barry—London (12-inch)
 - 11 I WANT YOU—Ann C. Sheridan—T.C.
 - 12 THEME FROM ROCKY (Gonna Fly Now)—Maynard Ferguson—CBS
 - 13 COME TO AMERICA—Gibson Brothers—Zajara (LP)
 - 14 UPTOWN FESTIVAL—Shalimar—RCA (12-inch)
 - 15 ALL I EVER NEED IS MUSIC—James Wells—Polydor

ATLANTA

- This Week
- 1 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 LADY LUCK / LIFE IS MUSIC / DISCO BLUES—Ritchie Family—Marlin (LP)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 6 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 LIFE GOES ON / PEACE OF MIND / GRADUALLY—Faith, Hope & Charity—RCA (12-inch)
 - 9 THE HOSTAGE—Harold Melvin & The Blue Notes—ABC (LP)
 - 10 DISCO DANCING—Rice & Beans Orchestra—TK (12-inch)
 - 11 LOVE IS YOU / COME BACK—Carol Williams—Salsoul (LP)
 - 12 STONED TO THE BONE—Timmy Thomas—Glades
 - 13 FREE LOVE—Jean Carn—Philadelphia International (12-inch)
 - 14 DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 15 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

BALT./WASH., D.C.

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 4 GET YOUR BOOM BOOM (Around the Room Room)—Le Pamplemousse—A.V.I. (12-inch)
 - 5 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 6 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 TATTOO MAN—Denise McCarrn—Polydor (12-inch)
 - 9 MARY HARTMAN, MARY HARTMAN—Sounds of Inner City—Westend
 - 10 LIFE IS MUSIC / LADY LUCK / DISCO BLUES—Ritchie Family—Marlin (LP)
 - 11 I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
 - 12 SLOW DOWN—John Miles—London (LP)
 - 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
 - 14 BODY CONTACT CONTRACT / STARVIN' / DISCO INFERNO—Trammps—Atlantic (LP)
 - 15 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)

BOSTON

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 3 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 4 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
 - 5 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 6 YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 LOVE IN C MINOR / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 9 FLIP—Jesse Green—Red Buss import (12-inch)
 - 10 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 11 DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 12 SLOW DOWN—John Miles—London (LP)
 - 13 THEME FROM ROCKY (Gonna Fly Now)—Maynard Ferguson—Columbia (LP)
 - 14 YOU'RE A BLESSING TO ME / SIX MILLION DOLLAR MAN / DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 15 GET HAPPY—Jimmy Bo Horse—TK (12-inch)

CHICAGO

- This Week
- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 4 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 5 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 7 SIX MILLION DOLLAR MAN / YOU'RE A BLESSING TO ME / HURRY UP & WAIT—Originals—Motown (LP)
 - 8 DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 9 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 10 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 11 FREE LOVE / IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
 - 12 OPEN SESAME—Kool & The Gang—De Lite (LP)
 - 13 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 14 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 15 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

DALLAS/HOUSTON

- This Week
- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 2 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 3 DISCO INFERNO / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 7 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 8 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 9 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 10 I HAD IT FOR LOVE—Love Unlimited—20th Century (LP)
 - 11 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 12 MANGOUS YE / BLACK BROTHER—Black Soul—Beam Junction (LP)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 SLOW DOWN—John Miles—London (LP)
 - 15 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12-inch)

DETROIT

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 4 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 5 AIN'T IT TIME—Queen Yehra—P&P (12-inch)
 - 6 THIS WILL MAKE YOU DANCE / LET'S RUN AWAY TOGETHER—G.C. Cameron—Motown (LP)
 - 7 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 8 TATTOO MAN—Denise McCarrn—Polydor (12-inch)
 - 9 CHALK IT UP / LET'S GO GET OUT OF TOWN—Jerry Butler—Motown (LP)
 - 10 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 11 FLIP—Jesse Green—Red Buss import (12-inch)
 - 12 I'VE GOT TO KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - 13 DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - 14 DISCO REGGAE—Kalyan—MCA
 - 15 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)

LOS ANGELES/SAN DIEGO

- This Week
- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 2 LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 SIX MILLION DOLLAR MAN / HURRY UP & WAIT—Originals—Motown (LP)
 - 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 7 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 8 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 9 DISCO INFERNO / BODY CONTACT CONTRACT / YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 10 SLOW DOWN—John Miles—London (LP)
 - 11 BAD GIRL—Manhattan Express—Friends & Company (12-inch)
 - 12 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 13 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 14 FOR ELISE—Philharmonics—Capricorn (12-inch)
 - 15 DISCO REGGAE—Kalyan—MCA

MIAMI AREA

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 5 LIFE IS MUSIC / DISCO BLUES / LADY LUCK—Ritchie Family—Marlin (LP)
 - 6 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 9 DON'T TURN AWAY—Midnight Flight—SBI
 - 10 SIX MILLION DOLLAR MAN / BEEN DECIDED—Originals—Motown (LP)
 - 11 STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - 12 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 YOU CAN'T HIDE FROM YOURSELF / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 15 DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band—Island (12-inch)

Memphis Hospital Backs 'World's Largest' Disco

NEW YORK—A near-capacity audience was expected March 12 at Memphis' 17,000-seat Cook Convention Center for what was billed as the world's largest disco.

The show, sponsored by ALSAC, the fund-raising arm of St. Jude's Children Research Hospital, as a pilot for future fund-raising ventures, was expected to gross about \$120,000 with all profits benefiting the hospital.

A special 20,000 square foot dance floor was erected for the show which featured a live performance by Monti Rock III with Disco Tex and the Sex-O-Lettes, and radio deejay Wolfman Jack in the spinner's booth assisted by Ron Jordan, radio personality with WMPS/WHRK and other deejays with the station.

Lighting and sound for the huge auditorium were supplied by Disco Scene of Norfolk, Va. According to Randy Vaughan, vice president of Disco Scene, the audio system, supplying more than 2,500 watts of audio power, included Disco Scene Standard Series input console 2 with open reel recorders, James B. Lansing speakers and microphones supplied by Shure, Sennheiser, AKG and Beyer.

The lighting system included 60 500-watt fresnel spots, six dry ice fog machines, three mirror balls, three bubble machines, three high intensity industrial strobes, six spinning beacons, six circuit chase lights, two four-circuit, eight-point stars and a special laser show supplied by Gemini Lighting Co.

According to Vaughan, because of the size of the building, more than 100,000 watts of lights were used to

create the effort needed. The sound system was also carefully designed to facilitate "clear, undistorted reproduction."

The five-hour show cost the hospital an estimated \$30,000 to put together. With the cooperation of Memphis discotheques a special dance contest was staged with the winners receiving color television sets as prizes. A door prize of a Subaru car was offered.

ALSAC is considering taking the show on the road to other major cities around the country.

New Floor Can Be Assembled By Kid

NEW YORK—Packaged Lighting Systems of Walden, N.Y., has developed a portable, modular, illuminated dance floor which it claims is so easy to assemble that a child can put it together.

Specially designed for use in discotheques, the floor is said to be strong enough to support the weight of a 10-story building. It features a thick frosted lucite top through which vivid light patterns are reflected. According to officials of the company, its uniquely designed central control system permits the use of an infinite number of easily changed color patterns and variations.

Puppets Pull Strings At After-Hours Club

LOS ANGELES—Mrs. Danielle's after-hour disco, Victoria, B.C., Canada, is luring customers in through puppetry, according to DJ and puppeteer Gregg Wesley.

Herbi Horneigh, the puppet, is actually in the spinner's booth and to customers Horneigh plays the records.

"We started this one night just as a joke and the next night people brought back their friends to see the puppet spinning records," he says. He adds he is now promoting the show as a regular feature.

Wesley, who is not seen during the puppet's program, operates the doll with rods from under the turntables.

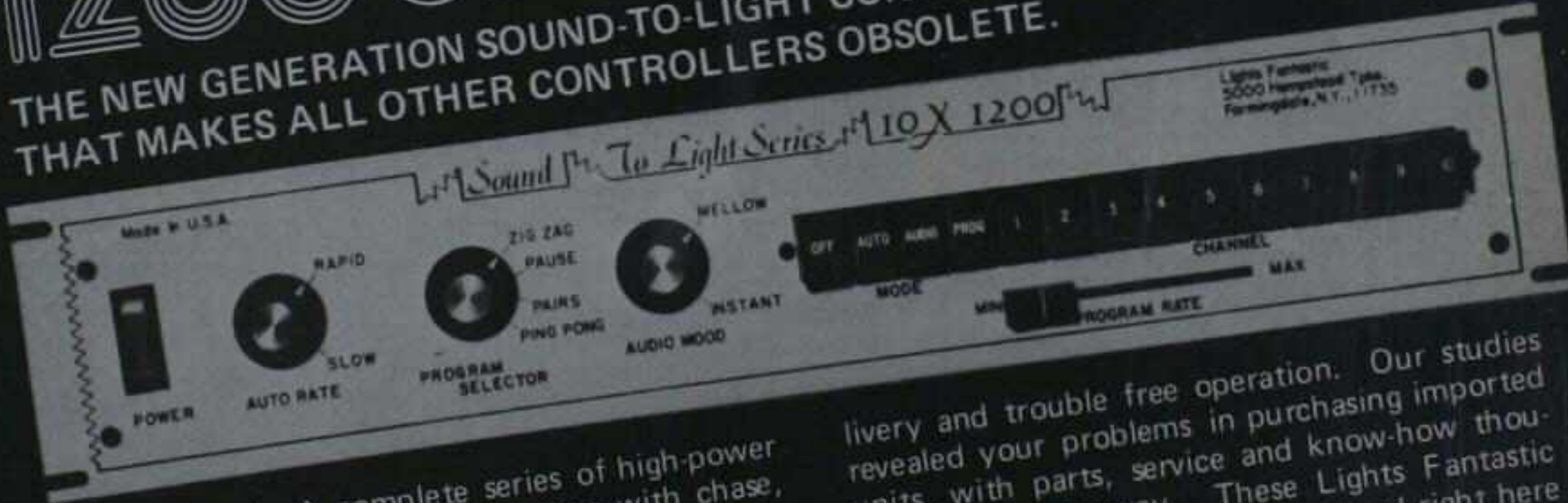
He is presently making another Herbi with more moveable parts such as blinking eyes and wiggling eyebrows. Herbi's show is 45 minutes on Friday and one hour on Saturday. Wesley plans to give Herbi more spinning time.

The puppet show is programmed much like a radio station's log, where the entire show is written but

(Continued on page 82)

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Don't Malign Music Club Owner Suggests

NEW YORK—Disco music is energy music designed exclusively for dancing and does not deserve to be continually maligned by pseudo-intellectuals and pseudo-sophisticates.

This is the opinion of Thomas Chapman, operator of the Sound Advice, a Kansas City, Mo., disco record shop, and disco dance instructor.

In defending disco music against those who brand it as mindless and an affront to the intelligentsia, the 32-year-old Chapman declares that disco music was never intended to be analyzed for hidden meanings and messages. "It has but one purpose, to incite people to get up and dance, and from that standpoint it is successful music in that it achieves what it was intended to do," says Chapman.

For those who brand disco music as being too loud and noisy, Chapman explains that the disco deejay is a craftsman who should be seen as such. "His decisions to increase the volume of the music is often directly related to the amount of physical energy being expended by the dancers," he says.

Chapman also has some advice for non-professional disco deejays who approach their craft in a haphazard manner. He says, "The music should never confuse the dancers. It should not be constantly changing tempo, going erratically from upbeat to downbeat and back. The performance of a deejay plays a major role in determining the success or failure of a club," he cautions.

"The deejay's purpose," Chapman continues, "is to allow the club's patrons to enjoy themselves by playing good, steady, danceable music." (Continued on page 82)



By IS HOROWITZ

Opera Leads Trend To Ever Expanding Repertoire

MARCH 26, 1977, BILLBOARD

There's one record collector in the New York area, well known to top retailers as an inveterate browser, who has 13 versions of "La Boheme" in his home library. And he's considered a pushover for any new performance of the Puccini opera that may hit the bins.

His gargantuan appetite may be matched by only a few, but he nevertheless typifies the constantly expanding market for opera on disk, the single most pervasive trend affecting repertoire decisions at most major labels.

It has added a vital element to the product mix that monthly goes out to the retail trade to tempt consumer dollars, mixing new productions of standard stage works with rarities never before heard by generations of opera-goers.

And, at the same time, the incredible variety of other repertoire spanning musical eras from the medieval to that created just the other day—be it for orchestra, chamber group or soloist—continues to pour out of supply centers.

Within the major opera trend, other trends emerge affecting the consumption of classical music in the United States, both in the record and concert fields. They point directions still to be evaluated longterm while they make their present imprint felt.

Certainly one big question mark concerns new pricing patterns for records. Few doubt that remaining holdouts will long resist the move to \$7.98 as the new standard for front-line, major label product. But the full effect on the marketplace still awaits judgment.

Will fewer units be sold? Probably. If so, will the slight market shrink for such items be balanced by better bottom line entries for manufacturers? Also, probably. At least, that is what many close observers say, who have seen production and marketing costs continue to mount while classical sales generally improve.

Strangely, while front-line catalogs move up to the new price plateau, budget and mid-price series by and large are staying at previous levels. If this increased spread between the two price categories holds, more volume is expected to shift to the lower-priced items, already enjoying healthy sales in college communities where growing numbers of classical records find avid consumers.

And in recorded music, the market vigor of cassettes portends a growing trade in pre-recorded classical music on tape, picking up much of the slack in the near abandoned area of classical 8-tracks and reel-to-reel. And yet, the latter two formats refuse to die, with limited availability still feeding a small but persistent audience.

America's symphony orchestras have found ways to grapple with financial crises, endemic to the field, via combinations of local fund-raising, corporate donations and government grants. Budgets mount, more concerts are given and new ways have been found to spur commercial recording.

The most dramatic recent development on the management front has been the dissolution of Hurok Concerts, and the quick emergence of ICM Artists Ltd., a Marvin Josephson subsidiary, as a dominant force.

Out of the main metropolitan centers live music is feeling the pressures of dwindling student populations on concert bookings, with somewhat more opportunities for low-budget soloists and chamber groups than before as high priced attractions become a harder sell.

London Records, whose traditional dominance in the field of opera, trailed closely by Angel, faces new challenges from other majors, doesn't intend to relinquish its position if it can help it.

More operas are due from the label, with somewhat more stress being given to obscure works. "The big sales still remain in standard operas which feature star casts," says a spokesman, who, in common with other industry executives, also sees the market growing for hitherto neglected operas.

The company also remains the leader among major classical labels in total number of releases, with some 200 titles to be issued this year, an average which has held for some time.

Beginning in April, however London will adjust release patterns on its "import" lines, a misleading tag since all its prod-

uct is imported from England. The company's "imports"—Telefunken, Oiseau Lyre and Argo—will be coordinated more closely with other London product to aid in "concept marketing," the spokesman says.

RCA Records enjoyed its biggest sales year in classics last year, racking up a 50% gain over 1975, and has entered the early days of 1977 buoyed by heavy sales of Tomita's crossover hit "The Planets."

Opera and other large-scale works will figure as high spots in the 70 or so releases that will sport the Red Seal and Gold Seal tags this year, says Thomas Shepard, vice president in charge of classics.

At the same time, the company will continue its attempt to "widen the repertoire base," via entries by such "new wave" artists as Tashi and unusual baroque works thru its affiliation with the French Erato label.

James Levine will appear more frequently as conductor with the Philadelphia Orchestra, says Shepard, with a Mahler's Fifth and a Schumann Second already in the can.

A special project will see RCA recording Sir Georg Solti and the Chicago Symphony in Verdi's "Requiem" in June, typifying the increased relaxation of exclusivity restrictions on the part of most labels. Solti and the Chicago, of course, have long retained a sole recorded identity with London.

Some 110 albums will comprise the total classical output by CBS Records on both its Masterworks and Odyssey labels, with opera again the push category. Six new productions are planned of both major repertory and obscure titles. Puccini's early opera "Edgar" is one that falls in the latter category, and CBS will tape a live performance at Carnegie Hall under the direction of Eve Queler.

Crossover product also will engage CBS attention and a greater effort will be made to have such items sell through. For its recent Eubie Blake album featuring Joan Morris and William Bolcom, the label has hired a free-lance pop promotion man to work the product, and more such effort may be made.

Angel is another label which claims 1976 as the best company year ever, and early sales reports so far this year running ahead of last. Rare operas also figure in the company's repertoire plans, while meat-and-potato titles with blockbuster casts are due as well.

"Perhaps only five or so operas are automatic sellers so long as strong casts can be assembled," says Angel's Brad Engel. The same cast pressure does not exist on catalog rarities, he adds, a view shared by most a&r executives.

Release patterns hold fairly steady at about 120 a year, including Seraphim, but output frequency of the latter line will now be adjusted. The budget series will henceforth be released in quarterly batches to provide a more promotable profile. They used to be fed out monthly along with the full-price Angel material.

Angel now has recording programs with both the Pittsburgh and Chicago orchestras under Andre Previn, but is engaged in talks that may lead to at least a partial sharing of the Philadelphia Orchestra with RCA. If these plans materialize, Riccardo Muti may front the Philadelphia for Angel, and maybe even Eugene Ormandy.

Deutsche Grammophon pegs much of its success in penetrating non-metropolitan markets to greater label use of artists better known on this side of the Atlantic. For DG, too, the "major new repertoire direction is mainstream Italian opera," says Jim Frey, label chief. He promises a "Simon Boccanegra" and perhaps a "Traviata" later this year to bolster its stance in this area.

Crossover product is welcome when it appears, but no special effort is made to produce it. DG's recently released album of movie themes by Miklos Rosza may fit this slot. Frey feels,

and a forthcoming William Russo LP with Seiji Ozawa and the San Francisco is considered a candidate to repeat the crossover pattern of a similar package about two years ago.

DG's Archive series of early music will continue to come out at the rate of about 12 titles a year. The recent death of David Munrow has set back plans a bit, since he was to assume a significant role in future Archive productions.

Lesser-known opera will provide the thrust of Philips in this repertoire category and the company intends to continue its exploration of Haydn's stage output. Two more will be released this year as follow-ups to "La fedelta premiata," released late last year. And three more Haydn operas are scheduled for recording sessions, says Scott Mampe, label chieftain.

If other labels state the last year or two has seen a rebirth in interest in the classics, from the perspective of his 32 years in the field, George Mendelssohn of Vox claims "it has never been in bad shape." He blames past pessimism and sliding sales on lack of enthusiasm in large companies.

For Mendelssohn, who is not engaged in the opera field, the only trend he observes is "negative." He expects to see less avant-garde music recorded in the immediate future. Much was pushed out, but relatively little has sold, he says, and dwindling foundation support will work to keep such projects to a minimum.

He prefers to explore those unfilled holes in the catalog, and every so often will issue more standard works with "salable" artists. Still the label that records more American orchestras than any other, he has current deals with the St. Louis, Minnesota, Cincinnati and Rochester orchestras, and "I'm talking to others."

Paradoxically, Nonesuch, which launched the Joplin trend some years back and has made contemporary music pay to a surprising degree, does "not look to create or follow trends," in the words of Tracey Sterne, head of the label. No warhorses are planned, but much attention will continue to be given to American and contemporary music.

Nonesuch remains committed to a mid-price philosophy, which it "will fight to retain despite rising costs" as most suitable to reach the college and young adult market, says Sterne.

Connoisseur Society stepped up its release schedule to 40 albums last year, double the output of a year before, and plans to put out 60 new titles by the end of 1977. Most of its program at this time is pegged to a licensing agreement with EMI, and for the last 18 months has not produced on its own. But this effort will be resumed this fall, says Alan Silver, president.

Most Vanguard sales fall into the budget category, which have tripled for the label in the last year and a half, according to Seymour Solomon, president.

With regard to sound, "the cycle has turned," he says, and it is no longer as vital an ingredient as it used to be. He notes a strong increase in interest in historic performances, so long as the sound on these vintage recordings is "adequate to convey the musical message."

Solomon backs this with reports of a six-month sales totaling 20,000 albums of a five-record set of Richard Strauss tone poems conducted by the composer.

ABC Classics will release another 15 to 20 albums this year, mostly coming from its licensing agreement with the German firm Seon, but Kathryn King, in charge of the ABC classical effort, hopes to resume some in-house production before long.

ABC's budget Westminster Gold series will add about 20 more titles in 1977, and may, through its association with the Soviet Union's Melodiya, add its input to the opera surge. Tapes of some Rimsky-Korsakov operas are on the way to ABC for evaluation, she says.

(Continued on page 52)

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Stock Checklist Of Recent Chart Toppers

A Special Billboard Market Report

<ol style="list-style-type: none"> 1. PACHELBEL KANON: THE RECORD THAT MADE IT FAMOUS AND OTHER BAROQUE FAVORITES Stuttgart Chamber Orchestra (Munchinger) London 2. BEETHOVEN: SYMPHONY NO. 5, Vienna Philharmonic Orchestra (Kleiber), DGG (Polydor) 1 3. LUCIANO PAVAROTTI: THE WORLD'S FAVORITE TENOR ARIAS, Luciano Pavarotti, London 9 4. SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY, Isao Tomita (RCA) 7 5. BEETHOVEN: NINE SYMPHONIES, Chicago Symphony Orchestra (Solti), London 7 6. BEVERLY SILLS: Music Of Victor Herbert, Beverly Sills, Angel (Capitol) 7 7. 19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860), Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch (Elektra) 6 8. JOAN SUTHERLAND & LUCIANO PAVAROTTI: DUETS FROM LUCIA DI LAMMERMOOR, Joan Sutherland & Luciano Pavarotti, London 9 9. JEAN-PIERRE RAMPAL & CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO, Columbia 10. THE LEGENDARY LAZAR BERMAN PLAYS LISZT, Lazar Berman, Melodyia (Columbia) 	<ol style="list-style-type: none"> 1. SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY, Isao Tomita (RCA) 2. STRAVINSKY: RITE OF SPRING, Chicago Symphony (Solti), London 1 3. BERLIOZ: SYMPHONIE FANTASTIQUE, Chicago Symphony (Solti), London 4. KING OF THE HIGH C'S, Luciano Pavarotti, London 9 5. ORFF: CARMINA BURANA, Cleveland Orchestra & Chorus (Thomas), Columbia 7 6. SCOTT JOPLIN: THE RED BACK BOOK, New England Conservatory Ragtime Ensemble (Schuller), Angel (Capitol) 7 7. PAVAROTTI IN CONCERT, Luciano Pavarotti, Orchestra di Teatro Comunale Bologna (Bonygne), London 5 8. SCOTT JOPLIN: PIANO RAGS, Vol. 1, Joshua Rifkin, Nonesuch (Elektra) 9 9. SCOTT JOPLIN: PIANO RAGS, Vol. 3, Joshua Rifkin, Nonesuch (Elektra) 10. ALBINONI: ADAGIO & OTHER PIECES, Academy of St. Martin in The Fields (Marriner), Angel (Capitol) 	<ol style="list-style-type: none"> 1. SCOTT JOPLIN: THE RED BACK BOOK, Gunther Schuller (Angel) 2. PUCCINI: TURANDOT, Sutherland/Pavarotti/Caballe/Ghiaurov/Krause/Pears/Mehta (London) 1 3. SCOTT JOPLIN: PIANO RAGS, VOL. 1, Joshua Rifkin (Nonesuch) 9 4. SCOTT JOPLIN: PIANO RAGS, VOL. 2, Joshua Rifkin (Nonesuch) 9 5. PIANO MUSIC BY GEORGE GERSHWIN, William Bolcom (Nonesuch) 7 6. SWITCHED-ON BACH, Carlos/Folkman (Columbia) 7 7. BACH: FLUTE SONATAS (COMPLETE), Rampal (Odyssey) 4 8. BACH: BRANDENBURG CONCERTOS, Ristenpart (Nonesuch) 9 9. MAHLER: 8th SYMPHONY, Chicago Symphony Orchestra/Solti (London) 10. CLASSIC FILM SCORES FOR BETTE DAVIS, National Philharmonic of London/Gerhardt (RCA) 	<ol style="list-style-type: none"> 1. SCOTT JOPLIN: PIANO RAGS, Vol. 1, Joshua Rifkin (Nonesuch) 2. SCOTT JOPLIN: THE RED BACK BOOK, Gunther Schuller (Angel) 1 3. SCOTT JOPLIN: PIANO RAGS, Vol. II, Joshua Rifkin (Nonesuch) 9 4. SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman (Columbia) 9 5. THE SEA HAWK, National Philharmonic Orch. of London (Gerhardt) (RCA) 7 6. MAHLER: 8th SYMPHONY, Chicago Symphony Orchestra (Solti) (London) 7 7. SOUNDTRACK: 2001: A SPACE ODYSSEY (MGM) 3 8. BEETHOVEN: SYMPHONY #9, Chicago Symphony Orch. (Solti) (London) 9 9. BIZET: CARMEN, M. Horn/J. McCracken/L. Bernstein (DGG) 10. VERDI: RIGOLETTO, Sutherland/Pavarotti, London Symphony (London)
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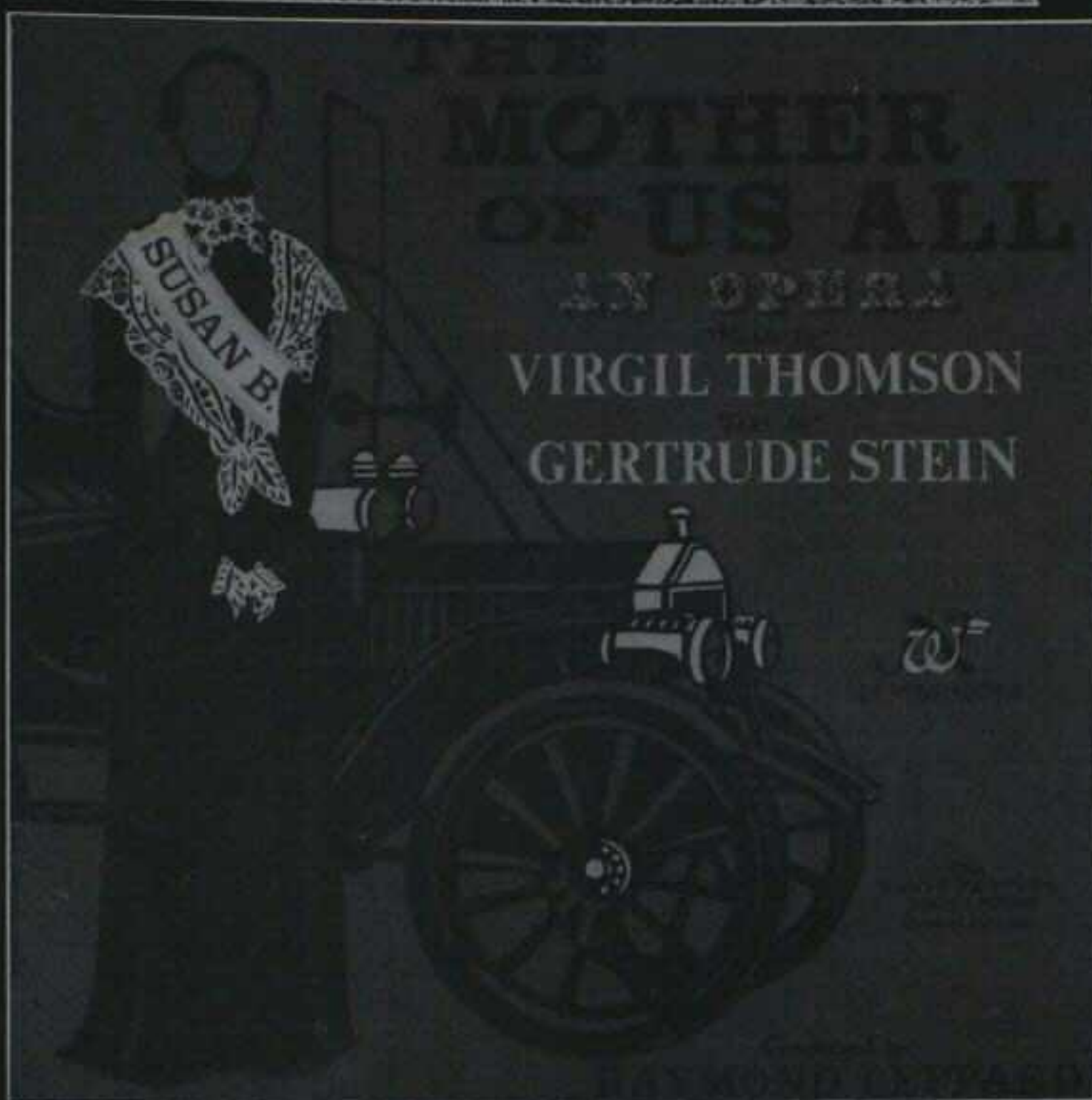
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<p>ILEANA COTRUBAS ARIAS BY MOZART, DONIZETTI, VERDI, AND PUCCINI NEW PHILHARMONIA ORCHESTRA JOHN PRITCHARD CONDUCTOR</p> <p>M 34519</p>	<p>2-RECORD SET Offenbach COMPLETE La Grande-Duchesse de Gerolstein Regine Crespin Maggio/Vanzo/Pherson, Conductor</p> <p>M2 34576</p>	<p>SHAKESPEARE VLADIMIR ATLANTOV, Tenor HIGHLIGHTS PUCCINI'S "TOSCA" From "The best dramatic tenor singing on any operatic stage today!" -New York Times</p> <p>M 34516</p>	<p>ONE RECORD WITH LIBRETTO First Complete Recording of Massenet's La Navarraise Popp/Vanzo/Senechal/Souzay London Symphony Orchestra de Almeida</p> <p>M 33506*</p>		

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Import Market Changing

By ALAN PENCHANSKY

There is a handwriting seen on the walls of independent firms specializing in classical imports that can be read in recurring price hikes, currency instabilities and shipping cost increases.

The prophecy—particularly for those importers trading with Britain and France—is that they will be priced out of the U.S. market, despite strong demand for classical specialty items.

In an effort to cope with the situation, two of the largest specialty houses already have begun moving away from straight importation. They view licensing as the solution.

Peters International, the largest specialty importer across all musical genres, was the first to exploit a licensing arrangement. Its recently-introduced Arion line, which emphasizes medieval and renaissance music, is pressed in the U.S. with covers imported from Europe.

"Undoubtedly we're going to be doing more licensing," Robert H. Reid, classical import buyer for Peters, predicts. "With prices going up there is less and less material to work with," says Reid, who notes that Peters now carries single LPs listing at \$10. Reid suggests that because of material shortages European nations are less anxious to export than they were previously.

HNH Distributors will unveil its HNH house label in April, expected to number as many as 50 titles by the end of the year. The company in the main will be licensing material it previously distributed here, and

expects the majority of its business to be converted to some form of licensing within three years.

Added to cost pressures, the firm strongly feels the need for greater control of product flow.

"One reason we're getting into manufacture is that we find there's no consistency of new releases," Harvey Hunt, HNH president, explains. "If a line does not generate consistent new product the catalog items aren't going to sell."

The cost squeeze is being felt at other levels of the import business. Laury's Records, Chicago, a retail chain that buys direct from one-stops abroad, doubts it will be able to maintain its virtual full-line selection of British imports, including EMI, CBS and RCA.

"It's got to come to an end, it's getting too expensive," says Jon Shulman, Laury's buyer, who notes, however, that import sales were stimulated by the recent domestic price increases. But over the next few years, Shulman says, he does not believe the import trade, except for new releases, can be sustained. Laury's has created a rumble in the classical field by securing newly issued Decca titles prior to their appearance here on London.

With lowered product costs, firms such as Peters and HNH seek also to accrue key promotional advantages through license/manufacture and distribution licensing. Two major drawbacks in marketing imports—no catalog representation, and scarcity of promotional merchandise—can

thus be overcome.

The Schwann catalog's basic policy on imports is to list only those which are marketed by an American branch of the manufacturer, according to Richard Blackham, one of the publication's editors. Through this criterion the catalog seeks to assure that listing will not be withdrawn unpredictably—as can occur when an American affiliate decides to press an item being brought in independently—and that the item has widespread, regular distribution.

One importer in particular, Qualiton Records, is irked by the Schwann criterion. The firm has been supplying the Qualiton and Supraphon catalogs for more than a decade, and says it is in 90% of the nation's stores which stock a full line of classics. Qualiton, which claims to import more classical disks than any other of the independents, has no licensing plans, according to president Otto Quittner.

While Schwann has not yet listed Peters' Arion label, Blackham says its status and HNH's will be reviewed shortly.

Outside of DG, Philips and London (including Telefunken, Oiseau Lyre, Argo), the only import line Schwann presently lists is Oryx, which is owned and imported by New York-based CMS Records. The British mid-price label numbers more than 250 titles of which two-thirds are unrecorded elsewhere, informs Leon Golovner, CMS executive. CMS also imports classics and jazz on the British Saga label.

German News Co., which specializes in historical vocal imports, indicates it has no plans to enter licensing agreements though it is keenly aware of the problems of promoting an import line. Unlike Harvey Hunt, the firm's George Wolkner believes that the selling factor of "import pressing" cannot be sacrificed. He notes that German News has had strong success with certain BASF "Portrait Of The Singer" items, which he says, failed when pressed under domestic license.



Importer Profiles

CMS Records—Source of the American Desto label. The company imports Oryx, Saga, and Proms, the last part of the Oryx line.

German News Co.—As the name suggests, German product is the specialty, with strong emphasis on vocal material, including many historical issues. The company also is handling an assortment of small domestic labels specializing in collector reissues. Labels: Eurodisc, BASF, Philips, Telefunken, Wergo, Acanta, Premier, others.

HNH Distributing—The firm's particular strength is in British and Scandinavian issues; it boasts exclusivity on a number of lines. Labels: Unicorn, Caprice, Bis, Lyrita, CRD, Ensayo, Swedish Society Discofil, Vista, Inedits ORTF, others.

Peters International—A wide variety of English, French, German, Italian and Spanish catalogs is culled, including variously EMI, CBS, RCA and Phonogram among others. Also classical product from Ireland, Holland, Australia and Scandinavia.

Polish Record Center of America—Specialists in disks from Poland.

Qualiton—Product from Eastern Europe is the long suit, with Supraphon, Qualiton, Hungaraton and Polskie Nagrania the key lines. The great Czech and Hungarian composers are most comprehensively represented through this supplier. Also the unusual Pearl label from Britain.

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Radio Turnaround

By CLAUDE HALL

A couple of years ago, classical music radio stood with its back to the wall; manning the firing squad that threatened its survival as a viable format were rising inflation and low ratings compounded by computer buying techniques at the Madison Avenue level which bypassed listener-also-rans, and blasé listeners.

Then, as a few owners of classical music stations attempted to shift to more commercial radio formats, the blasé listeners became outraged cultural entities. They rose up in protest and rescued the classical radio format from oblivion.

But the major problem remained: If an owner had to maintain the format, how could he somehow transform all of those outraged listeners into common dollars in order to put the radio station into the black?

Bruce Johnson, a former president of RKO Radio, was one of the many broadcasters to move with strength and determination to make money with classical radio. The listeners protested a change of WGMS-AM to rock. He decided: Let them

now on a 52-week basis in the same fashion of Jerry Lyman, vice president and general manager of WGMS in Washington.

WNCN is not out to beat WQXR-AM-FM in the marketplace. Since taking over as manager of WNCN in July 1976, Richer has strived to make the station a classical music station rather than a fine arts station. "We're almost a more-music station that plays classical music . . . call it Schulke Classical. And we're the only 24-hour station in the market playing classical music."

He says that billings are going up every month. And audience is starting to become younger for the station.

But, in regards to classical music overall, he thinks one of the problems in several markets is survival and he points to the huge amount of money going into public broadcasting operations. "In Washington, D.C., public tax money is being used to support a PBS station to pro-

dollar if it tells its story properly. "Without any question, classical radio is reaching more people today in a more meaningful way . . . and these are younger people, too, representing a good market. Classical radio is a stronger marketing force than ever before.

"Years ago, classical radio stations were operated by people who loved the music but weren't necessarily good radio men. Now, more often than not, classical stations are operated by men who are radio men first and classical music fans second. They are analyzing the market better, targeting in on advertising, learning about promotion, researching audience and advertisers.

"When we go to talk advertising with a client, we talk about a spectrum buy. Our listeners are loyal and simply not available via television buys or other mass media buys . . . they're higher income people and movers and shapers in their communities—a very valuable buy."

WTMI in Miami is "doing fine," says operations director Avis Sherouse, who works on the air as Alan Corbett. The

station is managed by Maurice L. Enthel and was just honored as classical music radio station of the year at the ninth annual International Radio Programming

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help support the station, if not with money, then via supporting the station's advertising clients. Michael Cuthbert, program director of WGMS-AM-FM, which has an FCC waiver and can simulcast 24 hours a day, points back to the spring 1972 uprising. "Two months later, the station was in the black and it's been there ever since." The station also does well in the ratings, with a cume of nearly a quarter of a million and usually ranks about 10th.

True, there were a few profitable classical music stations, notably WFMT in Chicago managed by the dynamic Ray Nordstrand with programming guided by Robert Crawford. Also WCLV in Cleveland, programmed by vice president Robert Conrad; WCRB in Boston, and maybe two or three others. But, by and large, classical radio was in trouble. And still is in a few markets.

However, there has been a marked turnaround in attitude by management at the classical radio station and now the trend is toward profitability with maximum effort even at stations such as WNCN in New York where general manager Bob Richer believes he'll get the station in the black by the end of this year. He says he's starting to sign corporation advertising

program classical music in direct competition to the local commercial venture—WGMS. And the PBS station also broadcasts no commercials, but, at the same time, is soliciting local funds from businesses that could have been spent in advertising on WGMS."

Walter Neiman, president and general manager of WQXR-AM-FM in New York, says the "future looks strong for classical music stations. But I think there are almost no markets that can support more than one classical radio station. Classical music, according to our research, appeals generally to between 6-10% of a given market. That's why any classical station needs a large enough market where 10% represents enough listeners to comprise a viable advertising target . . . though I think the amount of listeners is more toward 6% than 10%.

"Generally, what will happen is that one station will survive.



On the left is WFMT's program director Norman Pellegrini and general manager Raymond Nordstrand at the WFMT control board.



Forum; the station was selected above all other classical stations in the nation for its programming and community service. The awards committee was comprised of some of the most outstanding radio and music persons in the nation.

"The past few months have really been busy for us. We kept assuming that business would slow down in January, but it didn't."

WTMI realizes that its audience is never going to be high "but we've been able to demonstrate to advertisers that we have the advantage of two factors: listener loyalty—they don't tend to watch television—and our listeners represent a higher economic scale."

This is the first classical station that Sherouse has worked for; he has been tremendously impressed by the listeners "they're friends of the station . . . it's as if the station belonged to them. I think we really suit their lifestyle."

Bob Conrad at WCLV in Cleveland says that "1976 was just

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... year. But 1977 has taken off like a skyrocket. January, normally a dull month in sales, was extremely good and last December was probably the best in our 15-year history.

"I think that what has happened in classical radio is that in most major markets—the markets where classical radio can make it as a viable entity—it has shaken down to the one station that's left which is really serious about classical radio and they're doing it well."

Conrad, besides being vice president and program manager of the station, is a producer and commentator for Seaway Productions, which syndicates 10 different programs nationwide, including the Cleveland Orchestra concerts, the Cleveland Orchestra Pops concerts, concerts of Oberlin College, the Cleveland Institute of Music, and Karl Haas' "Adventures in Good Music," a five-times-a-week 50-minute show.

KKHI in San Francisco is such an establishment that general manager James Hickey Jr. is often considered to be a maverick in radio. He has long felt there was no reason for a classical music station to operate in the red. Thus, Larry Stein, music director and program chief, claims to be proud to work at a station that "has consistently made money."

The station, of course, does more than just make a profit. Hickey feels it's wrong to short-change listeners, thus runs symphonies without commercial interruptions (some stations insert commercials between movements) and Feb. 23-24-25 the station featured a marathon to raise funds for the San Francisco Symphony. The symphony "isn't in money trouble any more than any other symphony . . . of course, every symphony orchestra needs money. This is our commitment to the community," says Stein.

KKHI prevailed upon local merchants to donate gifts. Then, the station put together a catalog and distributed it to listeners. The catalog featured the gifts and music selections, plus prices beside each item. Listeners called in and bid on the catalog number and for that got to hear a music selection. A donation of \$2,500 would give you the entire San Francisco Symphony Orchestra performing in your living room.

The station's regular programming features the San Francisco Symphony Orchestra Friday nights and the entire fall season of the San Francisco Opera which, claims Stein, "is better than the Metropolitan Opera." KKHI also broadcasts performances of the Oakland Symphony, the San Carlos Symphony and the San Jose Symphony. In addition, a youth concert is broadcast Saturdays from a local college or community and more than 600 of these broadcasts have been featured by the station.

WCRB in Boston is one of the great classical music stations. Its owner firm Charles River Broadcasting also owns the Transcription Trust Division which produces and distributes programs for the Boston Symphony, the New York Philharmonic, the Chicago Symphony, the Israel Philharmonic and Marlboro Festival programs which are aired throughout the U.S. and abroad. General manager of WCRB is Robert N. Smith. General manager of the Transcription Trust is Richard L. Kaye, who is also president of radio station WONO in Syracuse, N.Y. Theodore Jones is president of Charles River.

KFAC-AM-FM in Los Angeles is one of the operations that has long maintained a classical music image. President George Fritzinger recently held a business and cultural recognition banquet at the Beverly Wilshire Hotel and drew nearly 700 citizens to the event. Speaking at the dinner were Congressmen Jack Kemp and John Rousselot and the Hon. L. William Seidman, assistant to the president for economic affairs. Master of ceremonies for the tuxedo event was Carl Princi, director of programming and community involvement for the station. Rousselot praised the station as an "exciting example of community, cultural, philanthropic, and professional integrity, achievement and determination."

There are, of course, many other classical radio stations in the nation and some of them are not very profitable at the moment. Perhaps the perfect answer for classical music in smaller cities is shown by WFME, an FM progressive rock station in Baton Rouge, La., owned by Douglas L. Manship—the station plays classical music 8-noon Sunday and the program is highly attractive to the station's young adult audience.

Classical music reaches a huge audience, too, on radio via the legendary Texaco-sponsored broadcasts. And many progressive rock stations have been known to play classical records in thematic-structured programming.

Thus, while classical radio suffered certain setbacks in recent years, the general consensus is that it is now healthy and growing even stronger.

Expanding Repertoire

Continued from page 48

King also notes contradictory forces at work on classics at the retail level. On the one hand dealers want sure-fire standards, she says, and at the same time complain if the material released is "hackneyed."

For all labels surveyed, cassettes present a sturdy dollar potential. Multi-cassette packages, particularly of opera, are selling in good quantities, and both RCA and Columbia have such issues in their early plans.

Although tapes may be more expensive for consumers, via more modest price-cutting, they often work out as more economical buys. At DG, for instance, a four-disk "Don Giovanni" is released on three cassettes, and an eight-record package of the nine Beethoven symphonies on six tapes.

Vox, which returned to the cassette field last year, finds the format to have added a 25% bonus to sales. Records of duplicated titles may have slipped 5%, says Mendelssohn, but cassettes have added 30%, in his experience.

Advent Corp., which relies mostly on licensing deals for its

(Continued on page 57)

YOU CAN BUY A CLASSICAL RECORD BY ITS COVER



Collectors Turned Clerks Key Store Sales

By JOHN SIPPEL

When you find a retail outlet successfully turning classical albums, look for one or more key management figures stimulating a corps of bright, enthusiastic collectors turned sales clerks.

The best example in the U.S. is perhaps Odyssey Records' Sutter St. store in San Francisco. Its estimated 50,000 different titles, now spilling over onto three floors of the original address where Rich Bullock took over a ski equipment store lease, shout "Classical!" at the street shopper. David Town, 40, has so injected his love of the classics into the operation that Bullock, founder/president of the now 15-store chain, took over the store front next door to house the remainder of his huge record/tape operation.

And Town attributes the steady turn of approximately 200,000 units of classics to the abilities of six classical specialists, all of whom he hired, four new to the industry and two veterans. Town alumni dot the entire store chain's personnel as Bullock trains fledgling classical

clerks and buyers in the Sutter St. store. He manages the important Sutter St. store, which has taken the play away from two adjacent retail competitors for the important Bay Area classical buyer, and coordinates with one of his alumni, Larry Holmes, who works in the Santa Cruz headquarters coordinating classics for the other 14 stores.

Classical, which is 50 to 60% of the total business of the downtown Odyssey, has its own local PR program. In 1975, the store staged a series of opera seminars coupled with an operatic company's program in San Francisco. The store sponsors champagne receptions for artists appearing in the Bay theaters. "Instrumentalists don't draw as well as vocalists," Town opines. He hopes for more and better personal appearances from artists in 1977.

And he hopes that labels coordinate new releases with an acts' U.S. itinerary, for it boosts

his sales when the artist is in the area when the release is fresh. He too likes in-store merchandising to be pertinent. A major classical label released three expensive, important operas last

fall. He got a "gorgeous poster" on the three albums last week. He thinks merchandising directors would do well to check with classical sales executives, who could introduce them to key classical retailers for their deliberation about merchandising projects.

Town feels classical must fight for its position. Because of its verticalization, classical stores and labels must work more closely, he insists. Getting imports on labels like French Decca, Telefunken, Caprice, EMI and others has been difficult. "We've tried a number of ways, but working through a broker in Europe so far is best," Town avers. He feels the important discriminating buyer wants such hard-to-get merchandise. The shelf price on \$6.98 list merchandise is \$4.99 and specials for a short time at \$3.88. The best method of reaching his consumer is through the Sunday metropolitan dailies and through KKHI and KDFC, local classical stations.

"Beethoven's Birthday" is Odyssey's best promotion, coming right around Christmas, when KDFC annually does promotions from the store, centered around the composer's day. The 15 Harmony Hut stores in the East Coast area are behind Odyssey in classical emphasis, but every year St. Schwartz, general manager of the retail division of Schwartz Brothers, Washington, D.C., feels they are edging closer. For eight to 10 weeks prior to Dec. 25th, the chain blasts the classical message institutionally. It greatly stimulates deluxe classical sets at the important gift-giving time. Schwartz feels Like Odyssey, Schwartz finds less and less tape business. He feels about 10% of his business is done in 8-track or cassette while Town feels he is doing about 2% in tape.

Schwartz has two types of classical inventories. His "A" inventory stocks up to 5,000 titles. His "B" stores stock from 700 to 1,000. The "A" store requires several employees with classical expertise. They are hard to find. He shelves at \$5.99 and occasionally specials as low as \$3.99. He finds the Colum

bia "Special of the Month" a good lure for classical buyers. Industry veteran Al Franklin's Musical World store in the downtown Hartford, Conn. mall, although only a year old, re

(Continued on page 5)

A Special Billboard Market Report



clerks and buyers in the Sutter St. store.

A newcomer is bound to get the classical spirit. On the main floor is a towering 220-LP front display which Town changes every 10 days. The entire first floor is classics. A mezzanine floor is the "Opera Room." And when you get up to the loft in the chalet-styled store, you'll find budget classics and cutouts.

The cavernous store has a sound system that exquisitely reproduces classical from 9 a.m. to 8 p.m. seven days a week. And there are two "listening booths," actually earphones mounted to turntables located near the register. Town would like to drop the phones and go to an actual listening booth if space were available.

Even the sidewalk out front has been converted to classical. Early last November, Beverly Sills became the first to imprint her arches in the fresh concrete. "She's the only one so far. We want to be selective. We have only 100 spaces," Town points out.

And Town's personal interest in classics now permeates ev-

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The reviews are in. From The Soho Weekly to High Fidelity, ABC Classics is universally acclaimed.

"ABC's new label rivals the sound of the best — DG and Philips — and the pressings are simply miraculous! As a matter of fact, they are the best pressed discs I have ever heard. Congratulations to a new and exciting major label, ABC Classics...all are magnificent... Bravo, Bravo, Bravissimo!"

—Ted Meyer, *The Chapel Hill Newspaper*

"The appearance of such records is cause for rejoicing, both for the repertory they offer and the input of general quality. Pressings are excellent on all counts, and the sound is amazingly bright and clean. Bravo all around."

—Heuwell Tircuit, *San Francisco Chronicle*

"...illustrious names...stunningly engineered. Performances are above reproach."

—Edwin Safford, *Providence Sunday Journal*

"Outstanding for their integrity and musical excellence."

—Jamake Highwater, *Soho Weekly News*

"Superbly played and beautifully recorded."

—Wes Hasden, *The Chattanooga Times*

"The arresting first ABC Classics/SEON release list effectively testifies to the new series adherence to high artistic and technological standards and adventuresome repertory."

—R. D. Darrell, *High Fidelity*

"The sound quality on all the new recordings is exemplary...the entire series is distinctively designed and handsomely packaged...and comes highly recommended."

—Timothy Pfaff, *Berkeley Daily Gazette*

"Without question this is a new label of major importance...superb artists...This overall excellence occurs but seldom...I don't know when I have ever been so excited about a new record label."

—Derrick Henry, *Record Review*



The ABC Classics scheduled for the coming months.

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Leonhardt • Cantata de Camera: Porpora, Caldara, Händel/Gustav Leonhardt, harpsichordist and cond. • Gregoriana/Choral et al./Capella Antiqua Choralschola — Konrad Ruhland, cond. • Mozart: Divertimenti/ The Dana Quintet • Boccherini: String Quintets/Brüder Kuijken, Anner Bylsma et al.

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MARCH 26, 1977, BILLBOARD

Classical Classical Notes

CLASSICS AT NARM

Budget Lines Bid For Dealer Attention

LOS ANGELES—Two companies with strong distribution clout used the NARM convention March 4-8 to showcase new budget classical material, and both claimed good response from dealer and rack attendees.

Both Pickwick International's new Quintessence line and Springboard International's infusion of fresh titles in its Mace series were prominently displayed in company booths at the Century Plaza Hotel here.

Quintessence, drawn largely from recordings licensed from the RCA Records vaults and the Reader's Digest catalog, ships next month at a list price of \$2.98 (Billboard, March 12, 1977).

Also due next in April is Springboard's first release of mate-

rial licensed from Intercord of Stuttgart and Stereo Tage AG of Hamburg. List price here is \$2.49 per LP, with five-record "composer" packages tagged at \$9.98.

Classical titles surfacing among cutout and overrun wholesalers at NARM included a number of albums featuring Beverly Sills on ABC. Two three-record sets—Bellini's "Norma" and "I Puritani"—were offered by Surplus Records & Tapes at \$4.50. Three single Beverly Sills titles were offered at \$1.50 each.

Other NARM exhibitors bidding for attention with budget or specialty classical lines included Alshire International and CMS Records.

While classics was largely ignored during NARM forums, the topic did arise on occasion as a viable ingredient addition to a wider retail product mix designed to appeal to mature buyers.

HOW MANY CANDLES?

NEW YORK — Deutsche Grammophon hosted a birthday party for Lazar Berman following his recent Carnegie Hall recital, but the Soviet pianist wasn't the only focus of celebration.

It was also the birthday of Dr. Werner Vogelsang, Polygram president, and Jim Frey, DG's chief in the States. All three received gifts marking the occasion.

Concert Serves As Recording Preview

CHICAGO—The summer Ravinia Festival has scheduled a special Record Preview concert here July 16, in which works to appear on a forthcoming "Music From Ravinia" album will be featured. To be recorded in large part at this summer's festival, the commercial four-record set is scheduled for release next year on RCA (Billboard, Dec. 18, 1976).



MUSIC FROM M.I.T.—Boston Pops conductor Arthur Fiedler, right, eyes the first record featuring the Massachusetts Inst. of Technology Symphony Orchestra to be issued under its new contract with Vox/Turnabout. Presentation is by James Heeger, orchestra president, and Rebecca Dragiff, who assisted at the sessions. Included on the disc is the suite from Walter Piston's "The Incredible Flutist," premiered by Fiedler in 1938.

HALF & HALF Sharing Couple Cut Album

CHICAGO—Helen Kay Eberley and Vincent Skowronski, "the Captain and Tennille of classical music," are preparing their second album here.

The couple—she a soprano, he a violinist—made their recording debut last summer on an LP they produced here and marketed themselves. At that time a local newspaper noted the comparison to TV's darling pop marrieds.

"Separate But Equal," the Skowronski's first album, included music of Mozart, Leclair, Szymanowski, Puccini, Ives and others, offering a side each of violinist and soprano. Husband and wife do not perform together so that neither is cast in a supportive role, Vincent Skowronski explains.

The violinist says that he will tape his half of their next LP here late in March. As previously, the recording will be made in a recital hall and the production will attempt, he says, "as much as possible to preserve the human and artistic quality of live performance."

The couple shuns tape edits and the "doctoring" they say figure in most contemporary classical disks.

Skowronski says "Separate But Equal" was sold directly to approximately 30 outlets around the country, stores the couple "hand selected" while on the touring circuit. In addition to performing, the musicians operate a rare instruments shop, Strings And Things, in suburban Evanston. Eb-Sko Productions is the name of their business arm.

Although the contract between the Cleveland Orchestra and its musicians expired March 6, the negotiating parties have agreed not to interrupt current concert activities while discussions continue. . . . Illness has forced Andre Kostelanetz to cancel a series of engagements. Charles Ketcham, associate conductor of the San Diego Symphony was his replacement for a pair of concerts last week with the Indianapolis Symphony.

Andre Watts has agreed to appear as soloist with Eugene Ormandy and the Philadelphia Orchestra in a benefit May 9 for the Scheie Eye Institute. . . . The Baltimore Symphony will open the Eighth Inter-American Music Festival at the Kennedy Center May 2. Sergiu Comissiona conducts. . . . Maxim Shostakovich, son of the composer, to Honolulu early next month for his first conducting appearance with an American orchestra. His soloist will be cellist Janos Starker.

Mezzo Jan DeGaetani and pianist Gilbert Kalish, both Nonesuch artists, and tenor Robert White, most recently featured on RCA Records, offered a surprise musical at the White House March 10 following a state dinner for British Prime Minister James Callaghan. . . . Ruggiero Ricci accepted a medal and the rank of "Cavaliere" in the Order of Merit of the Italian Republic at a short ceremony in New York March 14. . . . Organist Virgil Fox marks his 50 years as a concert artist with a pair of concerts in New York next month.

American Indian music and speech provided the basis for two works by composer David Amram premiered in March. Amram's "The Trail Of Beauty," for voice, oboe and orchestra was given its debut March 4 by the Philadelphia Orchestra and nine days later "Native American Portraits," for violin, piano and percussion, was bowed in New York's Alice Tully Hall. Amram's involvement with North American Indian culture also took him to Ottawa March 12, where he performed with Canadian and American Indian musicians at a concert for "The Native Council," which represents 700,000 Canadian Indians.

Expanding Repertoire

Continued from page 55
cassette properties, will have a catalog of 56 titles once its next release hits the market. It engages in some of its own recording, and has recently produced its most ambitious project to date, a complete "Messiah" with Thomas Dunn as conductor.

There are now some 1,400 orchestras functioning in the United States, if college ensembles are included. But only 31 fall into the American Symphony Orchestra League's "major" category, budgeted at \$1.5 million or more. Another 16, the "regional" group, spend \$500,000 or more, and 81 at last count fall into the "metropolitan" category with budgets of \$100,000 to \$500,000.

Twelve orchestras now provide year-round employment for their musicians, says a League spokesman, with another now at 50 weeks. And the trend is for seasons to expand with each new union contract.

More to the point for the record industry, 13 orchestras now have some provision for electronic media in their agreements, and that often means recording guarantees, whether via additional payment or trading of services. A year ago the number with such union provisos was only seven.

Those with such contract terms include the Dallas, Houston, Miami, Philadelphia, New York, Pittsburgh, Rochester, St. Louis, San Francisco, Los Angeles, Cincinnati, Boston and Atlanta orchestras.

But on the concert front, orchestras must continue to find funding other than from ticket sales to survive. Typically, the box office provides no more than 60% of operating budgets, and additional funds must be secured elsewhere.

Collectors Key Sales

Continued from page 56
quires classical emphasis, he feels. He gets \$5.89 for \$6.98 classics. He too likes the Columbia Pick of the Month. He runs classical advertising five times annually, selecting particular times like graduation time, when deluxe sets make a pertinent gift. Volume has been dented recently when WTIC-FM, a full-time classical outlet, cut down to four nights per week from 6 p.m. to midnight. But he feels his volume will climb when the new Theater of the Living Arts opens this summer right across the street from his store.

CREDITS

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MARCH 26, 1977, BILLBOARD

A Special Billboard Market Report

Sovine & Pierce For 'Jubilee'

NASHVILLE—Country music artists Red Sovine and Webb Pierce will headline a list of talent at the Assn. of Country Entertainers' first of a series of "Nashville Jubilee" concerts April 9 at Nashville's War Memorial Auditorium.

According to Vic Willis, executive director of the Assn. of Country Entertainers, the concert series represents the association's determination "to provide solid country entertainment, something that country music fans across the country want more of."

Joining Sovine and Pierce for this first in a series will be Rusty Adams, Martha Carson, the Cates Sisters, Penny DeHaven, Duke of Paducah, Joe and Rose Lee Maphis, Vernon Oxford and Max Powell.

All seats are reserved for \$6, \$5 and \$4 and are available through the Nashville Ticket Agency, 1300 Division St., Nashville, Tenn. 37203. (615) 256-5125.

Future Jubilee performances will be held May 14, 21 and 28.



CREATIVE CREW—Four of Nashville's top songwriters help raise \$6,700 during "Songwriter's Night," benefitting Nashville's public broadcasting station, WDCN-TV. Left to right are Ed Bruce, Bobby Borchers, Nat Stuckey and Harlan Howard.

Chardon Agency In An Expansion

NASHVILLE—A new agent, two new artists and a new office provide a new look to the expanding Chardon, Inc. agency.

The booking firm owned by Charley Pride and Don Keirns has added Wes Westenerger as an agent. Chardon now books six acts with the

recent signing of Jim Rushing and Bobby David. Other acts are Pride, Dave & Sugar, Ronnie Prophet and Gary Stewart.

The firm has expanded its office space by moving to its new location at 2220 8th Ave. South in Nashville.

CONCERT SERIES KEY Entertainers Ask AFTRA Jurisdiction

NASHVILLE—"Taking care of our own" is the chief reason the Assn. of Country Entertainers has asked AFTRA to take jurisdiction over the association's new country music concert series beginning April 9 in Nashville.

The far reaching list of benefits coming to AFTRA members who meet certain gross-income requirements was an opportunity the association asked for when serious planning for the "Nashville Jubilee" got underway late last summer.

"We went to AFTRA and told them we wanted to affiliate with them, and we negotiated a minimum scale beginning at a figure almost four times the amount in effect elsewhere in Nashville," explains Vic Willis, executive director of the Assn. of Country Entertainers.

"We wanted in because we want our member artists covered by health insurance and retirement

programs, and few of us have that kind of protection right now."

Key items in the benefits package are \$12,000 life insurance and a Blue Cross administered health and hospitalization plan providing up to \$300,000 major medical coverage for the member, spouse and all dependent children up to age 21.

In addition to the scale paid to performers, the employer—the association—will pay into AFTRA's pension and welfare funds 8 1/2% of the gross paid to the performers.

The Jubilee concert performers will have to become AFTRA members, if they are not members already, and in order to be eligible for the benefits they will have to gross, in a 12-month period, at least \$1,000 in work governed by AFTRA. This work may be any employment in radio, television or recordings, including work involving jingles and commercials.

Country Promo Howitzers Aimed Inside United Kingdom

Continued from page 1
vision marketing campaigns while two record companies announce that their opening moves into the country music field will take place at the end of March.

As with past years, the festival has proven an important calendar date for increased activity in country music. But 1977 is showing that the companies are backing releases with campaigns that stretch over a longer period than just the Easter break.

Certainly the country music enthusiasts are going to benefit, but it's clearly apparent that the U.K. industry is now taking a far more positive attitude toward the music with the aim that a certain percentage of the sounds stretch across to the pop record buyers.

Now almost a tradition for the country enthusiasts, Mervyn Conn's festival, as with past years, has become the launching point for promotional campaigns.

The year's first success occurred for United Artists with Slim Whitman's "Red River Valley" album and a nationwide tv campaign at the beginning of the year that has already insured eight weeks in the charts, with five weeks at the top slot.

United Artists has also been achieving singles success with Billie Jo Spears and intends to follow this up with promotional activity on the label's other female artists.

"We plan to make 1977 our most active year to date," states Dennis Knowles, United Artists marketing manager.

Billie Jo Spears, Crystal Gayle and Jean Shepard will be making appearances at the festival, and new product will be available at that time. United Artists' latest signing, Melba Montgomery, is currently touring Britain with George Hamilton IV.

Don Williams, who broke into the British singles charts last year with "I Recall A Gypsy Woman," is also the subject of tv marketing with his latest album "Visions." But the album broke into the charts before the campaign started, achieving a reported \$450,000 sales on the day of its release, thus qualifying it for British gold disk status.

"1976 was a phenomenal year for us, but we're expecting 100% better results this year," explains Mike Hutson, general manager of Anchor Records.

"Besides Don Williams we shall be exploiting our country catalog extensively, and the festival will be a strong focal point as we have four acts—Don Williams, Tommy Overstreet, Hank Thompson and Mickey Newbury—appearing."

Anchor recently showed further involvement with country through the London signing of George Hamilton IV, although the artist will be produced in Nashville by Allen Reynolds.

"Fine Lace & Homespun Cloth," the debut album following the new deal, has been rush released to coincide with Hamilton's current 30 day tour of Britain. Hutson, however, has reservations about describing country acts as country.

"We have to aim further afield than just the country enthusiasts, and certainly many of our artists, including Barbara Mandrell and

Tompall Glaser, possess the potential to win over pop audiences."

Last September DJM released its first country product from the Hickory catalogs and, during the subsequent months, has made a number of albums available, many of them being special compilations with care given to sleeve designs, notes and musicians details. Forthcoming releases include albums from Roy Acuff, Don Gibson, Don Everly, Leona Williams and Carl Smith.

On the home front DJM recently signed actor Dennis Weaver—star of tv's "McCloud"—to its London office for worldwide distribution, and also has contracted British country entertainer Keith Manifold.

Both Weaver and Manifold, along with Hickory's Gibson and Everly, will be making festival appearances.

RCA Records' stakes in country music are well established and, since the late 1960s, has regularly released albums on a monthly basis. Last year the company achieved pop chart status for Dolly Parton and currently has launched a campaign centering around her latest album, "New Harvest—First Gathering." Other strong sellers on the label include Charley Pride, Waylon Jennings and Jim Reeves.

Shaun Greenfield, RCA label manager, feels that the product should be labeled as country, but added that there was a mass market for certain artists. "Obviously certain artists may only appeal to country enthusiasts, but there are others who possess the appeal to cross over to pop audiences. Apart from the established acts like Dolly and Waylon, there has been strong reaction to Dave & Sugar and the new duet teaming of Jim Ed Brown and Helen Cornelius. On the contemporary side of country we feel that Guy Clark and Steve Young will establish themselves in 1977."

Making their entrance into Britain's country music field are Warner Bros. and Motown's country offshoot, Hitsville.

"Although our U.S. company launched its country activities a while back, we wanted to wait until the right opportunity arose," comments Nigel Molden, Warner Bros. label manager. "Emmylou Harris' appearance at the International Festival has provided that right oppor-

tunity and it will now be the company's aim to make a serious commitment to country as it has been in the U.S."

In common with other record companies, Warners will be taking an exhibition stand at the festival and, to coincide with the event, will be importing all its U.S. product.

This includes albums by Donna Fargo, Rex Allen Jr. and Buck Owens, and they will also be available to retailers at normal British prices.

In addition, the company will be releasing a sampler album and, upon this foundation, will decide upon future British releases. The campaign will be marketed under the banner, "Warner Country."

Hitsville will also be making its debut with a compilation release—18 tracks including cuts by T.G. Sheppard, Pat Boone, Jerry Naylor, Wendell Adkins, Ronnie Dove and Jerry Foster—as well as 12-track solo albums from Sheppard and Boone.

In the past, the company has released singles product, but now feels the time is right for albums.

This month also sees a major promotional campaign by Capitol Records, spearheaded by a 16 track mid-priced compilation album—"Capitol Country Kicks"—featuring both established and new artists.

"Capitol has a very large country roster and I feel that, in the past, a number of artists who could mean a lot with British listeners have been neglected," explains Jeff Kempin, Capitol label manager. "It's the aim of our campaign to spend time, money and effort on artists whom we have been overlooking."

Among the artists to be featured in the campaign are James Talley, Gene Watson, Asleep At The Wheel and Ray Sawyer, as well as Glen Campbell and Merle Haggard who are both well established in Britain.

MCA Records country campaign is centered around visiting festival artists Loretta Lynn and Conway Twitty, and will include new product from both of them.

"It's the intention to fully establish our country music catalog in Britain, and the appearance of Loretta and Conway provides an ideal launching pad," says Stuart Watson, MCA's marketing manager. "We shall be taking a stand at the festival,

and we will have available current and back catalog."

In addition to the releases from Lynn and Twitty, new albums will be also available from Brenda Lee, Tanya Tucker and Bill Anderson who tours Britain in May.

On the CBS/Epic roster, Tammy Wynette, Johnny Cash, Marty Robbins, Charlie Rich and George Jones are among the artists already well established through regular releases, but future plans include the scheduling of product by artists who have not received British airings before.

Within the next couple of months debut material will be available from Barbara Fairchild, Moe Bandy and Johnny Duncan while, at time of the festival, the company will be releasing recordings by visiting acts Jody Miller, the Oak Ridge Boys and Carl Perkins.

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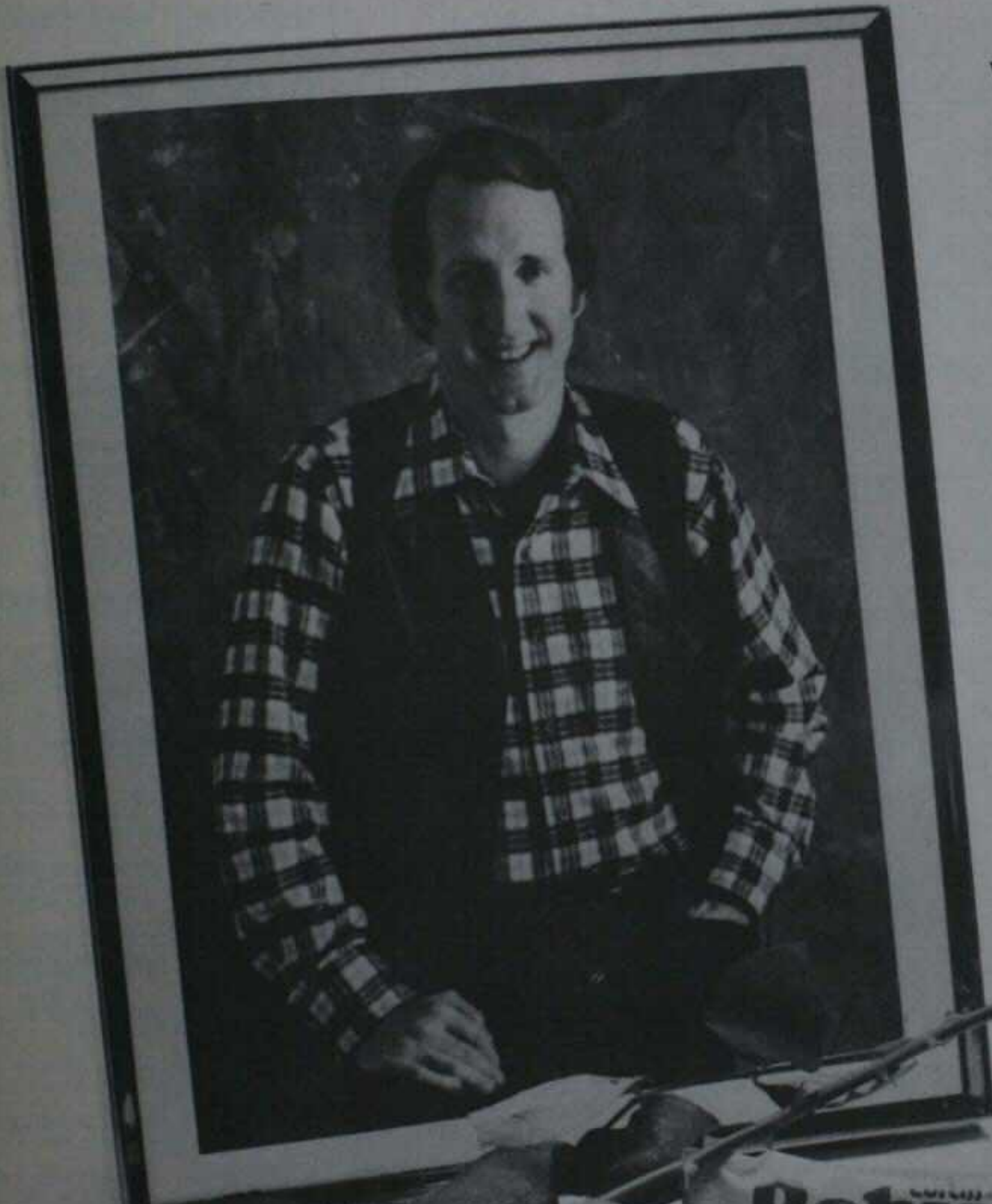
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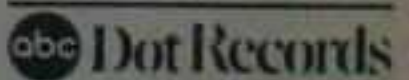
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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportional upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist
			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	SOUTHERN NIGHTS—Glen Campbell (A. Tinsaint), Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)	34	25	11	YOUR PRETTY ROSES CAME TOO LATE—Luis Johnson (J. Foster, B. Rice), Polydor 14371 (Jack & Bill, ASCAP)	79	3	3	I'M SAVIN' UP SUNSHINE—Dale McBride (S. Lewis), Con Bro 117 (NSD) (Wolfe, ASCAP)
2	9	9	LUCILLE—Kenny Rogers (R. Bowling, H. Rynum), United Artists 929 (Broughton-Hall/Andite Invasion, BMI)	48	4	4	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy (H. Williams), Columbia 3-10487 (Fred Rose, BMI)	80	2	2	THE TROUBLE WITH LOVIN' TODAY—Adele At The Wheel (K. Farris), Capitol 4359 (Adele At The Wheel/Dotter, BMI)
3	6	8	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Griff), Columbia 310474 (Blue Echo, ASCAP)	49	6	6	RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann), Arista 0223 (American Broadcasting, ASCAP)	71	70	7	WAITIN' AT THE END OF YOUR RUN—Res Barber (I. Foster, B. Rice), Renwood 1071 (Jack And Bill, ASCAP)
4	7	8	ADIOS AMIGO—Marty Robbins (B. Winton, R. Gradio), Columbia 3-10472 (Al Gallico/Algeo, BMI)	47	4	4	SEMOLITA—Jerry Reed (L. Starr), RCA 10893 (September, ASCAP)	88	2	2	EVERY WORD I WRITE—Dottie West (R. Bowling, G. Rice, J. Crutchfield), United Artists 948 (Broughton-Hall/Dwie Tone, BMI)
5	3	9	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (I. Scheraga), RCA 10875 (Chess, ASCAP)	38	26	11	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (D. Burgess, D. Finmer), Republic/RDA 343 (Singletree, BMI)	83	2	2	RODEO BUM—Mel Street (D. Heard, S. Vaughn), GRT 118 (Audiomats, ASCAP/Heavy, BMI)
6	8	7	DON'T THROW IT ALL AWAY—Dave & Sugar (G. Benson, D. Mendall), RCA 10876 (Famous, ASCAP)	51	3	3	LOVE'S EXPLOSION—Margo Smith (N. Wilson, M. Smith), Warner Bros. 8339 (Jovobi/Al Gallico, BMI)	74	44	15	CRAZY—Linda Ronstadt (N. Nelson), Asylum 45361 (Tree, BMI)
7	10	9	PAPER ROSIE—Gene Watson (D. Harms), Capitol 4378 (Doubleplay/Quality, BMI)	40	46	5	THE LAST GUNFIGHTER BALLAD—Johnny Cash (G. Clark), Columbia 3-10483 (Sunbury, ASCAP)	75	50	12	NEW KID IN TOWN—Eglen (J.D. Southern, D. Henley, G. Foss), Asylum 45373 (Not Listed)
8	16	6	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 6100 (Jack & Bill, ASCAP)	41	29	14	IF LOVE WAS A BOTTLE OF WINE—Tommy Overstreet (S. Whipple), ABC/Dot 17672 (Tree, BMI)	77	NEW ENTRY	NEW ENTRY	KENTUCKY WOMAN—Kandy Barlow (N. Diamond), Gazelle/RDA 381 (Tallyrand, BMI)
9	9	9	YOU'RE FREE TO GO—Sonny James (D. Robertson, I. Harsher), Columbia 3-10486 (Intersong U.S.A., ASCAP)	42	30	14	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (M. James/D. Lee), RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI/Jack/Glad, BMI)	78	64	6	MR. HEARTACHE—Susan Raye (K. Hebborn), United Artists 934 (Pi-Gem, BMI)
10	18	5	SHE'S GOT YOU—Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI)	56	4	4	(I Need You) ALL THE TIME—Eddy Arnold (B. Bryant, F. Bryant), RCA 10899 (House Of Bryant, BMI)	79	81	4	STRAWBERRY CURLS—Freddie Weller (R. Leigh), Columbia 3-10482 (United Artists, ASCAP)
11	11	9	I'M NOT EASY—Billie Jo Spears (J. Vest, D. Chamberlain), United Artists 935 (Hebe, ASCAP)	45	41	8	CHEATIN' OVERTIME—Mary Lou Turner (P. Foreman), MCA 40674 (Hebe Darby, SESAC)	80	84	2	RUBY'S LOUNGE—Brenda Lee (S. Dorf M. Brown), MCA 40683 (Giddy Horse, BMI)
12	14	8	EASY LOOK—Charlie Rich (C. Fuhsman, S. Thoreson), Epic 8-50328 (Tree, BMI)	62	4	4	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Wampler), Capitol 4385 (Publicize, ASCAP)	81	85	2	I'M NOT THAT GOOD AT GOODBYE—Shelia Parson (B. McNeil, D. Williams), Elektra 45383 (Jack, BMI)
13	17	7	MOCKINGBIRD HILL—Donna Fargo (V. Hudson), Warner Bros. 8305 (Southern, ASCAP)	47	43	7	ME AND THE ELEPHANT—Kenny Starr (S. Whitehead), MCA 40672 (Youngen, BMI)	82	82	4	LAY SOMETHING ON MY BED BESIDES A BLANKET—Charly McGain (G.J. Scalfie, R. Scalfie, D. Higgin), Epic 8-50338 (Julep/Parsons, BMI)
14	14	10	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)	66	3	3	LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Bobby Bare (B. McNeil), RCA 10902 (Hall-Clement, BMI)	83	NEW ENTRY	NEW ENTRY	HELP ME—Ray Price (L. Gallo), Columbia 3-10502 (First Generation, BMI)
15	19	7	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	49	52	5	MUCH LATELY—David Allan Coe (D. Coe), Columbia 3-10475 (Showlow, BMI)	84	94	2	THE ANGEL IN YOUR ARMS—Vivian Bell (L. Woodford-T. Bradford-C. Levy), GRT 118 (Song Teller, BMI/1 Got The Music, ASCAP)
16	23	5	(You Never Can Tell) C'EST LA VIE—Emory Harris (C. Berry), Warner Bros. 8329 (Arc, BMI)	51	31	14	THERE SHE GOES AGAIN—Joe Stampley (A. Hawkshaw, B. Mason), Epic 8-50316 (Al Gallico, BMI)	85	NEW ENTRY	NEW ENTRY	THE LATEST SHADE OF BLUE—Census Smith (E. Raven), Columbia 3-10501 (Magna, ASCAP)
17	17	11	DESPERADO—Johnny Rodriguez (D. Henley, G. Foss), Mercury 73878 (Phonogram) (Warner Brothers/Rocking Bark, ASCAP)	52	55	7	TRYIN' TO FORGET ABOUT YOU—Crosby Lane (B. Bryant), LS 119 (GRT) (House Of Bryant, BMI)	86	53	12	AFTER THE LOVIN'—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8-50270 (Silver Blue, ASCAP/Oceanic Blue, BMI)
18	24	4	PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty Red, BMI)	57	2	2	(Let's Get Together) ONE LAST TIME—Tommy Wynn (B. Sherrill, G. Hickey), Epic 8-50349 (Algeo, BMI)	87	87	4	LUNCH TIME LOVERS—Bobbie Ford (B. Barbers, M. Vickery), NBC 801 (All-American) (Tree, BMI)
19	19	8	LOVING ARMS—Sammi Smith (T. Jans), Elektra 45374 (Almo, ASCAP)	58	73	2	THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender (H. Mason, J. Miller), ABC/Dot 17686 (Crazy Cajun/Exceltone/Crazy Cajun, BMI)	88	90	3	DO THE BUCK DANCE—Ruby Falls (C. Fields, D. Rice), 50 States 50 (NSD) (Seedbank/Music Craftshop, ASCAP)
20	27	5	ANYTHING BUT LEAVIN'—Larry Gatlin (L. Gatlin), Monument 45217 (First Generation, BMI)	59	5	5	AUDOBON—C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 14377 (American Gramophone, SESAC)	89	61	8	SUNDAY SCHOOL TO BROADWAY—Aimee Murray (D. Rice, R. Rice), Capitol 4375 (Wendy, ASCAP)
21	4	12	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarrell), Arista America 7638 (Capitol), (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	60	59	7	DADDY, THEY'RE PLAYIN' A SONG ABOUT YOU—Kenny Serrall (S. Stone, H. Shannon), Hitville 3045 (Midtown) (Wellbeck, ASCAP/ATV, BMI)	90	57	12	MY MOUNTAIN DEW—Charlie Rich (C. Rich), RCA 10855 (Charles Rich, BMI)
22	33	3	SOME BROKEN HEARTS NEVER MEND—Dixie Williams (W. Holyfield), ABC/Dot 17683 (Maple Hill & Vogue, BMI)	61	65	5	LILY DALE—Darrell McCall & Willie Nelson (S.J. Wilk, I. Moore), Columbia 3-10480 (Four Star, BMI)	91	96	2	ME AND THE ELEPHANTS—Bobby Goldsboro (B. Whitehead), Epic 8-50342 (Youngen, BMI)
23	23	10	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (S. Ray), MCA 10671 (Contention, SESAC)	62	69	3	FAN THE FLAME, FEED THE FIRE—Don Gibson (L. Raven), ABC/Hickory 54010 (Mikasa, ASCAP)	92	92	2	I CAN GIVE YOU LOVE—Mundo Earwood (M. Earwood), True 101 (Tuckhammer, BMI)
24	24	10	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Little David Wilkins (D. Wilkins, J. Johnson, C. Doherty), MCA 40688 (Ash Valley, ASCAP/Forest Hills, BMI)	63	63	3	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Leikin, S. Dorff), Columbia 3-10485 (Kama, ASCAP/Press, BMI)	93	NEW ENTRY	NEW ENTRY	IF WE CAN'T DO IT RIGHT—Kathy & Larry (B. Peters), Republic/RDA 388 (RFD, ASCAP)
25	25	11	HEART HEALER—Mel Tillis (I. Goiner, J. Greenbaum), MCA 40687 (Sawgrass, BMI)	64	40	9	SAM—Olivia Newton-John (J. Farrar, H. Marvin, D. Black), MCA 40670 (John Farrar/Blue Gum/Dezamat, BMI/ASCAP)	94	95	3	IT SURE IS BAD TO LOVE HER—Terry Stafford (T. Stafford), Casino 113 (GRT) (Terry Stafford/Columbia, BMI)
26	26	11	THE MOVIES—Statler Brothers (L. Dewitt), Mercury 73877 (Phonogram) (American Cowboy, BMI)	65	65	5	IF THERE EVER COMES A DAY—Mike Lunford (B. Mercer, W. Lunford), Gorday 189 (Guthrie) (Power Plus, BMI)	95	NEW ENTRY	NEW ENTRY	YOU DON'T HAVE TO BE A BABY TO CRY—Ann J. Martin (Merrill, Shagel), Prairie Duet 7613 (NSD) (RFD) (ASCAP)
27	35	4	LOVIN' ON—T.G. Sheppard (B. Peters), Hitville 6053 (Midtown) (Ben Peters, BMI)	66	32	16	TWO LESS LONELY PEOPLE—Rex Allen Jr. (W. Holyfield, Warner Bros. 8297 (Maple Hill/Vogue, BMI)	96	89	5	LOW CLASS REUNION—George Kent (S. Whipple), Soundwaves 4542 (NSD) (Tree, BMI)
28	37	4	YESTERDAY'S GONE—Vern Gosdin (W. Bradford), Elektra 45353 (Par House, ASCAP)	67	75	3	I LEFT MY HEART IN SAN FRANCISCO—Red Steagall (D. Cross, G. Cory), ABC/Dot 17684 (General, ASCAP)	97	93	6	GET CRAZY WITH ME—Ray Stevens (R. Stevens), Warner Bros. 8378 (Ray Stevens, BMI)
29	39	5	THE FEELING'S RIGHT—Harold Falts (J. Foster, B. Rice), ABC/Dot 17680 (Jack And Bill, ASCAP)	68	77	2	IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dickey Lee (H. Clark), RCA 10914 (Ged Songs, BMI)	98	98	2	GYPSY RIVER—Jack Pardo (Fritts-Rice), 50 States 49 (NSD) (American/Wo Low, ASCAP)
30	36	6	I'VE GOT YOU (To Come Home To)—Don King (D. King, D. Woodberry), Con Bro 116 (NSD) (Weils, ASCAP)	69	NEW ENTRY	NEW ENTRY	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McNeil, W. Holyfield), United Artists 948 (Shir Peters, BMI)	99	NEW ENTRY	NEW ENTRY	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The March, BMI)
31	31	8	TEXAS ANGEL—Jacky Ward (J. Foster, B. Rice), Mercury 73880 (Phonogram) (Jack And Bill, ASCAP)	70	72	3	MY SWEET LADY—John Denver (J. Denver), RCA 10911 (Cherry Lane, ASCAP)	100	NEW ENTRY	NEW ENTRY	NO RELIEF IN SIGHT—Willie Reebord (K. Bourke, G. Dobbin, J. Wilson), Louisiana Hayride 7615 (Chappell, ASCAP)
32	32	6	I'M LIVING A LIE—Jeanne Pruett (W. Holyfield), MCA 40678 (Vogue/Maple Hill, BMI)	71	42	16	NEAR YOU—George Jones & Tammy Wynette (K. Goff, F. Gray), Epic 8-50314 (Supreme, ASCAP)				
33	33	14	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason), Epic 8-50308 (Dick James, BMI)	72	45	10	ALL THE SWEET—Mel McDaniels (J. Zerface, B. Zerface, B. Morrison), Capitol 4373 (Combine, BMI/Music City, ASCAP)				

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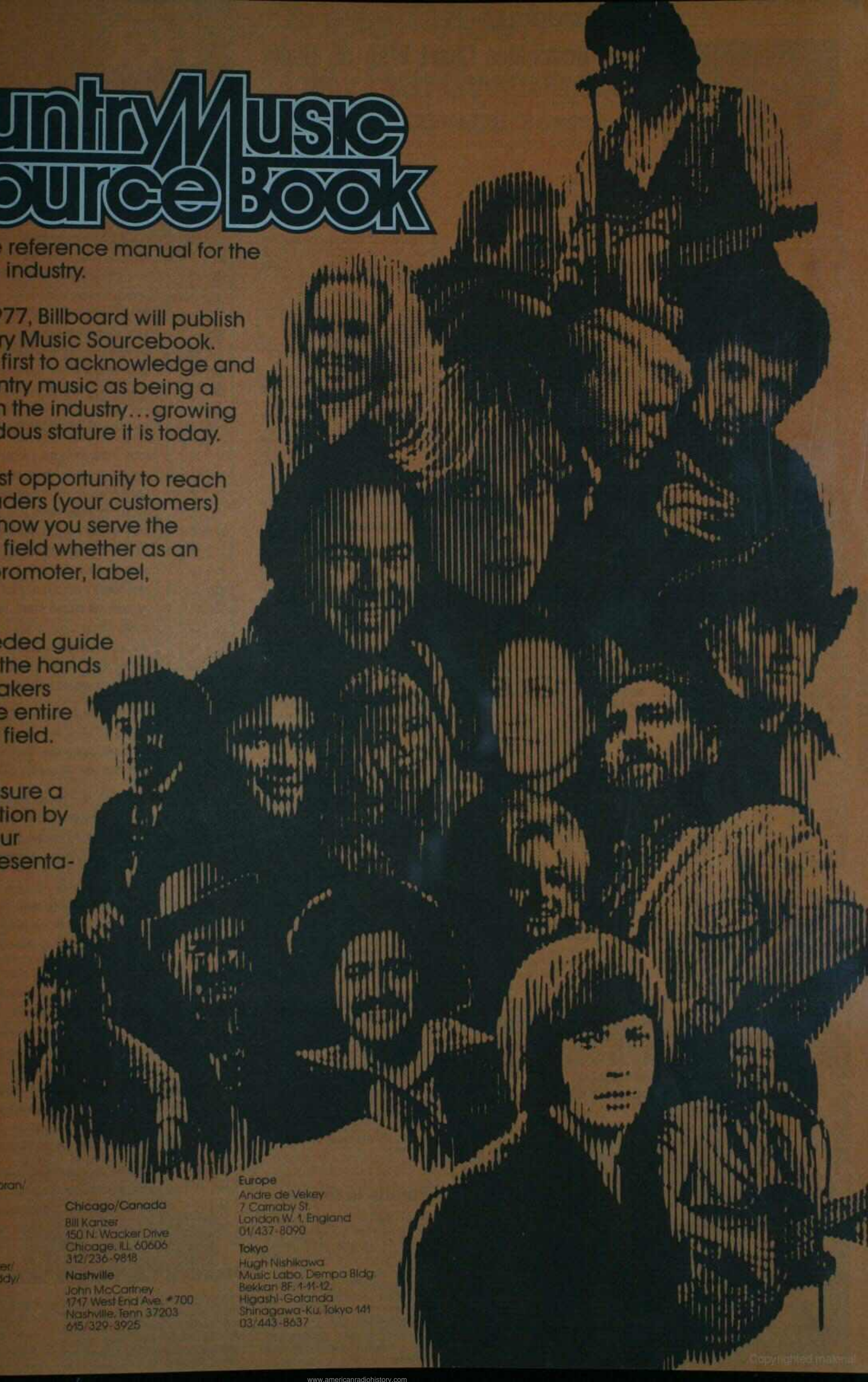
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U.K. Hardware Levy Urged Compensate Copyright Owners In 'Home Tape Piracy'

By ADAM WHITE

LONDON—To compensate copyright owners for loss of earnings through widespread "piracy" at the domestic level, a levy should be applied to tape recording equipment on sale in the U.K.

This strong recommendation in the Whitford Committee report, the result of a government-sponsored examination into Britain's copyright and design laws, has produced much of the initial press, public and industry debate.

The document cites a 1975 survey on behalf of the record industry "which showed that 45% of homes have access to a recording facility and that 20% of persons over 16 have used recording equipment some time or other to record from commercial records or tapes."

"While statistics should be viewed with a great deal of caution, it is clear that a considerable amount of unauthorized recording is going on."

Most submissions to the committee recognized the difficulties of the present position, "the fact that

policing is impracticable and that infringement takes place on a wide scale," and suggested:

- The introduction of a levy on hardware along the lines of the German system;
- Some more general blanket licensing approach;
- An extension of the present exceptions;
- A combination of these approaches.

The majority of lobbyists were in favor of the number one solution to cover at least private use, and some hardware manufacturers would apparently not be averse to a levy if it enabled them to advertise their product as being licensed for private recording.

Opposition to a levy was generally based on its effect on equipment prices, the inherently rough justice involved, the problem of distribution and the possible burden of collection.

However, a surcharge on blank tape, favored by some sections of the record business, was "almost univer-

sally rejected" as unsatisfactory, reports Whitford.

"Though in theory such a levy should reflect, more accurately, actual usage for recording, it would involve a much larger operation and, in view of the smaller values of tapes compared with equipment and the fact that tape can be reused, might be less productive of revenue."

(Note: The German Parliament, which endorsed and implemented a levy on hardware in 1965 in return for the blanket license for private recordings—the blueprint upon which Whitford recommends any British model be based—said a positive "no" to a software surcharge.)

Whitford's eventual choice of a hardware levy as the most satisfactory solution to domestic piracy was accompanied by the view that the levy rate, its application and the distribution of the proceeds between collecting societies, should be the jurisdiction of a statutory tribunal.

For educational uses of recording equipment, the idea is that the levy

(Continued on page 69)



Billboard photo by Sony/Japan

First view of new Sony model SL-8100 Beta Format home videocassette recorder/player that went on sale in Japan March 21 for approximately \$950, without optional add-on tuner/timer, also shows new L-250 (30/60-minute) and L-500 (1-hour/2-hour) videocassettes, at \$10 and \$14 respectively.

Sony Bowing 2-Hour Beta Unit In Japan; Sanyo, Toshiba Next

By HIDEO EGUCHI

TOKYO—A new Betamax home video system deck, the Sony SL-8100, capable of recording television programs of up to two hours in length—and, of course, playing them back—is being marketed in Japan this week (21) at the equivalent of \$950.

Similar Sanyo and Toshiba Beta Format models, priced approximately the same, are due on the market April 1. For an optional tuner/timer, Sony asks about \$35, the others about \$70 for a more sophisticated unit.

The new "Beta Format" (Billboard, Feb. 19, 1977) is not anticipated in the U.S. until later this year.

In size and weight, the new deck is identical to the high-end Sony SL-7300 which was marketed in July 1975 in Japan and the low-end Sony SL-7100 introduced last September to the Japanese market only. The maximum recording/playback time of the SL-7300 and SL-7100 is one hour. They use the 30-minute K-30 and 60-minute K-60 Betamax videocassettes.

The two-speed Sony SL-8100 uses the newly developed 30-minute/60-minute L-250 and 60-minute/120-minute L-500 Betamax videocassettes, being marketed in Japan this week along with the new deck. However, the K-30 and K-60 blank or prerecorded tapes can be used interchangeably with the SL-8100. Prices here for the new L-250 and L-500 are about \$10 and \$14, respectively.

The new deck has a switch to cut over from 120-minute to 60-minute recording speed. This means, of course, that programs recorded in the 60-minute mode of the SL-8100 can be played back on the previously marketed 60-minute Betamax decks. Also, programs recorded on the SL-7300 and SL-7100, for example, can be played back on the SL-8100.

In addition, the SL-8100 has an automatic sensing device that in-

(Continued on page 68)

'SEXISONIC' SPEAKERS?

FORT WORTH—As if the placement of four speakers in quadraphonic sound wasn't enough to deter consumers, now Radio Shack is developing a "Sexisonic" sound reproduction system that adds a center pair.

Matrixed programs would present basic source material through the front pair, ambient sound through the rear channels and "concert hall realism" through the new center channels. This would include live audience sounds indoors at clubs or arenas, outdoors at festivals or stadiums. The concept is still in the developmental stage, but technology for marketing a finished product is expected "in the near future."

(Continued on page 68)

3M VIDTAPE BREAKTHROUGH

ITA To Highlight Home Video

Continued from page 1
cassette slightly above the price of the new two-hour tapes.

"This is the year of the home video market," states Larry Finley, ITA executive director. "One manufacturer alone—Sony—maintains it will bring in 250,000 units this year, a tremendous increase over the 100,000 produced in 1976."

In addition to the new two-hour Beta Format machine that goes on sale this month in Japan, jointly developed by Sony, Sanyo and Toshiba, the ITA will have demonstrations of the JVC VHS system, the Quasar "Time Machine" and the MCA/Philips videodisk player slated for limited regional distribution after soon-to-begin test marketing.

Panasonic also is to show a new 1/2-inch videoplayer, but details as to whether it is similar to either the JVC or the Quasar unit are being kept under wraps. Quasar parent Matsushita, which also has a controlling interest in JVC, has yet to make a firm decision on how many competitive units will be marketed in the U.S.

Opening general session at the seminar, expected to draw 400-plus industry attendees, will focus on consumer video. Participants include Harvey Schein, Sony Corp. of America, on "The Home Market—Present And Future"; Robert Cavanaugh, North American Phillips, "Consumer Videoplayers"; Norman Clenn, MCA Disco-Vision, "Consumer Video Programming"; Irwin "Skip" Tarr, Panasonic, topic to be announced; and Frank McLaughlin, Office of Consumer Affairs, "Consumerism Under Carter." Chairman is Nick Denton, Reader's Digest, and the moderator is Bill Madden, 3M.

No demonstrations will be given during the panel presentation, but the home video units as well as the newest models of institutional 1/2-inch and 3/4-inch U-Matic VTRs will be among some 70 exhibits shown throughout the four days in "hospitality villas."

Madden will have the opportunity to touch on the new 3M videotape, which was officially confirmed at

the March 4-6 "Future Of Television" conference at the USC Annenberg School of Communications.

Expanding his remarks there for Billboard, Jack Hanks, 3M Magnetic Audio/Video Products marketing operations manager, emphasizes that while the tape is almost "production ready," it will have to wait for a new generation of hardware.

The new tape, using fine metal particles instead of oxide formulations found in most high energy products today, "will lend itself to greater miniaturization of the tape transport, as a result of doubling the output capability of presently available oxides," he notes.

This could lead eventually to greatly reduced costs in a much more compact home video system, utilizing the just emerging (charge-coupled device) mini-cameras, and highly portable VTR components, Hanks points out.

3M has samples of the tape with

(Continued on page 68)

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Peter Pan Kid Tapes To GRT

LOS ANGELES—GRT Music Tapes has acquired the exclusive U.S. manufacturing and distribution rights for Peter Pan Record's children's recordings.

Initially five albums are planned for release with more product from the extensive Peter Pan catalog planned for release in the near future.

The first release features three albums by "Irwin The Disco Duck" and two collections of popular theme songs from hit television shows. GRT plans a major promotion including a special display program in conjunction with the tape release.

Jack Woodman, vice president of sales for GRT Music Tapes, indicates the children's market is an important new field for the firm.

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25% New Exhibitors At West Coast AES

By STEPHEN TRAIMAN

NEW YORK—The first pulse code modulation digital recording equipment to be shown in the U.S. will be by Mitsubishi. It is among 25 exhibits new to the West Coast AES—nearly 25% of the firms contracted for the 57th convention May 10-13 at the Los Angeles Hilton.

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ary heads, utilizing 1/4-inch tape at 15 i.p.s. speed, and companion monitor loudspeakers for "super wide range" reproduction.

First-time West Coast exhibitors who had been at the recent New York show include Acoustic Design by Jeff Cooper, Acoustilog, Audio/Tek Inc. (tape duplicator), Soundcraft Electronics, Soundstream and White Instruments.

In addition to Mitsubishi, new to AES are:

- Anvil Cases, portable cases for

sound reinforcement systems, amplifier racks, microphones and other equipment.

- Audio-Pulse, Bedford, Mass., digital time delay systems with an analog/digital encoder—a self-companding delta modulator with claimed 80 dB dynamic range.

- Equasound Corp., Culver City, Calif., internally amplified positional feedback sub-woofer system with a 400 watts/channel RMS power supply, transformerless amp

(Continued on page 68)

TEAC Adds Accessories, First Elcaset

By JIM McCULLAUGH

LOS ANGELES—TEAC has broadened its semi-pro audio accessory line with the addition of a new meter bridge, patch bay, sound-on-sound stereo echo unit, oscillator and hand-sized line level resistive mixer.

These products join existing products such as connectors, cables, microphones, remote control units, reels and adaptors, carrying/flight cases, dust covers, rack mount kits, as well as a line of tape recorder care products.

The tape recorder care products now include such items as a head cleaner, rubber cleaner, stainless steel polish, a recorder maintenance kit, as well as a de-magnetizer, making TEAC yet another audio manufacturer which has now expanded into the growing accessories market (Billboard, March 5, 1977).

Other tape recorder accessories products such as splicing kits may be in the offing for the future, according to Allen Novick, director of marketing.

No disk care products, however, are anticipated, adds Novick, with TEAC continuing to specialize in audio and semi-pro equipment.

The new MB-20 meter bridge can be utilized with any mixer, its meters direct outputs and monitors any kind of signal, and will be priced around \$180.

The new PB-64 patch bay (less than \$100) permits any combination of 64 single inputs and outputs to be manually patched in any combination; the AX-10 (\$50) sound-on-sound stereo echo unit allows an echo effect to be produced and switched in or out during recording; the AX-20 (\$70) hand sized line level resistive mixer is a four-in, two-out unit which allows selection of any of four inputs to right, left or both outputs; while the TO-122A test tone oscillator (\$75) can be used to set reference levels, balance gain stages of components, adjust the bias and frequency response of a tape recorder, and check overall system response as well as the acoustic characteristics of the monitoring room.

All of TEAC's accessories are available through TEAC dealers by writing direct to the company in Montebello, Calif.

At the same time, Novick adds that the new TEAC Elcaset, model AL-700, tape recorder will be available for late spring delivery nationally.

With a nationally advertised value of less than \$1,000, the three-head, three-motor unit should be available in quantity to TEAC dealers by early June.

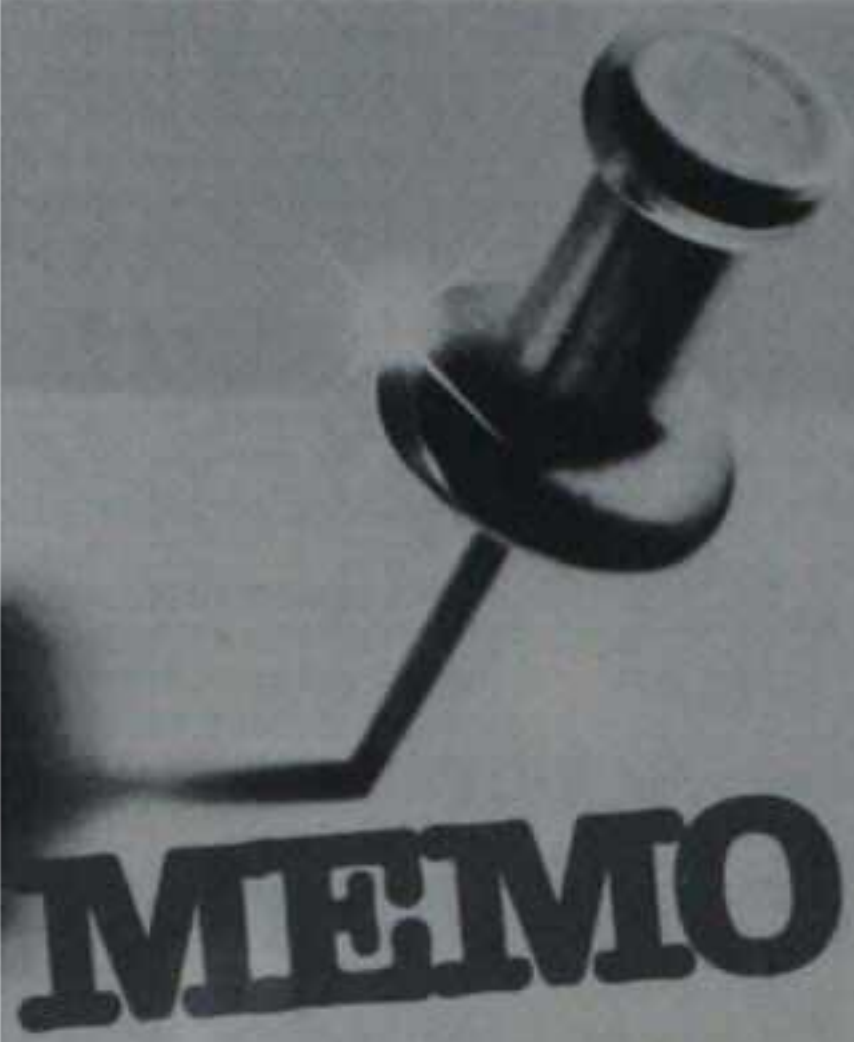
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"For example," he says, "the AL-700's electronics automatically match tape characteristics eliminating the need for such things as bias and equalization switches."

The deck also incorporates a highly precise diecast transport utilizing a close-loop, double capstan system, with a reported wow and flutter of .04%.

The new TEAC unit joins two Sony Elcaset decks distributed by Superscope as well as a high-end semi-pro model from Technics by Panasonic, all available to both the audiophile and commercial markets.

MARCH 26, 1977, BILLBOARD



TO: Tape/Audio/Video Manufacturers
 FROM: Billboard
 SUBJECT: Billboard's 1977 Tape/Audio/Video Market Sourcebook

Gentlemen:
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 Regards,

Ron Willman
 Ron Willman
 Consumer Electronics Sales Manager

P. S. Billboards Tape/Audio/Video Market Sourcebook will also contain listings from Europe and Asia.
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 Deadline: April 6, 1977
 Issue: May 7, 1977

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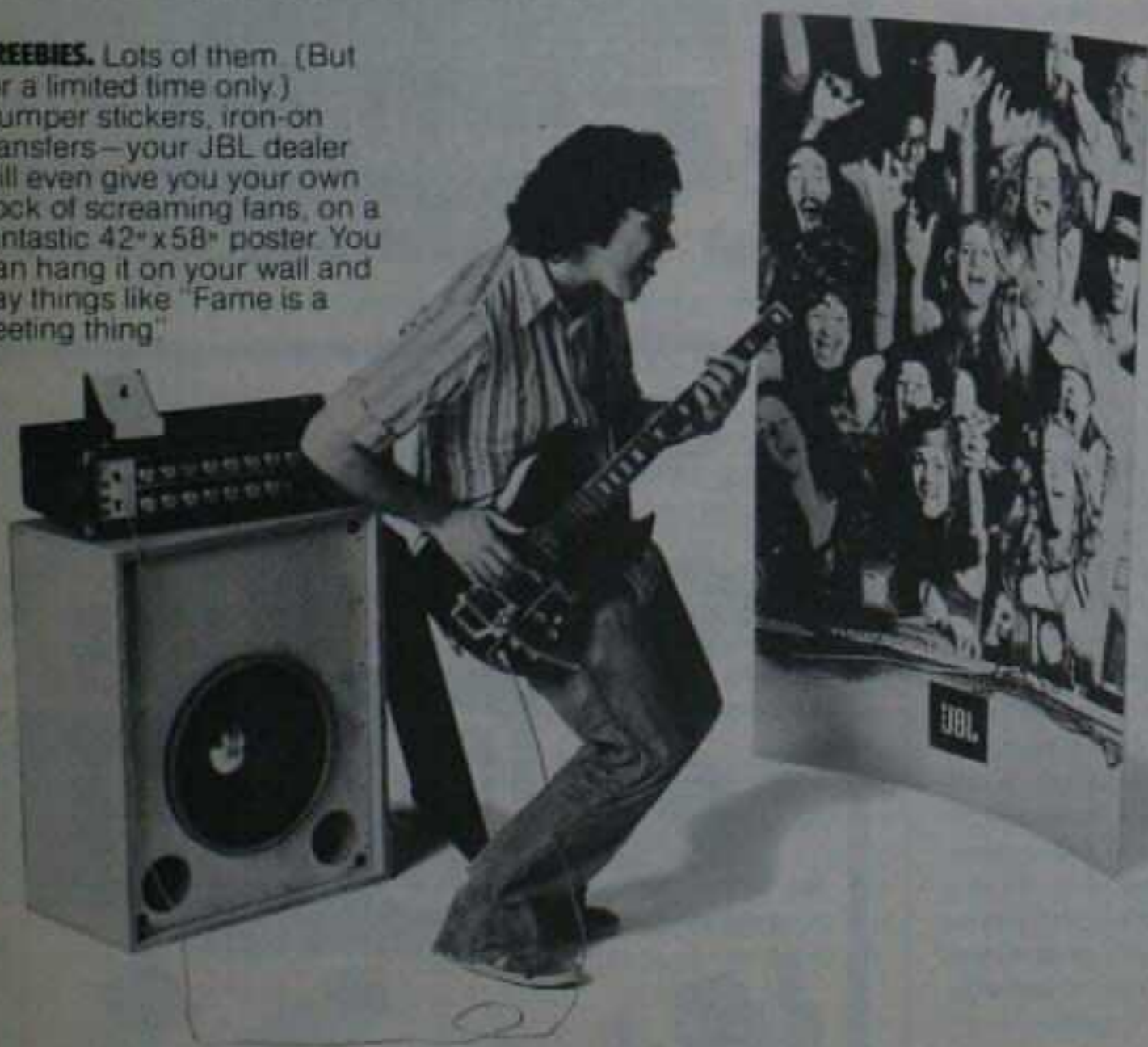
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PCM Debut At L.A. AES

Continued from page 64
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 • Lux Audio, Syosset, N.Y., Lab Reference Series including 5T50 stereo FM frequency synthesized tuner with Dolby, 5C50 direct-cou-

pled DC preamp, FE12 graphic equalizer, FE24 LED unit and 5M21 100 watts/channel RMS direct-coupled DC power amp with VU meters.
 • SSK Enterprises, Westlake Village, Calif., KSS-70 reel-to-reel master and KSS-74 slave console high-speed cassette duplication system.
 • Shape Symmetry & Sun, Biddeford, Me., automated blank cassette and cartridge assembly equipment, C-O cassettes and 8-tracks.
 • Sound West, San Diego, Com-Pak communication systems, electronic crossovers, Midas Amplification audio control consoles and Martin Audio compact high intensity sound reinforcement systems.

Also at AES for their initial outing are Dynair Electronics, San Diego; Callien-Krueger, Campbell, Calif., power amps and mixers; LaSalle Audio Products, Montreal, representing Chilton consoles (U.K.); Los Angeles Center for Electronic Music; Sierra Audio, Burbank, Calif.; Sound Arts, Los Angeles, electronic music; Sphere Electronics (U.K.), Chatsworth, Calif.; Studio Maintenance Service, Santa Monica, Calif., representing Trident Audio Developments (U.K.); Swivetek Corp., San Mateo, Calif.; Tangent Systems, Phoenix, and Video & Audio Artistry Corp., Boulder, Colo.

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TAPE 'SINGLE?'—New "Mini-Tape" introduced by Trinity International Corp. is based on mini-8-track with 30-minute play at suggested \$1.29, with one-time 98-cent adaptor buy. Seen together, Mini-Tape is about 3½ by 2½ by ¼ inches, adaptor is regular cartridge size: 4¼ by 3¾ by ¼ inches. Unit was shown at the recent NARM expo (Billboard, March 12, 1977).

Canadians Hold Confab On Sound

SAN FRANCISCO—Some 42 audio professionals from across Canada were on hand for the recent

three-day sound engineering seminar conducted by Don and Carolyn Davis at the Univ. of Alberta in Banff.

The Davises, who head Synergetic Audio Concepts (Syn-Aud-Con) in nearby Tustin, Calif., note it was the second such event in the Dominion, based on the success of the initial Syn-Aud-Con last year at the Univ. of Alberta campus in Edmonton.

This year's event, at the Banff Centre of Fine Arts, brought participants from universities, phone companies, government agencies, sound contractors and consulting firms, plus operating and management personnel from theaters, arenas and stadiums.

Edmonton consultant Cecil Cable introduced seminar participants to time delay spectrometry, and other features included special measurement sessions, equalization demonstrations, mathematical classes and audometric testing of each class

'Beta Format' In Japanese Bow

Continued from page 63

stantly selects the correct speed to track Betamax videocassettes recorded at either 60-minute or 120-minute speeds.

Also, a newly developed circuit called the Sony Noise Reduction System is incorporated in the SL-8100 to insure high quality pictures as stable and clear as the images of the 60-minute Betamax decks. The Sanyo and Toshiba models incorporate similar circuitry.

What's more, Sony has developed an electro-mechanical adaptor, the AG-1000, that will convert a 60-minute Betamax deck into a 120-minute unit. Scheduled for marketing in Japan around July at the equivalent of \$88 or so, the device automatically replaces one Betamax cassette with another in 10 seconds.

And, since the 120-minute Sony SL-8100 is identical to the 60-minute models in dimension, this conceivably means that the new Betamax videocassette deck is capable of recording and, of course, playing back television programs of up to four hours in length.

Tape Duplicator

Studio Magnetics, Farmingville, N.Y., has recently doubled its marketing capacity for custom loaded blank cassettes for high speed duplication and professional recording, according to sales manager **Craig Balaban**.

The firm is widening its distribution through establishment of a national network of audio/visual dealers, and has put out a new catalog describing the full line of cassettes and studio accessories.

Visiondisc Corp. will hold its second International Videodisk Programming Conference in New York in November, chairman Charles Arden announces, with a focus on opportunities for both consumer and institutional tape and disk technologies.

Among the first speakers confirmed are Harvey Schein, president, Sony Corp. of America; Angela Shapiro, vice president/general manager, pay television; Columbia Pictures; Kay Blair Benson, editorial vice president, SMPTE, and Hollis Alpert, American Film Institute.

The conference again will be videotaped, with "reruns" of last year's panels also available for viewing. For information: Box 102, Cooper Station, New York, N.Y. 10003, (212) 982-5244.

A sampling of the wide range of contemporary video expression will be on view at the third annual Ithaca Video Festival set at four New York locations this spring. The tapes, currently being selected by a panel of video artists and

critics, will provide a gallery showcase and point the way to creative video programming.

Entries are being accepted through April 1 on either ½-inch or ¾-inch videotape (maximum half-hour) at Ithaca Video Project, 326 E. State St., Ithaca, N.Y. 14850, (607) 272-1596.

The showcase opens at the Herbert Johnson Museum of Art in Ithaca, April 26-May 1, followed by Arnot Art Museum, Elmira, (7-14); Chautauqua-Cattaraugus Library System, Jamestown (17-27), and Everson Museum of Art, Syracuse, June 7-26.

ITA To Highlight Home Video Units

Continued from page 63

empirically developed performance data in the lab, and is working with magnetic head designers on lab test equipment. Any equipment prototypes will be left up to the OEMs who have seen the performance data, he emphasizes.

Hanks believes both the videocassette and videodisk will establish their own unique applications in the consumer video mart. "Together they will build a tremendous home market for recorded video, and we feel it's a pretty exciting prospect."

He also confirms that 3M is getting out initial production of the one-hour Sony Betamax blanks under its cross-licensing agreement. He points out it will be very easy to shift into production of the new two-hour Beta Format software "as soon as the demand is there when enough units are introduced in the U.S."

But the industry is buzzing mostly about the new Metafine IV videotape, which could further narrow the price gap between prerecorded home tape and disk programming.

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ANTIPIRACY BRIEFING—EMI executives meet the press in Kuala Lumpur, Malaysia, to outline the scope of record and tape piracy. EMI, with other labels, is stepping up a campaign against pirates who are estimated to account for as many as 9 out of 10 units sold in the area. Facing reporters, from left, are K.K. Wong, and P. Ewing, Hong Kong; M. Brown, EMI regional supervisor; N. Sarsfield, Singapore; M. Comerford, Malaysia; Joseph Khoo, Singapore; and Mrs. S.P. Beh, Malaysia.

MCA Moves To New U.K. Base; Adds Personnel

LONDON—MCA Records U.K. has moved into new headquarters in London's West End, expanding staff and putting together a regional promotion team.

The new activities are in line with the company's new licensing agreement with EMI, whereby MCA is responsible for the marketing and promotion of its own product.

The London headquarters, at 1 Great Poulteney Street, W.1., is handling liaison with the U.S. organization's European licensees, and a new international manager will be named soon. The team is headed up by managing director Roy Featherstone.

Since October, when the EMI deal was climaxed, MCA has enjoyed substantial success with the "Evita" album, which also spawned single hits by Julie Covington and Barbara Diskon, plus action on two Rose Royce titles from the "Car Wash" soundtrack album.

The company now hopes to break new U.K. signings, including female vocal duo Lips and Edinburgh-based band Badger.

PRS Members Favor Constitutional Change

By PETER JONES

LONDON—A series of far-reaching changes in the constitution of the Performing Right Society here are under discussion. This follows the response of members to proposals circulated last November last year.

Though it is likely to be September before any change can be ratified, the outcome will likely extend the scope of the voting rights of a larger number of members, while insuring that control remains in the hands of the "professional" membership.

Of replies received from the near 10,000 members to the 10 proposals put, seven received majorities in favor of 74%-86%, according to a "private and confidential" document sent recently to members.

Four of the proposals concern the future arrangements for election or retirement as a PRS director—there are 24 of them, equally divided between publishers and writers, who are elected for a four-year term, with three from each side due to retire annually.

It is proposed that retiring directors should not be automatically eligible, but be nominated for re-election; that candidates be proposed by two (previously one) full members or retiring directors of the council; that directors appointed to casual vacancies retire and be nominated at the next general meeting; and that directors, except the president and deputy president, should normally retire at 70.

It is also likely that associate members will get the right to receive reports and accounts and attend general meetings. Another proposal likely to be approved is that there will be automatic promotion to full membership on fulfilling criteria, based on income, proposed by the general council and approved at the general meeting.

Originally, it was intended to recommend that membership should be restricted to two categories instead of three—the membership generally favors this idea. But there will be further discussion on this, since there is concern among the professionals that they could be outvoted by amateur members. It is possible that a form of weighted voting for professional writers will be considered, though the circularized proposal that the weighting should be related to earnings met with only a 55% majority.

Also still under consideration are the full membership criteria of £300 for writers and £1500 for publishers, but a suggestion of "streamed" voting—writers for writers and publishers for publishers—is not being pursued.

HOMO SAPIENS WINS Major TV Attention Given San Remo Fest

By DANIELE CAROLI

MILAN—Ri-Fi group Homo Sapiens won the 1977 San Remo Festival, the final show of which was televised live in 20 countries and included guest appearances of international names such as John Miles (Decca), Domenico Modugno (Carosello) and Iva Zanicchi (Ri-Fi).

In a surprise move just a few weeks before the event, the San Remo town council entrusted Vittorio Salvetti's Promo Esse organization to handle management and promotion for the 27th Italian song festival.

Salvetti staged the three-night event in the Teatro Ariston, a larger venue than the usual Casino Theater and concentrated on show value, allowing the 12 acts taking part in the song competition and the guests to use dancers, special stage costumes and other theatrical ideas.

This year's event was the first ever to be transmitted in color. The first two nights had each of the 12 singers and groups staging individual 15 minute acts, including previous hits along with their actual festival entry songs. These were broadcast live by RAI, the national radio network.

The competition itself was on the third night, televised through Eurovision, when three acts were picked as finalists: Homo Sapiens winning with "Bella Da Morire" over Collage (Saar) and "Tu Mi Rubi L'Anima" and Santo California (Yep) with "Monica."

The judging panel had been drawn by lot from the Ariston audience and through telephone contact with viewers.

Other acts taking part were: Strana Società (Durium), Matia Bazar (Ariston), Giardino Dei Semplici (CBS Sugar), Albatros (Carosello), and solo singers Leonao Morelli (Phonogram), Daniela Davoli (Aris), Umberto Napolitano (WEA), Donatella Rettore (Edibi) and Sano Rocchetti (Fonit Cetra). A package tour featuring most of the San Remo competitors and taking in several Italian towns has already been arranged.

The guest appearances proved very successful this year and made up for the lack of popularity and same-value of the majority of competitors. Some of the non-competing acts performed their current chart hits: John Miles with "Remember Yesterday"; the Chocolats (Saar) with "The Kings Of Clubs"; Marcella (CBS-Sugar) with "Abbracciatimi"; and Rick Dees (Phonogram) with "Disco Duck."

Barry White and Love Unlimited staged a show of their own.

On the night following the finals a special show was held at the Teatro Ariston to celebrate the centenary of the invention of the gramophone record. It was filmed by National TV (RAD) for showing later this year.

U.K. WHITFORD REPORT

Strong Copyright Revision Urged

• Continued from page 63

should be supplemented by an annual license fee, payable under a negotiated blanket scheme. Reason is that a relatively small levy on equipment sale could not compensate adequately for the greater use of hardware for educational use.

A deeper investigation of the Whitford Report as originally reported (Billboard, March 19, 1977) reveals concern that piracy is by no means restricted to the home. The recommendations when treating those who infringe copyright for commercial gain have certainly gained wide approval from the industry.

Covered are such vital topics as exemplary damages, the statutory royalty rate and its calculations, compulsory recording licenses for imports, public performances and broadcasts of recordings, restrictions on needle time, and protection against bootlegging.

• Basically, Whitford believes that the provisions of the law for exemplary damages should be strengthened. The courts, stresses the report, should be left with full discretion to make such award of damages as may be appropriate to the circumstances.

• On the statutory recording license, Whitford seems impressed by the fact that all submissions received were in favor of the compulsory recording license being continued.

• Concerned with the statutory royalty rate and the basis on which it should be calculated, the report recognizes current moves by music copyright owners to upgrade the 6¼% rate. It observes that the present method of calculating the royalty as a percentage of the "ordinary retail selling price" of the record, and the fact that the rate is specified by statute, have come under attack.

• Outlining the views of the British Copyright Council, the BPI Copyright Assn. and the Songwriters' Guild, Whitford concludes that the procedure for varying the statutory royalty should be left to a tribunal. In particular, the Performing Right Tribunal would have suit-

ably widened powers to determine not only the appropriate rate, but also the basis on which it would be calculated.

• The committee also notes that present provisions reward copyright owners when records are actually sold, but not when distributed by manufacturers free-of-charge as, say, promotional material. On this it takes the view that a royalty of at least a specified minimum amount should be payable on all records issued to the public, whether by retail sale or otherwise.

• On imports, as they relate to the compulsory recording license, the BPI points out that, under existing legislation, the terms of the license do not apply if a record company wishes to import master recordings (as well as matrices and associated manufacturing parts),

and higher royalties may be pressed for.

Responds the report: "We are against any provision which might have the effect of encouraging imports to the detriment of the home industry but we recommend that the importation of sound recordings in the form of matrices or tapes solely in order that records may be manufactured in the U.K. for retail sale should be allowed under the statutory license provisions."

• On public performances of sound recordings and specifically the broadcast of such recordings, which Section 40 (I) of the Copyright Act 1956 rules is not an infringement where the performance is via BBC or independent radio or tv program, Whitford states the claim of Phonographic Performance Ltd.

In view of the considerable development in sound broadcasting since 1956, the widespread dependency of various BBC channels and commercial radio upon records, and the substantial usage of radio as background music in places of public entertainment, the Phonographic Performance submits that "it is inconsistent and inequitable that such widespread and valuable use of sound recordings should be permissible without remuneration."

The Whitford panel majority holds that Section 40 (I) should be deleted so as to provide that the public performance of sound recordings through the reception of BBC or independent broadcasts is an infringement.

To avoid the possibility of a mass of rights in the wake of such a deletion, the Whitford majority observes that the broadcasters should only be entitled to enforce the public performance right in their records if they vest such rights in one collecting society.

• The Whitford report gives air to other topics of interest to the music industry, including a suggestion made that either the public performance right in relation to records should be abolished, or that the circumstances in which licenses can be

Deejays Boycott 'Disgusting' Disk

HILVERSUM—Several prominent Dutch disk jockeys have decided to boycott the new single "De Telefoon Huilt Mee," by chart artist Bob Boubert. The song is a highly sentimental Dutch version of "La Telephone Pleure," the Claude Francois hit.

The song is built round a love affair involving a man and a divorced woman and the woman's daughter, and the disk jockeys hold that it is too "disgusting" to broadcast. Last summer Boubert had a number three hit with "Voor Niets," a similarly sentimental Dutch version of the song "No Charge."

Robert Long, a top singer here, is also the victim of a boycott. BRT, the national network in Belgium, has decided not to play his new album "Levenslang," because of alleged bad language in some of the songs. In Holland this is the fastest-selling album of the moment, with sales of more than 70,000 chalked up in three weeks. Songs from it are being featured in a VARA television special (May 2).

Press Pounds Popular Music On French TV

PARIS—Pop on French television took a newspaper hammering recently, led by critic Jean-Claude Longin in the daily Le Quotidien de Paris. He described the situation of tv pop as "indefensible," with "agonizing images using out-of-date formulas completely worn down to the threads."

This is the latest incident in a 10-year period that has seen pop on tv here slammed. Critics complain that the public is subjected to record plugging with a few gaps in between, and that programs seem to be just knocked together on a day-to-day basis.

Longin complained about the French second program for the way it allowed "ordinary" singers to be talked about as if they were "eminent and outstanding." He also found Demis Roussos uninspiring and said the French song chosen for the Eurovision Song Contest was "simple repetition of ordinary pop."

In fact, as the criticism grows, even the President of the Republic has called for more creative programming.

WEA-Hispavox Pact

MADRID—Hispavox will continue to represent WEA in Spain. The long-term relationship between the two companies was extended during a recent visit here by Nesuhi Ertegun, president of WEA International.

Draft Rules For New Intl Publishers Group

NEW YORK—Bylaws are now being drawn for a new international federation of music publishers allied to the International Publishers Assn. (IPA).

The proposed rules will be submitted to a meeting of pop music publishing associations to be held in Amsterdam this May.

The new group, formed in principle at MIDEM last January, is designed to give pop publishers a greater voice in the IPA and act as a clearing house for a continuing flow of information between members.

It is expected that the group, still unnamed, will replace the Light Music Division of IPA. Most publishers in the latter group are concerned with classical music.

Salvatore Chiantia, chairman of the National Music Publishers' Assn. (NMPA) in the U.S., is chairman of the group's organizing committee, and Leonard Feist, NMPA president, is its executive secretary.

Other members of the organizing committee are Felix Faecq, of World Music, Belgium; Hans Gerig, Hans Gerig Musikverlage, Germany; Dick James, of Dick James Music, U.K.; Georges Roquire, Chappell, and Georges Meyerstein-Maigret, Polygram, France; Stig Anderson, Sweden Music, Sweden; and Guus Jansen Jr., of Intersong-Basart, the Netherlands.

Representatives of pop publishing firms in Japan and Italy will be added to the committee, says Feist.

Supraphon Expands Web Of Foreign License Deals

By LUBOMIR DORUZKA

PRAGUE—Supraphon has signed two important deals for European markets, with Arabella covering the record company's interests in France, and Ricordi for Italy. Both expect to release more than 20 titles each year.

Ricordi previously represented Supraphon's rental materials and in the last season placed two Czech ballets at La Scala in Milan and La Fenice in Venice.

By return deal, Supraphon was successful with Karel Gott's version of the Ricordi title "Serenade," originally recorded by Drupi, which sold more than 200,000 albums and nearly 200,000 singles in Czechoslovakia, becoming one of the biggest hits of the past five years.

Supraphon recordings will now be released in the U.K. on four different labels—Heritage, Legend, Royal and Auróra—with nearly 50 titles scheduled for 1977.

On show at this year's MIDEM were Supraphon masters in Brazil via SOM Industria, some 15 albums with material ranging from Dvorak and Janacek to Mozart, Brahms, Chopin and Bach. A deal extension of Gamma (Mexico) and Supraphon will be signed in Prague in May at the Prague Spring Music Festival.

Discophon Barcelona (Spain) has expressed interest in new recordings by violinist Josef Suk and in classical

recordings produced by Supraphon in collaboration with Nippon Columbia. In Holland there is interest in opening a specialized retail record shop for Supraphon product.

Though classical repertoire is Supraphon's forte, there is international interest in its pop artists as well. Records by soprano saxophonist Felix Slovacek, already released in Germany and Japan, are now going out in Canada. And plans are being laid to introduce Karel Gott to English speaking territories, with General Music of New York having bought the license for one of his English albums. And it is likely that Gott (or Helena Vondrackova) will take part in a pop festival in Japan.

Additionally, instrumental recordings suitable for background music are sold extensively to the U.K., U.S. and Germany. The latter is a particularly strong area for Supraphon and Karel Svoboda, Czech hit writer, has been commissioned by Munich Filmkunst-Verlag to write for a German tv serial, while "Maya The Bee," with Svoboda's music and title sung by Karel Gott, is having its 52 instalments screened regularly through Germany and Austria.

At this year's MIDEM, Supraphon met with partners such as EMI, Polydor, Tamla Motown and others whose catalogs are imported into Czechoslovakia.

Platters Continue To Spin A Confusing Identity Web

LONDON—Further confusion to the long-existing controversy surrounding several touring groups known as The Platters has come through a record deal signed with the P.V.K. label, owned here by Peter Vernon-Kell and distributed through President Records.

A recent cabaret concert attraction here was The Original Platters, accompanied by Buck Ram, who wrote and produced most of the group's initial million-sellers. He said in interviews at the time that there were several groups on the road in the U.S., but that he, as discoverer of the original group, always attended shows as a kind of "stamp of authenticity."

Now, in a statement, Vernon-Kell says: "I'm pleased to have this group on my label, even though there

identity and authenticity of The Platters. I believe there is another group of that name with a sole claim to fame being their record producer.

"My group includes the only two surviving singers from the original group—Herb Reed and Nate Nelson—and the lineup is completed by Regina Coco, Duke Daniels, and Ron Austin."

Vernon-Kell adds that Reed has avoided signing with any large company for eight years because he had become "thoroughly disillusioned" with major labels. First single on the new label is "Fools Fall In Love," chosen because of its "proven popularity" with audiences.

He says he is bringing in the Reed-Nelson Platters who will hold a charity concert, linked with an album release, as a trail-blazer for a U.K. tour in September.

New Aussie Co. Pacts Saints And 'Superstar' Judas

SYDNEY—Together Enterprises, a rock management and production firm, has been formed here by Chris Gilbey and Rod Thomas. Gilbey was vice president of Alberts International Music Pty. Ltd., a subsidiary of the publishing firm of J. Albert And Son. Among the artists he represented were John Paul Young and AC/DC.

Thomas was a&r manager and house producer for Phonogram Records. Before that, he was a production manager for the radio production and consulting firm of Digamae Pty. Ltd. He is a former radio man and once managed William Shakespeare, a singer with Alberts' label.

First signings to Together include the Saints, a Brisbane rock group, and Jon English, who rose to local fame through his four-year role as Judas in the Australian production of "Jesus Christ, Superstar."

The Saints are signed to EMI Records in Australia and in England, where their products will be on the Harvest label. Gilbey is currently negotiating a U.S. label deal. The group's "I'm Stranded" single was released on the Power Exchange label in England. An LP has just been completed.

SUIT COVERS BARE BEEF

HAARLEM—Willeke Alberti, one of Holland's best known girl singers, has won a lawsuit against the Dutch weekly Panorama.

Without her permission, the magazine published a drawing of her, showing her almost nude. Now Panorama has to pay the costs of the legal action and has to publish an apology to the artist in a forthcoming issue.

From The Music Capitals Of The World

LONDON

Manhattan Transfer's "Chanson d'Amour" gave Atlantic its first U.K. number one since Sonny and Cher's "I Got You Babe" in 1965, and the winning streak is continued by chart action by Cerrone, Mass Production and Boney M. ... Local producer-author Ken Barnes, having worked recently with both Bing Crosby and Fred Astaire, now working on Peggy Lee's first Polydor LP and has upcoming Frank Sinatra session to handle. One of his books is called "Sinatra and the Song Stylists."

Dennis Waterman, of tough tv series "The Sweeney" follows David Soul, of "Starsky And Hutch," into the concert field with a debut at Fairfield Halls, Croydon (30). ... Outstanding Royal Albert Hall concert by the Hollies, playing to packed audience. ... RCA acquisition of the T.K. label for the U.K. marked by release of four albums and two singles and a press party with label acts flying in from Miami. ... Switches at London-based Capital Radio has managing director John Whitney adding program controller to his job, music programmer Aidan Day becoming director of programs, and program supervisor Peter Black moving to be head of administration and special features.

Phil Carson, former managing director of Atlantic Records here, named vice president in charge of international operations for the label.

Nigel Phillips, formerly with EMI, now professional manager for Ambassador Music, replacing John Beecher.

French singer/guitarist Sacha Distel back for a Tito Burns-promoted tour, starting April 22 and including a London Palladium gig. ... First all British Country Music Festival to be held at the Rootshill Ground, Southend-on-Sea (July 30-31), the evening (5 Star Promotions)

BLAMES 'UNPLEASANTNESS'

Dick James Pulls Out Of British Publishers' Assn.

LONDON—Dick James, the president, and Cyril Simons, one of the senior council members, have resigned from the Music Publishers' Assn. here.

Due to stand down in December at the end of a three-year term, James has also given notice of his intention to withdraw Dick James Music from membership of the MPA. Simons has only resigned his own MPA membership. Leeds Music, of which he is managing director, retains membership pending discussions with Sal Chiantia, president of Leeds Music in the U.S.

According to James, his resignation is due to "increasing unpleasantness" among the membership over the forthcoming retirement of the MPA's 75-year-old secretary Dave Toff, planned for the end of the year. Toff, a former president, has been full-time secretary since 1972.

'GOD SAVE THE QUEEN'

A&M Draws Sex Pistols; Sees Act As 'New Force'

By CHRIS WHITE

LONDON—A&M Records has signed the controversial group Sex Pistols to a worldwide two-year pact. The group had been without a recording deal for the last two months after a dramatic firing by EMI for "outrageous behavior."

The new contract, finalized between Derek Green, A&M London managing director, and group manager Malcolm McLaren provides for no less than 20 tracks in the first two years, though they may be singles or albums.

A&M refuses to disclose the amount of the deal but McLaren claims it is worth around \$240,000,

James says he felt there had been resentment within the MPA when he and Simons jointly broached the subject of retirement to Toff at this year's MIDEM.

"As president I was in the difficult position of having to look out for a lifelong friend. Mixing the two added the wrong kind of emotion to a situation which so far as I'm concerned has now got out of hand."

James has also resigned from the board of the MPA.

Simons adds: "I associate myself with everything Dick James says on the matter and with what he has done."

Toff, asked if he had changed his mind about retiring, said: "As far as I'm concerned that is still the case. I cannot say anything until the next meeting of the MPA, when Johnson Dyer, vice president will be in the chair."

inclusive of recording costs. First product is likely to be "God Save The Queen"—not the national anthem—for rush-release.

Green denies that the signing of the group indicates any change in policy so far as artists or product are concerned.

"I think most people have an untrue impression of A&M," he says. "When they think of us as a 'quality' company it is probably more a case of them accepting us as MOR oriented, with such names as the Carpenters and Burt Bacharach on the roster. But we've also been involved in the past with Steve Marriott, Peter Frampton and Humble Pie, as well as bands like Nutz and Budgie."

"We're concerned with what is happening now and so far as A&M sees it there is something going on with young people and their music. Signing the Sex Pistols gives us a unique business opportunity to be involved with a new force in rock music, spearheaded by this group."

"The notoriety they have already found is not a dissuading factor and would not be to anyone who has been around during the last 15 years of rock. I believe the group will effect some major changes in recorded music."

Though the group manager has spent time in the U.S. in discussion with record companies, the deal with A&M was made in London. Green says his company will not exercise any control over the group's public behavior.

"We have the same right as any other company and that is that we don't have to put records out. A&M is not, however, going to set itself up as a censor. We can't presume to tell the Sex Pistols what to include on a record and what to leave out."

"And I don't think the band's first single is offensive. It is the group's point of view about the 'establishment' and is not aimed at the Queen personally. I don't know whether it will be played on radio. There are disk jockeys and programmers who take the line that they don't like the Pistols and so won't play the record. But there are others who believe in the music."

"But one thing is certain: we're not on a crash course for signing punk rock bands."

hopefully looking for Glen Campbell's "Southern Nights" album, linking with his upcoming U.K. tour.

"Enjoy Yourself," the Jacksons' single, which went Top 5 in the U.S. over Christmas, being re-activated by CBS here, with the first 5,000 copies released as a 12-inch disk. ... British Eurovision Song Contest entry is "Rock Bottom," sung by the writers Lynsey de Paul and Mike Moran, on record via Polydor and with Chappell rush-releasing 5,000 copies of the sheet music. ... Latest soccer club to be lionized on a single is Queen's Park Rangers, favorite U.K. club of Neshui Ertegun, WEA chief.

Steve Lawrence and Eydie Gorme starring at the London Palladium for a week from May 23. ... And exceptional reviews here for Peggy Lee's one-nighter at the hall. ... Following success of first series of nostalgic big-band music, Jack Parnell and orchestra back on commercial tv here for a second late-night slot. ... Gala Concert (April 17) here to celebrate the music of the late Duke Ellington, and featuring Michel Legrand, John Dankworth, and a special all-star band, and Sunday Times writer Derek Jewell has a new book "Duke" out about the jazzman.

PETER JONES

BARCELONA

Following the tremendous success of Chicago's only performance in Spain, CBS gave the group a big promotion campaign with the result that "If You Leave Me Now" and the album "Chicago X" and the other group LPs are being re-promoted. ... After big sales on "Nice And Slow" EMI out with "Flip," a new single by Jesse Green.

EMI releasing "Los Grandes Exitos de Miguel (Continued on page 71)

CLAUDIO BAGLIONI

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BROADEST CATEGORIES EVER

Bilingual Flavor For Juno Awards

Continued from page 4

Comedian David Steinberg hosted the two-hour show broadcast live over the CBC network.

Burton Cummings, Gordon Lightfoot, Patsy Gallant and Andre Gagnon emerged as the evening's brightest stars. Group honors went to Heart and the THP Orchestra.

Cummings, formerly lead singer of the Guess Who, was named Best New Male Vocalist and Best Male Vocalist, an unusual sweep that prompted the evening's best line.

"Don't let anyone tell you things don't happen fast in Canada," the Portrait (CBS) artist said upon accepting the more prestigious award. "In 75 minutes I've gone from Best New Vocalist to Best Vocalist."

Veteran singer-songwriter Gordon Lightfoot also took two awards—Composer of the Year and, for the seventh time in his career, Folk Singer of the Year.

The composition award was for "Wreck Of The Edmund Fitzgerald" from "Summertime Dream" (Warner Bros.), an LP in the running for Best Selling Album of 1976.

Award for the Best Selling Single went to Sweeney Todd for "Roxy Roller" on London.

This year, most of the Quebecois did not figure in the nominations because of last year's decision of the French Canadian industry to split from the English Award system. However, those artists that qualified for the Junos because they had product that was performed in English or appealed to an English-speaking audience, were potent forces in this year's awards.

The sales figures gave to Andre Gagnon the Best Selling Album award for "Neiges," a London release. It was a first Juno for the diminutive, classically trained pianist composer whose disco cut "Wow" had been choreographed for the show.

Gagnon is the first musician from

Quebec to win a major Juno, a fact seen to have significant cultural import here. It was further proof of the enormous sales that can be generated in the Quebec mart.

Information for this article was provided by Alan Penchansky and Martin Melhuish.

A nod in the direction of the French Canadians came also with the naming of Patsy Gallant as Best Female Vocalist. Gallant's choreographed rendition of her hit, "From N.Y. to L.A." (Attic), had been one of the evening's smashes, while pronunciation of the surname of the bilingual songstress fueled some of the evening's on-going French vs. English political banter.

Canadian group of the year, a balloting award, went to Heart (Mushroom) while the group's producer, Mike Flickert, won in his occupational category. The THP Orchestra (RCA), which offered in 1976 the hit Canadian cover of the "Theme From S.W.A.T." was voted Best New Group.

Heart's Juno is likely to cause widespread controversy in the industry. At the same time the group's bass player, Steve Fossen, was accepting the award, lead singer Ann Wilson was quoted in a U.S. magazine as saying, "It's funny, very few people realize it, but everyone in Heart is American. Mushroom publicity wasn't very clear on that point."

Singer Colleen Peterson (Capitol) whose duet with fiddler Al Cherny was another highlight, received the award for Best New Female Vocalist. In 1968 the attractive blonde was named Most Promising Female Vocalist here in the RPM Awards from which the Juno Awards emerged.

In country music, Murray McLachlan (True North) and Carroll Baker (RCA) took Best Male and Best Female awards, respectively. Baker was another who

worked live at the banquet. Her singing of "Why Me Lord" impressed many.

RCA garnered the Country Group of the Year award through its act The Good Brothers.

To Attic Records, most successful of the Canadian independents this year, went credit not only for Patsy Gallant but also for Hagood Hardy's election, two years running, as instrumental artist of the year. However, Hardy may have been disappointed as he took home three Junos in 1975.

Pianist Anton Kuerti and clarinetist Paul Nimmons accepted awards in the two new categories.

Kuerti's three volumes of Beethoven's Sonatas (Aquitaine), part of a complete cycle recently finished here, won Best Classical Recording. Nimmons' "Atlantic Suite" (Sackville) won for Best Jazz Recording.

Best Selling International Single went to Tina Charles, "I Love To Love" (CBS), and to "Frampton Comes Alive," Best Selling International Album.

Additionally, Junos went to Paul Pagon for Best Recording Engineer, for "Are You Ready For Love," by Patsy Gallant (Attic), and to Michael Bowness, Best Album Graphics for "Ian Tamblyn" (Posterity).

From The Music Capitals Of The World

TORONTO

Capitol Records Inc. recently signed Domenico Troiano to a five-year worldwide recording contract. He is currently in New York working on his new LP. ... Bill Amesbury has just completed recording in New York with arranger Tony Camillo and engineer Ralph Delugg. ... Anne Murray's recent CBC TV special "Keeping In Touch" drew a record-breaking 3.1 million viewers and had a 22% share of the total viewing audience. ... A Toronto band The Hunt, which is causing quite a stir among the cognoscenti of the music industry here, had its debut album released on March 19 by GRT of Canada. The LP was produced by George Semkiw. The Hunt recently signed to Franklin House Management for the handling of their business affairs.

Record retailer Sam Sniderman was named one of the sexiest men in Toronto by the Toronto Sun recently. ... Attic Records has rush-released the single "Under the Moon of Love" by Curtis Lee and produced by Phil Spector. ... Guitarist Ed Bickert has started work on his debut album for the Canadian Talent Library. ... Shirley Eikhard opened for Lou Rawls on his Canadian concert dates during March. ... Ken Tobias' record company in Italy is interested in flying him over to do some personal appearances. His latest single for Attic Records in Canada is "Lovin' Fever."

Wolfman Jack will be recording the song "Frogman Bradley" from Bill Amesbury's album "Can You Feel It." ... A new stage will be put into the Grandstand of the Canadian National Exhibition at a cost of \$826,000. ... Nick Gilder has just finished recording three sides of original material in Los Angeles with producer Stuart Love. Gilder is planning a Canadian tour. ... Bruce Cockburn, currently an extensive cross-Canada tour will perform his debut concert in New York City Sunday (30). His Toronto Massey Hall appearances on April 7 and 8 will be recorded for a possible live album release by CBS/True North.

Murray McLachlan's "Boulevard" album on CBS/True North has just been certified gold. McLachlan and his band, The Silver Tractors, are in the studio in Toronto recording the next album. ... Brian and Brenda Russell have begun recording their second album for Rocket Records at Davlen Studios in Los Angeles. Jay Lewis is producing. MARTIN MELHUISH

From The Music Capitals Of The World

Continued from page 70

Gallardo," to include Gallardo's current hit single "Otro Ocupa Mi Lugar." ... New album by Ullis Ullach (Movieplay), "Campanadas A Morts," which includes a 17-minute theme with symphonic orchestra and choir, sold more than 50,000 in first week of release. ... Joe Dolan awarded gold disk for sales of "Crazy Woman," "Lady In Blue" and all his releases in Spain, from Belter, and he was in for press and tv interviews.

Lorenzo Santamaria (EMI) won excellent reviews for his acting debut. ... "Pi de La Serra A Madrid" is generic title of the first album by the Catalonian singer for EMI, recorded live in a Madrid season. ... After success of "Ansiedad," by Albert Hammond (CBS), EMI releasing the old version in Spanish by Nat King Cole. ... Special promotion album featuring the main artists of EMI-distributed company Arista receiving intensive air play here.

Dyango (EMI) releasing an album with modern versions of old Latin American standards. ... Several Spanish companies intending to release French pop singers following the big sales of Italian pop here—EMI is bringing out Julien Clerc and Nicolas Peyrac and CBS Joe Dassin and Gerard Lenorman. In the past, French music has had little impact here. ... EMI on big promotional campaign for Queen's "A Day At The Races"; "Animals," by Pink Floyd; "Best of George Harrison"; "Made In Europe" by Deep Purple; "Rock and Roll Heart," by Lou Reed; "Wings Over America"; "Radio Ethiopia," by Patti Smith; and Elton John's "Blue Moves."

All versions so far made of the Catalonian anthem "Els Segadors" are selling strongly. ... Raimon (Movieplay), politically oriented singer from Valencia has a big-selling new album "Lliurament Del Cant." ... A Ray Girardo composition, "Odium," is the "A" side of the next single by EMI team Dyango.

FERNANDO SALAVERRI

DUBLIN

Rego Irish Records of New York has released comedian Hal Roach's debut album, recorded live at Jury's Hotel here last year. Roach, a leading Irish act, appears annually in "Gaelic Of Laughter" at the Gaiety Theatre and in Jury's Irish cabaret and is currently touring the U.S.

U.K. Copyright Revision

Continued from page 69

refused for such purpose should be drastically limited.

This arises out of the fact that Phonographic Performance's issue of a license, to a discotheque for example, may be conditional on agreement with the Musicians' union about the employment of live musicians.

Whitford does not bow to the abolitionists and "nor do we think that a requirement for the employment of live musicians as a condition of granting a license is always going to be unfair. The committee takes the view it should remain, as now, a matter for the Performing Right Tribunal.

Recognizing too the Musicians' union attitude towards the use of records for broadcasting, Whitford reports that its nine-strong team had evidence from a number of sources on the vexing problem of needle time.

Suggestions vary from a relaxation of the restrictions on needle time, to a compulsory licensing system with respect to the broadcasting of recordings.

As to the latter, proposals were formulated in an attempt to balance the interests of the musicians and the unions representing other performers with those of the record industry. It was recognized, however, that a compulsory license procedure would remove any restriction on the amount of time during which broadcasters could play records.

The proposals contemplate a statutory royalty or fee and some statutory control over the disposal of that

Hawk released Brush Shields' "Look At Love Bleed," produced by Phil Lynott of Thin Lizzy, and it will be Ireland's entry on the radio program "European Pop Jury." ... Sandy Duskey's new single is a revival of the Beatles' "Hey Jude." ... The Cotton Mill Boys, prompted by ITV's "Opportunity Knocks" team and by the success of the Brothers' "Sing Me" in the U.K. charts, released "I Don't Regret A Minute," the song that brought them runners-up spot to the Brothers on the songwriters' special of the tv series.

Marianne Faithfull's "Somebody Loves You" (NEMS) is from her "Dreamin' My Dreams" album. ... The Hawk group has also released Jim Tobin's "Don't Fight The Feelings Of Love," Tracy's "Not That Good At Goodbye" and John Glenn and the Mainliners' "A Little Country Town In Ireland." ... Upcoming Stadium concerts include Chuck Berry (May 4) and John McLaughlin (May 5).

Id Records, label of Trend Studios, released "Oisin," first album by a group of traditional musicians, produced by Paul Brady and scheduled for release in Germany, Scandinavia and the Netherlands. ... I.J. Cale concert planned for the Stadium this month switched to May because of the U.S. singer-guitarist's illness. ... Jamie Stone's new single is "Alice In Your Wonderland," from the album "Storyteller" (EMI). Fran Dempsey and Pearse Butler wrote seven songs for a new version of James McKenna's "The Scatterin'" at the Oscar Theatre, the production being a rock 'n' roll musical about Dublin in the 1950s. KEN STEWART

WARSAW

Manhattan Transfer gave concerts in Gdansk and Poznan, receiving enthusiastic audience reaction for the musicianship shown through a program of pop, rock and jazz standards. ... Buddy Rich and his Killer Force played the Congress Hall here as part of a European tour, and also fitted in an appearance at the Jazz On Oden Festival at Wroclaw.

U.K. pop group Smoke coming to Poland for a Congress Hall show (April 23) and is particularly popular among local youth, with chart action for the singles "I'll Meet You At Midnight" and "Living Next Door To Alice." ROMAN WASCHKO

Davis Sees No Prejudice Against Canadian Music

By ALAN PENCHANSKY

TORONTO—Any lack of acceptance of Canadian music in the U.S. is not because of prejudice on the part of Americans, Clive Davis, president of Arista Records, declared here Tuesday (15).

Davis, speaking to a group of about 300 gathered for the convention-like prelude to the annual Juno Awards, was addressing a topic of critical interest to the Canadians: How to penetrate that huge, all-influencing market to their South, where the Canadians feel their influence is waning.

"Music is not viewed as foreign, it's not the system that's the problem," Davis told the Hotel Toronto gathering, stressing that creativity was the ultimate determining force.

"Perhaps you're not paying enough attention to the creative side of the business, if not enough hits are coming from Canada," Davis said. "This might just be a fallow period.

"There is no barrier. The key is the importance of the talent," Davis said, pointing to the fact that Toronto was as accessible from New York, and closer to it than Chicago.

The question of Canadian musical representation in the U.S. was

loosely woven throughout the hour-long talk, and implied in its stated theme: "How does one get started."

Davis, who spoke extemporaneously, illustrated his theme by recounting the separate "starts" he has made in his career as a recording executive. This history comprised the majority of his speech.

Turning his attention to the biggest Canadian triumph of 1976, Davis called "horrible" the attempt by the group, Heart, to bolt the Mushroom label. He labeled the group, with Peter Frampton, "One of two big stories of 1976," but said that Heart's action represented the "height of ingratitude."

At the conclusion of the address, Davis was questioned by John Mills, general manager of CAPAC, the Canadian publishing rights society. Mills pointed to a stifling lack of autonomy of Canadian label affiliates. Somewhat rhetorically, he asked Davis to speculate about what Davis' track record would be today, if his original CBS appointment had been as head of the Canadian affiliate company.

Davis was introduced to the assembly by Walt Grealis, publisher of PRM, which sponsored the presentation and the Juno Awards

Shows At Kansas State

• Continued from page 44

important, make people aware that we're here," says Cieslicki. "The students have not been happy about the lack of shows but are willing to support them."

Cieslicki contends that the geographical location of Manhattan has been a major problem for the university in booking concerts. Because Wichita State Univ. is 130 miles north and Kansas City is 130 miles to the east, Manhattan has often been bypassed when big name acts play in the region.

"Traditionally, acts that play in Wichita and Kansas City will not come to Manhattan because of routing conflicts. The general feeling is why go into Manhattan when you can go to Kansas City and sell more records," Cieslicki says.

However, the situation might be changing. In the case of the forthcoming Doobie Bros. show, for the first time programs will be presented in both Wichita and Manhattan on consecutive nights. "Wichita and Kansas City can support their own shows but students at Manhattan can't get tickets for these shows. The only alternative is for acts to play both places," says Cieslicki.

Cieslicki says the school will go to any length to accommodate a show. "We really want to do shows and

will go the extra mile to do it," he says.

Although the university usually presents its shows under the control of its students, Cieslicki says that if a promoter can provide a show the school will work with the firm.

He emphasizes that the only concert facilities in Manhattan are under the auspices of the university with the nearest other venue in Hays, Kan., a lengthy drive away.

Another difficulty, according to Cieslicki, causing difficulty in bookings, is finding acts the 18,200 student enrollment will attend. He says that soft middle-of-the-road acts like the Captain & Tennille and Bread would draw well as opposed to hard rock.

"We wouldn't book acts like the Kinks or Blue Oyster Cult because hard rock doesn't go over. Finding groups conducive to student needs has made booking more difficult. We're not going to do shows just for the sake of putting one on. If it's not going to sell we don't want to waste the time and money."

Ticket prices for all shows are scaled between \$7-\$5 with no discount offered to students. Cieslicki says the reason for it, quite honestly, is that students have never requested discounts.

The university maintains three facilities for shows. The Ahern Field House has a capacity of 12,401; McCain Auditorium seats 1,815 and Weber Arena seats 3,400 although it has a dirt floor and is used for rodeos and other activities.

All concerts fall under the program department of the Kansas State Union with \$80,000 allocated to the Union annually. Of that figure \$12,500 is put into the concert program with the remainder allocated to salaries, equipment, maintenance, supplies and the other eight activity departments that belong to the Union.

Students also pay an activities fee each year. The school tries to break even on show with reserves in the Union to cover losses. Profits are recycled back into the Union.

The university also puts on coffee-house shows in the Katskeller Coffeehouse with acts in the \$1,500 price range. Such acts as John McEuen, J.J. Walker and Timberline have been presented. Tickets for these are \$2-\$3.

Cieslicki adds that the 13 bars in the university vicinity, with disco DJs providing music, have hurt concert attendance. He says students would rather socialize in a carefree atmosphere than attend concerts. "The bars are giving us more competition than Wichita," he says.

Composer Lubin Buried In N.Y.

NEW YORK—Funeral services were held here Friday (18) for composer Ernest Lubin, who was fatally shot in the lobby of his apartment house on West 55th St. March 15 in a robbery which netted the gunman \$15.

Lubin, 60, was a member of ASCAP. Until 1976, he had been a teacher at Manhattan's High School of the Performing Arts.

He arranged the score for the Broadway show, "Sing Out, Sweet Land," and authored approximately 85 pieces.

He was regarded as an authority on piano duets, many of which he performed at Carnegie Recital Hall and Alice Tully Hall. Surviving are his widow, Eleanore; twin sons Daniel and Robert, and daughter Miriam.



Billboard photo by Bonnie Tiegel

Order Filling: One-stop clerk in L.A. pulls singles for an active customer.

Shaping IMIC's Agenda

• Continued from page 1

Angeles; Ken East, vice president of Motown's international operations, U.K.; Dave Hubert, director of international operations, A&M Records, Los Angeles; and Wilfried

Jung, director of operations, Europe, EMI, Switzerland.

Sir John Read, chairman and chief executive officer of EMI, will deliver the keynote address. The decision to return IMIC to an annual event was made at IMIC '76 in Honolulu last May.

Since the first IMIC which was held in the Bahamas in 1968, the event has been gaining status as the summit meeting of the international music industry.

Other IMIC conferences have been held in Palma de Mallorca, Spain in 1969; Montreux, Switzerland (1971); Acapulco, Mexico, (1972); and London in 1974.

In addition to the business sessions, special activities are planned for wives.

Registration fee is \$400 per participant which includes all sessions, meals, workbook materials and special events. Spouse registration is \$150.

IMIC Conference headquarters will be at the Okura Hotel. All correspondence regarding registration fees and hotel accommodations should be directed to Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Basie In MCA's Twofers

• Continued from page 32

respective small combos are proven talents like Bill Stegmeyer, Carl Kress, Lou McGarity, George Wetling and numerous others including, oddly, Ray Conniff on slide trombone on three tunes with Hackett going back to 1943.

"Jazztime U.S.A." is a fourth collection of oldies, made up of 20 small band performances originally produced by Bob Thiele in the early 1950s. It's a hodgepodge of various and unrelated masters in which Terry Gibbs, Georgie Auld, Oran "Lips" Page, Mary Lou Williams, Oscar Pettiford, Coleman Hawkins and numerous other imposing names are represented. Four long instrumentals by Auld serve to reinforce the belief of many that he, with his booting and inventive tenor pipe, was for a time the most exciting of all white saxophonists.

Of less interest, musically and historically, are two additional MCA

Singles Still Sell

• Continued from page 1

Sound City stores through the Northwest and Hawaii. Diane Pinney took over the chain's singles purchasing 30 months ago. By establishing a pertinent link with eight important radio stations, she's developed her own hot sheet. She prints 3,000 weekly for store distribution. Business is up 100% to 200% with singles totals ranging from 3,800 to 5,800 weekly.

Like other of her contemporaries who continue to sell singles well, you find more than a passing interest in the product. Right now, she's trying to develop an oldies' inventory for each store, similar to the top 60 current pops and three hit-bounds she pushes weekly. And, like all stores that feature singles, she's developed a good special order business. DJ's gets 30 cents more than a current 45 or \$1.29 for a special order. And customers don't wince when they are requested to put the entire amount down with the special order.

Anderson carries more than 30,000 titles. He figures he buys from 28 different suppliers, even purchasing some directly from overseas. He gets 94 cents. Customers come in from as far as Rockford and Milwaukee, more than 100 miles away.

And word-of-mouth advertising, still the cheapest and best, has grown. Collectors tell one another. And radio stations, plagued by calls as to where rare singles can be purchased, send hundreds of customers yearly to well-stocked singles retailers.

Anderson and Burks figure that between 15% and 25% of their new customers come from radio station recommendations. Both note that plenty of their consistent LP buyers today were teens, seeking hard-to-find singles.

Twenty-five% of Port of Calls, Nashville independents, gross stems from 45s. Steve Embree sells both oldies and current singles for 99 cents. He's got 5,000 to 6,000 titles. He even buys cutout joblots which helps his profit margin. He devotes about 300 square feet of his 4,500 square foot store in a shopping center to singles. Like so many good singles retailers, he spotlights singles near his register. He also does well with more than 3,000 country oldies titles.

Wendy Ammons of Southland, Atlanta, which serves its Music

(Continued on page 77)

Calif. Radioites At UCLA Parley

LOS ANGELES—The first California College Radio Conference in seven years was held at UCLA March 5 with 180 college radio representatives from 26 stations ranging from San Diego to Berkeley in attendance.

The event was sponsored by the Intercollegiate Broadcasting System (IBS) and coordinated by Chris Nevil, general manager of KLA, the UCLA station; Mike Luery, new director of KSPC Pomona; and Rick Debruhl, general manager of KCPR, Cal Poly San Luis Obispo.

Nevil says the purpose of the one-day confab was "to assemble a lot of bodies together at one time in an attempt to bring college radio stations closer together."

Seminars and conferences related to news and sports programming, publicity and promotion, formats and the interaction between the FCC and college radio were focused upon.

The music panel, with Mark Cooper, director of research at KWST, Los Angeles and Mary Pendleton of KSPC, Claremont, centered around service problems at the college level, what record companies can expect from college stations and the need to maintain steady playlists to expose new talent.

Veteran Big Band Leaders To Meet

LOS ANGELES—Members of the Hollywood Press Club spurred by Leo Walker will host at least a dozen leaders of big bands of the 30s and '40s April 14 at a restaurant here still to be selected.

Walker, author of the book "Great Dance Bands," says Charlie Barnet, Les Brown, Frankie Carle, Bob Crosby, Chuck Foster, Phil Harris, Harry James, Freddy Martin, Will Osborne, Alvino Rey and Orrin Tucker will be among the veteran maestri being honored. Each will speak briefly.

U.S. And Mexican Groups Propose Antipiracy Campaign

• Continued from page 1

of pirated product on the Mexican side and is beginning to penetrate the entire northern part of the republic."

Baston, formerly president of AMPROFON, claims that the problem is sufficiently severe that his organization has put its antipiracy campaign into high gear.

The major goal, says Baston, is to awaken interest of Mexican authorities who until now have not given the problem priority.

To that end, participants in the recent meeting here agreed to organize an antipiracy summit of record labels from both sides of the border designed to bring together the U.S. and Mexican authorities to discuss details of their possible working relationship.

The meeting, as yet unscheduled, would take place somewhere along the border, probably near Tijuana, and would presumably be attended by the FBI and representatives from the office of the Mexican Attorney General.

While acknowledging there may be limitations to the extent which U.S. authorities can assist Mexico in this problem, an FBI spokesman here explains that the FBI would function as law enforcement consultant to the Mexican authorities.

"I think it's safe to say," the spokesman explains, "that our purpose will be to relate to them (the Mexican authorities) the procedures we use to fight piracy in the U.S. which may be helpful in Mexico."

The FBI spokesman adds that sufficient precedent exists in cooperative law enforcement between Mexico and the U.S. (for example, in combatting drug traffic) that the antipiracy effort should not be difficult to establish.

For his part, Baston expresses confidence that the new Mexican administration, which includes a new Attorney General, will be more aggressive in combatting piracy and more receptive to U.S. assistance.

"This effort is absolutely essential," says Baston, "because it is fu-

tile to attack the problem only from one side of the border."

Aside from pushing for the technical assistance of the FBI and other U.S. agencies, Baston says AMPROFON will beef up its antipiracy front with the hiring of a criminal lawyer specializing in the matter.

Baston says AMPROFON has full cooperation from Mexican labels as well as from EMMAC, the association of Mexican publishers and the Mexican musicians' union.

On the U.S. side, Ozzie Venzor, president of Orfeon Records here and head of ALARM, an antipiracy group composed of U.S. Latin labels, intends to revive the sagging interest of ALARM members in the issue. [\(Continued on page 90\)](#)

Latin Tour For EMI's Artists

LOS ANGELES—Six of EMI's major Latin artists are criss-crossing Latin America in separate tours as part of a major touring program. The firm claims this "represents the achievement of one of the principal objectives agreed at EMI's first Latin convention" held in Brazil last August.

The tours by Miguel Gallardo, Dyango, Manolo Otero, Lorenzo Santamaria, Luciana and Maria Echeverria will take the artists to 11 Latin American nations from Mexico to Argentina.

It also includes stops in Los Angeles and Miami, representing for some of the acts their first appearance in the U.S.

"The touring program," says David Stockley, EMI's a&r and marketing coordinator for Latin America and the Caribbean, "reflects the continuing effort being made in support of Latin artists' careers internationally."

Polygram Firmed As MCA Distrib

LOS ANGELES—MCA has penned an agreement with Polygram Corp. which will now distribute MCA product throughout Latin America.

The deal, covering more than 15 Latin nations, replaces a previous arrangement by which MCA licensed its product to several different firms in individual nations.

Montilla Urges

• Continued from page 3

the warrant and not during the weeks after the license had expired. An FBI agent also testified that he knew the employe was lying.

Judge Pesquera rejected the motion to regain materials reportedly after meeting in his chambers with U.S. Attorney Julio Morales Sanchez and the FBI agent.

Montilla president Fernando Montilla, meanwhile, says the fact that the FBI is holding onto the machinery is a violation of his civil rights as he has not been charged with a crime.

He says that as a result of the confiscation he hasn't been able to manufacture any tapes, thus losing hundreds of thousands of dollars.

The company manufactures and distributes for Puerto Rico, the Virgin Islands and Santo Domingo the whole ABC line, Longines Symphonette and others including its own label.

Montilla also says this entire affair is hurting his negotiations with other labels and that he is even considering selling his plant



GLOBAL SHOWCASE—Spain's Miguel Gallardo (left) and Mexico's Felipe Ariaga are two of 20 artists who flocked to Los Angeles from several Latin nations to participate in the fifth annual Globo De Oro festivities at the Sports Arena. More than 13,000 people attended the show, sponsored and organized by Pepe Garcia of Latin International. This year's program, which also featured singers Ricardo Cerrato, Leo Dan, Gualberto Castro, Victor Yturbe and Rosenda Bernal, attracted dozens of radio personalities and record industry figures from U.S. and Latin America.

Billboard SPECIAL SURVEY For Week Ending 3/26/77

Billboard Special Survey Hot Latin LPs

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SAN JUAN, P.R. (Pop)		EAST COAST (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborada, Graffiti 3001	1	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
2	NYDIA CARO El Amor Entre Tu Y Yo, Alhambra 147	2	CELIA, JOHNNY JUSTO & PAPO Recordando El Ayer, Vaya 52
3	CAMILO SESTO Memorias, Pronto 1021	3	HECTOR LAVOE De Ti Depende, Fania 492
4	RICARDO CERRATO Me Estoy Acostumbrando A Ti, Latin International 5042	4	ORQUESTA BROADWAY Pasaporte, Coco 126
5	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517	5	RAPHY LEAVITT Y LA SELECTA De Frente A La Vida, Borinquen 1311
6	WILKINS O Tu O Nada, Velvet 1507	6	CHARANGA 76 Charanga 76, TR 119
7	ROBERTO CARLOS En Espanol, Caytronics 1487	7	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
8	JULIO IGLESIAS El Amor, Alhambra 23	8	LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
9	YOLANDITA MONGE Reflexiones, Coco 129	9	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 480
10	RAPHAEL Raphael Canta, Pronto 2017	10	LA SONORA PONCENA Conquista Musical, Inca 1052
11	LOLITA Lolita, Caytronics 1461	11	GRUPO FOLKLORICO Lo Dice Todo, Salsoul/Salsa 4110
12	YOLANDITA MONGE Floreciendo, Coco 123	12	MONGO SANTAMARIA Sofrito, Vaya 53
13	CAMILO SESTO Amor Libre, Pronto 1013	13	CHEO FELICIANO Chao's Rainbow, Vaya 55
14	LA RONDALLITA El Burrito De Belen, Wert Side Latino 4100	14	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
15	LISSETTE Quiereme, Borinquen 1302	15	ROBERTO ROENA Lucky 7, International 907
16	SOPHY Que Vas Hacer Sin Mi, Velvet 1506	16	BOBBY VALENTIN Afuera, Bronco 104
17	JULIO IGLESIAS America, Alhambra 27	17	VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495
18	ALBERTO CARRION Pajaros Marinos	18	RAY BARRETTO Tomorrow, Barretto Live, Atlantic SD2 509
19	HACIENDO PUNTO EN OTRO SON ArtoMax 405	19	JOHNNY PACHECO El Maestro, Fania 485
20	ROBERTO CARLOS Todo En Espanol, Caytronics 1473	20	TITO ALLEN Feliz Y Dichoso, Alegre 6006
21	ALBERTO CORTEZ Soy Un Charlatan De Feria, Pronto 2016	21	PETE CONDE Este Negro Si Es Sabroso, Fania 489
22	IRIS CHACON Iris Chacon, Borinquen 1298	22	LA DIMENSION LATINA La Dimension Latina '77, TH 2008
23	VITIN AVILES Otra Vez Con Amor, Alegre 6000	23	LARRY HARLOW/ISMAEL MIRANDA Lo Mejor De Harlow & Miranda, Fania 496
24	NYDIA CARO Contigo Fui Mujer, Alhambra 142	24	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57
25	LINDOMAR CASTILHO Llegue Trayendo Mi Canto, Arcano 3346	25	CHEO FELICIANO The Singer, Vaya 48

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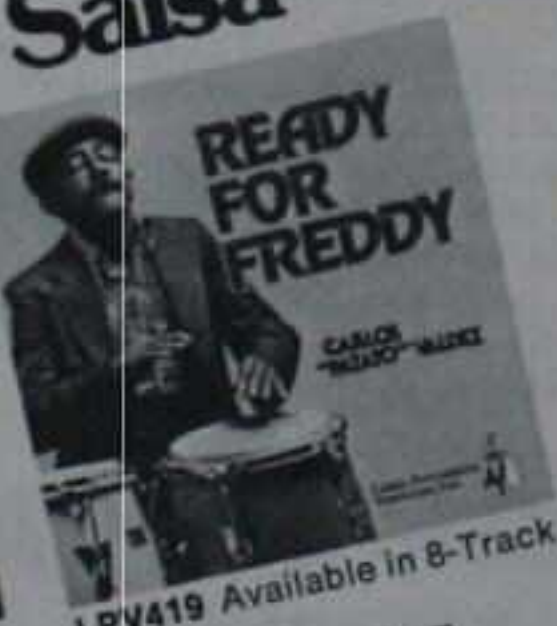
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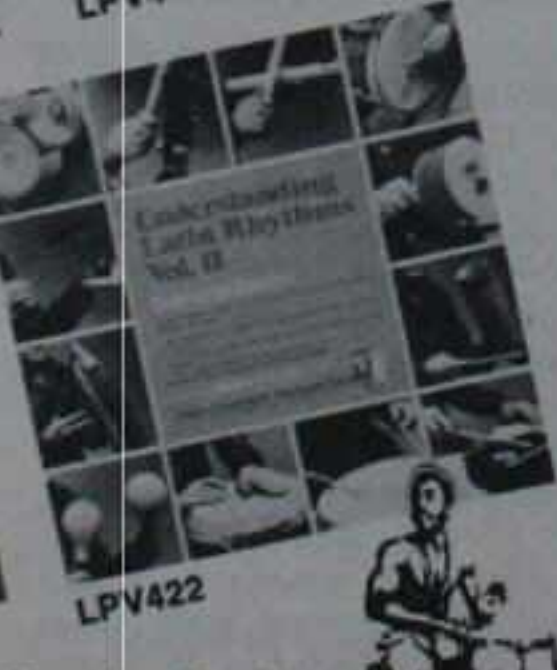
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Grillo & Bauza Team Back Together After Separation

By AURORA FLORES

NEW YORK—Graciela Grillo and Marie Bauza, regarded as the grandparents of Latin/Cuban music, are teaming together again to perform and record the music they helped establish here.

The pair began making music in their native Cuba in the early 1930s and continued to do so when they came to the U.S. in the 1940s.

Their new release is an LP, "La Botanica," produced by Pat Laine for LAMP Records. It is the first time since leaving Frank "Machito" Grillo's orchestra in 1975 that they have worked together. The results of the album seem to prove the adage that "the older the violin, the sweeter the music." Grillo is Graciela's brother.

Dating back to Cuba in 1933, Graciela began her career as a featured vocalist with an all-female band called Anacaena. She was called to New York in 1943 by Bauza, her brother-in-law, who was then musical director and trumpeter for Machito when Machito was drafted into the Army. Upon his return, it was agreed that she would continue with the orchestra.

In 1975, family squabbles ended this affiliation.

Now on their own, Graciela and Bauza feel rejuvenated. "We have many hopes and desires now and I feel that we will get somewhere with this new band," Graciela says.

"La Botanica," the single from the album of the same name, has been receiving an average amount of airplay from Latin radio stations here. What makes it a potential hit is its reflection of typical Latin New York life.

The tune talks about the rise of the small religious articles shops (botanicas) which are doing away with the pharmacies for the Latin community. Latins know that what they can't get in a pharmacy for an ailment can always be found, without prescription, in a botanica. The tune is an uptempo mambo with a catchy chorus and melody line.

"One always has to talk with the people," says Graciela. "You have to sing about what they understand and what they relate to. This is what I have always done. You see, songs come by coincidence with me. I improvise on almost everything and I sing about what I know and feel."

Latin Scene

NEW YORK

Reports circulating here have it that pianist/leader Eddie Palmieri is negotiating to record with a major American label, perhaps Columbia Records. However, when asked for confirmation, Harvey Avenne, president of Coco Records which now holds Palmieri's contract, comments that "there have been some discussions regarding Palmieri's recording contract with some of the major American and Latin record labels, but at this moment there is nothing concrete to report." Palmieri, who recently won the Grammy's best Latin album award for the second year in a row, has been embroiled in a long-standing feud with Coco that has brought its recording production to a halt.

T.R. Records, the company which a month ago was left without offices because of a fire, has acquired a new location at 747 Tenth Ave.

An additional Cuban songstress has been added to the Latin music scene, Linda Leida. On her first debut LP on T.R. Records, "Aquí Esta Linda," she is backed by El Conjunto Canela. . . . Las Siete Potencias has released its debut LP, "Smokin'" containing the singles, "Free Wind" and "Juventud De Chango" produced by Carlos Jesus for T.R. . . . Also scheduled for April release is an LP by Angel Canales titled "Angel Canales and Sabor" and Charanga 76's second LP, "Charanga '76 in '77 . . . Encore" and the T.R. "Salsa Disco Party," a two-record set of continuous uptempo dance music. . . . Orquesta Guarare is also putting finishing touches on its LP and right on its heels is Manny Gonzales' Orquesta Tambora completing the first merengue LP recorded on T.R.

Vocalist Cheo Feliciano and Tipica '73 will head for Paris. They will appear at the Hippodrome de Paris Monday (25) and Saturday (26). They are also booked for four shows in Veracruz, Mexico April 7-10. Ralph Mercado Management has been kept busy lately due to heavy demand for salsa bands to perform in Caracas and Maracaibo.

Venezuela. There seems to be a salsa fever there as the firm is booking one salsa band every two weeks to make the South American trip. Negotiations are also underway for more salsa bands to tour Mexico. AURORA FLORES

CORPUS CHRISTI

Johnny Rodriguez' charisma, along with that of some of his best friends in the industry, generated close to \$100,000 for United Cerebral Palsy in a 12-hour telethon here March 6. The total raised by Rodriguez since he adopted the annual event as his pet project some four years ago now approaches \$300,000.

Excited at the outcome of this year's event, Rodriguez plans to continue the annual event with hopes of attracting more top name stars for the cause. There are also prospects of going statewide with the project.

The affair, aired over KRIS TV Channel Six, had Rodriguez acting as host to Tom T. Hall, Willie Nelson, Dolly Parton, and Dr. Hook, backed by his Music City Band. In addition, there were top regional and local acts such as Easy Living, Los Chachos de Cha Cha Jimenez, Mel Villarreal and Los Unidos, Los Hermanos De La Rosa, Los Jokers de Joel Silva, Merrill Lane, The Faturrrias Stage Band, Wally Fowler and Marvel McFey with the Astroworld Characters.

LUPE SILVA

Dutch Radio In Holding Pattern

HILVERSUM—It has been estimated that Dutch people over the age of 12 listen to radio in Holland for an average total of 164 minutes each day. The figure emerges from research carried out by NOS, Holland's biggest broadcasting company.

Of the four Dutch radio stations Hilversum-3, mostly featuring pop and other kinds of light music, is the most popular. Least popular is Hilversum-4, which is the classical music outlet.

"Heaviest" listeners are those between 20-24 years, particularly housewives and "those of lower educational qualifications." It has been found that people listen more to radio during the week than weekends. And the NOS research shows that a general decrease of radio interest and support in Holland seems to have been halted.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Week

Last Week

- | | | |
|----|----|--|
| 1 | 1 | CHANSON D'AMOUR—Manhattan Transfer (Atlantic)—Carlin (Richard Perry) |
| 2 | 7 | KNOWING ME KNOWING YOU—*Abba (Epic)—Bocu (B. Anderson/B. Ulvaeus) |
| 3 | 3 | BOOGIE NIGHTS—*Heatwave (GTO)—Rondor/Tincabell (Barry Blue) |
| 4 | 5 | ROMEO—*Mr. Big (EMI)—EMI/T. Bone (V. Garay) |
| 5 | 6 | SOUND AND VISION—*David Bowie (RCA)—S.A.R.L./Fleur (David Bowie/Tony Visconti) |
| 6 | 19 | WHEN—*Showaddywaddy (Arista)—Southern (Mike Hurst) |
| 7 | 2 | WHEN I NEED YOU—*Leo Sayer (Chrysalis)—Chappell (Richard Perry) |
| 8 | 4 | TORN BETWEEN TWO LOVERS—Mary MacGregor (Ariola)—Blue Mountain (P. Yarrow/B. Beckett) |
| 9 | 15 | ROCKARIA—*Electric Light Orchestra (Jet)—Jet/UA (Jeff Lynne) |
| 10 | 11 | BABY I KNOW—*Rubettes (State)—State/Ladysmith (Rubettes/A. Blakeley) |
| 11 | 12 | WHAT CAN I SAY—*Boyz n the City (CBS)—Heath Levy (Joe Wissert) |
| 12 | 8 | DON'T CRY FOR ME ARGENTINA—*Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tim Rice) |
| 13 | 9 | THIS IS TOMORROW—*Bryan Ferry (Polydor)—E.G. (Black Jim Prod.) |
| 14 | 22 | MOODY BLUE—Elvis Presley (RCA)—EMI Music (Felton Jarvis) |
| 15 | 17 | DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)—Carlin (Hal Davis) |
| 16 | 13 | SING ME—*The Brothers (Bus Stop)—Intune (M. Murray—T. Callander) |
| 17 | 21 | SATURDAY NITE—Earth, Wind & Fire (CBS)—Chappell (M. White/C. Stepney) |
| 18 | 18 | THEY SHOOT HORSES DON'T THEY—*Racing Cars (Chrysalis)—Chrysalis (Bill Price/Racing Cars) |
| 19 | 10 | DON'T LEAVE ME THIS WAY—Harold Melvin & The Blue Notes (CBS)—Carlin (K. Gamble/L. Huff) |
| 20 | 38 | MY KINDA LIFE—*Cliff Richard (EMI)—Cam-At/Heath Levy (Bruce Welch) |
| 21 | 14 | DON'T GIVE UP ON US—*David Soul (Private Stock)—Macaulay (Tony Macaulay) |
| 22 | 48 | SUNNY—Boney M (Atlantic)—Campbell Connelly (Frank Farian) |
| 23 | 20 | YOU'LL NEVER KNOW WHAT YOU'RE MISSING—*Real Thing (Pye)—Open Choice/Peterman (Eddie & Chris Amoo/D. Weinreich) |
| 24 | 45 | LOVE HIT ME—Maxine Nightingale (United Artists)—ATV (Denny Diante) |
| 25 | 16 | JACK IN THE BOX—Moments (All Platinum)—Sunbury (Goodman/Ray/Keith) |
| 26 | 30 | OH BOY—*Brotherhood of Man (Pye)—ATV (Tony Hiller) |
| 27 | 29 | CRAZY WATER—*Elton John (Rocket)—Big Pig (Gus Dudgeon) |
| 28 | 23 | ANOTHER SUITCASE IN ANOTHER HALL—*Barbara Dickson (MCA)—Evita/Leeds (Webber/Rice) |
| 29 | — | I DON'T WANT TO PUT A HOLD ON YOU—*Berni Flint (EMI)—Sparta Florida (Mike Berry/Hal Shafer) |
| 30 | 43 | TEAR ME APART—Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most) |
| 31 | 39 | LOVE IN C MINOR—Cerrone (Atlantic)—ATV (Cerrone) |
| 32 | 37 | GROOVEY KIND OF LOVE—Les Gray (Warner Bros.)—Screen Gems-Columbia (Pip Williams) |
| 33 | 31 | IN THE MOOD—Ray Stevens (Warner Brothers)—Peter Maurice |
| 34 | 26 | DARLIN' DARLIN' BABY—O'Jays (Philadelphia)—Carlin (Gamble/Huff) |
| 35 | — | HOLD BACK THE NIGHT/SWEET ON YOU—*Graham Parker/Rumour (Vertigo)—Carlin/Intersong (Robert John Lange) |
| 36 | 28 | MAYBE I'M AMAZED—*Wings (Parlophone)—Northern (Paul McCartney) |
| 37 | 41 | I'M QUALIFIED TO SATISFY—Barry White (20th Century)—Schroeder (Barry White) |
| 38 | 47 | DOUBLE DUTCH—Fatback Band (Spring)—Clita/Intersong (Fatback Band) |
| 39 | 32 | FIRST THING IN THE MORNING—*Niki Dee (Rocket)—Rocket (Elton John/Clive Franks) |
| 40 | 24 | SIDE SHOW—*Barry Biggs (Dynamic)—Famous Chappell (Byron Lee) |
| 41 | — | GIMME SOME—*Brendon (Magnet)—Sunbury (Jonathan King) |
| 42 | — | TIE YOUR MOTHER DOWN—*Queen (EMI)—EMI/Queen (Queen) |
| 43 | 36 | SOUL CHA CHA—Van McCoy (H&L)—Warner Bros. (Van McCoy) |

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|----|----|---|
| 44 | 49 | WELCOME TO OUR WORLD—Mass Production (Atlantic)—Carlin (Ed A. Elerse) |
| 45 | — | LAY BACK IN THE ARMS OF SOMEONE—*Smokie (RAK)—Chinnichap/RAK (Mike Chapman) |
| 46 | — | BECAUSE—Demis Roussos (Philips)—Jam (Leros Papathanasiou) |
| 47 | — | YOU DON'T HAVE TO BE A STAR—Marilyn McCoo & Billie Davis Jr. (ABC)—Screen Gems/EMI (Don Davies) |
| 48 | — | RED LIGHT SPELLS DANGER—*Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon) |
| 49 | 25 | MORE THAN A FEELING—Boston (Epic)—Screen Gems (J. Boylan/T. Scholz) |
| 50 | — | MORE THAN A LOVER—*Bonnie Tyler (RCA)—Mighty/RAK (Mackay/Scott/Wolfe) |

LPs

- | | | | | | |
|-----------|-----------|----|---------------------------------------|---|--|
| This Week | Last Week | 20 | GOLDEN GREATS—Shadows (EMI) | | |
| | | 2 | HEARTBREAKERS—Various Artists (K-Tel) | | |
| | | 3 | LIVE—Status Quo (Vertigo) | | |
| | | 4 | ANIMALS—Pink Floyd (United Artists) | | |
| | | 5 | IN MY MIND—Bryan Ferry (Polydor) | | |
| | | 6 | ENDLESS FLIGHT—Leo Sayer (Chrysalis) | | |
| | | 7 | EVITA—Various Artists (MCA) | | |
| | | 8 | PETER GABRIEL (Charisma) | | |
| | | 9 | ARRIVAL—Abba (Epic) | | |
| | | 10 | RUMORS—Fleetwood Mac (Warner Bros.) | | |
| | | 11 | LOW—David Bowie (RCA) | | |
| | | 12 | — | | |
| | | 13 | 19 | VISION—Don Williams (ABC) | |
| | | 14 | 8 | DANCE TO THE MUSIC—Various Artists (K-Tel) | |
| | | 15 | 14 | BOSTON—(Epic) | |
| | | 16 | 17 | GREATEST HITS—Abba (Epic) | |
| | | 17 | — | THE BEST OF JOHN DENVER (RCA) | |
| | | 18 | 13 | SONGS FROM THE WOOD—Jethro Tull (Chrysalis) | |
| | | 19 | 12 | SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown) | |
| | | 20 | 26 | A NEW WORLD RECORD—Electric Light Orchestra (Jet) | |
| | | 21 | 23 | WINGS OVER AMERICA (Wings) (Parlophone) | |
| | | 22 | 34 | COMING OUT—(Manhattan Transfer) | |
| | | 23 | 21 | HOTEL CALIFORNIA—Eagles (Asylum) | |
| | | 24 | 15 | 22 | GOLDEN GUITAR GREATS—Bert Weedon (Warwick) |
| | | 25 | 20 | RED RIVER VALLEY—Slim Whitman (United Artists) | |
| | | 26 | 16 | DAVID SOUL (Private Stock) | |
| | | 27 | 22 | THE BEST OF LENA MARTELL (Pye) | |
| | | 28 | 31 | WIND & WUTHERING—Genesis (Charisma) | |
| | | 29 | 24 | MOTORVATIN—Chuck Berry (Mercury) | |
| | | 30 | 33 | GREATEST HITS 1971-1975—Eagles (Asylum) | |
| | | 31 | — | GREATEST HITS, VOL. IV—Johnny Mathis (CBS) | |
| | | 32 | 27 | A DAY AT THE RACES—Queen (EMI) | |
| | | 33 | 39 | I'M A SONG WRITER—Justin Hayward (Deram) | |
| | | 34 | 32 | GREATEST HITS—Showaddywaddy (Arista) | |
| | | 35 | — | LIVE HITS—Hollies (Polydor) | |
| | | 36 | — | BURNING SKY—Bad Company (Island) | |
| | | 37 | 41 | SILK DEGREES—Boyz n the City (CBS) | |
| | | 38 | 28 | WHITE ROCK—Rick Wakeman (A&M) | |
| | | 39 | 29 | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest) | |
| | | 40 | 42 | DAMNED, DAMNED, DAMNED—Damned (Stiff) | |
| | | 41 | 38 | JOHNNY THE FOX—Thin Lizzy (Vertigo) | |
| | | 42 | 36 | DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island) | |
| | | 43 | 44 | DOWNTOWN TONIGHT—Racing Cars (Chrysalis) | |
| | | 44 | 37 | JAILBREAK—Thin Lizzy (Vertigo) | |
| | | 45 | 30 | GREATEST HITS—Frankie Valli & the Four Seasons (K-Tel) | |
| | | 46 | 53 | JOAN ARMSTRADING (A&M) | |
| | | 47 | — | IN FLIGHT—George Benson (Warner Bros.) | |
| | | 48 | 47 | LOVE ON THE AIRWAYS—Gallagher & Lyle (A&M) | |
| | | 49 | 35 | 20 | GOLDEN GREATS—Glen Campbell (Capitol) |
| | | 50 | 50 | YEAR OF THE CAT—Al Stewart (RCA) | |
| | | 51 | 49 | ELVIS IN DEMAND—Elvis Presley (RCA) | |
| | | 52 | — | AN EVENING WITH DIANA ROSS (Motown) | |
| | | 53 | 43 | THE BEST OF TONY BENNETT (Warwick) | |
| | | 54 | 45 | SIMON & GARFUNKEL'S GREATEST HITS (CBS) | |
| | | 55 | 51 | DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle (Warner Bros.) | |
| | | 56 | 57 | TUBULAR BELLS—Mika Oldfield (Virgin) | |
| | | 57 | — | STRANGER IN THE CITY—John Miles (Decca) | |
| | | 58 | — | LIVE AT TROORCHY—Max Royle (One-Up) | |
| | | 59 | — | MANHATTAN TRANSFER (Atlantic) | |
| | | 60 | — | MOSES THE LAW GIVER (Soundtrack) (Pye) | |

WEST GERMANY

(Courtesy of Musikmarkt)

SINGLES

This Week

Last Week

- | | | |
|----|---|---|
| 1 | — | LIVING NEXT DOOR TO ALICE—Smokie (Rak/EMI Electrola)—Melodie der Welt |
| 2 | — | SUNNY—Boney M. (Hansa/Ariola)—Sikorski |
| 3 | — | OH SUSHI (DER ZENSIERTE SONG)—Frank Zander (Hansa)—Intro |
| 4 | — | UNDER THE MOON OF LOVE—Showaddywaddy (Arista/EMI Electrola)—Intersong |
| 5 | — | ANITA—Costa Cordalis (CBS)—April |
| 6 | — | IF YOU LEAVE ME NOW—Chicago (CBS)—Global |
| 7 | — | LE REVE—Ricky King (Epic/CBS)—April |
| 8 | — | MARLEEN—Marianne Rosenberg (Philips/Phonogram)—Radio Tele/Intro |
| 9 | — | PORQUE TE VAS—Jeanette (Polydor/DGG)—Melodie der Welt |
| 10 | — | LIVIN' THING—Electric Light Orchestra (U.A./Ariola)—Intersong |

This Week

Last Week

- | | | |
|----|---|---|
| 1 | — | ARRIVAL—Abba (Polydor/DGG) |
| 2 | — | TAKE THE HEAT OFF ME—Boney M (Hansa/Ariola) |
| 3 | — | ANIMALS—Pink Floyd (EMI/EMI Electrola) |
| 4 | — | THE VERY BEST OF ABBA'S GREATEST HITS—(Polydor/DGG) |
| 5 | — | BEAUTIFUL NOISE—Neil Diamond (CBS) |
| 6 | — | WISH YOU WERE HERE—Pink Floyd (Harvest/EMI Electrola) |
| 7 | — | GREATEST HITS—Cat Stevens (Island/Ariola) |
| 8 | — | ZANDER'S ZORN—Frank Zander (Hansa) |
| 9 | — | DEDICATION—Bay City Rollers (Bell/EMI Electrola) |
| 10 | — | UND ES WAR SOMMER—Peter Maffay (Telefunken/Teledec) |

FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)

SINGLES

This Week

Last Week

- | | | |
|----|---|---|
| 1 | — | A TOI—Joe Dassin (CBS) |
| 2 | — | LA CHAPPELLE DE HARLEM—Jeane Manson (CBS) |
| 3 | — | DES NUITS ENTIERES—Romina Power and Al Bano (Carrere) |
| 4 | — | DO IT FOR ME—Jennifer (Sonopresse) |
| 5 | — | JE PARS—Nicolas Peyrac (Pathe-Marconi EMI) |
| 6 | — | SUNNY—Boney M. (Carrere) |
| 7 | — | VOICI LES CLES—Gerard Lenorman (CBS) |
| 8 | — | LES CHANSONS FRANCAISES—La Bande A Basile (Vogue Melba) |
| 9 | — | FEMME EST LA NUIT AMOUREUSE DE LA VIE—Dalida (Sonopresse) |
| 10 | — | MONEY MONEY MONEY—Abba (Vogue Melba) |

This Week

Last Week

- | | | |
|----|---|---|
| 1 | — | ANIMALS—Pink Floyd (Pathe-Marconi EMI) |
| 2 | — | D'ENFANTAU PIANO—Serge Lama (Phonogram/Philips) |
| 3 | — | TRANS EUROPE EXPRESS—Kraftwerk (Pathe-Marconi EMI) |
| 4 | — | LA VIELLE—Michel Sardou (Trema) |
| 5 | — | DADDY COOL—Boney M. (Carrere) |
| 6 | — | DROLES DE CHANSONS—Cerrard Lenorman (CBS) |
| 7 | — | JOHNNY HALLYDAY STORY PALAIS DES SPORTS—Johnny Hallyday (Phonogram/Philips) |
| 8 | — | JARDIN DU LUXEMBOURG—Joe Dassin (CBS) |
| 9 | — | LOVE IN C MINOR—Cerrone (WEA) |
| 10 | — | OXYGENE—Jean-Michel Jarre. |

ITALY

(Courtesy Germano Ruscolto)

As of 3/8/77

SINGLES

This Week

Last Week

- | | | |
|----|---|---|
| 1 | — | SOLO—Claudio Baglioni (RCA) |
| 2 | — | HONKY TONK TRAIN BLUES—Keith Emerson (Manticore-Ricordi) |
| 3 | — | FURIA—Mal (Ricordi) |
| 4 | — | PIU'—Ornella Vanoni (Vanilla—Fonit/Cetra) |
| 5 | — | VERITA' NASCOSTE/REGINA AL TROUBADOURE—Le Orme (Phonogram) |
| 6 | — | DADDY COOL—Boney M. (Durium) |
| 7 | — | IF YOU LEAVE ME NOW—Chicago (CBS-MM) |
| 8 | — | OBABALUBA—Daniela Goggi (CBS-MM) |
| 9 | — | CHE MALE FA'—MATIA BAZAR (Ariston-Ricordi) |
| 10 | — | MAMMATUTTO—Iva Zanicchi (Rifi) |
| 11 | — | DISCO DUCK—Rick Dees and His Cast of Idiots (RSO-Phonogram) |
| 12 | — | SPRING AFFAIR—Donna Summer (Durium) |
| 13 | — | ALI' SHUFFLE—Alvin Cash (Brunswick-MM) |
| 14 | — | LET' EM IN—Quinta Faccia (Phonogram) |
| 15 | — | SIENSTEME—Alan Sorrenti (Harvest-EMI) |

AUSTRALIA

(Courtesy Radio 2SM)

As of 3/11/77

SINGLES

This Week

Last Week

- | | | |
|-----|---|--|
| 1 | — | THE WAY YOU DO IT—Pussyfoot (EMI) |
| 2 | — | TORN BETWEEN TWO LOVERS—Mary MacGregor (RCA) |
| 3 | — | HEY ST. PETER—Flash & The Pan (Albert) |
| 4 | — | DADDY COOL—*Boney M. (Atlantic) |
| 5</ | | |

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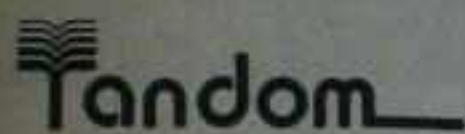
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BOOK REVIEW

The Life Of a Talented Texan Told By His Buddy

"The Tex Ritter Story," by Johnny Bond. Published by Chappell Music Co., New York, 397 pages, \$11.95.

Author Bond was an intimate friend and business partner of the late Woodward Maurice Ritter for some 35 years, and a singer and guitarist who performed with Ritter faithfully through the decades.

His lengthy recap of Ritter's life and career is unapologetically uncritical. Bond's admiration of the Panola County entertainer amounts to adoration, but in fairness to Bond, many of Ritter's friends feel similarly.

Tex studied law briefly, attended the Univ. of Texas and Northwestern Univ., and wound up in the '30s in California as a singing cowboy in a dozen B western movies. Johnny Mercer signed him to Capitol after previous Ritter stints with two other labels proved unrewarding and by the mid-'40s Ritter's disks were consistently strong on Billboard's country charts.

Tex was a simple man with no pretensions, frank and direct and ingratiating in an effortless, humble way. He enjoyed hunting, and baseball games, and sitting around with a double Jack Daniel's socializing. He was blessed with a devoted, attractive wife and two bright, intelligent sons who were forced to accept Tex's long, unending tours far from home throughout the years. Bond tells it all with compassion, and what errors he commits with syntax, grammar and spelling appear minor as he develops his narrative to the cold, snowy January day in Nashville in early 1974 when his buddy Tex collapsed and died of a heart attack.

A thorough discography and a detailed listing, with full credits, of Rit-

ter's films are included along with numerous photos.

Publisher Chappell, however, has allowed far too many typographical errors to pop up and most grievous of all, inept, insufficient editing denigrates Bond's efforts. There are dreadful examples in every chapter.

Country buffs and Ritter's friends, one suspects, will accept Bond's book happily nonetheless. Tex was a man worth remembering.
DAVE DEXTER JR.

Amerama In Wide Stance

NEW YORK—Amerama Records will be a company involved in the mainstream of American pop music, say Maury Benkoil, executive vice president, and Herb Goldfarb, of Herb Goldfarb Associates, the two men who have organized the label.

Benkoil says the label was born when a group of attorneys wanted to get involved in investing in the entertainment field under the leadership of George Osserman, now chairman of the board of the company. They decided to back a record label.

"I was introduced to them by my attorney," recalls Benkoil. "I represented to them a plan of how a record company should work. I presented it from a strange viewpoint, having never been in a record company."

Benkoil, who has had a 37-year career in music and was program director for WABC and WCBS in New York, says that the original plan for the label was hatched in September 1976 and by Jan. 7, 1977 it was incorporated as a working business with Benkoil as one of the shareholders.

The debut releases of the label will be an LP by Dorian, a rock singer in the David Bowie mold, an LP by Geo Brooks, a soul singer and singles by Charlee, a country pop singer and Stormy Weather an a cappella group.

"When all this was going on, I was setting up the sales, marketing and distribution," says Goldfarb.

Benkoil says that for record promotion, the firm will have its own men on the East and West Coasts, use independent promotion, and rely on some old contacts.

Memphis Luncheons

NASHVILLE—Jud Phillips, a&r director for Phonogram/Mercury Records of Memphis, has been organizing a series of luncheons involving music business people in the Memphis area.

Attending these luncheons has been a cross-section of personnel from record companies, ad agencies and radio stations as well as engineers, songwriters, producers and managers.

Coyote To Essex

LOS ANGELES—Coyote Productions will go through the Essex Music affiliates of the Richmond Organization for collection and sub-publishing of Coyote's recordings and copyrights.

Territories under the pact will include European, Far Eastern and South American markets.

Singles Still Sell

• Continued from page 73

Scene chain, and Burks feel it's more profitable to play singles over a store p.a. system than LPs.

Ammons points out one Music Scene Atlanta store is located within walking distance of five local colleges, where manager Nathaniel Ziegler has two turntables often wailing at the same time with hot singles. And Burks points out that as a former Music City Distributing, Nashville, salesman he was cognizant of the business jukebox operators can do. He has encouraged operator single business. He now has about 20 routes which are served from his inventory. Burks most recent innovation was adding 300 black gospel oldies.

Joe Bressi, chief buyer for the 70-plus Camelot stores and 11 leased departments of Stark Record Service, N. Canton, Ohio, is placing more emphasis on singles than ever before. Camelot tags singles at \$1.19 and \$1.29. Pat Tidwell, singles chief for Stark, has a top 100 and she encourages stores to feature a top 75 country and r&b selection.

She and Bressi refurbish their oldies selections quarterly, asking store managers for suggestions on what to add or delete.

Mike Richman of the three-store Record Masters chain, Baltimore, is less than five years in retailing, but fully realizes the advantages of selling singles at \$1.29 full list. He's got a 500-title oldies system and features a Hot 100 from Billboard, along with 40 r&b titles from WWIN and 40 country titles from WPOC.

Stuart Schwartz of the 15-store Harmony Hut chain out of Washington, D.C., features singles on browser tables. Igor Rad, singles buyer, suggests the 100 current hit singles, with managers about to inject singles specifically hitting in their area. Current pops go for 98 cents while oldies move at \$1.09.

Pat Campbell, the Melody Shop, Bemidji, Minn., a town of 11,000, feels singles at \$1.15 pull customers from a 90-mile radius. She stocks 100 current hits and a mix of 600 oldie titles all supplied by Lieberman One-stop, Minneapolis. She tears out Billboard charts to highlight her display.

Like many small independent retailers, she buys from a one-stop or rackjobber. Larry Reugemier, Lieberman singles chief, has systemized singles for his accounts, as have so many rackjobbers like ABC, Handleman and J.L. Marsh and others.

After carefully surveying key radio stations in the area he serves, Reugemier establishes Top 40 pop and top 30 country and r&b lists for approximately 1,100 retail outlets, all of which can select the categories of repertoire in singles they wish to handle.

In addition, he can supply up to 600 best selling oldies, as compiled regularly from Lieberman's computerized sales.

Most wholesalers, who supply oldies, offer the 45s packaged in a larger than normal plastic covered packet, into which a firm, lightboard card, carrying artist and title is added so it's more easily readable from a distance. The singles are supplied on a 100% return. Reugemier figures he has about 415 accounts buying oldies from him and he supplies them with automated special-order forms.

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Billboard SPECIAL SURVEY For Week Ending 3/26/77

Number of LPs reviewed this week **40** Last week **32**



Pop

RETURN TO FOREVER—Musicmagic, Columbia PC34682. Following quickly on the heels of his highly successful solo LP "My Spanish Heart" on another label, Chick Corea has put together a new edition of his group. Keeping bassist Stanley Clarke, Corea has added drummer Gerry Brown plus a five-man, 12-instrument horn section (including Joe Farrell on sax, flute and piccolo), greatly enriching the sound of his usual four-man group. Vocalist/keyboardist Gayle Moran also makes a distinctive and outstanding contribution to the work. Musically, the LP is another adventurous step in Corea's restless career, fully in line with the exacting demands he fulfills as routine. Corea, Clarke and Moran share the composing/arranging duties.

Best cuts: "The Musician," "Musicmagic."
Dealers: Considering Corea's track record, the work is almost ensured success.

JESSE COLIN YOUNG—Love On The Wing, Warner Bros. BS3033. Under the skillful guidance of producer Felix Pappalardi, reunited from their Youngblood days, Young delivers a conceptual album of tunes based on days on the road. The songs are filled with jazz and blues orchestrations and Young's easygoing, tranquilized rock. His songwriting strength has gained in intensity while his distinctly mellow vocals produce a hypnotic, mind-relaxing effect. Pappalardi's horn and string arrangements help permeate a laidback mood of reflectiveness.

Best cuts: "Drift Away," "Love On The Wing," "Do It Slow," "Your Lovin' Hobo," "Hey Good Lookin'."
Dealers: Cult figure Young still has following from Youngblood days.

IGGY POP—The Idiot, RCA APL12275. This is the third time around for the father of heavy metal nihilism, and while Iggy Pop sounds no less evil, the album is less frantic than his earlier efforts, moving at a more dirge-like pace. The co-author and producer of this effort is David Bowie, who makes the offerings more commercially palatable. The music sounds a little as if it came from Bowie's "Aladdin Sane" period. Iggy Pop sings with a rasping rock voice while guitars drone on behind him.

Best cuts: "Sister Midnight," "China Girl," "Tiny Girls," "Mass Production."
Dealers: The Bowie touch has helped the careers of Mott the Hoople and Lou Reed. Iggy Pop, meanwhile, is healthy and touring again.



Country

CONWAY TWITTY—Play, Guitar Play, MCA2262. With the title cut currently rising in Billboard's Hot Country Singles chart and starred this week at 18, Twitty has packed another solid LP effort, including three self-penned tunes, mixing ballad-type material and occasional uptempo items such as "(She's) Some Kind Of Wonderful" and a jazzier version of "Wolverton Mountain." Producer Owen Bradley surrounds Twitty's vocals with straight and strong country accompaniment. Good harmonica, piano and fiddle standouts.

Best cuts: "Play, Guitar Play," "I Can't Believe She Gives It All To Me," "I Can't Help It If She Can't Stop Loving Me," "Good Time Charlie's Got The Blues."
Dealers: With an incredible string of hits both single and LP wise, Twitty's latest LP should draw heavy sales.



Jazz

WEATHER REPORT—Heavy Weather, Columbia PC34418. There seems to be a move away from the free form, exotic and wide open explosiveness which has hallmarked the past few LPs by this adventurous group. It is now working within a controlled, very melodic framework, free of the synthesized overemphasis and long electronic fuzz and buzz runs which characterized the gang's sound up through last summer. The Report is back on the hauntingly lovely melodic trail, with Wayne Shorter's soprano and tenor saxes more matched to the flow of the rhythm and Joe Zawinul's acoustic and electronic keyboards playing sustained lines. There is a distinct Latin American flavor to several of the cuts. The music is less shocking and more inventive. Side two typifies this direction.

Best cuts: "Birdland," "Harlequin," "Palladium," "The Juggler."
Dealers: The band's switch around musical sound should ensnare those buffs who has shied away because of cautious attitudes: avant-garde crossover jazz.

ART FARMER—Crawl Space, CTI 7073. Farmer's first LP for Creed Taylor and indeed his first LP for U.S. firm in many years is a fine example of controlled, cool funk. The trumpeter's icy tones are often masked in a warmer package pro-

Spotlight



SPINNERS—Yesterday, Today & Tomorrow, Atlantic SD19100. Following a gold album that contained one of the biggest singles in its 21-year career, "Rubberband Man," this impeccable soul crossover quintet maintains its distinctive hitmaking style with longtime producer-arranger Thom Bell and the usual lineup of Philadelphia studio instrumental wizards. The material varies between tempos and rhythmic patterns to maintain a high level of interest throughout, climaxing with the driving 8:38 extended version of "You're Throwing A Good Love Away," which was a recent Billboard pick single and is entering the charts solidly this week. The dynamic lead vocals and deft harmonic singing trills make this a serving of Spinners at its most satisfying.

Best cuts: "You're Throwing A Good Love Away," "Me And My Music," "Just To Be With You," "I'm Riding Your Shadow (Down To Love)."
Dealers: Outstanding inner-pocket liner notes and a charmingly informal candid jacket photo add great visual impact to the LP.

vided by flutist Jeremy Steig and guitarist Eric Gale, with drummer Steve Gadd giving his all to keep the rhythmic sounds jostling and modern. Farmer's flugelhorn has a mellow, misty quality which is appreciated and melds well with Dave Grusin's electric keyboards, which themselves are controlled and relaxed. Farmer hasn't changed his playing from what we heard 10 years ago; he soars and sways effortlessly. His rhythmic accompaniment presents today's message.

Best cuts: "Crawl Space," "Chanson," "Petite Belle."
Dealers: A solid entry from a hornman who has been out of the U.S. scene and living in Europe.

MAYNARD FERGUSON—Conquistador, Columbia PC34457. With a host of musicians helping out including George Benson, Bob James, Ralph MacDonald and Patti Austin, this is a very commercially oriented LP. Ferguson makes the 65 musicians and singers on this LP work well together, not allowing himself to be lost in the arrangements. His trumpet, trombone and flugelhorn playing stays neatly in front. The music moves along at a nice fast pace.

Best cuts: "Gonna Fly Now," "Theme From Star Trek," "Conquistador."
Dealers: Ferguson is constantly touring with his big band, gaining new fans all the time.



First Time Around

LIFESTYLE, MCA MCA2246. This group demonstrates the makings of a super vocal ensemble. Its harmony is tight, lead vocals are good, instruments could be better coordinated and material is excellent. This LP offers a variety of material, written by members of the group, ranging from ballads to disco. This group is best when performing slower tunes, this is when its harmony, the group's high point, is brought to the front. Lifestyle sounds much like the Four Tops when singing uptempo numbers.

Best cuts: "Just Want To Be With You," "Trying To Make It Up To You," "Katrina," "This Dream."
Dealers: Display this LP with your prime r&b vocal groups.

FOREIGNER, Atlantic SD18215. This half-English, half-American six-man group contains veterans from Spooky Tooth, the original King Crimson, and the Ian Hunter-Mick Ronson band. Founder Mick Jones plays lead guitar and writes the songs, while Lou Gramm is a real find on lead vocals. The band plays good mainstream hard rock with fine intricate vocals and proficient playing throughout.

Best cuts: "Feels Like The First Time," "Starrider," "Fool For You Anyway," "I Need You."
Dealers: No reason why Foreigner can't be the next Bad Company. It is already getting good airplay in New York.

STEPHAN DEES—Hip Shot, RCA APL12186. Produced by Darryl Hall, this LP has Dees co-producing, writing the songs, singing, playing lead and rhythm guitars, bass, moog bass, piano and gong. Hall sings in the background, and while the LP at times sounds a little like a Hall & Oates product, nevertheless Dees is a rocker on his own, and his stamp does appear on the album. The LP has a host of slick rock musicians in the background, giving a tight professional sound.

Best cuts: "Counting On You," "You Defy The Law Of Gravity."
Dealers: Dees, who also plays bass on Hall & Oates LPs, has matinee idol looks, and may appeal to the crowd growing out of Donny & Marie.

Billboard's Recommended LPs

pop

BRIAN AUGER—Best Of . . . , RCA APL12249. Only six selections here by the pioneering keyboard magician always needed wider perimeters for his elongated jazz/rock fusions. A good cross section of Auger's eclectic, ebullient vision which should please the following he's built over the years. **Best cuts:** "Straight Ahead," "Happiness Is Just Around The Corner," "Freedom Jazz Dance," "Inner City Blues."

ROGER MCGUINN—Thunderbyrd, Columbia PC34656. Following his musical rebirth after a stint with Dylan's Rolling Thunder, McGuinn continues to sink more emotion into his writing and enthusiasm into his singing. His voice has regained the conviction and force of his Byrd days. A solid backup rhythm section gives added dimension. Four of the nine tunes are strong McGuinn originals with remakes of Frampton, Dylan and others. **Best cuts:** "I'm Not Lonely Anymore," "All Night Long," "Russian Hill," "Dixie Highway," "Golden Loom."

TAJ MAHAL—Anthology . . . Vol. 1, Columbia P34466. Taj's uniquely timeless approach to blues singing, guitar and harmonica is distilled in this collection from the first five years of his recording career, 1966-71. The young folk-blues interpreter has a remarkable capacity of remaining true to the essential blues sound without losing his own contemporary personality. **Best cuts:** "Statesboro Blues," "Ain't Gwine To Whistle Dixie," "Goin' Up To The Country, Paint My Mailbox Blue."

SUZANNE STEVENS—Crystal Carriage, Capitol ST11615. An elegant, pure-voiced female stylist is showcased in a variety of orchestral settings for easy-flowing midtempo tunes by a roster of successful current writers like Stephen Bishop and David Fomeranz. Stevens sings with equal portions of conviction and prettiness. **Best cuts:** "Wrong Side Of Paradise," "Every Little Thing."

RUBY, PBR International PBR7001. Ex-Creedence Clearwater's Tom Fogerty is alive and well and still playing and singing with energy. This time he's surrounded with three other talented Bay Area musicians, Randy Oda, Bobby Cochran and Anthony Davis. With all contributing to writing and vocals the result is a fine edge of brass knuckles rock 'n' roll. A good effort all around. **Best cuts:** "Life Is Not A Dream," "BART," "Running Back To Me," "Big Fat Woman."

TWIGGY—Please Get My Name Right, Mercury SRM1138. The former super model's second album is strong, energetic in its vocals and a quality showcase for her surprisingly melodic singing of lively material. While Twigg's voice is adept at handling ballads and midtempo rockers, most tunes are undeveloped and end too abruptly. Twigg is a talented singer and with some gutsier material could blossom into a vocal delight. **Best cuts:** "Rings," "I Love Us," "Everything Falls Into Place," "I Lie Awake And Dream Of You," "Cooking School."

KEITH SYKES—The Way That I Feel, Midland BKL12246. A very congenial offering of softer pop/rock tunes. Sykes voice is pleasing and melodic and he generates an infectious acoustic guitar into the love-oriented lyrics. **Best cuts:** "Sooner Or Later," "Just As Long As You Love Me," "What's Different About Her," "Call It Love," "The Last Line."

JOHNNY'S DANCE BAND, Wingsong BHL12216 (RCA). Versatile, uncluttered pop-rock with males and a female in the self-contained septet sharing vocal leads. The group has gigged steadily around the Northeast and comes across like a smooth bar band that has learned through direct experience the kind of cleanly energetic sounds that win audience approval. **Best cuts:** "The Best Days Are Here," "Lonely Lover," "Take Me Home."

LALO SCHIFRIN—Towering Toccata, CTI 75003. Schifrin knows how to synthesize the best of the contemporary elements which make pop music invigorating. The problem lies in doing this he subjugates his own musical soul so that while his charts are clever, they sound dated. Disco tempos, whirling electric keyboards—they've all been done before. But this big orchestra session still is fun because the music has a quality which is inbred in Schifrin. **Best cuts:** "Towering Toccata," "Eagles In Love," "Midnight Woman," "Roller Coaster."

ROY HARPER—One Of Those Days In England (Bull Inamingase), Chrysalis CHR1138. Harper's sensitive, sardonic and witty lyrics about romance and England make this an intelligent work. He sings and plays acoustic and electric guitar with a distinctive bluesy and ballad-like feel. The entire second side is a cynical ode to his native country. **Best cuts:** "One Of Those Days In England," "Naked Flame," "These Last Days."

MOLKIE COLE, Janus JXS7031. A determinedly good-timey rocking quintet reputedly a hot draw around Ohio and in upstate New York, Molkie Cole provides unpretentious, fun, clean-lined vocals along the lines of 10 cc at its less cosmic, and uncluttered instrumental tracks that move right along. **Best cuts:** "Steel Grapes," "Kapolsky," "Last Song."

XIT—Relocation, Canyon C721. Interesting offbeat novelty for serious collectors of contemporary rockability, XIT is an established Indian rock group on the New Mexico-Arizona club circuit. Leader Tom Bee writes and sings elementary but arresting songs about good times in pickup trucks and other rocking artifacts of today's reservation life. **Best cuts:** "Dark Skin Woman," "Rainbow Rider."

BONNIE FERGUSON—I'll Be There, Ovation OV17. Sweet voiced female singer with a direct, murmuring style backed by clean string orchestrations in some well-chosen community captive material. **Best cuts:** "Baby I'll Be There," "What's Left To Say."

soul

WILSON PICKETT—Join Me And Let's Be Free, RCA ANL12149. This reissue contains two possible singles that could put the vocalist back on the charts. One's a topical, tongue-in-cheek poke at the U.N. The other's a typical Pickett soul mover, twister and shouter. **Best cuts:** "Smokin' In The United Nations," "Mighty Mouth," "Bailin' Hay On A Rainy Day."

WILLIAM BELL—Coming Back For More, Mercury SRM11146. This is a purely vocal LP that stand somewhere between r&b and blues. Even long instrumental intros are blues oriented. Bell's uptempo disco oriented tunes come out straight soul because of his vocal style. Instruments are kept far behind vocals at all times. **Best cuts:** "Tryin' To Love Two," "You Don't Miss Your Water," "Coming Back For More," "You've Really Got A Hold On Me."

CLEVELAND EATON—Instant Hip, Ovation OV1703. An impressive compilation of contemporary jazz and r&b tunes by this vocalist, bassist and cellist. Eaton seems to have tried to incorporate as much diversified material as possible in this LP, including a disco tune. Horn sections are the dominating forces on this mostly instrumental album, however, vocals are also good. **Best cuts:** "Bo's Blue," "Pure Love," "Cleveland Jam," "I Feel Trouble On Its Way Again," "Funky Cello."

country

ORIGINAL TEXAS PLAYBOYS—The Late Bob Wills' Original Texas Playboys Today, Capitol ST11612. The Bob Wills revival has been reaching a new product peak lately. Here's another LP that recaptures the western swing sound popularized by the late Wills. The authenticity is here with such original Playboys as Leon McAuliffe on steel guitar, Johnny Gimble, fiddle, Al Strickland, piano, Smokey Dacus, drums, and Leon Rausch, vocals. Material includes some Wills numbers and other songs easily fitting into the western swing style. **Best cuts:** "Bring It On Down To My House," "Osage Stamp," "Sugar Moon," "Gambling Polka Dot Blues."

jazz

BARRY MILES & CO.—Sky Train, RCA BGL12200. From soft and warm piano solos through structured flights of jazz, composer/arranger/pianist Miles leads (and sometimes follows to good effect) four other musicians and sometimes a brass section in an album worth hearing. This is no "hey, let's get funky" production, nor unrestrained individualism. It's good music, from mellow rock to jazz. **Best cuts:** "Sky Train," "Elay," "This Is Our Night."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tingen, Gerry Wood, Iz Harowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkley, Augustin Gorza, Roman Rozak, Dick Avision, Jim Westlake.



Islands

**THE
BAND**


Capitol
50-11602

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Pop recommended

GEORGE BENSON—Everything Must Change (3:45); producer: Tommy Lipuma; writer: Bernard Ighner; publisher: Almo, ASCAP. Warner Bros. WBS8360.

BETTE MIDLER—You're Movin' Out Today (3:19); producer: Tom Dowd; writers: B. Midler, C. Sager, B. Roberts; publishers: Divine/Begonia Melodies/Unichappel, Fedora, BMI. Atlantic 453379.

SAMMY HAGAR—Cruisin' & Boozin' (2:50); producer: Carter; writer: Sammy Hagar; publisher: Big Band, BMI. Capitol P4411.

PROCOL HARUM—Wizard Man (2:30); producers: Procol Harum, Ron and Howie Albert; writers: Gary Brooker, Keith Reid; publisher: Blue Beard/Chrysalis, ASCAP. Warner Bros. CRS2115.

ACE—You're All That I Need (3:35); producer: Trevor Lawrence; writer: Paul Carrack; publisher: Anchor, ASCAP. Anchor AN21004 (ABC).

JOAN ARMATRADING—Water With The Wine (2:48); producer: Glyn Johns; writer: Joan Armatrading; publisher: Almo, ASCAP. A&M 1914S.

MONTROSE—Let's Go (3:19); producer: Jack Douglas; writers: J. Alcivar, D. Carmassi, B. James, R. Montrose; publisher: Montunes, BMI. Warner Bros. WBS 8351.

CRACKIN'—Feel Alright (3:15); producer: Russ Titelman; writer: Lester Abrams; publishers: Big Ears/Crackin', ASCAP. Warner Bros. WBS8358.

TERRY CASHMAN—The Dreamer (3:25); producers: Terry Cashman, Tommy West; writers: Terry Cashman, Tommy West; publisher: Blendingwell, ASCAP. Lifesong LS45021.

BUCKACRE—Morning Comes (3:31); producer: Glyn Johns; writer: R. Halley; publisher: Hustlers, BMI. MCA MCA40702.

MARTIN MULL—Boogie Man (3:22); producer: Michael Cuscuna; writers: M. Mull, Eddie Wise; publisher: Used Furniture, ASCAP. ABC AB12251.

ANSON WILLIAMS—Deeply (3:04); producer: Charlie Calello; writers: Charles Fox, Norman Gimbel; publisher: Fox-Gimbel, BMI. Chelsea CH3061.

GRAHAM PARKER AND THE RUMOUR—Hold Back The Night (3:02); producer: Robert John Lange; writers: Baker, Harris, Sedler, Young; publisher: Carlin, ASCAP. Mercury 74000 (Phonogram).

TROOPER—Santa Maria (2:56); producers: Randy Bachman, Mark Smith; writers: Smith, McGuire; publishers: Little Legend/Legendary, BMIC/BMI. Legend MCA40685 (MCA).

RITA COOLIDGE—Higher And Higher (3:30); producer: Booker T. Jones; writers: P. Smith, G. Jackson, R. Miner, B. Davis; publishers: Chevis/Warner-Tamerlane/BRC, BMI. A&M 1922.

DOUG OWEN—Highway Flyer (2:51); producer: David Kastle; writers: D. Owens, S. Davis; publishers: Acuff-Rose/AI Gallico, BMI. ABC Hickory AH54011 (ABC).

Soul recommended

DRAMATICS—I Can't Get Over You (3:48); producer: Don Davis; writers: J. Brinson, E. McGhee, F. Fleschman; publisher: Conquistador, ASCAP. ABC AB12258.

ALBERT KING—Ain't Nothing You Can Do (3:15); producer: Bert de Coteaux; writer: Chuck Brooks; publisher: Malaco, BMI. Utopia JB10879 (RCA).

WALTER JACKSON—Baby, I Love Your Way (3:43); producer: Carl Davis; writer: P. Frampton; publishers: Almo/Fram-Dee, ASCAP. Chi-Sound CHXW964Y (United Artists).

JACKIE WILSON—Nobody But You (2:56); producers: Carl Davis, Sonny Sanders; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems/Summerhill, BMI. Brunswick 55536.

CHECKMATES LTD.—I'm Laying My Heart On The Line (3:27); producer: H.B. Barnum; writers: Sylvia Vanderbilt, H.B. Barnum; publisher: El Patricia, BMI. Greedy G111AS.

PEACHES AND HERB—We're Still Together (2:38); producers: Van McCoy, Charles Kipps; writer: Van McCoy; publishers: Warner-Tamerlane/Van McCoy, BMI. MCA MCA40701.

TAMIKO JONES—Cloudy (3:24); producers: T. Jones, J. Savendra; writers: H. Stuart, A. Gornie; publisher: AWB, BMI. Atlantic 7168C.

LUTHER—This Close To You (3:28); producer: Luther Vandross; writer: Luther Vandross; publisher: Elvee-Keekay, ASCAP. Cotillion 44216 (Atlantic).

NYTRO—What It Is (3:10); producer: Norman Whitfield; writer: Ernest Reed, Jr.; publishers: May Twelfth/Warner-Tamerlane, BMI. Whitfield WH18356 (Warner Bros.).

FIRE—It's Been So Long (2:58); producers: Casey, Finch; writer: H.W. Casey, R. Finch; publisher: Sherlyn, BMI. Sunshine Sound 1001 (T.K.).

JOHN FREEMAN—Dynamite (3:42); producer: Leonard Jones; writer: E. Wilken; publishers: Lenel/Explosion, BMI. Dakar DK4562 (Brunswick).

JIMMY "BO" HORNE—Get Happy (3:10); producer: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick, BMI. Alston 3729 (T.K.).

LIQUID PLEASURE—Don't Do It (3:17); producers: Bill Stahl, Art Sylvers; writers: Adrian Baker, Ray Morgan; publisher: ATV, BMI. Midland International JH10896 (RCA).

FORCE—Get Up And Get Out (3:02); producers: Bill Poutinen, Jim Bastin; writer: Force; publisher: Suncountry, ASCAP. Bandolier 102A.

RONNIE MILLER—Make Sweet Love (3:24); producer: Jackie Avery; writer: Ronnie Miller; publishers: Boogie Beat/GitKit, BMI. Boblo B0524 (Nation Wide Sound).

Country recommended

EDDIE RABBITT—I Can't Help Myself (3:10); producer: David Malloy; writers: Eddie Rabbitt-Even Stevens; publishers: Briarpatch/DebDave, BMI. Elektra E45390A. Change of pace for Rabbitt on a song he co-wrote with Even Stevens. A delicate production touch sweetened by strings gives Rabbitt a powerful love ballad.

TOMPALL GLASER—It'll Be Her (3:22); producers: Ken Mansfield-Tompall Glaser; writer: Billy Ray Reynolds; publishers: Devereaux/Kimtra, ASCAP. ABC AB12261. Smooth crooning from Tompall is aided by some classy guitar work and a heavy bass line. Excellent song is effectively performed by Glaser.

JODY MILLER—Spread A Little Love Around (2:47); producer: Jerry Crutchfield; writer: R. Leigh; publisher: United Artists, ASCAP. Epic 850360. Miller's career rebound should be strengthened by this soft, alluring number with excellent vocal background work. Fine merger of song and singer by producer Jerry Crutchfield.

MERLE HAGGARD—If We're Not Back In Love By Monday (3:13); producers: Fuzzy Owens-Ken Nelson; writers: Glenn Morton-Sonny Throckmorton; publisher: Tree, BMI. MCA MCA40700. Haggard's first single under his new label affiliation is a song rendered in the casual, yet strong, Haggard manner. Instrumentation is sparse and laidback, placing full emphasis on his convincing voice.

ROY CLARK—Half A Love (2:06); producer: Jim Foglesong; writers: Roy Clark-Red Lane; publisher: Tree, BMI. ABC/Dot DGA17667. The B-side of Clark's last single drew so much favorable response that it's now being rescheduled as his new single. It's a bouncy and frothy tune that's strong in its simplicity.

JOE STAMPLEY—She's Long Legged (3:05); producer: Norro Wilson; writers: D.D. Darst-N.D. Wilson; publisher: Al Gallico, BMI. Epic 850361. Unique stretching of key lyrics gives Stampley's new release a fresh quality. This ode to a lanky lady makes for some interesting programming.

recommended

PEGGY SUE—I Just Came In Here (To Let A Little Hurt Out) (2:58); producer: Gene Kennedy; writers: McKay Phillips/Doug Zepp; publisher: Door Knob, BMI. Door Knob WIGDK7029.

JEAN SHEPARD—Hardly A Day Goes By (2:47); producer: George Richey; writer: Robert John Jones; publisher: Brougham Hall, BMI. United Artists UA9W956Y.

NATE HARVELL—Just Another Man (3:01); producer: Dave Burgess; writer: Don Pfrimmer; publisher: Singletree, BMI. Republic IRDAR372.

DARRELL DODSON—Love Song Sing Along (2:48); producer: Tommy Overstreet; writer: Bob Millsap; publishers: Famous/Ironside, ASCAP. SCR SC139.

JAMES TALLEY—Alabama Summertime (2:49); producer: James Talley; writer: James Talley; publisher: Hardhit, BMI. Capitol P4410.

R.W. BLACKWOOD & THE BLACKWOOD SINGERS—I Can Feel Love (2:14); producer: Gary S. Paxton; writer: Jim Hayner; publisher: Cedarwood, BMI. Capitol P4408.

Disco recommended

DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND—Sour And Sweet/Lemon In The Honey (3:28); producer: Sandy Linzer; writers: Stony Browder, Jr., August Darnell; publisher: Pink Pelican, BMI. RCA JH10923. Another catchy, campily nostalgic Savannah outing with that solid disco dancing beat that has made this flashy group a quick-rising success. Semi Andrews Sisters lead vocal and harmonies combine with rocking bass-drums beat and comically contemporary synthesizer effects.

recommended

RITCHIE FAMILY—Life Is Music (3:44); producers: Jacques Morali, Ritchie Rome; writers: J. Morali, M. Gazzola, R. Rome, H. Belolo, P. Hurtt; publisher: Can't Stop, BMI. Marlin 3309 (T.K.).

RUBY ANDREWS—Queen Of The Disco (3:46); producer: G. McGregor; writers: G. McGregor, C. Black; publisher: Unified, BMI. ABC AB12257.

SPIKE JONES JR.—Demolition Disco (Part 1) (2:25); producer: Spike Jones Jr.; writers: Spike Jones, Jr., Chuck Levine, Carl Brandt; publisher: Landale, BMI. Chinchilla 22A.

First Time Around

KLAATU—Calling Occupants (3:20); producer: Klaatu; writer: Klaatu; publisher: Klaatoons, ASCAP/CAPAC. Capitol P4412. The spacey but lush sound texture provides the clear-voiced high tenor lead with a vast instrumental backing that sounds like a contemporary streamlining of "Strawberry Fields" leading into "Day In The Life." Add this to Capitol's insistence that it bought the master sight unseen, without knowing who is in the group, and we can see why several key radio outlets went heavily on the Klaatu album suspecting it was some sort of Beatles spinoff.

JELLY—No One Like My Baby (3:05); producer: Chuck Plotkin; writers: Fred Bliffert, Rich Markey; publisher: Mukunda, BMI. Asylum E45388A. Goodtimey vocal blend by two guys and a girl who all write and got their vocalizing start at L.A. showcase coffeehouses. The trio's songwriting approach is strongly crossover soul in the Hall-Oates vein and its material could be effectively picked up by black groups. Crisp, steadily building orchestral production.

I.U. SOUL REVUE FEATURING THE LOVEMEN—Music Is Just A Party (5:00); producers: Kenneth Ware, Lillian Dunlap; writers: M. Lawrence, P. Maulsby; publisher: Malted Milk, ASCAP. Afro-American Arts Institute, AA1391. The I.U. in this punching horn band's title stands for Indiana University where the Afro-American Arts Institute is apparently the first U.S. school unit supporting student r&b projects with commercial release as well as graduation credits. The basic-funky chanted vocals provide a solid thematic foundation for the powerhouse band blowing.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Talent In Action

"LO DICEN TODO" AN EVENING OF SALSA Avery Fisher Hall, New York

Despite some unorganized musical moments, this evening devoted to exploring the roots of today's salsa music represents another step toward gaining popular acceptance for the exciting, lively Latin beat in North America.

The drama and vitality of salsa was evident throughout the performance. The music can stand on its own without being watered down for the pop market. The only remaining obstacle is language. When salsa is sung in English, a wider range of record buyers and concertgoers will be able to appreciate, and more important, understand, the aspirations of Latin musicians.

The ease and relative precision with which the musicians blended their individuality was remarkable and could serve as an example to many of today's rock and jazz groups. Here were Cubans, Puerto Ricans and American-born "Neoricans," ranging from their teens to their 60s, producing a synthesis of sounds and styles that was anything but bland and boring.

There were several moments that stood out like beacons, and the audience responded to the dazzle. Bassist Israel "Cachao" Lopez, the Cu-

ban who integrated the European "danzon" with a stronger black and native element, introduced a 1937 charanga tune with a bowed fiddle prelude evoking all the sensuality of classical Spanish chording. He was then joined by pianist Charlie Palmieri, violinists Pupi Legaretta and Alfredo de la Fe and flutist Gonzalo Fernandez, as well as a percussion ensemble comprised of younger players.

After three numbers, Cachao received a standing ovation and a demand for an encore from the predominately youthful audience. Unfortunately, only three tunes were rehearsed.

Altogether five groups from the Caytronics Records' roster performed, with some of the musicians sitting in on others' sets.

Saocco, the opening act, stole the first part of the show, climaxing a lively half-hour set with a colorful, fascinating ritual dance taken from a religious ceremony. A male and female dancer perform a frenzied call-and-response, taunting each other sexually with red and white bandanas. Drums and percussive effects accompany this Afro-Cuban ceremonial and the excitement rises in response to the tempo.

It's folk art, but it's also show business at its best. Again, only the lack of cultural understanding prevents this from being a hit among a

wider audience.

Grupo Folklorico y Experimental Nuevayorquino, rarely seen in concert, did not fare as well. Possibly the musicians tried too hard to match the fervor of the preceding acts. Consequently, the nearly three-hour concert ended on an anti-climactic note. The group featured Alfredo "Chocolate" Armenteros on trumpet.

Roberto Torres and his group and the jazz-influenced group "Libre" demonstrated slightly different aspects of salsa. Torres offers a sentimentalized sound, while Libre's personnel favors the salsa beat with a progressive jazz overtone.

Caytronics succeeded in educating and entertaining an audience by providing a balanced musical review. The musicians proved the particular ability of Latin music to incorporate different cultures into a rich and varied musical style.

AURORA FLORES & DICK NUSSE

CHEAP TRICK Yorkville Palace Theatre, New York

If nothing else, Cheap Trick is a fun band to watch. And if the viewers' tastes run into good

hard rock and heavy metal, then Cheap Trick provides ideal entertainment.

Performing 45 minutes on March 12, the four-man band was a study in visual contrasts during its 10-tune set. Lead singer Robin Zander, with his white jump suit and blond good looks, appears and sounds as if he just came in from Queen. And bass player Tom Peterson, dressed in black, can play in anybody's rock band.

But on the other side of the stage is Rick Nielsen, who is dressed in a baseball cap, maroon sweater, yellow shirt, polka-dot bow tie, too-short black pants and sneakers. He looks like he's on a visit from a funny farm. But he plays a mean guitar and with high kicks, leaps, bounds and poses he is Peter Townshend in a Looney Tune.

And behind them all, whacking away at the drums with a pair of oversized drumsticks, sits Bun E. Carlos who could be a refugee from some of the less smart bars in Tijuana.

What the band plays is a lot of chords, hard, tight, and very well. The band begins with a high level of excitement and stays there, pounding out such songs as "Hello Teenies," "Taxman," "Candy," and "He's A Whole." This is an outfit that is talented and fresh.

ROBERT KOZAK

MILT JACKSON Hoppers, New York

Jackson, one of the jazz world's most respected talents, treated New York audiences to two weeks of stylish, intelligent music at this classy Greenwich Village bistro. The March 7 set was a fascinating display of musicianship by Jackson and his talented quartet.

Despite Jackson's brilliant playing, the 55-minute set was nearly stolen by the imaginative piano work of Harold Mabern, one of the jazz world's most unappreciated resources.

Mabern's talent has grown greatly in recent years and he is now on a par with any pianist working in jazz today. Bassist Lisle Atkinson added a solid inventive bottom and drummer Al Foster played with a taste and discipline that belied his youthful appearance. The seven-song show was masterful throughout with all four musicians sharing the spotlight. The relaxing evening was brought to a climax with an updated version of Jackson's classic "Bag's Groove" which featured an incredible solo by Mabern that had the audience clapping along. But not all the audience was appreciative and the show was marred by a few talkative patrons.

ROBERT FORD JR.




It's not where they came from...

It's where they're going.

Foreigner's members come from some very respected bands like Spooky Tooth, King Crimson, If and the Ian Hunter Band. And today, Mick Jones, Ian McDonald, Lou Gramm, Al Greenwood, Ed Gagliardi and Dennis Elliott bring all that musical savvy and experience to their new group, with some of the most dynamic rock 'n' roll you've ever heard. Foreigner. They're not going to be strangers for long.



Produced by John Sinclair and Garry Lyons in collaboration with Mick Jones and Ian McDonald.

Foreigner.
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SD 18215

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Puppets Pull Strings

• *Continued from page 47*
 executed through Herbi, complete with headphones.
 Wesley's DJ booth is also like a radio studio, separate from the audience with a glass front.
 Most of the records played at Danielle's are r&b/disco which Wesley purchases from Dance Disc of Canada, a disco retail outlet in Vancouver.
 "Victoria is about seven months behind the U.S. in getting product and we don't receive record service here. Dance Disc is good for us because it buys its records directly from New York," he says.
 Wesley stays abreast of the latest disco disks through Billboard's disco charts and Dance Disc.
 Danielle's, a non-licensed (no liquor) after-hour club, which is not located in a hotel, caters to the 18-30 crowd but he says legally there is no age limit for after-hour clubs. The

club, open Thursday through Saturday 11 p.m.-5 a.m. and Sunday 9 p.m.-3 a.m. seats 280, with a dance floor to comfortably accommodate 100.
 Wesley claims he is also pulling in the crowds because his music sounds superior to that of most clubs in the area. He plays his music on Russco turntables and studio master control panel and Altec Voice of the Theatre speakers. The club has also installed a custom built lighting system, complete with mirror balls and strobe lights.
 Wesley is also trying to lure the gay crowd.
 He contends there is only one gay disco in Victoria, and although his club is predominately "straight," he is looking to attract more gays, feeling that the gay crowd is a more consistent disco group. He plans to lure this crowd through his current disco music and the puppet novelty act.

Pamcarli Suing CTI, Char Liz

NEW YORK—Pamcarli Inc., is suing CTI Records and Char Liz Music Inc., over the allegedly illegal reproduction and recording of seven compositions by artist Stanley Turrentine.
 The suit, filed in U.S. District Court for the Southern district of New York demand that the defendants stop from further performing, reproducing or licensing the compositions; that CTI pay royalties for previous use of the compositions; that CTI give up all copies, plates, and molds of the compositions.

In Deal With Dick

LOS ANGELES—The publishing catalogs of Sutton-Miller Music publishing will be represented in the U.K. by Dick James Music.
 Sutton-Miller Ltd. here operates Medallion Avenue Music, Ginseng Music, Mobile Fidelity Music, Son Mike Music, and Pattilynn Music.

Closeup

IMPROVISATIONS — WEST MEETS EAST, 3—Yehudi Menuhin, violin; Ravi Shankar, sitar; Jean-Pierre Rampal, flute; Others. Angel-SPO 27200.

Volumes one and two of "West Meets East" were issued in 1967 and 1968, and marked the collaboration of two great classical musicians who had long admired each other's work, violinist Yehudi Menuhin and sitarist Ravi Shankar. Menuhin and Shankar were heard in pieces by the latter, based on Indian modes, and rounding out the disks were compositions by the Romanian Georges Enesco and the Hungarian Bela Bartok in whose musics the pull of the East can be felt.

Now Angel has thrice given the lie to Rudyard Kipling's axiom that "never the twain shall meet."

"Improvisations — West Meets East 3," comprises a quartet of works created by Shankar for the continuation of these trans-cultural summits, and it introduces to the proceedings another musical ambassador, the great French flutist Jean-Pierre Rampal.

Actually, "West Moves East" would have been a more appropriate title for this installment in the series, since all of the selections here are built upon the melodic shape of the Indian raga. Presumably, this is the basis for all of Shankar's music, as it was for his "Concerto For Sitar And Orchestra," premiered in 1971. The pieces here, each of which bears a descriptive English title, also are structured according to the talas, or rhythmic formulas of Indian classical music. Harmonic authority, as we understand it, is negligible.

"The Enchanted Dawn" (side two, band one) does look Westward somewhat in its rudimentary harmonization and use of chromatic tones, which are absent in the classical music of Shankar's land.

The piece is scored for flute and harp, and Rampal is joined here by the young French harp player, Martine Geliot. A tone poem of delicate, ethereal beauty, it is one of Shankar's few compositions for Western instruments alone and presumably is notated in its entirety. The piece is based upon one of the key morning ragas of India's Northern classical school.

"Morning Love" (side two, band two), described as the only "light classical" work on the LP, counterposes sitar and flute in one of the most striking musical unions ever conceived.

Rampal and Shankar are supported by traditional drone and percussive accompaniment in this dance-like, effusive creation that draws upon Indian folk melodies.

Its use of folk material and a looseness of structure classifies the work as lighter than the rest of the program. The cut, containing some exquisite work by Rampal, is the one that will sell the disk to the broadcast audience.

Side one features the now-familiar teamwork of Menuhin and Shankar on two cuts, "Tenderness" and "Twilight Mood." The two trade improvisations in the slow opening alaps of these pieces, in which the raga's shape is outlined, and are heard in the exciting synchronization of the faster sections that follow. Menuhin's grasp of the microtonal idiom is remarkable indeed.

Consider the disks with which it can logically be displayed to build excitement. Volumes one and two in the series and Shankar's Sitar Concerto (Angel) are compelling choices. Along with these albums,

Chick Corea

• *Continued from page 32*
 Return To Forever group, a plan to produce vocalist/keyboardist Gayle Moran's first solo LP around July, a separate international tour slated for the fall with a Corea band to perform his solo works, scattered concert dates with various duo arrangements combining Corea and Moran, Corea and bassist Stanley Clarke and Corea and keyboard colleague Herbie Hancock.

Corea hopes to "find time somewhere in between" to compose orchestral music, most likely for piano and small orchestra.

"I love to tour," he explains. "Sometimes physically it's a strain, but that's the nitty-gritty of why I'm in music."

That purpose—the contact between Corea and his audience—is the essential factor which Corea himself considers the key to his success in achieving pop appeal while maintaining his jazz authenticity.

Corea has gone through some musical changes. And in his abandonment of the free-form style of playing he says he's found a "new freedom" which allows him to work with musical structures and to put his formal childhood musical training to use.

The emphasis on structure and orchestration (for horns, keyboards, bass, voices) is clearly reflected in the new Return To Forever LP, "Musicmagic," released last week.

The orchestral emphasis will likely play a prominent part in his upcoming works. Corea, a double dropout from Columbia and Juilliard, says piano concertos are definitely coming. He also hopes to enter a piece in a European classical festival and is still looking for the "right" movie score after several unworkable offers.

Don't Malign Music

• *Continued from page 47*
 Chapman also denounces deejays who feel it is hip to rap continuously to their audiences. "Conversation should be kept at a minimum," he says. "Being a good disco deejay is a subtle art, and the good spinner can usually communicate with his audiences through his music. The rap should be restricted to the occasional announcement at the beginning or end of a tune."

Chapman says that those who go to discotheques with the notion that they could use it as a place to sit around feeling sorry for themselves, or a place to get drunk, or a place from which to watch their favorite football or basketball tournament on television, should forget it.

"The discotheque," he says, "is a place that offers great exercise in a congenial atmosphere, a place to meet a lot of new people, and a place which offers the realization that having fun is not something to be ashamed of."

retailers also can promote any of the numerous recordings made by Rampal, Menuhin and Shankar individually. Consider the wonderful flute/harp recital by Rampal and Laskine on Odyssey, Menuhin's two albums with jazz fiddler Stephane Grappelli (Angel), and of course the strong-selling Bolling/Rampal "Suite For Flute And Jazz Piano." In short, the disk can serve as the key to a retail crossover bonanza.

ALAN PENCHANSKY

MARCH 2, 1977, BILLBOARD

UCLAeXtension

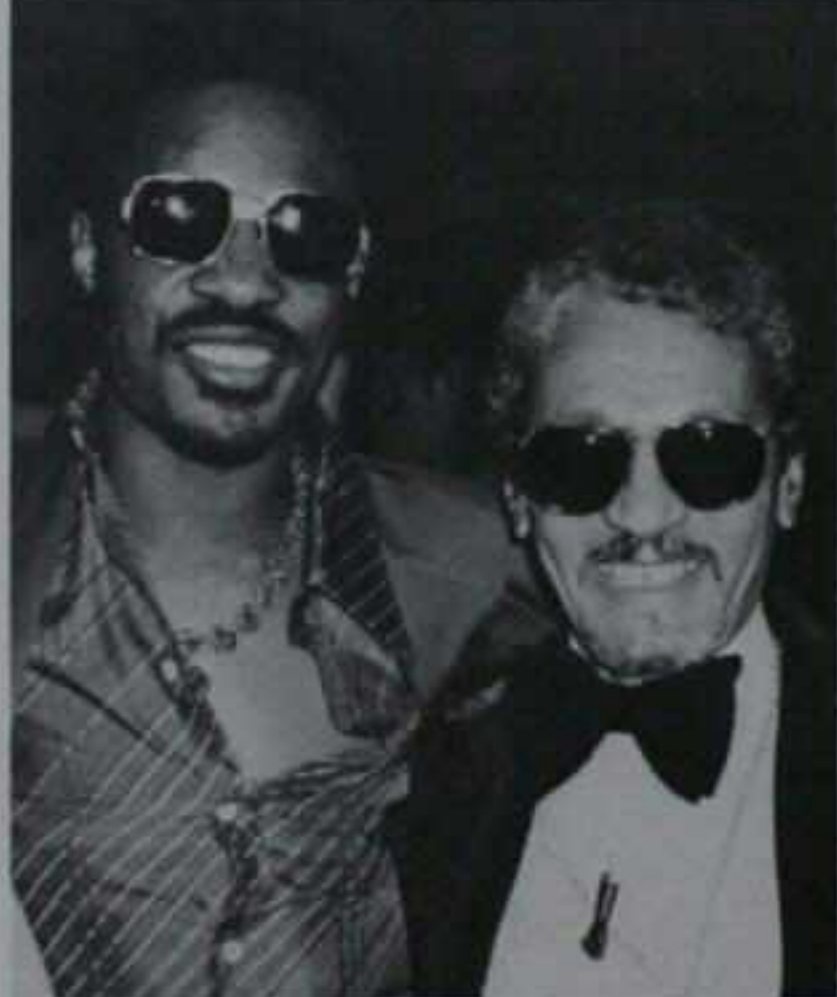
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Spring 1977

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E. Power Biggs

Every Sunday morning for sixteen years, he would leave his house in Cambridge, Massachusetts, and make his way through the narrow tree-lined streets to the Busch-Reisinger Museum at Harvard.

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In 1958 the broadcasts ended, but by this time E. Power Biggs had become a legend. His exciting concertizing throughout the world, his remarkable recordings (well over 100 albums), and his sheer joy in music continued to the time of his death.

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Biggs once wrote, "By happy chance, Bach's birthday, March 21, coincides with the first day of spring. Earth's rebirth always inspired Bach.

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Once more it is March, spring is bustling in, and the heavens rejoice that we shall never be finished with E. Power Biggs. His artistry has joined the ranks of miracles which never cease to amaze.

CBS Records.

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

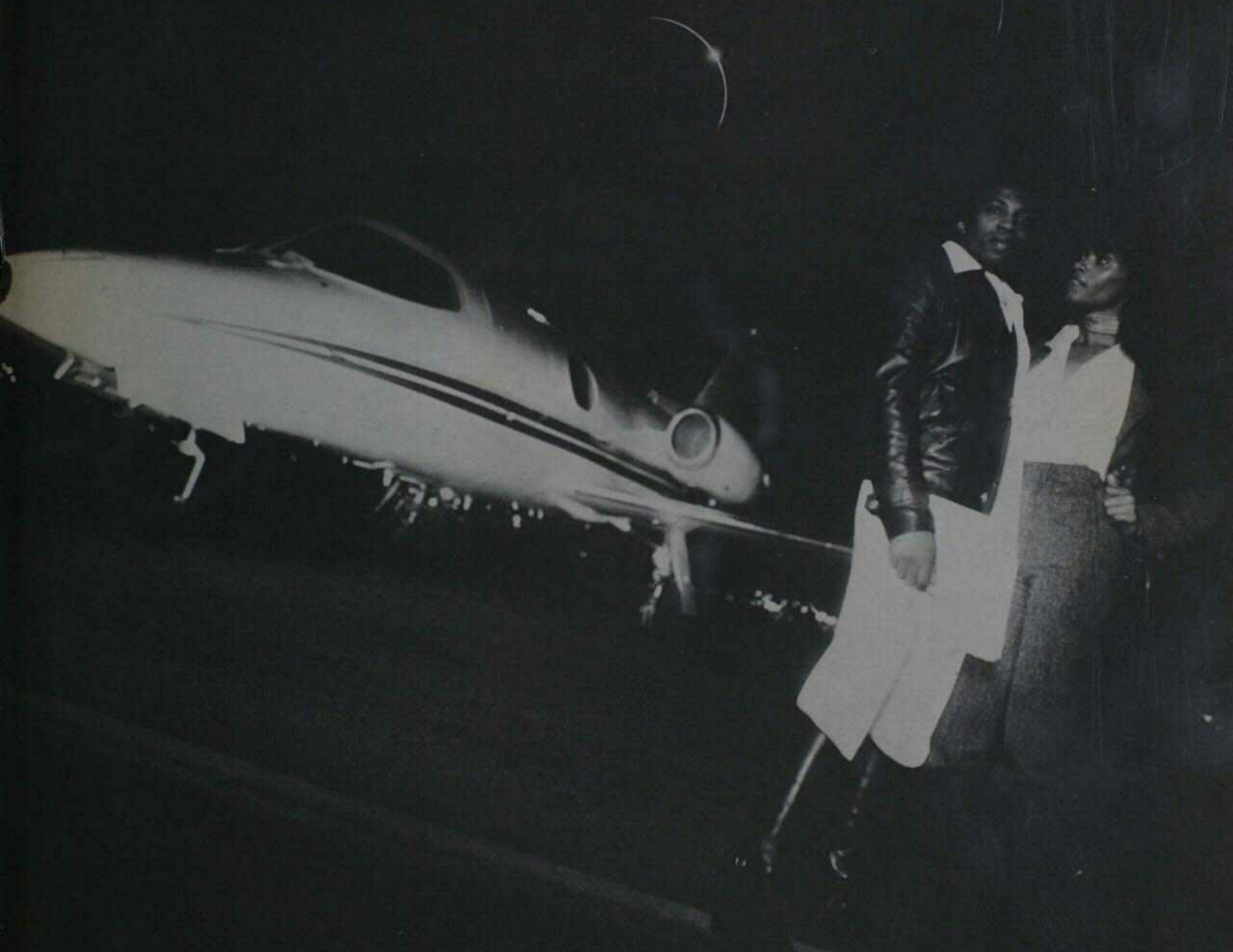
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z - (Publisher-Licensor) listing songs and their publishers/licensors in alphabetical order.

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Norman Connors' Romantic Journey—Come along for the ride!

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TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist index table listing artists and their corresponding chart positions.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 200,000 units.

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Compiled with the cooperation of BILLBOARD magazine

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U.S., Mexico Tape Pirate Connection

LOS ANGELES—Evidence of the link between Mexican and U.S. tape pirates surfaced last week when a San Diego Federal District Court jury found Roberto Roca-Suarez, 23, of Alhambra, Calif., guilty of illegal importation of preprinted pirated tape labels.

Found guilty of violation of Title 18, Section 545, which covers importation of illicit merchandise, Roca-Suarez will be sentenced April

18. Maximum sentence could be five years imprisonment and a \$10,000 fine.

The defendant was apprehended as sole occupant and driver of a van entering the U.S. from Mexico Nov. 12, 1976. Search of the car disclosed 72,000 two and four-color 8-track and cassette labels.

Prosecutor in the litigation was Assistant U.S. Attorney Stephen Petix.

Robbins Sues Ad Agency, Advertiser

NEW YORK—Robbins Music is suing the Dr Pepper company and the Young & Rubicam advertising agency in Federal Court here, alleg-

ing copyright infringement on Robbins' catalog stalwart, "Anchors Aweigh," in a Dr Pepper television spot.

Written in 1907 by Charles Zimmerman and Alfred H. Miles, the song was first assigned to the Wurlitzer Co., later transferred to the MGM Corp., and finally, in 1934, assigned to Robbins Music.

According to court papers, the original term expired in 1935 but Zimmerman's widow secured renewal and extension rights giving the song a term that won't expire until April 24, 1982.

L.A. Sues Capitol

LOS ANGELES—The City of Los Angeles is suing Capitol Records, seeking payment of \$80,000 and penalties in Superior Court here. The suit charges that from 1974 to 1976 Capitol operated without a business tax registration certificate and failed to pay tax under the local business tax code.

IMIC '77

SPECIAL GROUP SAVINGS FOR IMIC '77!

THOMAS COOK has been named by Billboard as the official agent to co-ordinate travel arrangements for IMIC '77. Special group departures are scheduled at a substantial savings!

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Inside Track

Recurrent rumors that Island Records will go to a branch operation from independent distributors soon. Has Phonodisc got the inside track through a negotiation going on between Island and RSO? . . . Bob Crewe recovering from his multiple fractures incurred when he was hit by a speeding car as he exited his auto in Westwood in February. It's expected he will remain in room 939 of the UCLA Medical Center for another six weeks. He's writing songs to break the boredom of the long convalescence. . . . Lou Rawls does his first network special April 21 on ABC-TV, with Dick Clark producing. . . . Pickwick International should sell to the industry the excellent printed inventory control cards which Ira Heilicher used to illustrate his talk on warehouse inventory control at NARM.

Jose Feliciano's benefit appearance at the Univ. of New Mexico March 26 will establish a scholarship in his name for handicapped students. . . . Jeff Wald, a noted booster of Democratic causes and candidates, crosses the party line Sept. 17 when he produces a star gala to launch the Betty Ford Cancer Center of Cedars-Sinai Medical Center, Los Angeles. . . . The Nitty Gritty Dirt Band benefited the Aspen (Colo.) Community School recently with a soldout house. The group bases in Aspen. . . . Steve Cook of Pipe Dreams, the Green Bay, Wis., based three-store chain, reports they doubled business with a 40% off list two-week sale recently. . . . Will there be repercussions from the Jules Malamad blowup when the trade association president was criticized for some of the NARM awards the final night of the convention? . . . The New York State Liquor Authority reportedly checking allegations of discrimination involving customers being turned away at the door of Regine's disco in Manhattan. The laws are vague about right-of-admission to such clubs. . . . Olivia Newton-John debuts in New York May 4 on the stage of the Metropolitan Opera. . . . Former Monkees Mickey Dolenz and Davy Jones team up April 12-17 at the Riverboat Room, New York City, after which they return to the West Coast to resume their jingle producing. . . . Brooklyn's Copa booking nos-

talgia. Frankie Avalon just finished and Dion and Tommy Sands are set.

Hall and Oates and Dr. Buzzard's Savannah Band producer Tommy Mottola talking to labels, including RCA, about forming his own label. . . . The recent Polish appearance by Manhattan Transfer has Russ and Czech cultural commisars talking about concerts there. . . . Atlantic's George Furness, one of the pioneer promotion men, has retired after 14 years with the label. But he's already opened his own indie promo office for several clients in Los Angeles. . . . Composers Tim Rice and Andrew Lloyd Weber donated the original Broadway manuscript of "Jesus Christ Superstar" to New York's Songwriter's Hall of Fame. They also worked six nights at the Ballroom cabaret. . . . Debbi Ormsbee, Mace Neufeld's executive secretary, married Lenny Colton, Helen Reddy's guitarist, in Chicago Sunday (20). . . . The height in promotion? To signal the start of Genesis' California tour Wednesday (23), 250 three-foot-in-diameter balloons will be set loose from a Hollywood parking lot. The Butch Stones (he's manager of Black Oak Arkansas and Ruby Starr) are parents of Shana Renee, born March 9 in Harrison, Ark.

Best mobile in many a moon: the Mushroom Records' biplane printed with the Chilliwaack logo, "Fly By Night." . . . The Rhodes Kids are now managed by M. Alpha Rhodes of Houston, Tex. . . . The RCA Nashville recording studios, recently closed, should open again soon with an independent studio company expected to operate the complex. Apparently the indie won't be saddled by the union pact that required two engineers for the RCA sessions.

Proof of tv specials' impact on album sales again this week as Barry Manilow's recent ABC-TV special has starred all his four albums on Billboard's Top 200 albums. . . . Billy Gaff Sr., 79, died recently in his home in London. He was the father of Billy Gaff Jr., president of Gaff Music, managing director of Riva Records and manager of Rod Stewart for eight years. . . . Business at RSO and other Phonodisc-distributed labels continues without interruption despite the strike at Phonodisc's Sun Valley, Calif., warehouse.

U.S. & Mexican Groups Propose

• Continued from page 74

"Some of the ALARM members have been lackadaisical in coming to meetings and so on, but I think that the possibilities of working closely with the Mexican industry will create a renewed enthusiasm in the organization," declares Venzor. He says he will contact ALARM members to report to them on the results of the recent meeting.

Venzor says the Mexican piracy topic, as well as planning for the proposed border meeting, will be slated for an upcoming ALARM meeting April 13.

"Luis (Baston) will advise me on who will attend from Mexico and on the planned agenda. My job is to get as many people as possible to go from this side," explains Venzor.

Venzor says that an antipiracy sweep along the U.S./Mexico border, partly the result of a similar industry/law enforcement meeting held last year in El Paso, was eventually successful in stemming pirate business in that area.

But that success, he claims, has forced the pirates to work new territory in Mexico.

The FBI spokesman agreed with the analysis, saying that tape piracy in Mexico was "no news to us" but that the situation may have worsened as the problem cleared up on the U.S. side and pirates were forced into another area "where they won't be bothered as much."

He compares the problem to that existing within the U.S. earlier in this decade when pirates cleaned out of one state simply relocated in others where state laws were less stringent.

It is believed, therefore, that one of the major obstacles in effectively combatting the Mexican problem is the relatively lenient Mexican copyright law.

Since it is presumed that pirated product is also being manufactured in Mexico, the elimination of flow from the U.S. side will be ultimately futile if the Mexican pirates can pro-

ceed to operate with relative impunity, a source aware of the problem explains.

Thus, one of the major tasks for Baston and his colleagues from other labels will be to stimulate more stringent legislation against copyright infringements in Mexico.

Baston says that Mexican label executives have noticed rampant pirating in Northern Mexico. As an example, he says that Guillermo Acosta Segura, general manager of Discos GAS, returned to Mexico City quite shaken after finding in Tijuana retail shops pirated copies of the LP "Llamarada" by Manolo Munoz before his firm had even released the work to the public.

Baston says that he himself has seen pirated tapes for sale in border shops for \$1.30 or \$1.50. The normal wholesale price from the manufacturer is about \$3.60 Baston says.

Executive Turntable

• Continued from page 4

dusty as financial officer with Leonard Singer's Associated Distributing, Phoenix. . . . Al Ross becomes president of the newly formed Press Office Ltd., an independent public relations firm in New York. He was vice president of McGrath/Power Associates. Also at the press office, Leila Bowie becomes Ross' assistant and director of tour press. She has a similar post for Rogers & Cowan. Roberta Skopp joins as account executive. She was director of publicity for Kirshner Entertainment.

Arnold Singer joins Cannel Master as vice president, sales and marketing, consumer products group at Ellenville, N.Y. He comes from Marketing World Ltd. . . . George T. Edwards joins Radio Shack, Fort Worth, as art director in the national advertising and sales promotion department. He comes from Kieffer Associates.

Bud Sykora named manager of creative services at the communications division of Panasonic, Secaucus, N.J. He was art director and creative group head.

John F. Ackerman appointed executive vice president, and Susan Rebutisch named vice president, administration for the Webster Group, a New York radio management/sales consultation firm. Ackerman was vice president, station relations for the Radio Advertising Bureau. Rebutisch was manager of the Egyptian tour dept of Lindblad Travel.

MARCH 20, 1977, BILLBOARD



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IMIC '77



**Amsterdam
May 15-18
1977**

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The Music Industry Summit Meeting

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Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

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