

The New Copyright Law—How Will It Affect You?

A Special Report On Pages 21-24

08120

Billboard

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83rd
YEAR

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The International Music-Record-Tape Newsweekly

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N. Y. Clubs Swarming With Action

By DICK NUSSER

NEW YORK—From swanky supper clubs to holes-in-the-wall, the club/cabaret scene here is alive and reports indicate that trend will continue into the foreseeable future.

Among the reasons for the resurgence of Gotham's once-thriving club society are these:

- Singles and childless couples are finding it's often cheaper to dine out than stay home. Consequently, there's intense competition among restaurateurs for their business, and the entertainment is proving to be as much a draw as a good chef.

- The fuel crisis and dwindling discretionary income are encouraging people to seek entertainment closer home. (Continued on page 38)

Michigan U. Hires 4 Pros To Book Talent

By ED HARRISON

LOS ANGELES—The Univ. of Michigan at Ann Arbor has hired four salaried music industry professionals to run its concert program.

The booking setup, believed to be the only one of its kind, has successfully brought to the campus the biggest names in music at a profit-making level.

The system is viewed as a cross between a university budgeted student-run program and professional promoters.

And instead of inexperienced students playing hit and miss while losing money on poorly promoted shows, they have the opportunity to work in advisory capacities while learning the ropes from professionals. (Continued on page 14)

'STORE' SITE FOR MOVIE

By JOHN SIPP

LOS ANGELES—Former MGM Studios chief Jim Aubrey has produced the first in a hoped-for series of contemporary music-oriented comedy movies, "Record City," which revolves around the operation of a large full-line record/tape/accessory/audio retailer.

And the one-time CBS-TV programming czar inked hot disk producer Freddie Perren (Billboard, April 16, 1977) to do the 35 to 40-minute track, along with co-producer Joe Byrne, whose mile-long (Continued on page 16)

RKO Web To Ask Disks Via Tapes

By CLAUDE HALL

LOS ANGELES—RKO Radio stations coast-to-coast will begin asking record companies to supply open reel 15 i.p.s. tapes of songs instead of records when possible, reveals Christy Wright, music coordinator for the chain.

RKO's stations include KHJ, Los Angeles; KFRC, San Francisco; WRKO, Boston; WXLO, New York; WOR, New York; WHBQ, Memphis, and others.

So far as is known, RKO Radio is the first chain to adopt such a policy; the reason, of course, is to achieve the best possible acoustic version of a song on the air. Faced with growing competition from FM radio, (Continued on page 26)

Digital Recording In AES Spotlight

By STEPHEN TRAIMAN

NEW YORK—A forecast of things to come in the audio industry is on tap at the Audio Engineering Society's convention this week as digital recording takes the spotlight on the exhibit floor and in the lead-off technical session. The 57th AES opens its four-day run Tuesday (10) at the L.A. Hilton.

The first pulse code modulation (PCM) digital equipment to be shown in the U.S. will be demonstrated. (Continued on page 48)

Trendsetter Awards Climax IMIC '77 Banquet Activities

Other Labels Ignoring Salsoul Pool Cutback

By JEAN WILLIAMS

LOS ANGELES—Salsoul Records is receiving little support from the record community in its move to cut off disco service to the country's pools (Billboard, April 30, 1977).

Columbia Records' cutting back and Salsoul's reducing its promotional disco copies from 3,000 to 400 seem to be uniting the pools, making them aware of the necessity of feedback to labels.

Pools surveyed all contend Atlantic, TK and Salsoul Records are the largest suppliers of disco product.

Ray Caviano, national disco pro- (Continued on page 56)

LOS ANGELES—The presentation of 12 Billboard Trendsetter Awards for 1976 will highlight the closing banquet at IMIC '77 in Amsterdam, May 15-18.

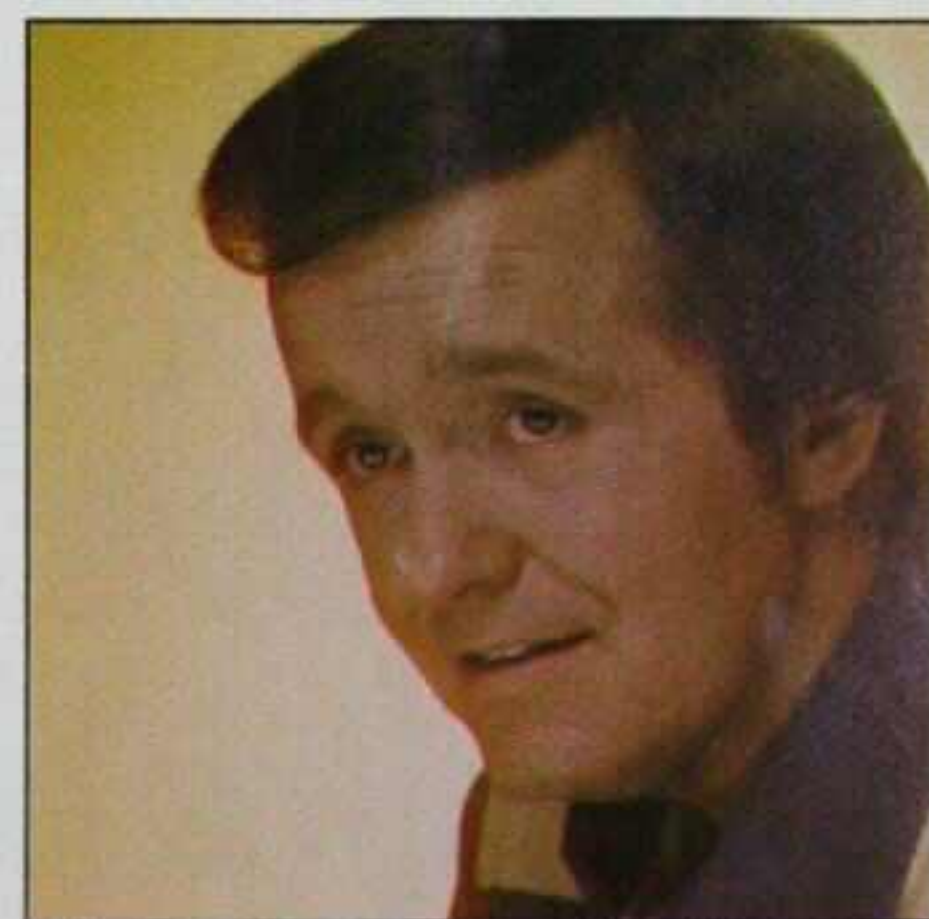
The presentation will mark the first time since its inception seven years ago that the prestigious awards will be tied in with the music industry's foremost international event.

The Trendsetters were established by Billboard in 1970 to recognize outstanding contributions to the fields of music exposure, creative merchandising and innovative technology.

Previously, they were dispersed at a small and informal presentation in New York but will now become an annual IMIC event before worldwide industry leaders. (Continued on page 84)



Your Ticket to the Hottest Show in Town is Bette Midler's fourth Atlantic album, the double lp "LIVE AT LAST." Recorded on stage during her recent record-breaking tour, it's all here—rock ballads, show tunes, classic comedy monologues. No less than 25 songs are included, highlighted by "Boogie Woogie Bugle Boy," "Delta Dawn," "Do You Wanna Dance," plus the Divine Miss M's current single, "You're Moving Out Today." (Advertisement)

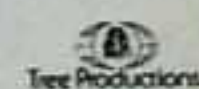


The key factor in his success is consistency. The proof is in the multitude of awards he has earned during the past sixteen years and he proves once again that he is successfully able to adapt his writing, performances and records to the time with his newest MCA album "Scorpio." MCA-2264. (Advertisement)



OUCH!

Joe Tex "Ain't Gonna Bump No More (With No Big Fat Woman)." His hit single from his new album "Bumps & Bruises" on Epic Records. It's so good it hurts.



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P. Funk Earth Tour

March 15
March 19
March 25
March 26
April 3
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Convention Center, Indianapolis, Indiana
Coliseum, Richmond, Virginia
Scope, Norfolk, Virginia
Civic Center, Lakeland, Florida
Mid-South Coliseum, Memphis, Tennessee



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New NARM Focus On Mart Research



By IS HOROWITZ

NEW YORK—Market research is expected to receive greater attention at NARM under its new executive vice president Joseph A. Cohen, who assumes his new post May 23 (see Executive Turntable).

Cohen, named to the position last Monday (2) following an intensive executive talent search by NARM directors, was largely responsible for the studies on the adult record market presented at recent association national conventions.

The top full-time executive slot of the organization has been vacant since the last week in March when Jules Malamud announced his resignation after 16 years (Billboard,

Investor Quartet Refloats Wallichs

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Bankruptcy Judge James Dooley issued an order, which approves a \$70,000 short-term loan certificate in unspecified Kester inventory on consignment to the n-store Southern California

Wallichs filed a bankruptcy petition here March 4, listing assets of 50,674 and liabilities of 16,615 (Billboard, March 16, '77). In a later filing, \$1,549,541 listed as liabilities, against assets 1,432,023.

exchange for providing money inventory and free management counsel, the petition provides that "Shaftesbury Music group" shall have more than a majority of the votes in the sagging chain.

Shaftesbury Music is listed among creditors at the same address as Israel Franklin, who joined Wallichs as a management consultant in 1976. Franklin is not listed as of the group making the proposal to assist the reorganization.

Testimony at the hearing indicated the chain has recently been valued at approximately \$60,000 (Continued on page 18)

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Two-week witnesses testified that they had stolen phonograph records and sold them to Cardarella. Witnesses said the records had been stolen in Indiana, Michigan, Illinois, Ohio and Iowa as well as from stores in the Kansas City area. One witness, Richard Gile, testi-

that they, along with Raymond Toliver, were sent on stealing trips by Cardarella. They testified their agreement with Cardarella was that he would pay them \$2 for each LP album and one-third of the retail price for other merchandise they stole for him. (Continued on page 18)

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Treasury Dept. Clarifies U.K. Acts' Tax Rate

By MILDRED HALL

WASHINGTON—A U.S. treaty with Great Britain which allows visiting performers of the member countries up to \$15,000 exemption of earnings from income tax is the subject of a Treasury Dept. 60-page analysis, with some unpleasant surprises in the fine print.

The treaty, which is a revision of the existing—and frequently amended—1945 mutual agreement against double taxing of visiting performers, was signed in December 1975 by delegates of both countries, and is slowly working toward ratification by the U.S. Senate and final approval by the British House of Commons (Billboard, March 27, 1976).

One of the less pleasant aspects is that the expenses of the visiting performer must be included in calculating the \$15,000 exemption. The reimbursed expenses, no matter by whom or in which country they are paid, must be totaled with the performer's fee in the \$15,000 limit.

If the sum is over this amount, the income tax—which is paid only in the country where the performance (Continued on page 65)

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Despite Dismal Quality Good Promo Outlet: Execs

By ED HARRISON

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A major A&M artist's tv appearance could well be an indicator of how tv can help or hinder a career when Joan Armatrading makes an

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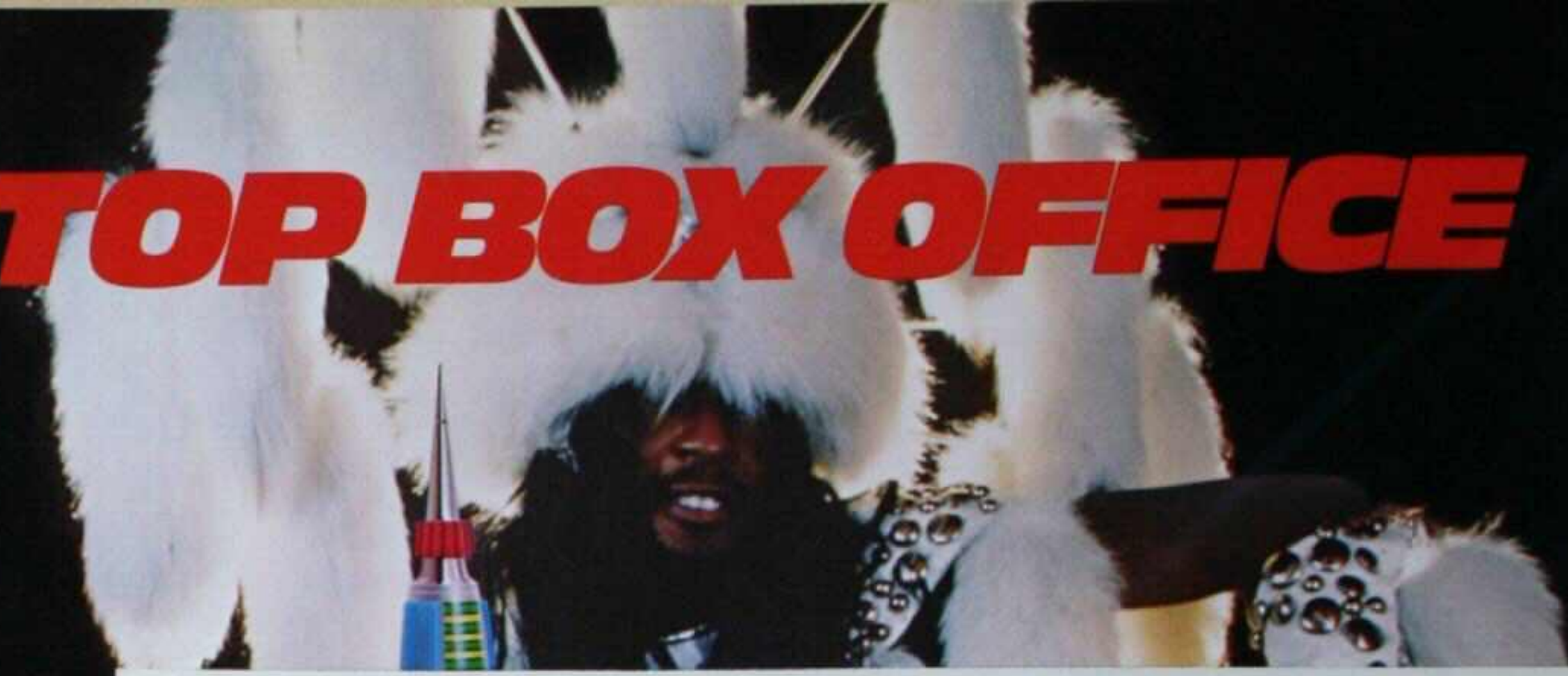
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- March 19 Convention Center, Indianapolis, Indiana
- March 25 Coliseum, Richmond, Virginia
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SO WHAT!



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The top full-time executive slot of the organization has been vacant since the last week in March when Jules Malamud announced his resignation after 16 years (Billboard, April 9, 1977).

With the appointment of Cohen, NARM returns to its traditional titular designation of chief elective officers. By-laws have been changed to

(Continued on page 84)

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FIRST FAN—President Jimmy Carter inspects a copy of Columbia Records' double pocket "Inaugural Album" presented to him at the White House. The album, recorded during the inauguration, features Paul Simon, Linda Ronstadt, Shirley MacLaine, Loretta Lynn, Leonard Bernstein and others. Seen from left are: Phil Ramone, LP producer, Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS Records Group; Mike Tannen, LP's executive producer; Jim Lipton, producer of the inaugural concert; and President Carter.

KANSAS CITY RETAILER

Guilty Verdict In Cardarella's Trial

KANSAS CITY—A U.S. District Court jury has found Anthony J. "Tiger" Cardarella, owner of Tiger's Record Centers, guilty on two multi-count indictments. He had been charged with receiving stolen property, principally record albums and tapes, and dealing in stolen firearms.

The six-man, six-woman jury found Cardarella guilty on all seven counts of the firearms indictment and all four counts of the stolen property indictment.

Judge Ronald N. Davies ordered a presentence investigation and continued Cardarella's \$15,000 bond. Cardarella, 50, could be sentenced as much as five years in prison on each of the 11 counts.

His attorneys said they would file a motion for a new trial and, if they failed in that effort, they would appeal. Government witnesses testified in the two-week trial that they had stolen phonograph records and sold them to Cardarella.

Witnesses said the records had been stolen in Indiana, Michigan, Illinois, Ohio and Iowa as well as from stores in the Kansas City area.

One witness, Richard Gile, testi-

fied that he entered into an agreement with Cardarella to steal records for resale to Cardarella while the two men were serving prison sentences at the U.S. penitentiary at Leavenworth.

At the time, Cardarella was serving a 10-year sentence for shooting a federal witness in June 1960. Cardarella also pleaded guilty in state court in 1975 to a charge of receiving stolen property and was fined \$1,000.

Two men testified Cardarella paid them to steal a variety of merchandise, including firearms. Cardarella, under cross-examination after taking the stand in his own defense, branded the two witnesses, Richard Stevenson and Allen Garner, as "liars."

Stevenson and Garner had testified that they, along with Raymond Toliver, were sent on stealing trips by Cardarella. They testified their agreement with Cardarella was that he would pay them \$2 for each LP album and one-third of the retail price for other merchandise they stole for him.

(Continued on page 18)

Anxiety Accelerating On Tribunal Makeup

WASHINGTON—The White House delay in naming appointees to the Copyright Royalty Tribunal has been causing an anxiety buildup among those who will be among the first to need its services—namely the music licensors.

Hope for an announcement late this week is alive but weak, in view

of the President's current trip abroad and heavy domestic agenda of major national issues.

The Tribunal's first task after it is organized will be to start proceedings on setting compulsory licensing rates for the use of nondramatic musical works by more than 800 non-commercial radio stations and some 255 public television stations.

Even after the President announces his list of five commissioners, the Tribunal nominees must have FBI and IRS clearance and be confirmed by the Senate.

All of this takes time, and could run into the Congressional August recess, delaying things still further. Every month the public broadcasting statutory rate decision is delayed, music copyright owners lose royalties.

Unlike the Jan. 1, 1978, effective date set in the new copyright law for other compulsory licensing rates to begin—for jukeboxes, cable tv and recordings—the public broadcaster royalty will not start until the Tribunal reaches a decision on rates and terms and publishes it in the Federal Register.

The required royalty is not retro-

(Continued on page 18)

E. GERMANY WELCOMING U.S. JAZZ

EAST BERLIN—Following a period of many years in which American jazz recordings were released only rarely in the German Democratic Republic, Deutsche Schallplatte is now releasing a considerable amount of U.S. jazz repertoire on a licensing basis.

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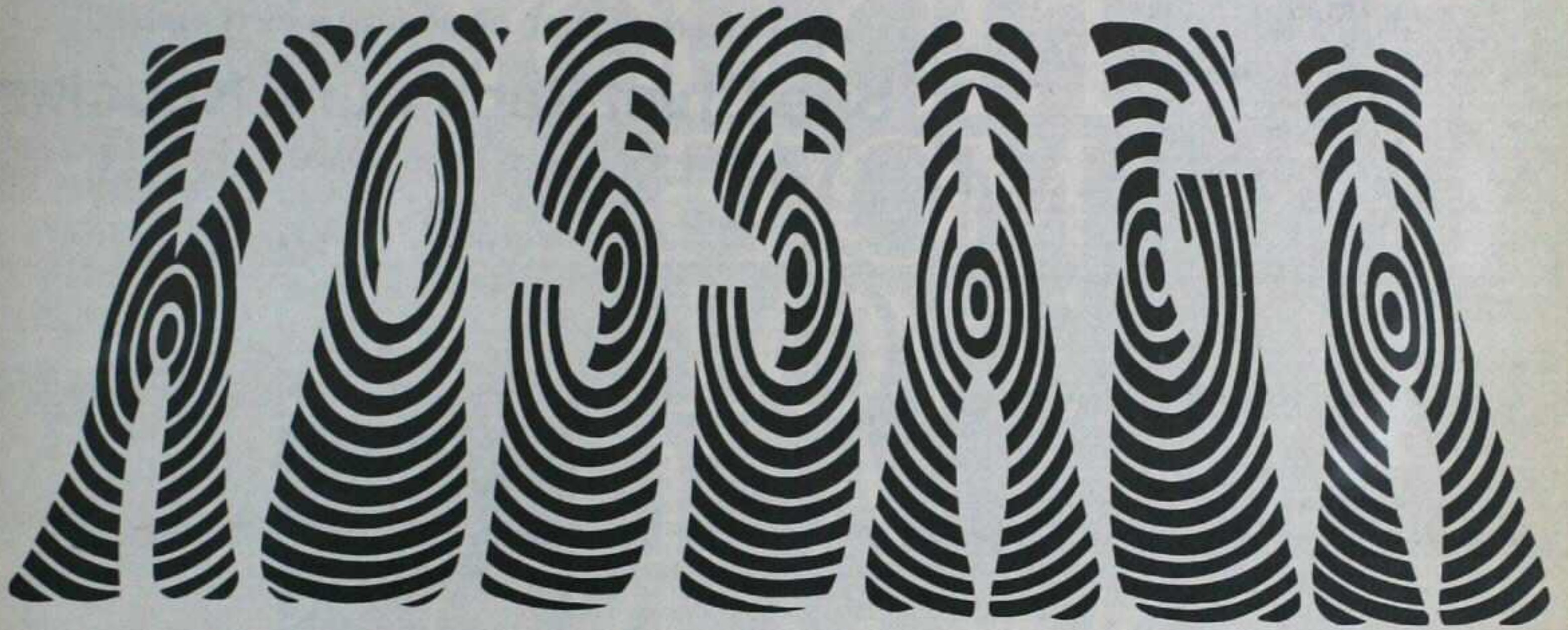
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(Continued on page 84)



CARPENTERS

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IS A
LOVE SONG"

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Arranged and Orchestrated by Richard Carpenter
Associate Producer: Karen Carpenter

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PLANS MORE LABELS, RACKS, STORES

Schwartz Bros. Expanding

NEW YORK—Addition of more distributed labels, expansion of its rack accounts and the opening of at least two new Harmony Hut retail stores are expected to extend the Schwartz Bros. gains of last year through 1977. Future emphasis is definitely on retailing, the biggest upward sales and profit curve.

In its annual report to shareholders, brothers Stuart, chairman; James, president, and Bart, senior vice president, expounded on the previously announced results for 1976 (Billboard, March 26, 1977).

Looking ahead, the trio notes that

London Records was added to the regional distribution network which covers Pennsylvania, Delaware, Maryland, Virginia, West Virginia and Washington, D.C., for the Baltimore-based company.

Expanding from the current 15 units, new Harmony Huts are scheduled for malls in Philadelphia and Rockaway, N.J., this year, and at the Cherry Hill (N.J.) Mall in 1978. A small retail outlet in College Park, Md., was closed last fall, replaced in November with a larger, second Baltimore store in the Eastpoint Mall.

Credit for the improved financial

picture, which saw net income quadruple to nearly \$550,000, on only a 16% sales gain to more than \$25 million, was given to generally tighter overall controls.

The rack merchandising operation achieved significant economies by utilizing the company's warehousing facilities. The retailing organization was strengthened to develop centralized merchandising programs.

The addition of London to the list of distributed labels, though coming in the new fiscal year, was cited as an example of market broadening opportunities for this area of the business.

With Schwartz Bros. retail music operations expanding, plans are also in the works to change the firm's fiscal year to end Jan. 31, rather than Dec. 31. This is similar to other music retailing and rack firms such as Pickwick and Handleman who have found certain administrative and inventory burdens during the largest sales month.

In 1976, retail sales accounted for 43% of Schwartz Bros. sales, off a bit from 44% the prior year; but more than double the 19% in 1972. Wholesale distribution brought in 35% of revenues, up slightly from 34%, but down from 46% in 1972. Rack merchandising was steady at 22% of volume, also down from 35% in 1972.

On the bottom line, 65% of pre-tax income came from retailing, 19% from distribution and 16% from the rack side of the business, in 1976. For both 1974 and 1975, the wholesale and rack operations experienced pre-tax losses while retail sales accounted for pre-tax income of \$221,000 and \$350,000 respectively.

Buoying the Schwartz outlook for 1977 is the firm's most successful quarter in its 30-year history. Net income for October-December hit a record \$289,925, a solid 52% gain, on a 25% sales increase to \$8,782 million.

Less Of a Loss Racked At 20th

LOS ANGELES—20th Century Records reports a loss in the first fiscal quarter of the year, but Dennis C. Stanfill, chairman of the board and chief executive officer, says the loss was smaller than in a similar period a year ago.

Record and music publishing (the publishing firm has been successful over the years, but its figures are included with the record label) suffered losses of \$568,000 for three months ending March 26, 1977, as compared to losses of \$1,889,000 in a similar three-month period a year ago.

The parent 20th Century-Fox Film Corp. had earnings of \$2,571,000 on revenues of \$89,635,000—mostly from movies such as "The Omen" and "Silent Movie"—compared to a loss of \$1,585,000 in a similar period last year.

ASCAP Chief To Be Feted In N.Y.

NEW YORK—The music industry division of the State of Israel bonds will honor Stanley Adams, ASCAP's president, with a black tie dinner on June 29 at the Plaza Hotel here.

Many top music figures are expected at the 6:30 p.m. dinner as well as a not-yet-named prominent Israeli official who will speak. Tickets are \$45 per person.

Arista Turnaround Aids Colpix Gains

NEW YORK—An encouraging turnaround in profitability for Arista Records was among factors cited in the record third quarter and nine-month operating earnings for Columbia Pictures Industries by president Alan Hirschfeld.

After two depressed sales and profit quarters, the records division posted net revenues of \$9.791 million, more than 20% over the year-ago figure of \$8.43 million, according to Elliot Goldman, Arista executive vice president.

Although no profit figures were broken out on a division basis, Colpix earnings more than quadrupled for the three months ended March 26, to \$4.54 million or 52 cents per

share from \$840,000 or 10 cents a share a year ago. With an extraordinary credit this year, net income was \$5.99 million, versus \$956,000 the prior year. Revenues rose 26% to \$94.47 million from \$74.83 million.

Arista's first nine months revenues of \$22.318 million are only about 8% behind the year-ago record of \$24.414 million in 1976. It is a dramatic turnaround from the six-month comparison which had the label about 32% behind last year's figures.

Goldman cites a sales surge on all fronts for the big third quarter, led by Barry Manilow who had all his four albums on the Top LPs chart.

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9%	7%	Ampex	11	282	8%	7%	8%	+
5%	3%	Automatic Radio	3	6	3%	3%	3%	-
61%	55	CBS	10	219	59	58	58%	-
11%	7%	Columbia Pictures	4	256	10%	10%	10%	+
15%	10%	Craig Corp.	3	10	12	11%	11%	-
48%	33%	Disney, Walt	15	326	35%	35%	35%	-
4	3%	EMI	8	114	3%	3%	3%	+
18%	12%	Gulf + Western	3	710	14%	13%	14	+
6	4%	Handleman	11	37	5%	5%	5%	+
35%	23%	Harman Industries	9	6	34%	34%	34%	Unk
5%	4%	K-tel	4	4	5	4%	4%	-
9%	6	Lafayette Radio	6	3	5%	5%	5%	+
26%	21%	Matsushita Electronics	10	2	22%	22%	22%	Unk
42%	36%	MCA	8	232	38%	37%	38%	+
20%	16	MGM	8	120	20%	19%	20%	+
57	47%	3M	17	304	51%	50	51	+
56%	42	Motorola	14	395	44%	43%	44%	+
36	31%	North American Philips	7	20	33	32%	33	+
22%	16%	Pickwick International	12	517	22%	22%	22%	+
9%	5%	Playboy	11	56	6%	6%	6%	+
30%	25%	RCA	13	1853	31%	30%	30%	+
10%	8%	Sony	18	994	9%	9%	9%	+
22%	16%	Superscope	5	32	19	18%	18%	-
42%	26%	Tandy	6	614	29%	28%	29%	+
7%	4%	Telecor	8	50	6%	6	6	Unk
3%	2%	Telex	11	39	2%	2%	2%	-
4%	2%	Tenna	5	85	3	2%	2%	+
15%	13%	Transamerica	8	508	14%	14%	14%	+
12%	9%	20th Century	9	1349	12%	11%	12	+
30%	26%	Warner Communications	7	324	29%	29	29%	Unk
28	20	Zanith	10	186	21%	21%	21%	+

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	10	2%	3	Kustom Elec.	7	12	2%	
Gates Learjet	4	11	9%	9%	M. Josephson	4	74	11%	
GRT	30	66	3	3%	Memorex	7	41	25%	
Goody Sam	3	1	1%	2%	Orox Corp.	-	0	1%	
Integrity Ent.	3	0	13/16	1 1/16	Recoton	26	0	2%	
Koss Corp.	5	48	3%	3%	Schwartz Bros.	10	0	1%	

Over-the-Counter prices shown may or may not represent actual transactions. Rates 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 Volmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange.

SUBSTITUTES MATSUSHITA RCA Delays Entry Of Own Videodisk Unit

By STEPHEN TRAIMAN

NEW YORK—RCA has pushed the market entry of its SelectaVision videodisk even farther into the future—if at all—and will offer the 2/4-hour videocassette unit from Matsushita this fall, rather than late summer.

President Edgar Griffiths, conducting his first annual shareholder meeting, emphasized that if and when the videodisk system is marketed, it would have to satisfy several key elements:

- Have a playing disk with one hour per side (two versions have been demonstrated in the lab and in Japan);
- After introduction (at a targeted \$500) have the capability to be sold at a dramatically reduced price of \$400 or less;
- Have a ready access to software, which can be "movies and the programming people would like to watch" (RCA has been building its SelectaVision library for two years, and is now securing clearances for videocassette as well as videodisk).

As for the VHS videocassette system, obtained from Matsushita of Japan, he confirmed it would be offered this fall, slightly delayed from the "late-summer" announcement initially made. No price was mentioned, but it is targeted at \$1,000 to \$1,100.

At that time, the joint RCA and Matsushita announcement emphasized the ready access of prerecorded program material at the time of introduction. This has led to speculation on the use of some of the videodisk library developed by the

RCA SelectaVision staff, with no final confirmation to date.

Although RCA Records has been involved in some pilot music videodisk material, once again there has been no confirmation as to the label might play in development of more software for an RCA videocassette or videodisk system.

However, at the annual meeting Griffiths noted that the record division had a record first quarter. He cited the winning of 10 of the 46 Grammy Awards and record club membership at its highest point.

"It is an organization which, in my judgment, is on the threshold of going a great deal better. It can do better, and I think we're about to see it."

The RCA president and chief executive officer moved further away from his most recent postponement of a videodisk market entry to "no before the last quarter of 1978." He emphasized, "We are continuing development work... we have not made a decision to go forward. On the other hand, we have not made a decision that we will not go forward... Today I'll refrain from making dates and commitments as to precise time."

Griffiths recapped the record first quarter earnings of \$48.5 million, a 41% increase over the prior year, following the second-best year in corporate history.

He predicts a record second quarter, the eighth consecutive period in which RCA performance has exceeded the prior year, with first-half profits that should exceed the earnings for the entire year of 1975.

MAY 14, 1977, BILLBOARD

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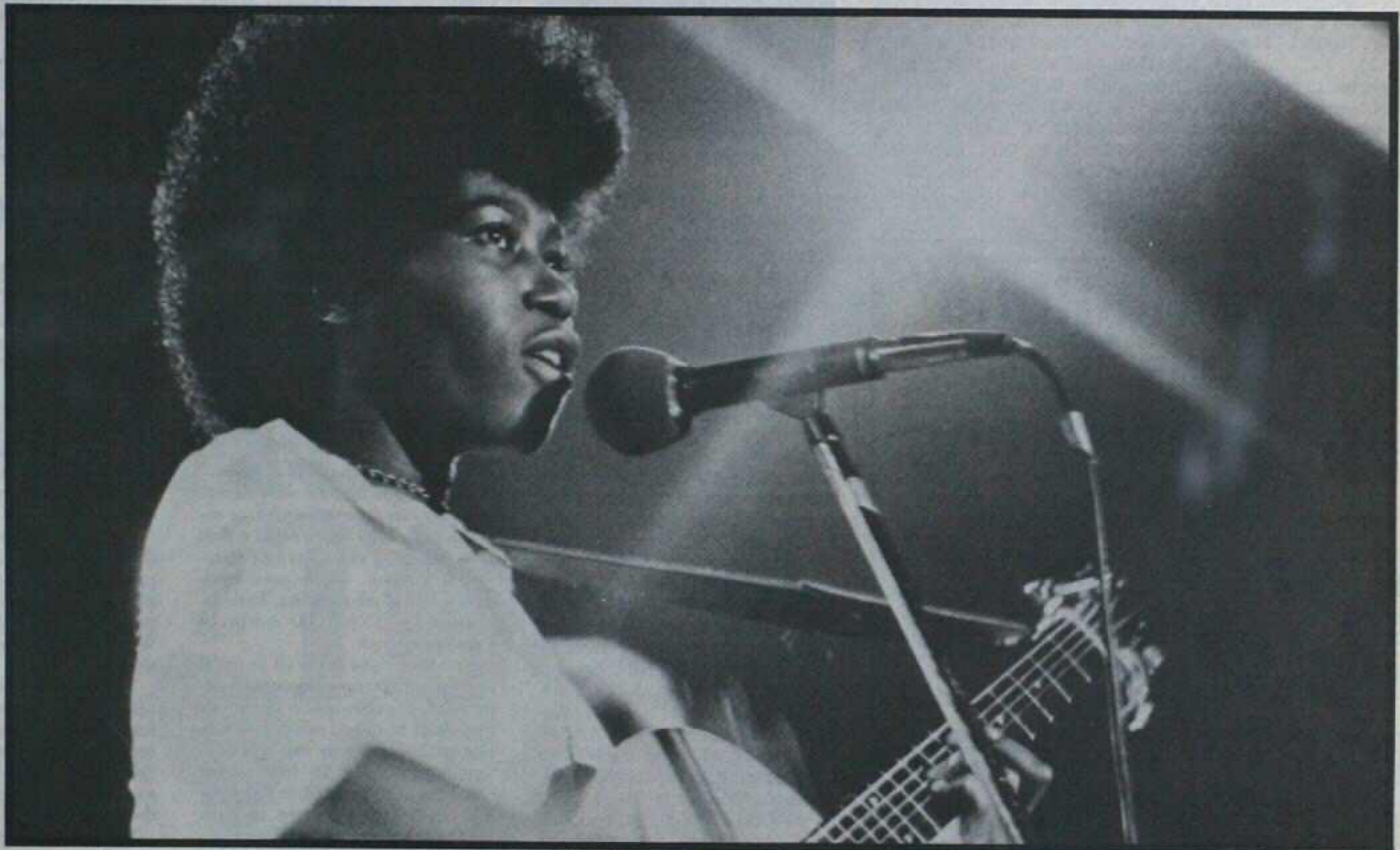
THE DOOBIE BROTHERS GOLF CLASSIC AND CONCERT FOR THE UNITED WAY, JUNE 6, 1977.

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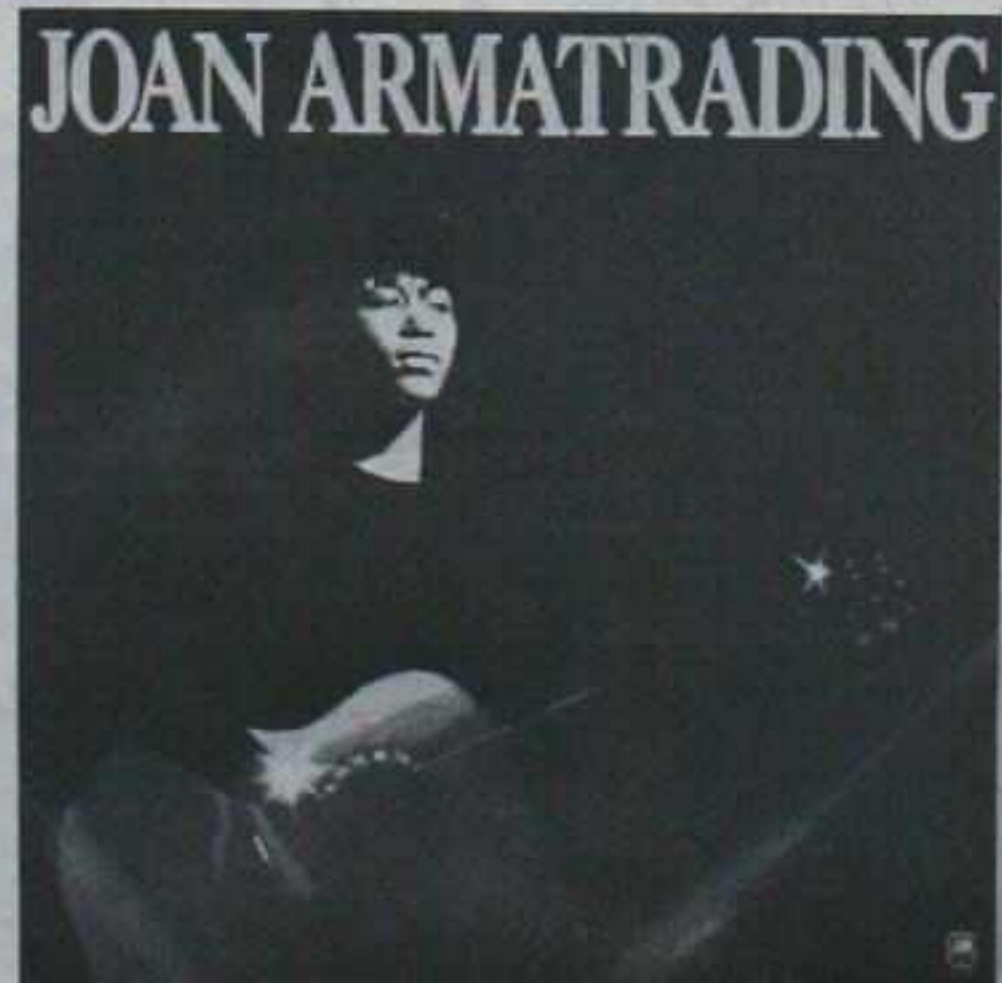
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GOLDEN LEO—Leo Sayer accepts his gold single for "You Make Me Feel Like Dancing" in ceremonies in Burbank from Mo Ostin (left), Warner Bros. board chairman, Sayer's manager Adam Faith is on the right.

BILL PALEY At 75: CBS Giant Turning Reins Over To John Backe After 50-Year Career

By JOE CSIDA & JUNE BUNDY CSIDA

The following is a profile on William S. Paley, the industrialist who built CBS into a giant communications empire.

LOS ANGELES—William S. Paley relinquishes the position of chief executive officer of CBS, Inc. Wednesday (11) to John D. Backe, CBS' 44-year old president.

Paley, 75, retains the title of chairman of the board, with the corporation anticipating 1977 earnings that will exceed the \$164 million or \$5.75 per share achieved in 1976.

Paley's retirement at 75 marks the near end of a 50-year career in broadcasting and recorded sound entertainment. Fruitful, exciting and distinguished would be just three adjectives to describe his career. It began in 1927. Paley, then 26 years old, was advertising manager for the La Palina Cigar Co., a family business headed by Bill's father, Sam Paley. Bill's sister, Blanche, married Leon Levy, a Philadelphia dentist, that year. Leon, with his brother Ike and a third party, Dan Murphy, had bought radio station WCAU in Philadelphia in 1920 for \$25,000.



William S. Paley

rette sales were cutting into cigar grosses drastically.

In the meantime, a year earlier, Radio Corp. of America (then owned 50% by RCA, 30% by General Electric, 20% by Westinghouse) had launched the nation's first radio network, the National Broadcasting Co.

It was the formation of NBC which indirectly led to Bill Paley's involvement with the Columbia Broadcasting System. Arthur Judson, a highly successful concert promoter and manager of artists such as Vladimir Horowitz, Ezio Pinza, George Szell, Bruno Walter and others had approached David Sarnoff with the idea of setting up a concert bureau for NBC. Sarnoff ultimately rejected Judson, after initially encouraging him. Judson, unawed by the power of RCA or NBC, decided to start his own broadcasting network. He organized United Independent Broadcasters, Inc. And he discovered quickly that developing a radio network was an extremely expensive enterprise.

The Levys, however, helped Judson put together the first chain of 16 stations. They also bought into UIB and persuaded a friend, Jerome Louchheim, a wealthy construction man, to invest in the network. It continued to lose money at an increasingly alarming rate.

In the summer of 1927 the United Independent Broadcasters, Inc. was sold to the Columbia Phonograph Co. for \$163,000. The network's name was changed to the Columbia Phonograph Broadcasting System, and in September it presented its first spectacular program. It broadcast "The King's Henchmen" by Edna St. Vincent Millay and Deems Taylor with a group of artists from the Metropolitan Opera Co. under the direction of Howard Barlow.

The broadcast was an artistic success, but ran into technical transmitting difficulties which apparently frightened the network's new owners. Less than three months after the Columbia Phonograph Co. had paid \$163,000 it sold the network corporation back to Judson, the Levys and Louchheim for \$10,000 plus 30 hours of free airtime for the record company. The network was permitted to retain the new name, but shortened it to Columbia Broadcasting System.

In 1923 the development of radio and post-war economic problems had forced the once highly successful record company into bank-

ruptcy. Under new management it had a resurgence, in the course of which it acquired important patents in electrical recording from the Bell Laboratories. To gain the use of these patents Louis Sterling, then head of British Columbia, bought American Columbia.

All this, of course, transpired long before Bill Paley had any concern with the record business. However in 1928 Jerome Louchheim was in poor health, and sold out his interest in CBS to the Paleys. The Paleys and the Levys now owned a majority of the stock in CBS. On Sept. 26, 1928 Paley became president of the network.

Within months he had worked out a new plan for affiliated stations in which they agreed to carry all network programs in prime time. In exchange for this, CBS agreed to supply them with sustaining programs gratis. Before the end of 1928 CBS's affiliated station lineup reached 47.

Concurrently with Paley's entry into network broadcasting another key event was taking place in another area of show business. A struggling film company, Warner Bros., had made a deal with the Bell Telephone laboratories for the rights to a disk sound system for motion pictures, called Vitaphone. In 1927, Warners released its first feature length, part-talk, all-singing motion picture, "The Jazz singer," starring Al Jolson. The Warners were betting all they had on Vitaphone, and as part of the promotion for the film they bought a \$750,000 ad campaign on the struggling CBS radio network.

It was a time when industry leaders in films and in radio were alert to opportunities for merger and/or expansion. In 1929 Paley made a deal with Adolph Zukor, head of Paramount Pictures, which gave Paramount 50% of the stock in CBS in exchange for \$3,800,000 worth of Paramount stock.

And then came the Wall St. crash and the accelerating, devastating depression. The economic crisis proved beneficial to radio, ruinous to motion pictures, records and other entertainment areas. In 1931 Zukor sold back its CBS stock to Paley for \$5.2 million and bought back its Paramount stock for \$4 million.

Paley had found he did not need to be in the film business in those critical times. In 1932, at the near peak of one of the most severe depressions in the nation's history, the CBS Radio Network earned \$1,623,451.

And this was accomplished against most formidable competition, the rich, powerful Radio Corporation of America and its two long-established, profitable radio networks, NBC Red and NBC Blue. By 1935, indeed, the Paley network had 97 affiliated stations, more than either the rival NBC Red or Blue.

Paley was aware, of course, that RCA had bought the Victor Talking Machine Co. in 1929 for about \$40 million. The Columbia Phonograph Co., in the meantime, and for years to come was going through an unusual series of ownerships. British Columbia had merged with His Master's Voice in Europe to form Electrical & Musical Industries (EMI) and thus acquired American Columbia. EMI sold the American Columbia to Majestic Radio in 1932; Majestic sold it to the American Record Co. in 1934.

In 1932 Edward "Ted" Wallerstein left his job as sales manager for Brunswick Records to become chief operating officer of RCA Victor. In 1938 Wallerstein left RCA

(Continued on page 77)



KAYE HONORED—Bandleader Sammy Kaye, celebrating his 40 anniversary in show business, presented New York City's Certificate of Appreciation by Mayor Beame at a City Hall ceremony.

AFM Conclave In Honolulu In June

NEW YORK—The AFM has set its annual convention at the Hilton Hawaiian Village Hotel in Honolulu, June 20 to 23.

The convention, one of the largest such annual get-togethers for any union in the country, is expected to draw 1,500 delegates from the 330,000-member union.

An agenda and speakers for the convention have not yet been set.

B'WAY REVIEW

'Holiday' Uneven At Best

NEW YORK—Had it been decked out in the costumery of the period it represents and further assisted along its faltering way with innovative lighting and scenery, "Knickerbocker Holiday" which opened at the Town Hall here April 19, may have succeeded in sparking great interest among theatre-loving audiences.

However, in its present costume format, stripped down to minimum production costs and kept it well the reach of as wide an audience as possible, the revival of the 1938 Kaye/Weill/Maxwell Anderson musical is uneven at best.

The story, a tale of romance against a background of sharp political conflicts, takes place in Dutch occupied New York in 1647. The theme is a little bit old-fashioned and frayed at the ends is but one of the problems.

In spite of its 24 tunes, the show is essentially a one-song musical. The outstanding number being "September Song" which went on to become a popular MOR tune following the debut of the original show. The other songs, though pleasing melodies, leave little impression on the listener and are easily forgotten once outside the theatre.

The cast too—and it's a large one of 18 people crammed onto the stage along with the musicians—with the exception of Richard Kiley as the tyrannical Gov. Pieter Stuyvesant, and Edward Evanko as the rebellious Brom Broeck lacklustre, as though unsure of what is expected of them as they stand, or sit around onstage awaiting their cues.

Knickerbocker Holiday is the second in the series of experimental musicals titled "Broadway In Concert At Town Hall." The concept still remains an interesting one, and if it succeeds in wooing a whole new audience to the theatre, then criticism of the individual shows could be moot. Still, however, there remains the very real danger of turning off the very audience the idea seeks to attract.

The third show in the series, "Golden Apple" with Margaret Whiting, George Rose, Laurance Guittard and Muriel Costa-Green, opens at the same venue Tuesday (10). **RADCLIFFE JOE**

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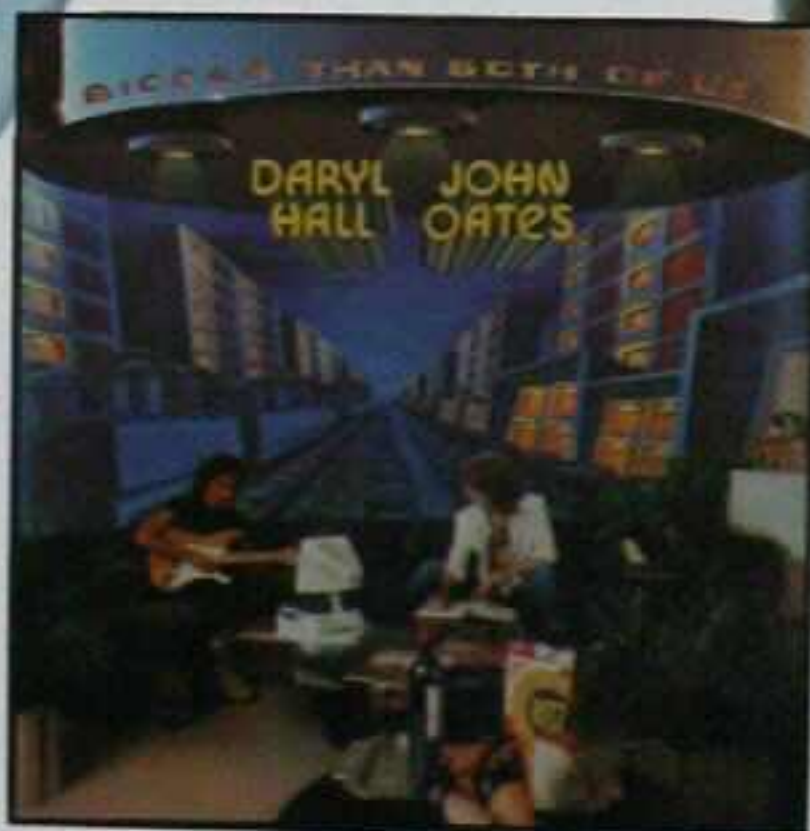
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RCA
Records



Management and Direction Tommy Motels



HUMANITARIAN—Ahmet Ertegun, Atlantic Records chairman and chief executive officer, accepts the sixth annual Humanitarian Award of the Conference of Personal Managers East from George Scheck, left, its president. The presentation highlighted a luncheon held at the St. Regis Roof in New York, and attended by more than 500 industry and society figures.

11 Nations Represented At Performing Rights Meeting

NEW YORK—Some 40 representatives of performing rights organizations in 11 countries met here last week to exchange information on international developments affecting music licensing.

The three-day conference, which ended Friday (6), was called by the legal and legislative committee of the International Confederation of Societies of Authors & Composers (CISAC).

Delegates, including representa-

tives of ASCAP, BMI and SESAC, heard reports on such topics as satellite transmission, the U.S. Copyright Act, home recording, and videogram contracts.

Valerio DeSanctis, legal advisor emeritus of Italy's SAIE was honorary president of the meeting. Also in attendance was J. A. Ziegler, secretary general of SISAC.

ASCAP hosted a dinner for the entire group Wednesday (4), followed the next day by a similar event tendered by BMI.

Many of the delegates were also slated to attend an ASCAP symposium on the new copyright law Saturday (7).

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General News

Pros At Mich. U.

• Continued from page 1

"The university decided that concert production is big business," says Suzanne Young, director of major events and formerly associated with the Detroit management firm handling Bob Seger and Ted Nugent.

Says Young: "A professional staff ensures that things don't go wrong. There are no irate patrons or problems with advertising.

"The university hired this staff because students were losing money and there was sloppy production because the students didn't know better. Patrons were calling the school president complaining. And as bookings became more technical students couldn't keep up.

"Students don't have to get messed up in a situation they know relatively little about," Young says.

This past year the university made a profit of \$37,000 which Young feels is exceptional considering all tickets are student priced.

Among the acts who have appeared are the Eagles, Judy Collins, Bonnie Raitt, Average White Band/Wild Cherry, Doobie Bros./Commander Cody, Elvis, Rufus/Donald Byrd, Harry Chapin, Steve Goodman, Deniece Williams/Dramatics, Leo Kottke/Leon Redbone and George Benson.

Young has been booking Michigan's concerts for the last six years while the remainder of the staff is new. Student bookings were discontinued when Young took over.

Young says she had her best year in 1975-1976 when Linda Ronstadt, Joni Mitchell, Aerosmith, Carole King, Pink Floyd and Roberta Flack performed.

Young programs 16 shows in a 28-week span with as many as five in production simultaneously. She emphasizes that they are evenly balanced to all tastes.

"We did a blues show that failed," she says. "But it's important to present that kind of music. If a student can't hear it on campus where can they?"

The major events department is not subsidized by the school. All funds are raised by way of ticket sales with a percentage of the profits funneled back into student organizations.

Fifteen students work in major events in various learning capacities. Additional students are retained in advisory capacities.

"I'm sometimes surprised by the students," Young says. "In the case of Renaissance I never knew they were a popular campus attraction until I asked."

Young's money-making goal on each show is \$2,000. In the case of the Eagles, which she says grossed \$110,000, the school made \$6,000.

Helping ticket sales is brand new Chrysler Arena that seats 15,000 and two other moderate sized venues. And there is no student board to approve acts.

Young says that \$500,000 in cash was moved during the year with acts being paid the night of the show instead of the customary 30 day waiting period.

And because of the school's professional standards, Young's relationship with agencies has been excellent, she claims.

Advertising expenses are realized from ticket sales. With the Eagles, \$5,000 was spent on radio spots, design layouts and professional commercial artists.

Ticket prices are \$6-\$5 and only in the case of the Eagles did they reach \$8.

(Continued on page 18)

RCA Demands \$1.5 Mil O Alleged Tape Pirate Firms

NEW YORK—A \$1.5 million damage suit has been filed by RCA Corp. against two alleged tape pirate firms and two of their principals, in Federal District Court, New Haven, Conn.

Charged with unfair competition and violation of federal copyright laws by selling pirated tape cassettes are National Music Corp. and Market Research Corp., Milford, Conn., and Ronald Morf and Anthony Newman.

The suit is an outgrowth of simultaneous March 21 FBI raids on the firms' premises there and in Huntington Beach, Calif., where they did business as Pearl Music and The Tape Co. (Billboard, April 2, 1977).

At that time, the FBI seized several hundred thousand dollars worth of prerecorded cassettes and 8-tracks, master tapes and stereo recording, playback and duplicating equipment.

MAKES PROMO PLANS

Private Stock Previews New Product

NEW YORK—Fresh from a million selling single of David Soul's "Don't Give Up On Us," Private Stock Records assembled its national promotion staff in New York recently for a preview of upcoming album and single product. Also involved: a series of meetings with department heads in advertising, a&r, publicity, marketing and business affairs.

The gathering, April 30 at the Park Lane Hotel, was called by label president Larry Uttal and chaired by Bob Harrington, vice president, promotion/artist relations.

New material from Starbuck, Walter Murphy, Emperor, James Darren and Robert Gordon was unveiled at sessions with label a&r director Steve Scharf. Other seminars focused on sales and promotion coordination among the label's field personnel, distributors and headquarters, as well as on intra-company lines of responsibility and communication procedures.

A highlight of the day's proceedings was the presentation of personalized Private Stock team jackets to the promotion staffers, many of

National Music Corp., Pearl Music, The Tape Co. and Joseph Martin, who owns and controls the firms, had been enjoined by a Federal District Court in California in July from continuing to infringe copyrighted sound recordings released by ABC, Atlantic, CBS, Capitol, MCA, RCA and Warner Bros. (Billboard, July 21, 1976).

Acting on the just-filed suit, RCA, Judge Jon Newman authorized the corporation to attach equipment seized by the FBI in Milford. He ordered the defendants show cause why they should not temporarily be restrained from further infringing on RCA's copyrights.

The RCA complaint asks \$500,000 compensatory damages, million punitive damages and at least \$20,000 resulting from alleged copyright infringements.

whom have previously been associated with Harrington, who joined the label earlier this year.

New AGAC C'right Aid

NEW YORK—AGAC has drafted a worksheet designed to help its members get a jump on provisions of the new copyright law designed to allow recapture of copyrights about to enter the crucial extended term.

Although the U.S. Copyright Office is expected to have an official "Notice of Termination" ready within a month, AGAC has mailed its own draft to its members already.

"We want everyone to be aware of what kind of information will be needed," AGAC president I. Bachman says. "The final regulations may ask for less, but we want to be prepared."

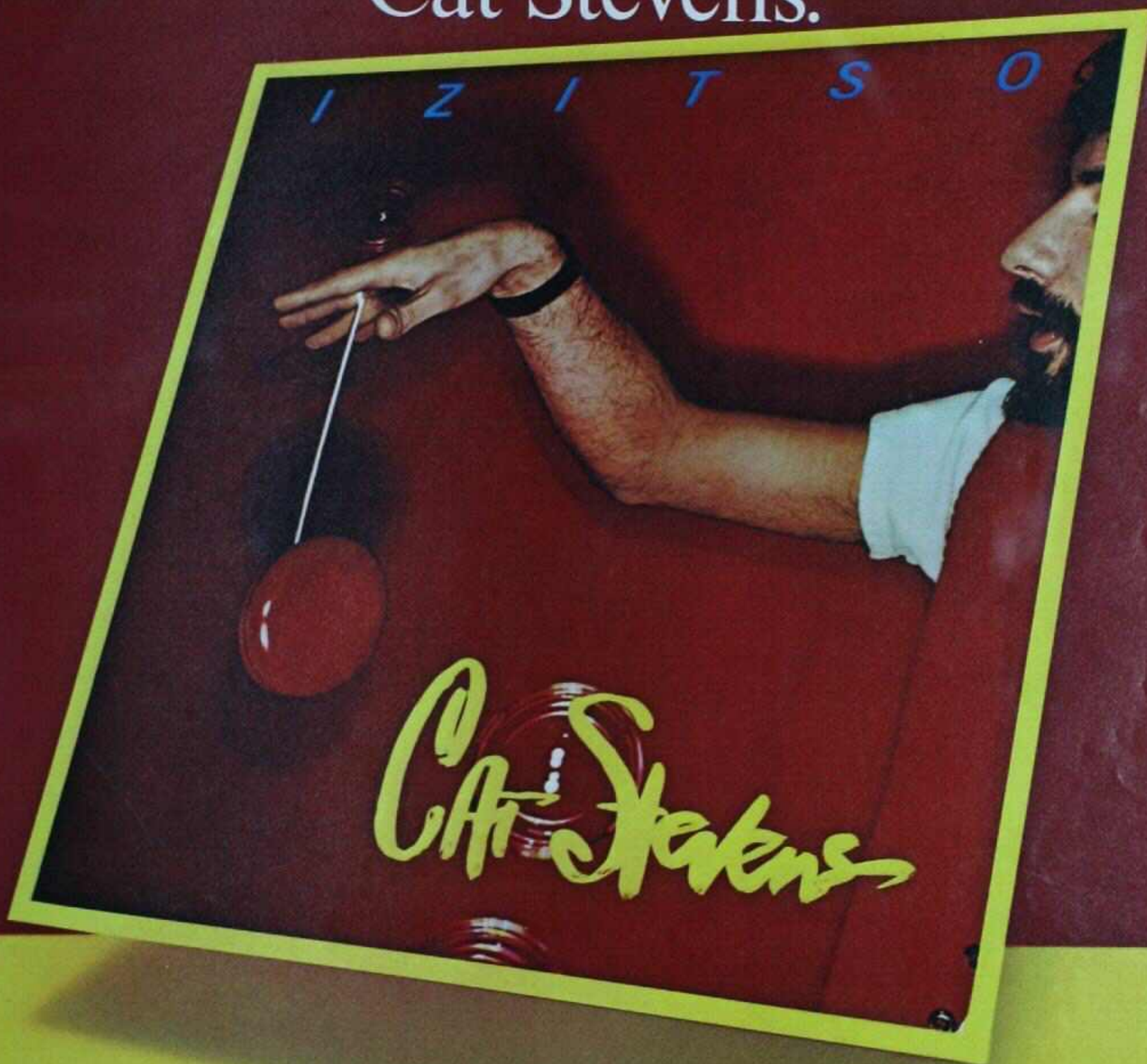
Explains AGAC counsel Al Deutsch:

(Continued on page 18)

ROYAL OAK THEATRE ROYAL OAK, MICH.

Detroit Stage Employees, Local No. 38, I.A.T.S.E. has attempted to place union stagehands in this recently opened concert theatre, but management prefers to use other than I.A.T.S.E. union personnel giving as a reason the paying of less than union rates in this area. Management has indicated rate of pay as only \$3.00 per hour with no overtime provisions for excessive hours or weekends. Detroit Stage Employees, Local No. 38, would like all prospective acts and performers to be aware of the non-IATSE backstage employees and spotlight operators.

A&M Records is happy to announce
a new album
by
Cat Stevens.



I Z I T S O

CAT STEVENS on A&M Records & Tapes



Produced by Cat Stevens with David Kershenbaum

SP 4702

Build 'Record Store' For a Film

• Continued from page 1

list of television musical show credits started with mid-'60s early Johnny Cash shows.

The film was shot entirely in a reconstructed record shop in the Eagle Rock section of L.A. and features such performers as Kinky Friedman and his Jew Boys, Hot Buttered Soul, and the Junglettes and Rick Dees.

Perren was chosen because of excellent reports received from industryites and even hip record buyers they interviewed. Perren admits he loved the composing assignment. It was right down his alley. He managed Sabin's Records, when it was at 9th and U, Washington, D.C., in the mid-'60s while he was a student at Howard Univ. Perren credits Ira Sabin, premier jazz dealer, as a strong influence in motivating his professional career. Perren intends to put the soundtrack on his new MVP label, which will be distributed nationally by Polydor.

"The script by Ron Friedman is hilarious. It even includes a talent show, staged in the store," says Perren. "It gives me a chance to introduce some new talent, like my co-writer, Kenny St. Louis, who did hits like 'Boogie Fever' with me. Hot Buttered Soul and the Junglettes are woven through the track," Perren says.

And Byrne himself chose Friedman, who plays himself backed by his Jew Boys. And DJ-turned-disco-star Rick Dees is the other well-known record act, playing DJ-entertainer.

Aubrey's tv/movie experience in-

dicated that in order to fulfill his promise to his backers to bring in a full-length picture for July 1 release at under \$1 million, he required a unique technological approach. So he shot the entire film on videotape which will be transferred to 35 m.m. film for theatres.

Byrne points out that numerous films have combined videotape with film. This first generation transfer from videotape to film will bring theatre quality identical to an originally-filmed production, Byrne avers.

Both men point out the importance of their unique experiment in videotape filming for motion pictures in relation to the growing interest in videodisk production. The big economy in dollars and hours comes in post-filming production.

Instead of working manually with unedited film, all videotape for "Record City" has been code-numbered for computerization.

Byrne and his editing associates will work in a tv studio console booth, viewing three monitors simultaneously, showing them a master, a cutaway and a closeup simultaneously.

Instead of slowly selecting film as an editor does, they will make their selection of film frames by number which will then be recorded on computer tape. Where editing for a 100-minute film normally takes three months, on the average, Byrne figures to complete the picture in three weeks in order to make a June 1-10 deadline.

"Record City" filming too broke a record for theatre motion pictures. It

was filmed in 16 10-hour workdays, completing Monday (2). Aubrey and Byrne adapted tv taping techniques. They cased Los Angeles for locales, finally settling on a supermarket, converted to a now defunct consumer electronics store at the busy corner of Colorado and Eagle Rock Blvd., in Eagle Rock, a north-central suburb.

They converted the huge building in two weeks. It became a combination self-sustaining motion picture studio—large retail store set. The set, including exterior, was so authentic that a nearby mom-and-pop record/tape retailer came in, bemoaning the fact that the huge "Record City" store was moving in as competition.

An A&M salesperson stopped in

Authentic Looking: Yes, but it's a phony store front for a film "store" location.



Real Thing?: No way. It's all make believe, with actors and empty jackets in the bins providing an authentic look to this "record shop" interior.

trying to take an order. This reporter learned of the picture when a friend told him a huge new Record City store was opening in Eagle Rock.

Byrne notes that terrific time-and-money economies were effected by the combination studio/set. Instead of having to strike down sets, cameras, lighting and audio every night, the crew and 43 actors immediately started work every morning as they would in a normal motion picture studio.

At least two cameramen were continually filming because of the half-inch video tape technique, where on film, only one camera normally is filming.

Aubrey and Byrne are amazed over the excellent cooperation extended by record labels. They wrote a blanket letter to some 40 labels, asking for album covers to fill the display racks and browser boxes they leased for the store set.

They feel they got more than 20,000 tape and LP empty jackets. "Record City" probably holds the record for displaying more poster, mobile and in-store merchandising material than any real store.

The two admit they plastered extra material to add authenticity to the locale. And Marantz and Super-scope supplied componentry and accessories, complete with pegboard and essential hangers for the locale. They didn't have time to get a sheet music/folio wall in—because of the curtailed time schedule.

As to their next venture or ventures in contemporary music movies, Aubrey and Byrne await the results of their first before making definite plans. But they point up that their

compacted shooting and costing-out concept makes it possible to quickly leap on pertinent musical fads and ideas.

Realizing they must meet a July 1 national theatre release in the U.S., they are now huddling with poster and merchandising people for in-store collateral material.

In addition, they must negotiate for national film distribution and come up with impact radio and tv spots. And, they assure that the old practice of previewing pertinent films for dealer personnel and DJs will be rejuvenated in major and hinterland cities.

Appearing in the film are actors

Polydor, Perren Will Collaborate

NEW YORK—Polydor Incorporated has signed an agreement with producer/writer Freddie Perren for exclusive distribution and marketing of his new productions under the Polydor/MVP label. The pact calls for Polydor to release a mutually specified number of releases annually of artists directly signed by the Los Angeles-based Perren.

The first Polydor/MVP release will be the soundtrack from "Record City," a film produced by the Aubrey Co. in association with American International.

As a producer, Perren has been associated with Tavares, Minnie Riperton, the Sylvers, Yvonne Elliman and the Miracles. He currently oversees two music publishing companies, Bullpen Music (BMI) and Perren-Vibes (ASCAP).

Michael Callan, Frank Gorshin, Ruth Buzzi, Jack Carter, Larry Storch, Stuart Getz and Alan Ghostly.

A&M Using New Ad Forms In N.Y.

NEW YORK—A&M Records has begun to experiment with new forms of advertising in the New York market, and it is finding initial reactions to its use of the "Spectacolor" board in Times Square very favorable.

The new computerized display board uses thousands of tiny light bulbs in a matrix pattern that can produce almost any color or shape on a 40 foot x 20 foot area.

A&M is buying nearly 4,000 10-second spots per week to promote concert appearances by A&M artists and LP releases by both new and established artists.

New C'right Aid

• Continued from page 14

"There's a lot of widows and grandchildren out there who don't know what they stand to lose. The new 'reversion and redemption' clause is a blessing," he claims.

"In many cases we're dealing with deceased collaborators and they must find out the heirs to these rights after a 50-year hiatus," he adds.

The AGAC worksheet explains, in detail, the sort of information about original copyright dates and publishers needed.

How did led zeppelin put 76,855 people in the front row for one concert?

THEY APPEARED LARGER THAN LIFE, SO EVERYONE HAD A FRONT ROW VIEW THROUGH LIVE VIDEO PROJECTION FROM:

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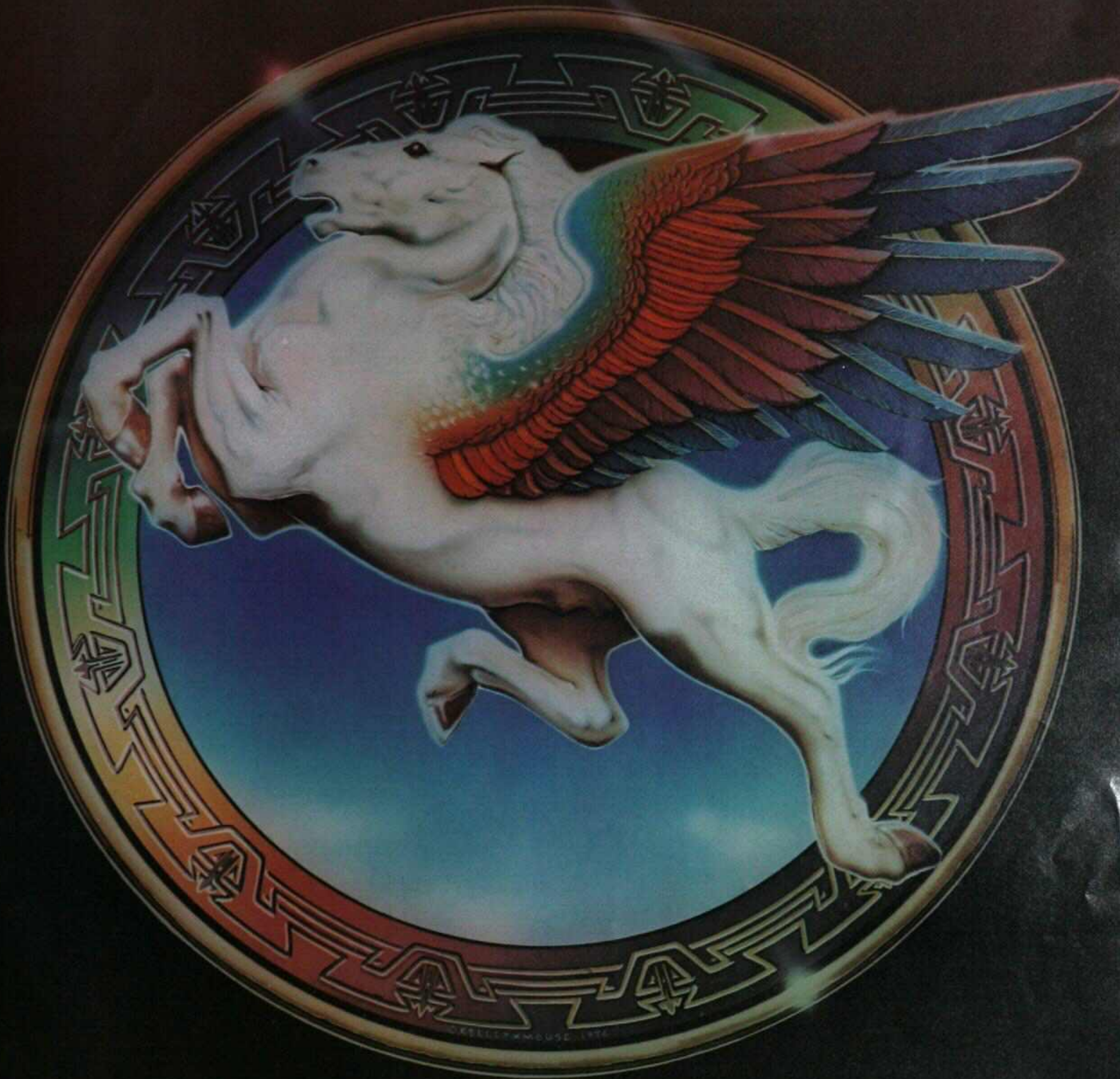
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STEVE MILLER

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and he Flies Like An Eagle.

Now he's written a

BOOK OF DREAMS



Includes Steve's Hit Single,
"Jet Airliner"

(4424)

Produced by Steve Miller for Sailor Productions



SO-11630

Copyrighted material

New C'right Law To Aid Perf. Rights Groups—Cramer

By SALLY HINKLE

NASHVILLE—The new copyright law should help the performing rights organizations in several significant ways, according to Ed Cramer, president of BMI.

Speaking to a copyright seminar April 22-23 at Vanderbilt Univ.'s Underwood Auditorium here, Cramer noted that certain revisions taking place next Jan. 1 will aid BMI, ASCAP and SESAC.

Co-sponsored by the Vanderbilt School of Law and Belmont College's division of music business, in cooperation with BMI, the seminar viewed the impact of the new law and proposed regulations of the Copyright Office upon the rights and obligations of songwriters, music publishers, producers, performers and record companies.

Touching on some of the copyright revisions, as far as they affect the performing rights organizations, Cramer pointed to the significance of the statute recognizing the existence of the organizations.

"It's a significant change from the practical point-of-view because it helps us convince those who have questions about us that the Congress of the United States has seen fit to recognize performing rights organi-

zations as legitimate operations," says Cramer.

"Throughout the country, many licensees or potential licensees, and even administrative agencies, think that the organizations representing writers and publishers are engaged in some kind of rip-off or racket.

"Recently, just within the past two months, we had an inquiry on behalf of the Attorney General of the state of New York's regional office in Poughkeepsie, N.Y., that wanted to know what we were all about and what kind of racket we were. So it is significant now for all of us that we be recognized in the statute."

Other changes that will affect the performing rights organizations include jukebox operations, cable television, public broadcasting and institutions that are generally non-profit.

Predicting a \$4 million initial intake for jukebox performances, and an \$8 million intake from cable television, Cramer believes the actual monies collected will be relatively small after expenses are removed and eligible parties share in the proceeds.

"The important thing to remember is that performing rights organi-

zations will not be in the business of licensing jukeboxes," notes Cramer. "That will be done by the Copyright Office.

"But the \$8 per box will go into a copyright owners tribunal for distribution, and in my judgment, the total amount collectively, before expenses come off the top, will not exceed \$4 million. And when you take off the administrative expenses and try to divide it among everyone else involved, I'm pretty sure that's not a lot of money."

Money collected from cable tv will not only be for music, but also for all copyrighted works, noted Cramer who added that performing rights organizations will not directly license the cable companies, but the companies will pay this money into the tribunal. Then it will be up to the performing rights organizations, picture companies, news and sports to go in and fight for a share of the pot.

"Practically speaking, the estimate is that the total collected for all copyright usage on the retransmission by cable is about \$8 million before expenses," adds Cramer.

The next area from where performing rights organizations will be

collecting, where they have not been paid before, is public broadcasting.

Here, Cramer believes the performing rights organizations have been ripped off since the inception of public broadcasting.

"These people have paid for everything they've used over the past number of years and never paid for music," says Cramer.

The statute does not fix the amount that public broadcasting will have to pay and if the performing rights organizations and the public broadcasting companies cannot come to an agreement, they will have to go before the tribunal for a rate fix and a determination as to how that will be divided among the music organizations.

The last area of collecting is from the institutions which are generally non-profit. Up to this point, in the law, a public performance, in order to be comprehensible, had to be a performance for profit. That "for profit" has been removed for music.

"This area of the non-profit institutions is one where the performing rights organizations will have to license themselves, and I think that this will create difficult administrative problems," says Cramer. "It is very difficult to find a group that

represents all these organizations. So this is our next administrative hurdle."

Other featured speakers participating in the panel discussion, "Copyright Administration Under The New Law," included Paul Adler, director of ASCAP membership, New York; J. William Denny, president of Cedarwood Publishing Co., Inc., Nashville; R. David Ludwick, attorney for Barksdale, Whalley, Gilbert and Frank, Nashville; Leo Strauss Jr., CPA, Prager and Fenton, New York; Alan Shuman, attorney for Silverman and Shulman, New York; and Ronald R. Peterson, president of the Nashville Songwriters Assn. International.

Program speakers for the two-day event included W. Michael Milom, attorney for Barksdale, Whalley, Gilbert and Frank of Nashville; Jon A. Baumgarten, general counsel with the Copyright Office in Washington, D.C.; W. Robert Thompson, attorney for Thompson and Harris of Nashville; David Goldberg, attorney for Kay, Scholer, Fierman, Hays and Handler of New York and vice president of the Copyright Society of the U.S.; and Richard H. Frank Jr., attorney for Barksdale, Whalley, Gilbert and Frank.

GAINS STOCK MAJORITY

Investor Quartet To Refloat Music City

Continued from page 5

monthly during the reorganization. John Brink, attorney for the debtor, stated that Wallichs made significant reductions in its stores' staff, effecting essential economies very recently.

Franklin was dropped from the payroll April 30, but will continue "without compensation," the court was informed.

Attorneys for various creditors, primarily hardware and Pacific Coast Music Sales, sheet music/folio concessionaire for the chain, questioned whether the loan and inventory would be enough fiscal infusion to keep the firm going.

Sam Jonas, court-appointed controller during the reorganization, said he felt the plan was preferable over the only other alternative, liquidation of assets.

Attorneys for unsecured creditors complained that consistent losses recorded under the reorganization plan drain only their coffers and don't affect secured creditors. Represented unsecured creditors lean toward getting out what money they can.

It was pointed out that the \$30,000 loan certificate must be repaid within 40 days. Attorneys queried how much good the \$70,000 in album inventory would do Wallichs.

Attorneys for the program said it was the group's intention to replenish albums as they were sold so that the seven stores would consistently carry an additional \$70,000 worth of inventory.

In a discussion between Jonas and an accounting executive for Wallichs, it was determined that the chain had a \$7,500 payroll reserve and another \$19,000 cash in the till.

Secured creditors, owed a total of \$615,562, include: Westinghouse, \$391,658; Wurlitzer, \$109,402; Shaftesbury Music, \$76,771; and others. Unsecured credits in records and tapes are: ABC, \$21,601; Apex,

\$5,720; Allwest Record Distributors, \$4,639; Capitol, \$23,452; Children's Records of America, \$500; Columbia, \$90,622; California Record Distributors, \$3,418; Eric Mainland Distributors, \$2,830; MCA, \$22,145; In-Tune Music Distributors, \$3,263; Chapman Distributors, \$3,004; M.S. Distributors, \$14,137; Peters International, \$3,010; RCA, \$37,768; Record Sales, \$6,122; Phonodisc, \$19,107; Record Merchandising, \$22,659; Record Rack, \$12,528; Request Records, \$417; Springboard, \$1,086; and WEA, \$35,912.

Accessories creditors include: Audio Magnetics, \$2,694; Amberg, \$1,001; Capitol Magnetics, \$3,462; Maxell, \$1,685; Memorex, \$7,338; Pfanstiehl, \$11,520; Pacific Coast Music is down for \$18,804. Hardware creditors include: Advanced Speaker Technology, \$4,024; Ampex, \$4,270; British Industries, \$1,805; BSR, \$1,548; Electro Music, \$2,125; Fisher Corp., \$1,176; Magnavox, \$1,400; Panasonic, \$731; Sankyo Seiki, \$10,615; Pioneer, \$1,015; Craig, \$6,281; and Koss, \$1,743.

Clyde Wallichs, co-founder of the stores with the late Glenn Wallichs, his brother, is listed as owed \$57,092. At the hearing, the court was told that Wallichs, who had been chairman of the board and a big stockholder, is now an unpaid member of the board of directors only.

Pros At Mich. U.

Continued from page 14

The paid staff puts in nearly 50 hours a week and commands salaries from \$16,000-\$7,000 a year.

The other members of the staff are Bob Davies, production manager and former sound man as well as road manager for Joe Walsh and Kiss; Karen Young (no relation to Suzanne) assistant director who worked the Ann Arbor Blues & Jazz Festival; and Claudette Hennerbry, boxoffice and ticket outlets.



PLAQUE PLAGUE—Wings receives another wave of plaques commemorating skyward sales on the LPs "Wings Over America" and "Wings At The Speed Of Sound." From left: Jimmy McCulloch, Linda McCartney, Paul McCartney and Denny Laine. Kneeling at left is Joe English, while Brian Shepherd, Capitol's executive manager of European operations, is at the right.

Guilty Verdict

Continued from page 5

Cardarella admitted Toliver came into his shop frequently after he (Toliver) was released from prison. Cardarella told the jury that he often gave Toliver money and that Toliver paid much of it back. Cardarella told the court he bought about 25 or 30 record albums from Toliver over a period of several years.

"I admitted buying some records from him. I didn't know if they were stolen or not when I bought them," Cardarella testified. Then he added, "I am not that naive. I know he was a booster (thief) and I knew they could have been stolen."

Cardarella denied that Toliver ever brought cases of stolen record albums into the store, or that he bought large quantities of stolen records from Toliver or anyone else.

The jury deliberated for part of two days before returning the verdict. The first of the two indictments against Cardarella was brought last December after a lengthy investigation by agents of the Bureau of Alcohol, Tobacco and Firearms. The case was prosecuted by David B.B. Helfrey, Federal Strike Force attorney.

C'right Tribunal

Continued from page 5

active, even if the decision is not made until well into 1978.

The law gives the new Tribunal only 30 days to get organized, before it must start proceedings on the compulsory licensing rates for public broadcasting—but this deadline may prove unrealistic, and have to be eased.

The commissioners will have six months to reach its rate decision on the use of music by the noncommercial service—and they will probably need every minute of it.

The hope is that by some miracle, music licensors and public broadcasters will get together on compromise rates which the tribunal can use. The discussions will have anti-trust immunity.

Public broadcasters have been accustomed to using copyrighted music freely under the not-for-profit standards of the old copyright law and have little incentive to hurry.

MILDRED HALL

Sherman Relocates

NEW YORK—The Howard Sherman public relations firm has moved its offices here to 682 Broadway, New York, New York 10012. The phone number is (212) 777-4711.



Singles

Glen Campbell's "Southern Nights" on Capitol; disk is his fourth gold single.

Steve Miller Band's "Fly Like An Eagle" on Capitol; disk is its second gold single.

10cc's "The Things We Do For Love" on Mercury; disk is its first gold single.

Natalie Cole's "I've Got Love On My Mind" on Capitol; disk is her first gold single.

William Bell's "Trying To Love Two" on Mercury; disk is his first gold single.

Albums

Pink Floyd's "Animals" on Columbia has gone platinum.

Jackson Browne's "The Pretender" on Asylum has gone platinum.

Rufus Featuring Chaka Khan's "Ask Rufus" on ABC has gone platinum.

Captain & Tennille's "Come In From The Rain" on A&M; disk is their third gold album.

Isley Brothers' "Go For Your Guns" on T-Neck; disk is its fourth gold album.

"Rocky/Original Motion Picture Soundtrack" on United Artists.

Bootsy's Rubber Band's "Ahh... The Name Is Bootsy, Baby" on Warner Bros.; disk is its first gold album.

Atlanta Rhythm Section's "A Rock And Roll Alternative" on Polydor; disk is its first gold album.

Blackbyrds' "Unfinished Business" on Fantasy; disk is its second gold album.

Gordon Lightfoot's "Gord's Gold" on Reprise; disk is his fourth gold album.

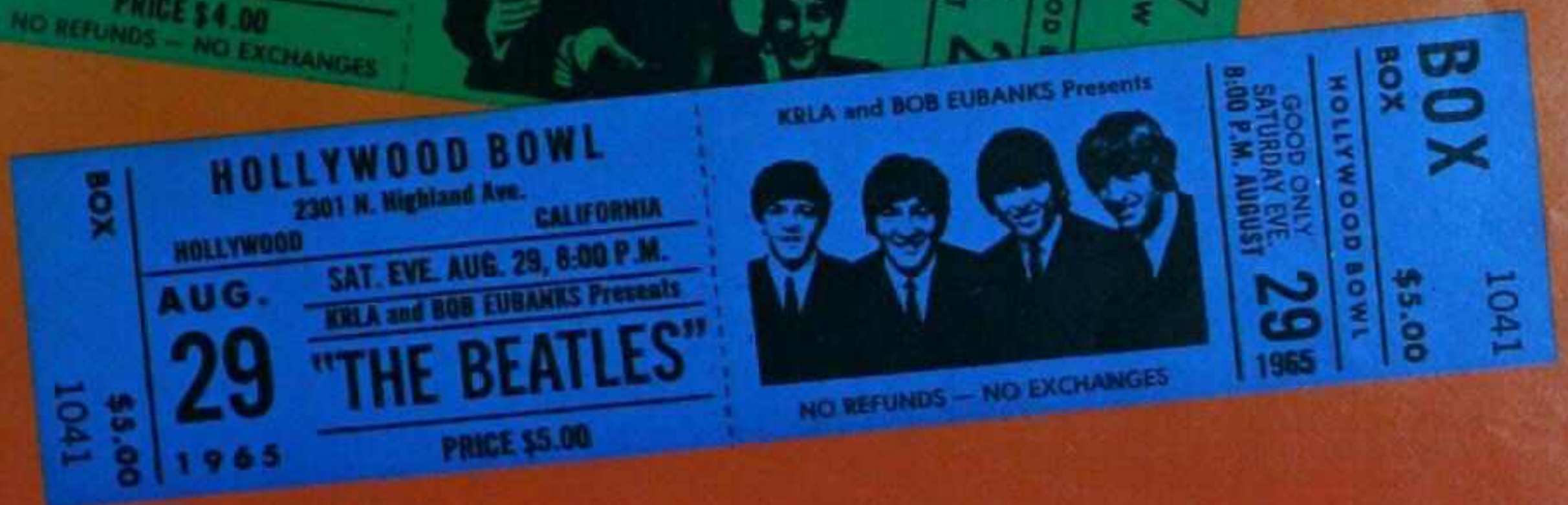
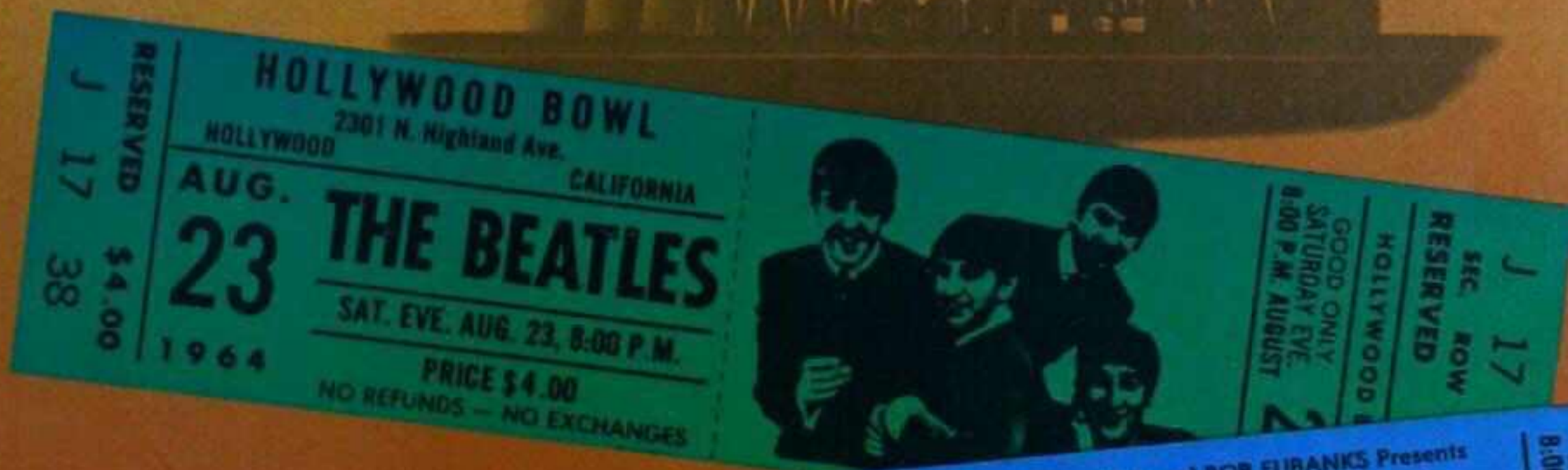
"Montrose" on Warner Bros.; disk is the group's first gold album.

MAY 14, 1977, BILLBOARD

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THE BEATLES

AT THE HOLLYWOOD BOWL



**Thirteen Songs Performed By
JOHN! PAUL! GEORGE! RINGO!
From Their Historic 1964-1965 "Live" Concerts!**

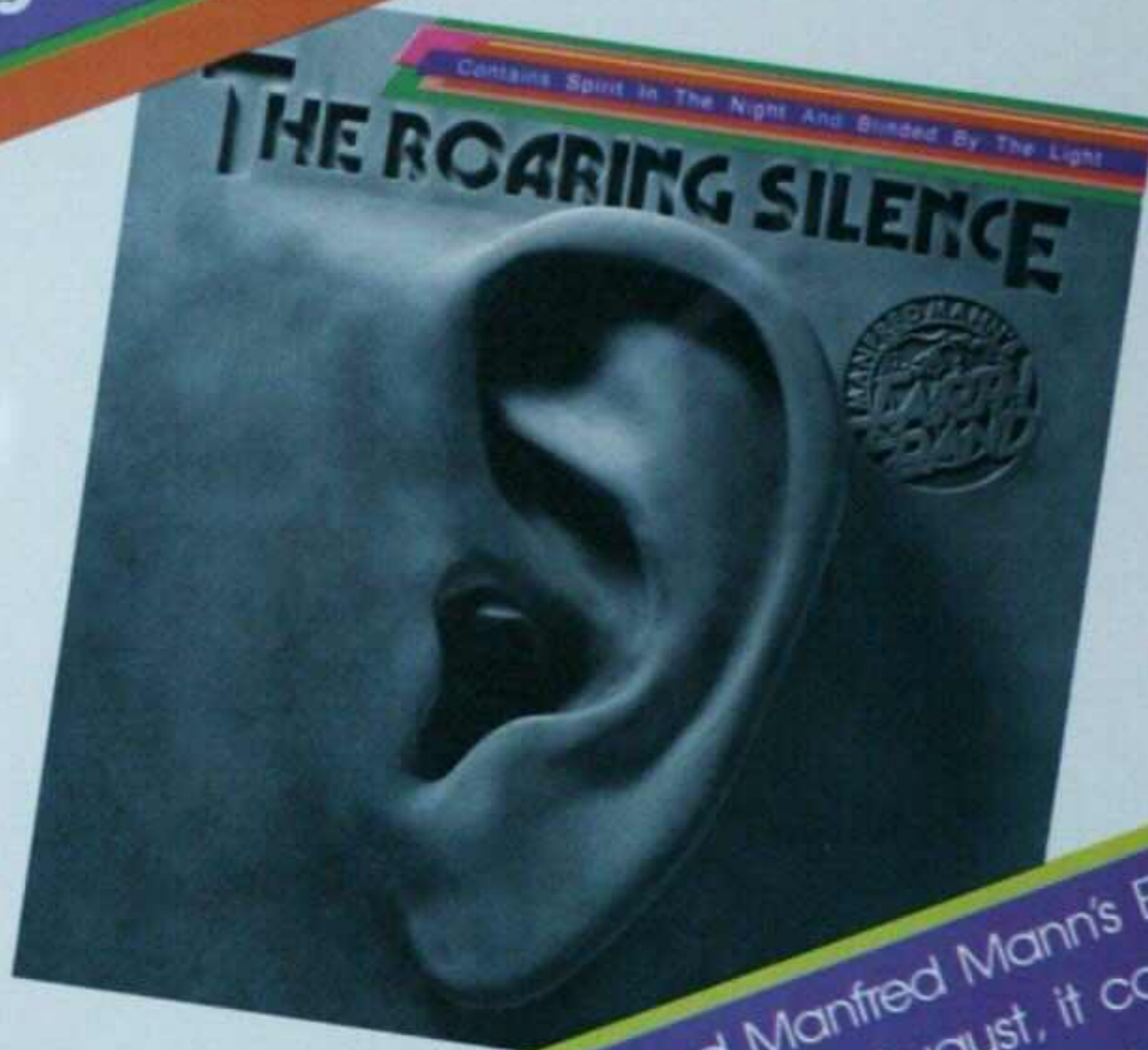
Final mixdown and sequencing: Produced by George Martin/Engineer: Geoff Emerick



SMAS-11030

Copyrighted material

The Roaring Silence, Take #2...

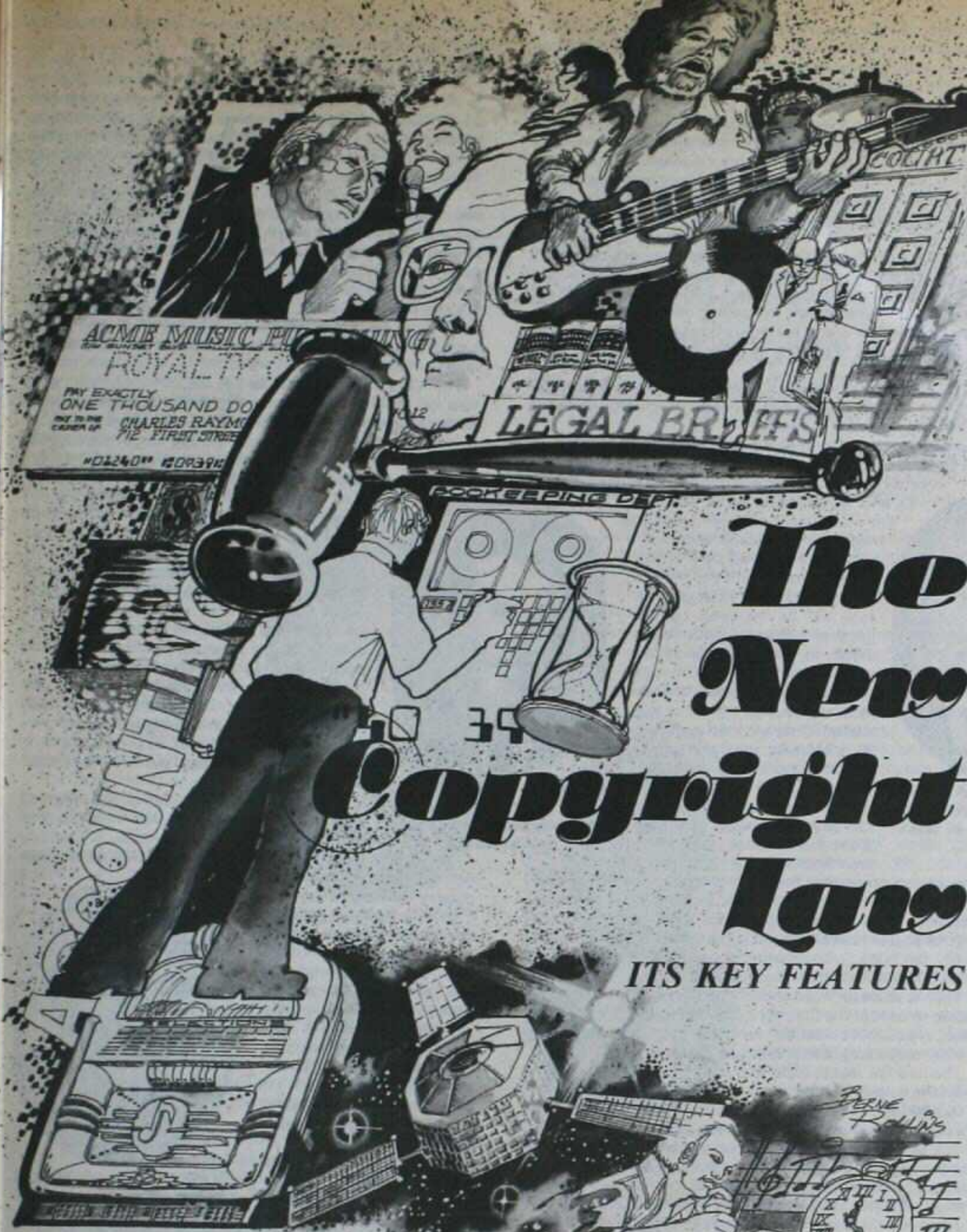


When Warners first released Manfred Mann's Earth Band's **The Roaring Silence** (BS 2965) last August, it contained only one Bruce Springsteen song, a startling version of "Blinded By The Light" which became a No. 1 single. This week Warners is re-releasing **The Roaring Silence** (now BSK 3055). This time, the LP contains "Blinded By The Light," "Spirit In The Night," A different version of "Spirit In The Night" on MMEB's **Nightingales & Bombers** album almost became a hit single back in 1975. The version of the song on **Silence** is newly recorded, newly released (WBS 8355) and is becoming a smash in 1977. There.

Manfred Mann's Earth Band/The Roaring Silence
Featuring "Blinded By The Light" and "Spirit in the Night"

on Warner Bros. records & tapes. BSK 3055





By MILDRED HALL

For the first time in U.S. copyright history, Congress has recognized in its revised law that the manufacture, distribution and sale of copyrighted works—yes, and the profit incentive, too—must be considered in reaching the traditional goal of balancing the rights of authors, users and the public.

The law orders the new Copyright Royalty Tribunal that will review and revise compulsory licensing rates in the statute to consider "the relative roles of copyright owner and user . . . with respect to relative creative contribution, technological contribution, capital investment, cost, risk and contribution to the opening of new markets for creative expression and media for their communication."

The tribunal's goals, in addition to making creative works available to the public on the largest possible scale, are: "to afford the copyright owner a fair return for his creative work and the copyright user a fair income under existing economic conditions" and "to minimize any disruptive impact on the structure of the industries involved and on generally prevailing industry practices."

The new law recognizes the dangerous inroads of new, fast copying technologies on revenues and incentives of copyright owners and licensees.

It carries guidelines (not too precise, but at least available in court cases) against abuse of the traditional fair use exemptions, and warns against systematic library photocopying. Penalties for record piracy are the most drastic in the law.

There will be more government regulation of music and industry practices. There will be firmer entrenchment of the use of compulsory license, with three new areas of statutory rates: for use of music by jukeboxes, noncommercial broadcasters and cable television.

Decisions of the five tribunal commissioners on statutory

rates will have a powerful ricochet effect on all privately negotiated licensing rates as well.

The Copyright office will have a gigantic workload and a tough, controversial job in rulemaking (already begun and under fire) to implement many aspects of the new law.

More careful and more detailed record-keeping will be required all down the line in copyright-based industries.

Courts will be kept busy for years to come, as opposing interests challenge tribunal decisions, new Copyright Office rules and the law itself.



Chairman Robert W. Kastenmeier and members of his House Subcommittee on Courts, Civil Liberties and the Administration of Justice which worked on the revised copyright bill. Seated from left: Rep. Robert Drinan, Rep. George Danielson, Rep. Edward Pattison, chairman Kastenmeier, Rep. Thomas Railsback. Rear: Tim Boggs, staff assistant, Bruce Lehman, Subcommittee counsel, Thomas Mooney. Subcommittee minority counsel.

Internationally, the life plus 50-year term that replaces the old 56-year total (a 28-year copyright term, and a 28-year renewal term) will allow the U.S., in time, to catch up with the rest of the world in reciprocal protection. Multinational agreements like the Bern Convention, cream of world protection for copyrighted works, requires the life plus 50-term as a minimum for member countries.

As the Register of Copyrights, Barbara Ringer, has pointed out, international uniformity of the copyright term means a big advantage for American authors and composers, "as ever-spreading media communications and other technologies speed copyrighted works across borders and bounce them around the world by satellite."

Everyone in any way concerned with music and recording industries needs to know his basic rights—and even more, the responsibilities he must assume, to take advantage of the law's benefits and avoid the penalties for sins of omission or commission.

The following is an informal outline of the new U.S. Copyright law telling: how it differs from the old, how it will operate in the transitional year of 1977 and what happens when the generally effective date of Jan. 1, 1978 dawns on the copyright world, both domestic and international.

DURATION AND TERMINATION OF COPYRIGHTS

New copyrights begun on or after Jan. 1, 1978, will automatically be given the life plus 50-year term. In the case of joint authors, the 50 years start with the death of the last survivor.

Works for hire, like recordings or films, will have 75 years from the date of first public release, or 100 years from the date of creation (first fixation on disk or tape for a recording)—whichever is shorter. The same terms are given when a work is anonymous, or pseudonymous, unless the author's name is in the Copyright Office records. (Sec. 302.)

For existing copyrights (Sec. 304), the new retains the 28-year first term, but adds 19 years to the renewal term, making it 47 years, and giving these works a total of 75 years from the date of first copyright. The old law provided the two 28-year terms for a total of 56 years.

Existing copyrights in their first term on Jan. 1, 1978; these must be renewed during the 28th year, just as under the old law, or they will expire, and the work will go into public domain. This is a real danger zone for music first copyrighted in the '50s.

Existing copyrights already renewed and in their second term between Dec. 31, 1976, and Dec. 31, 1977, inclusive; these do not have to be renewed again, but will automatically get the longer, 47-year second term.

A special situation for first-term copyrights that become eligible for renewal during calendar 1977: If registered for renewal at the Copyright Office before Jan. 1, 1978, these will be given the 47-year term. If eligible for renewal during calendar 1977, but not renewed until after Jan. 1, 1978, these can register for the 47-year renewal term any time during calendar 1978.

All copyright terms, for both existing and new copyrights will be considered to end on the last day of the calendar year in which they would otherwise expire. A copyright term due to expire July 31, 1977, under the old law, would run through Dec. 31, 1977, under the new.

The Copyright Office reminds owners that this will affect not only the duration, but also the time limits on the last-year period for renewing existing copyrights in their first term.

Thanks to congressional extensions of copyrights due to expire, beginning in 1962, the grant of a total of 75 years from the original date of the copyright is available to music copyrighted all the way back to 1906—provided they have not been allowed to fall into public domain.

However, these old works have only a few years of their 75-year total left. Music copyrighted before July 1, 1909, can be recorded only by negotiation with the owners. Only copyrights begun after that date were subject to compulsory licensing with statutory rates, once a first recording had been made.

The new law establishes a single system of copyright: unpublished works automatically come under statutory protection and generally will receive new statutory terms. Under the



Sen. John L. McClellan, chairman of the Senate Subcommittee on Patents, Trademarks and Copyrights with his chief counsel Thomas Brennan. McClellan was the author of many revision bills.

22 old law, unpublished works were protected under "common law" copyright, until publicly released by the copyright owner.

The term "published" in the new law means that the work (which must be fixed in some tangible, discerible or communicable form) is put into public distribution "by sale or other transfer of ownership, or by rental, lease or lending."

Works already in the public domain will not be restored by the new law.

Termination Of Grants, Transfers, Licenses Sec. 304(c), 203.

The new law gives all copyright owners or their successors the right to reclaim control of their works from transfers, grants and licenses at certain times.

Licenses on existing copyrights can be terminated during a five-year period after 56 years of copyright are completed, or "beginning Jan. 1, 1978, whichever is later," in Sec. 304 (c). The right applies only to contracts entered into before Jan. 1, 1978.

Congress wanted the 19-year bonus renewal to be like a "new property right" for the existing copyrights, to let the author share in the windfall of extra years. The termination right allows the copyright owner a choice of renegotiation with a renewal assignee, or ending a contract and choosing a new grantee.

New copyrights with the life plus 50 term, begun on or after Jan. 1, 1978, also have a five-year period during which the owner or heirs can reclaim it, beginning at the end of 35 years from the date the grant was executed. If the grant covered right of publication, the period begins at the end of 35 years from the date of first publication, or at the end of 40 years from the date the grant was made—whichever term ends earlier. (Sec. 302.)

In terminating contracts on both existing and new copyrights, the copyright owner must notify the grantee in writing, not less than two nor more than 10 years in advance.

If no action is taken by the author or his heirs during the specified five-year period, grants would be allowed to run for the entire 47-year renewal period for existing copyrights—and to the end of the copyright life for new works—or for whatever period a non-terminated contract calls for.

The copyright office will not put out special forms for terminating grants or transfers.

When a grantee or licensee has been sent notice, in writing, a copy is sent by the author to the Copyright Office, with the required fee—and at that point, the clock begins to run on the owner's right to reclaim on the termination date set.

There are infinite varieties of situations re the termination rights. Complications include joint authorship, heirs and successors, owners and transferees of separate rights in the highly divisible modern copyright.

The Copyright Office's proposed rulemaking to implement the termination formalities for existing copyrights has already brought challenge and argument (Billboard Feb. 5, 1977).

Works for hire, like copyrighted recordings, with 75-year terms do not have termination rights.

EXCLUSIVE RIGHTS AND THEIR LIMITS SEC. 106-118

The traditional exclusive rights of copyright owners are listed early in the law (Sec. 106). They include the right to "do or authorize" any of the following activities of interest to music and recording industries:

Reproduce the work in copies or recordings; make derivative works based on the copyrighted original; distribute copies or records of the work to the public by sale, rental, lease or lending; and in the case of musical, dramatic, literary, motion picture and other visual works—the right to perform the work publicly (including the right to transmit it publicly).

Copyrighted recordings (made on or after Feb. 15, 1972), the last class of creative works granted copyright in the law, are the only ones not granted the exclusive right to collect royalties for public performance.

Only the copyrighted music on the recording earns royalties for public performance on radio, jukeboxes and elsewhere in commercial uses.

After listing the exclusive rights, the law adds 12 sections of exemptions, qualifiers and limits on those rights. Three of these are new compulsory licensing provisos for use of nondramatic musical works by jukebox operators, cable tv systems and public (noncommercial) broadcasters—in each case replacing a previous total exemption under the 1909 law. Compulsory licensing allows the user to bypass negotiation

with the copyright owner for performance of nondramatic musical works (and other works, in the case of cable tv). The compulsory licensee must file notice of intent with the owner of the work, or the Copyright Office, and pay the royalty rate set by the statute.

Carried over from the 1909 law is the compulsory licensing of nondramatic musical works for recording by anyone, once a first negotiated recording has been released.

All of the compulsory licensing rates will become effective Jan. 1, 1978, and will be subject to periodic review by a five-member Copyright Royalty Tribunal to be appointed by the President.

On the good side for music copyright owners, the 1909 blanket exemption for nonprofit performance of music has been dropped from the law. Instead, the revised Copyright Act makes mild improvements by spelling out individual exemptions, for the free use of nondramatic musical works by nonprofit institutions to perform or make copies or recordings of the work.

The 12 sections limiting exclusive rights—Sec. 107 through 118—will be taken up here in the order of importance to the music and recording interests.

Compulsory Licensing of Music for Recording—Sec. 115.

The 1909 compulsory licensing of music for recording has been retailored somewhat to fit modern economics and technologies. As of Jan. 1, 1978, the mechanical rate for recordings made and distributed under compulsory licensing will be 2 3/4 cents per tune, or 1/2 cent per minute of play, whichever is larger. The rate will be reviewed by the Copyright Royalty Tribunal in 1980, in 1987 and every 10 years thereafter.

Compulsory licenses already in existence need not be re-registered if they are valid as of Dec. 31, 1977. Also, the Copyright Office says recordings made before Jan. 1, 1978, but not distributed until after that date, can pay mechanicals at the old 2-cent statutory rate. Any recordings made under compulsory license on or after that date must pay at the new rate.

Notice must be sent to the music owner 30 days before distribution, or to the Copyright Office if the owner's identity and/or address can't be found in the Office records. Failure to notify can bring civil and criminal penalties in the law. (Sections 502-506, and 509. See Infringement.)

The music owner must be identified by registration or other public records in the Copyright Office to collect statutory royalties. He cannot collect for recordings made and distributed under compulsory licensing before being so identified.

The new law makes clear that use of a compulsory license from the government does not authorize anyone to duplicate a recording already made by someone else, simply by paying mechanical royalties to the composer/publisher or his agent.

The user of a compulsory license must make a new recording of his own. (Unauthorized duplicators' attempts to copy and sell hit recordings by payment of mechanicals to music owners were outlawed as piracy by U.S. Appeals Courts.)

However, the owner of a recording can permit the duplication of his recording by a compulsory licensee (who notifies and pays statutory mechanicals to the music owner). The recording being copied must have been made under a valid compulsory license, or by negotiation with the music owner, or is a copyrighted recording.

Mechanical royalties in the old law were paid on recordings "made" under compulsory licensing. The new law says pay on recordings "made and distributed," which the owner has "voluntarily and permanently relinquished." Payment must be made monthly.

Default penalties apply not only to the producer but to the presser or anyone else involved in the production of infringing records under compulsory licensing, congressional committee reports point out.

The new wording "made and distributed" was protested by music publishers, but is a boon to record companies. It saves the producers of legitimate compulsory licensed recordings from having to pay currently on recordings still in inventory, or lost through fire or theft.

It also means that the Copyright Office can allow the record producer to hold "reasonable" reserves of mechanical fees against royalties on returns, which may not be tallied for six months after distribution. This saves the record company from paying mechanicals currently on promos or other unsold recordings that will never be marketed to the public.

At the same time, the law requires the Copyright Office to set up "strict accounting" rules for monthly accounting of records made and money paid, plus a final, annual certified report of all records made and distributed under compulsory licensing. (Monthly accountings must be sworn to.)

The music owner can cancel a compulsory license within 30 days notice if payments are not made by the compulsory licensee. The Copyright Office can withdraw the "reserve

fund" privilege for any label found to be a juggler of accounts or chronically delinquent.

Record Copyright: Rights And Limits Sec. 114

The new law picks up and improves on the antipiracy law passed in 1971, which gives recordings made on or after Feb. 15, 1972, federal copyright protection from unauthorized duplication. The copyright term is 75 years, from date of first release, or 100 years from the date of creation (first fixation) whichever is shorter.

The record copyright owner has the exclusive right to make and distribute copies, and to make derivative works. A derivative work is defined as one in which "the actual sounds fixed in the sound recording are rearranged, remixed or otherwise altered in sequence or quality."

An imitation or sound-alike recording which mimics the original, however closely, is legally permissible. But the sound alike must be "an entirely independent fixation of other sounds." It cannot use (tape or duplicate) sounds from the original recording.

The law would thus seem to put the "infringement" label on a sound-alike which merely "augments" or plays electronic enhancement tricks on a taping of an original recording.

The recording rights do not include performance: any recordings can be played publicly without payment to the owner. Performance rights of the music on the recordings must be paid for, with certain exceptions.

The long-sought rights of producers, performers and musicians to collect performance royalties on commercial play of recordings by broadcasters, jukeboxes and other users for profit will be studied by the Copyright Office. Sec. 114 calls for a report and recommendation from the Register of Copyrights by Jan. 3, 1978, on whether the law should be amended to include performance right for recordings.

Any future performance royalty for recordings voted by Congress would almost certainly take the form of a compulsory license, with very reasonable statutory rates, as proposed during the revision proceedings, but killed by broadcaster opposition.

As for pre-Feb. 15, 1972, noncopyrighted recordings—they are protected from piracy to some extent by the music compulsory licensing section 115, which bars pirates from dupli-

cating original recordings by compulsory licensing of the music.

State antipiracy laws are the chief protection against piracy for non-copyrighted recordings. The new copyright law will preempt these and all other laws in the area of copyright. But it will allow state antipiracy laws to continue until the year 2047—which is 75 years from the date the newer and more fortunate recordings were given federal protection.

Jukebox Compulsory Licensing: Sec. 116

The new law ends 69 years of jukebox operators' exemption from payment of performance royalties on the copyrighted music played on the boxes. (No performance royalty is due the owners of the recordings, copyrighted or non-copyrighted.)

For a blanket license of \$8 per year per box, the operators can play any and all nondramatic musical works. The operator must send \$8 for each box to the Copyright Office, in January of each year, and attach an identifying certificate to each box.

The location owner is not liable for payment of the fees unless he owns and operates the jukebox on the premises. But he must supply the name of the operator on request and make sure each certificate on a jukebox is bona fide.

Fines can run up to \$2,500 for falsifying or altering certificates. Failure of an operator to file, pay his fees, or affix certificates to his boxes makes him liable to civil and criminal penalties for infringement under the law.

The funds collected will be distributed annually (less administrative costs) by the Copyright Royalty Tribunal, to claimants—ASCAP, BMI, SESAC and any unaffiliated individual music owner.

The licensors can agree on shares without antitrust violation. In case of a controversy among them, the Tribunal decision is final, unless challenged in a U.S. Appeals Court within 30 days of the decision.

Music owners or their representatives are to be allowed access to the boxes for monitoring and sampling—but without expense or "harassment" of the operator or location owner. If refused access, the music owner can go to U.S. Federal District Court in the District of Columbia (a long way to go, for some) and petition to have the jukebox operator's license cancelled.

The tribunal will review jukebox rates in 1980 and every 10 years thereafter.

Public Broadcasting Compulsory Licensing Sec. 118

The compulsory license congress gave to noncommercial broadcasters and their nonprofit program producers for music use was one of the most bitterly contested by music interests.



Stan Gortikov, RIAA's president who testified many times in hearings in Washington.



Al Berman, president of the Harry Fox Agency, whose testimony helped bring about new legislation.



Stanley Adams, president of ASCAP whose presence was felt in getting new copyright legislation passed.



Leonard Feist, National Music Publishers Assn. president, who helped lobby for new legislation.



Ed Cramer, BMI's president, who helped lobby for new legislation.

MAY 14, 1977, BILLBOARD

Congress did not set the statutory blanket rate for public broadcast use, but turned this job over to the new Copyright Royalty Tribunal. Proceedings are to begin within 30 days of its first convening, after the President has appointed the five commissioners.

There will be a 120-day period when the public broadcasters and music licensors are invited to reach voluntary agreement on a statutory rate, terms and distribution of royalty—without fear of antitrust action. Any interested party can submit information.

Within six months of the start of proceedings (but not before the four-month negotiating try for voluntary agreement is over) a statutory rate must be set and published by the tribunal.

This rate will last through Dec. 31, 1982, when the whole proceeding will be repeated (during June through December 1982), and at five years intervals thereafter.

Whatever the final terms, copyright owners must be given "reasonable" notice of use by the public broadcasters and the latter must keep records of music use.

Payments will be made directly to the music owners or licensors by public broadcast entities, under terms established by the tribunal.

Meanwhile, the law encourages all music owners and public broadcasters to negotiate voluntarily whenever they wish—bypassing the compulsory licensing and statutory rate—but notifying the Copyright Office of the terms within 30 days of the agreement.

Cable Television Compulsory Licensing, Sec. 111

Cable tv systems' first-time liability for copyright payments under the new law was the most controversial issue in a decade of revision. The cable tv section is the longest and most complicated in the law.

The final version of the law fixes the statutory rate for cable performance as a percentage of gross revenues from subscriber fees. For systems earning more than \$320,000 a year, the rate is based on the number of non-network distant city imports on the system.

Systems earning less than \$320,000 a year pay on a percentage of gross income, without regard to the number of imported signals, with a further drop in rate for systems earning less than \$160,000 a year.

Total royalty pool for use of movie, sports and other programming, including music, is estimated to average about \$8.5 million a year. Music licensors do not expect to make any substantial income for their composer/publisher members from cable use.

The systems must register their identity and list stations regularly carried, or any change in operation, with the Copyright Office. Royalty is paid semi-annually to the Office, which deducts administrative costs. The money then goes to the Copyright Royalty Tribunal for distribution.

Copyright owners or licensors must file claims with the tribunal annually in July. They can agree on shares without antitrust risk. If controversies arise, the tribunal settles them, deducting costs of the distribution and/or controversy proceedings from the copyright pool.

The tribunal will review cable tv rate formulas in 1980 and every five years thereafter, or oftener if changes in FCC rules, or substantial shifts in the national economy require it.

For those interested in the dollar estimates: a cable system importing five distant signals and making \$1 million a year gross in subscriber fees, would pay roughly \$21,500 a year royalty. (Cable owners must negotiate with individual copyright owners for use of works on programs originating with the system itself.)

Under the formula for lower income cable, a system making just under \$320,000 a year would pay roughly \$2,000 a year, and one making only \$120,000 would pay about \$400. In no case can payment go below \$30 per year.

Infringement occurs when cable systems operate illegally, in violation of FCC rules, or fail to file required notice and pay royalty fees to the Copyright Office. It is an infringement for a cable system to change the content of programs or commercials on picked-up programming.

Transgressions are subject (with certain selectivity depending on the situation) to civil and criminal penalties provided in the law.

As a further penalty for cable infringement, a judge may suspend the system's compulsory license for up to 30 days on one or more imported signals (Sec. 510).

The right to sue is given to: the copyright owner or exclusively licensed local tv station in the cable system area; for altered programming, local tv or radio stations, and the station originating the programming.

Music Performance Exemptions: Sec. 110

The most publicized and still unclear exemption in this section is the one permitting play of a homestyle radio set in a restaurant, bar or other public place, provided there is no charge for admission and there is no "further transmission" to the public.

The new law, on the face of it denies exemption for a homestyle set used in locations if the program is "further transmitted to the public." There are no qualifiers in the wording of the law.

In effect, this would overturn the Supreme Court's 1975 Aiken decision upholding the right of a small carryout restaurant to hook four speakers to its radio set, presumably for the benefit of the help—not the customers.

However, the conference report on the bill expresses (not too clearly, and not at all precisely) the intent of Congress to be lenient where the location is too small to warrant taking a background music service.

The report allows an Aiken-type location to "augment" the homestyle receiver, without liability, provided the equipment does not make "a further transmission to the public." Lawyers will have to take it from here.

Live campus rock concerts would lose exemption from liability (which they have enjoyed under the non-profit exemption in the old law) if performers or producers or promoters are paid.

Otherwise, performances on campus are exempt if no admission is charged, or if all proceeds go to educational uses. Also, the music copyright owner can refuse permission by written notice at least seven days before the performance. (The Copyright Office will rule on the form and manner of service for the notice.)

Less publicized, but probably more costly to some composers and publishers, are the largescale exemptions for educational, church and institutional performances of nondramatic musical works.

These exemptions from payment of royalty include live performances in face-to-face teaching and in broadcast transmissions primarily for teaching in a classroom or similar area. The exemption extends to government use and transmissions to the handicapped.

Church services can include nondramatic musical works, or dramatic type works of a religious nature (such as dramatizations of a mass, an oratorio, etc.), but not secular type music with religious themes). The exemption does not hold for entertainment or fund-raising performances.

State and agricultural fairs can play their ballyhoo music free, but concessionaires within the fairs must pay for music use.

Retail record stores can play recordings for promotional purposes—but department stores with record departments cannot send the recorded music beyond the sales area.

Hotels and apartments can transmit radio or tv programming to private rooms of guests, or residents if no direct charge is made for the service.

Committee reports on the bill say ballroom or nightclub proprietors (which would probably include live music discotheques) are responsible as a "related or vicarious" infringer, when a band leader or other independent contractor supplying the music infringes.

Fair Use Sec. 107

Courts have formulated a broad doctrine for various kinds of fair use of nondramatic musical and literary works that are not considered infringements of rights, such as: teaching, criticism, comment, news reporting and research. These are examples—but the variety of privileged uses is open-ended in the law.

This accumulation of unwritten law has been codified in the new Copyright Act. Four court-established criteria for judging when a use is proper and when it is a violation of the copyright owner's rights, are included in this section.

The determining factors are: 1. Purpose and character of the use, particularly whether it is noncommercial and educational; 2. the nature of the copyrighted work; 3. the amount and substantiality of the portion used, in relation to the work as a whole; and 4. the effect of the use on the potential market for or value of the copyrighted work.

One reason for putting the criteria into the law itself is the widespread institutional use of fast, cheap photocopying of printed music and other works, and tape duplication of recorded music and performances.

Congress had some concern over the effect on author/composer revenues and incentive, by the nationwide exploitation of their works in multicopying by schools, libraries and other nonprofit organizations. Most of these are supported or heavily subsidized by government and private funds.

Nevertheless, the section gives broad leeway to the non-commercial uses, especially by teachers, who are explicitly permitted to make multiple copies for classroom use.

Music publishers and educators have informally agreed to honor certain guidelines (incorporated in the House Judiciary Committee report on the bill) for making copies or recordings of music by individual teachers.

The guidelines permit the teacher to make copies of music out of print, or in emergency or "spontaneous" situations for temporary use. The copies are to be replaced in due course by bought copies.

Allowable amounts would be excerpts, but not whole musical works, or whole performable units of works. In no case would use exceed 10% or more than one copy per pupil. A single copy of recordings owned by teacher or school (tape, disk or cassette) can be made for rehearsals or evaluation,

and kept by the school. (Owners of copyrighted recordings are not party to these agreements, which concern only the music.)

The guidelines are admittedly subject to change, and courts will still have the final say in this cloudy area of copyright use.

Library Photocopying Sec. 108

This use is actually an extension of the fair use doctrine. The new law, within certain limits, approves the making of single request copies or recordings for patrons: 1. When there is no commercial advantage; 2. the library is open to the public; and 3. the work copied bears notice of copyright.

The law warns against any "systematic" copying by these institutions, or making interlibrary agreements that will result in substituting photocopies for bought or subscription copies.

Musical works are nominally excluded from library copying rights, as are pictorial, graphic, sculptural, motion picture or other audio/visual works (except tv news programs).

This prohibition against library photocopying of music is undercut by a reminder that "nothing in this section in any way affects the right of fair use as provided by section 107...."

Ephemeral Recordings Sec. 112

Ephemeral (meaning short-lived, transitory) tapings of recorded music and other programming materials (except motion pictures and other audio/visuals) are permitted to broadcasters without any violation of copyright, provided:

1. The broadcaster is licensed to perform the work;
2. the tape copy is used solely by the station that makes it, and for broadcast within its own local service area or 3. is made for archival preservation or security.

Unless kept for archival use, the tape must be destroyed within six months of its first airing.

Nonprofit organizations and government can make 30 copies, if no further copies are made, and all but archival copies are destroyed within seven years from the date of first transmission to the public.

Nonprofit religious programmers can make and distribute free single tapings to any number of radio stations if the program contains nondramatic musical works of a religious nature (or a recording of the work).

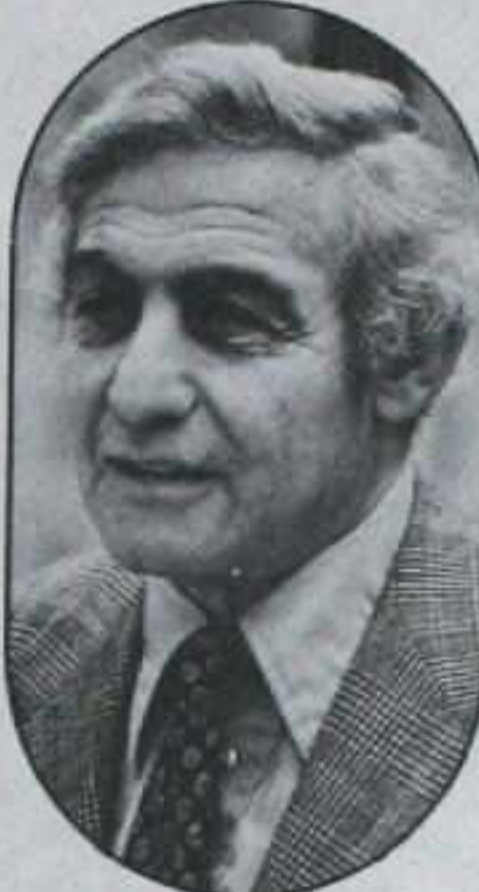
The stations must be licensed to play the music and can air the program only once. The taped copies must be destroyed within a year of first airing.



Bernard Korman, ASCAP's counsel who helped in the fight for copyright revision.



Edward Chapin, BMI's counsel who helped testify in Washington.



Sanford Wolff, executive secretary of AFTRA, another concerned labor official involved in seeking copyright legislation.

FORMALITIES

The old law was lethally strict about the formalities of securing copyright. Failure to fulfill the requirements of notice and/or deposit would void the copyright.

The new law is careful to avoid such drastic penalties and instead provides inducements for prompt compliance by authors and composers, while at the same time providing protection for the innocent infringer who is deceived by a missing or faulty notice, or is unable to identify the copyright owner or transferee in the Copyright Office records.

Registry of a copyright is a separate and optional formality. It is not required as a condition of copyright protection (except in one instance). But without it, the copyright owner is at a severe disadvantage in recovering damages or profits from an infringer, as will be seen in the summary of the registry sections.

Notice And Deposit For Published Works: Sec. 401-407

The law requires that all copies or recordings of copyrighted works publicly distributed in the U.S. or elsewhere by authority of the copyright owner must bear a notice of copyright.

The notice must give the name, or some familiar designation, of the owner; date of first publication (i.e. public release), and the copyright symbol: C in a circle for most classes of works; P in a circle for recordings.

The notice must be placed in such a way as to give "reasonable notice" that the work is protected. The Copyright Office will issue guidelines on placement. For recordings, the notice can appear on the label or container.

Deposit of two "best edition" copies or recordings is required within 30 days of first publication. Failure to make the deposits does not endanger the copyright, but the Copyright Office can demand the copies and fine the defaulter up to \$250 per work—or even go to \$2,500 for wilful and repeated refusal to comply.

Unlike the old law, the new one does not punish omission of the notice with "immediate" death of the copyright—but looks further: copyright can be lost under certain conditions.

The omitted or faulty notice can be corrected without loss of copyright—but the owner must register the work within five years of the release of the copies; also, he must make a rea-

24 sonable attempt to correct the lack of notice on further copies (within the U.S.), once the omission is discovered. Otherwise—at the end of the five years of protection without notice—the work goes into public domain.

No forfeiture results if only a "small number" of copies have gone out without notice. Also, no forfeiture results if the notice has been omitted in spite of a written requirement by the copyright owner that copies or recordings bear the notice.

A notice defaced or removed without knowledge or authority of the copyright owner does not affect the copyright in any way, or require any action by the copyright owner.

Omitted or faulty notices can penalize an owner trying to sue an infringer. An infringer who can prove he was "misled" by omission of the notice, or errors in name or date, is not liable for actual or statutory damages—until he receives notice that the work is registered at the Copyright Office.

However, if the copyright owner is suing in an ongoing case of infringement, courts can award—or deny—the profits to the copyright owner. The court can enjoin any further making of infringing copies, or set a reasonable license fee to be paid the copyright owner on further releases, if the infringement is allowed to continue.

When a notice carries the wrong name (such as that of a transferee, or another company), there is no forfeit of the copyright—but again, the owner has poor standing in suits against a "misled" infringer.

The value of registry crops up again here, because an infrin-

When all three formalities are met, the Copyright Office sends a certificate of registration.

The certificate is prima facie evidence of the validity of a copyright in a court of law. The burden of proving otherwise falls on the defendant being sued for infringement.

As further inducement to register, the law makes it a condition for use of the statutory damages and recovery of attorney's fees available to the copyright owner.

For unpublished works, the option is denied when the infringement began before the copyright was registered. For published (publicly released) works, the option is generally denied when infringement began after the release of the work, but before registration.

However, there is a grace period of three months after publication, when the copyright owner can register, without losing the right to the statutory damages and attorneys fees, in preference to actual damages and profits.

This exception was put in to cover "suddenly popular works, which may be infringed almost as soon as they are published, before the copyright owner has had a reasonable opportunity to register his claim," the Senate Judiciary Committee report points out.

The report also reminds that in any case, the copyright owner whose work is infringed before he has registered it, can have ordinary remedies available under the law—such as injunction, actual damages and/or profits.

As still another inducement to early registry, the certificate

statutory damages in preference to actual at any time before a final judgment. The court can take into account the evidence for actual damages and profits in awarding statutory amounts in this type of case.

Statutory damages run higher in the new law than in the old. For any one work, statutory damages can range from \$250 to \$10,000. (If an infringer violates three separate works, amounts could range from \$750 to \$30,000.)

If the copyright owner has to bear the burden of proof, the amount can go to \$50,000 for any one work.

The awards are based on a single work, regardless of how many infringers are jointly involved in the infringement, and the same award covers any number of infringements involved in regard to the one work.

However, the Senate Judiciary Committee report points out that where separate infringements are committed by two or more separate infringers, then separate awards of statutory damages "would be appropriate," even if the separate infringers are joined in defense.

Courts can drop damages as low as \$100 for an innocent infringer, or to zero when an employe of a nonprofit institution (or noncommercial broadcasting station) can prove he believed it was a fair use.

Criminal Penalties—Sec. 506-509

Criminal penalties apply when the infringement is willful and for commercial or private financial gain. These can run to a maximum fine of \$10,000, or up to one year imprisonment or both.

For piracy of copyrighted recordings (or motion pictures) the penalties are higher: a maximum fine of \$25,000 and up to one year imprisonment, or both for a first offender. The amounts go to \$50,000 and/or two years for repeaters.

On conviction of a defendant, courts can order the destruction or other disposal of all infringing copies or recordings and all equipment used in their manufacture.

Seizure and forfeiture in criminal cases can take in all pirated copies or recordings, masters, tapes, electronic, mechanical or other devices for manufacturing, copying or assembling the pirate goods.

A maximum fine of \$2,500 can be levied for fraudulent copyright notices, removal of a notice, or false information given in registering a copyright.



Al Ciancimino, SESAC's vice president and counsel who made appearances in Washington on behalf of new legislation.



Hal Davis, president of the AFM who was concerned with new copyright legislation.



Ervin Drake, president of AGAC who lent his support to new copyright revision law.



Alvin Deutsch, AGAC's counsel who participated in the copyright revision procedure.

of registration to be used in a court suit must have been obtained within five years of the first public release of copies of the work. If the owner has waited longer than that, the court can decide how much (or more likely how little) weight to give the registry as evidence.

All of the new law's requirements as to notice, deposit or registration become effective Jan. 1, 1978, with certain transitional allowances.

New requirements for notice apply to recordings distributed on or after Jan. 1, 1978—except when the work was published (i.e. publicly released) before that date. In the latter case, the notice can comply with requirements in either the old law, or the new on items publicly distributed after Dec. 31, 1977.

Registration claims to copyright, or transfers and licenses to exclusive rights under the copyright recorded in the Copyright Office any time during 1977, can follow the old law provisions.

Broadcasts: a special situation exists for registering simultaneous taping of live broadcasts. The broadcaster can sue an infringement before or after the taping: 1. If he has given notice 10 to 30 days ahead that it will be copyrighted; 2. If he registers the work within three months of the showing. (A copyright can be obtained only for a work "fixed" in some tangible or communicable form.)

INFRINGEMENT

The new law defines an infringer (Sec. 501) as anyone who violates any of the exclusive rights of the copyright owner. Also (with certain exceptions for schools, libraries and other non-profit organizations) anyone who imports copies or recordings acquired abroad without authority of the copyright owner, is violating his exclusive right to distribute.

Who can bring suit? The legal owner of the work, or a transferee, licensee or grantee of any of the particular exclusive rights under the copyright.

Courts can require that all parties with claims or interest in the copyright, whose rights may be affected, be notified when a suit is brought.

The law provides both civil and criminal penalties.

Civil Remedies For Infringement: Sec. 502-505

Federal courts can order temporary or permanent injunctions to be served anywhere in the U.S. on the infringer, and the injunction is operative nationwide.

While the action is pending, the court can impound all infringing copies (print), films or sound recordings, and all masters, tapes or other articles used in making them. As part of a final judgment, the court can order destruction or other disposition of all of these items.

The copyright owner can sue for actual damages and any additional profits made by the infringer (but not profits included as a measure of damage to the copyright owner).

Or he can choose statutory damages. He can change to

THE COPYRIGHT ROYALTY TRIBUNAL

The tribunal's job will be to periodically review and revise (where necessary and/or by petition) rates in compulsory licensing of cable tv programming, and music use by jukeboxes, public broadcasters and record producers choosing the statutory approach, once the music owner has made a first negotiated recording.

The effectiveness of the tribunal will depend on the impartiality and expertise of the members and on the funds Congress is willing to provide for maintaining accurate statistics on the complicated copyright based industries.

The tribunal will have the power to subpoena witnesses, documents and records—something congressional committees never resorted to during revision hearings, in spite of the frequently conflicting figures provided by witnesses.

The tribunal differs in one important respect from other government regulatory agencies. The five commissioners will be appointed for seven-year terms by the President, but the chairman will be voted by the other four members. The chairmanship will be rotated annually from among senior members. This avoids the familiar power-lock of a chairman picked by political patronage.

The tribunal's goals, as stated in the law, are to strike a fair balance between creator and user interests, while insuring the widest availability of works to the public.

In judging the relative roles of creators and users, the tribunal is told to consider the relative creative and technological contribution, capital investment, costs and risks. Other factors to be judged are the widening of markets and media availability for creative expression.

At the same time, the tribunal is warned "to minimize any disruptive impact" on the industry structures and on their prevailing practices.

Distribution Of Compulsory Licensing Royalties

The tribunal will distribute royalty fees collected on cable tv and jukebox compulsory licenses after taking administrative costs off the top. It will establish the first statutory rate for public broadcaster use of music under compulsory licensing—but the fees will be paid directly to the copyright owner, or music licensor. Statutory mechanical fees on compulsory licensed recordings go direct to the copyright owner or his agent.

Tribunal rate decisions, and the reasons for them will be announced in the Federal Register—a daily government publication that summarizes actions and rulemaking by all federal (executives) agencies, departments and commissions.

If there is controversy over shares claimed by copyright owners in cable or jukebox royalty pools, the tribunal will arbitrate. Settlement by the tribunal must be made within a year from the start of the proceedings. Funds involved will be held by the tribunal pending settlement, and administrative costs will be deducted for handling the controversy.

Calendar for future rate reviews is as follows:

Compulsory license statutory rate for recording music—1980; 1987 and every 10th year thereafter. For jukebox rates: 1980 and every 10th year following. Tribunal decisions can be appealed in U.S. Courts of Appeals within 30 days of publication in the Federal Register.

Art Direction: Bernie Rollins

bread

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MARCH, 1977: 20 SRO CONCERT DATES

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GOLD ALBUM: "LOST WITHOUT YOUR LOVE" (7E-1094)

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TOP TEN SINGLE: "LOST WITHOUT YOUR LOVE" (E-45365)

bread

SECOND HIT SINGLE: "HOOKED ON YOU" (E-45389)

bread

BREAD ON TOUR/PART TWO: BEGINNING MAY 6

bread

ON ELEKTRA RECORDS & TAPES



Vox Jox

By CLAUDE HALL

LOS ANGELES—I ran into **Bill Anderson** in Nashville; once a disk jockey before he wrote such songs as "City Lights" and took up singing as a full-time career, he recently got back into radio by buying KFTN in Provo, Utah, and from what I could gather in our conversation, he keeps involved with it almost on a day-to-day basis. . . . Old friends of **Johnny Bridges**, who used to program KOMA in Oklahoma City, can now find him programming WUBE, a country music station in Cincinnati.

This week, awards chairman **Al Herskovitz**, operations director of KPOL in Los Angeles, announces all the details on the annual air personality, program director and station of the year awards. Deadline for all entries, including nominations for promotion executive of the year, is June 15. The finalists will be announced about two or three weeks prior to the Aug. 3-7 International Radio Programming Forum at the Harbour Castle Hotel, Toronto. As most of you know, the winners will be announced at the annual awards banquet the night of Aug. 7 at the Forum.



Teamwork: Larry O'Brien, left, and John Garry team up to give WTAE in Pittsburgh tremendous years of air experience.

Two escapees from an Electric Weenie french fry outing are now doing a duo-morning show at WTAE in Pittsburgh—**Larry O'Brien**, who used to work on WCFL in Chicago and before that one of the Tidewater, Va., stations and **John Garry** who programmed WGH in Norfolk, Va., from 1967-70 and then moved to program WIST in Charlotte, N.C. O'Brien and Garry also are simulcast on 96KX, the sister station. They comment: "KDKA is not up for sale yet, but we anticipate it will throw in the towel momentarily."

Dave Popovich, program director of soft-rock formatted WLOA (FM 97) in Pittsburgh, says he's targeted his station at the 21-49 age group. "We're programming 30-40 singles and album cuts, such as 'Love's Grown Deep' by **Kenny Nolan**, and playing a lot of stuff that no one else in the market will touch." Popovich and his music director **Terry Hazlett** are ex-13Q staffers and Popovich claims to have worked with the **Buzz Bennett** generation, the **Bill Tanner** generation and the **Allan Dennis** generation of the radio station. Lineup at WLOA features **Jack Bailey** 6-10 a.m., **Walt Brossman** 10 a.m.-3 p.m., **Popovich** 3-7 p.m., **Stephanie Lynch** 7-midnight, **Jack Maloy** midnight-6 a.m., and weekenders **George Baker**, and **Chris Michaels**.

KCKN in Kansas City celebrated the 15th anniversary on the air of music director and morning personality **Don Rhea** with a party at a local shopping center April 30. A bluegrass band called the **Mill Creek Express** was on hand to entertain and the station shared an anniversary cake and coffee cups and belt buckles with Rhea's listeners. . . . The air personality roster at WIGY (Y-106) in Bath, Maine, features **Bob Anderson** 6-10 a.m., operations manager **Jack Diamond** 10 a.m.-2 p.m., **Jack O'Brien** 2-6 p.m., **Dave Alpen** 6-midnight, **Sharon** midnight 6-a.m., with **Bruce Jefferson** and **Tony Jackson** on weekends. Station recently ran a "Battle Of The Bands" and the **Beatles** won with 53% of the phone votes, followed by **Aerosmith** with 47% then the **Eagles** and the **Rolling Stones**.

Bob Kaghan, program director at WRJZ in Knoxville, is just one of many program directors who admits to playing a bootleg **Beatles** album. Unfortunately, he billed it as "the exclusive preview of the new live **Beatles** album," which it wasn't. True, some of the songs might be the same as those on the real thing, but acoustically there'll be no comparison, according to **Jim Mazza**, vice president of marketing for Capitol Records. . . . Staff at KTLK in Denver includes 6-9 a.m. team of **Ron Engelman** and **John London**, program director **C.C. McCartney**, and music director **Rick Brady**—all who'd been at KXXK, an FM station in Denver.

Marty Sullivan, country music air personality at KRMD in Shreveport, La., says: "If I had a nickel for every time I've been called **Marty Robbins**, I'd be able to drive race cars, too," though he doubts he could sing that well. Just the other day, Marty came face to face with Marty as he emceed a country music show to raise funds for the Sports For Boys Foundation in the city. . . . **Scott K. Smith**, music director of KLSN, in Brownwood, Tex., writes "Here at KLSN, things are looking up. We are now automated 97% and produce our own music tapes. Our music format is MOR, basically taken from Billboard's Easy Listening chart, and our night music format consists of rock taken from your Hot 100 Chart." He needs better record service and also wonders where **Jim Thomas** and **Ken Summers**, previously of WFAA in Dallas, are. Lineup at KLSN includes general manager **Steve Pasquini** 6-11 a.m., program director **Dave Fair** until 5 p.m., **Scott K. Smith** until 10 p.m.



Marty Sullivan: Look-a-like meets the real Marty Robbins, right.

WKIX in Raleigh, N.C., has an immediate opening for a high energy 6-10 p.m. air personality. Good production, according to program director **Bob Bolton**, is "a must." Mail tape and resume to him via P.O. Box 12526, zip code 27605. . . . **KDKB** in Mesa, Ariz., is looking for a music director and announcer and prefers a woman. Send tape and resume to program director **Hank Cookenboo**, P.O. Box 4227, Mesa, Ariz. 85201.

The current lineup at WSLT in Ocean City, N.J., located 15 miles south of Atlantic City, includes program director **Charlie Mills** 6-10 a.m., **Steve Heldt** until 2 p.m., **Mike Sieber** 2-6 p.m., **Bob (Bob Tower) Halata** 6-midnight. Weekend personalities include **Jack Breslin** and **Mike Ferriola**. The format is adult contemporary. WSLT-FM, the sister station, features **Jay Taylor's** Master Broadcasting Service beautiful music format. . . . **Dick Purtan**, morning air personality at WXYZ in Detroit, claims he's going to release a record in answer to **Mary McGregor's** hit "Torn Between Two Lovers" called "Bored Between Two Covers."

Sandy Sanderson at CKGM in Montreal is leaving to join WABC in New York on May 9 to become assistant program director and production director under program director **Glen Morgan**. . . . **Jim Sullins**, experienced at sports and air personality work, is leaving KTGR in Columbia, Mo., and is looking for a similar position; 314-445-5748. . . . **Chip (Chip Mosely) Douglas** has just been promoted to program director of KTGR in Columbia, Mo., and the air lineup now features Douglas 6-

(Continued on page 34)

Bubbling Under The HOT 100

- 101—WHILE I'M ALONE, Maze featuring Frankie Beverly, Capitol 4392
- 102—I CAN'T GET OVER YOU, Dramatics, ABC 12258
- 103—SUPER BAND, Kool & The Gang, De-Lite 1590
- 104—SPACE AGE, Jimmy Castor Bunch, 3375
- 105—RHAPSODY IN BLUE, Walter Murphy, Private Stock 45146
- 106—ISN'T SHE LOVELY, David Parton, Private Stock 45139
- 107—DISCO REGGAE (Tony's Groove), Kalyan, MCA 40699
- 108—SOME BROKEN HEARTS NEVER MEND, Don Williams, ABC/Dot 17683
- 109—CRYSTAL BALL, Styx, A&M 1931
- 110—RIDIN' OUT THE STORM, REO Speedwagon, Epic 8-50367

Bubbling Under The Top LPs

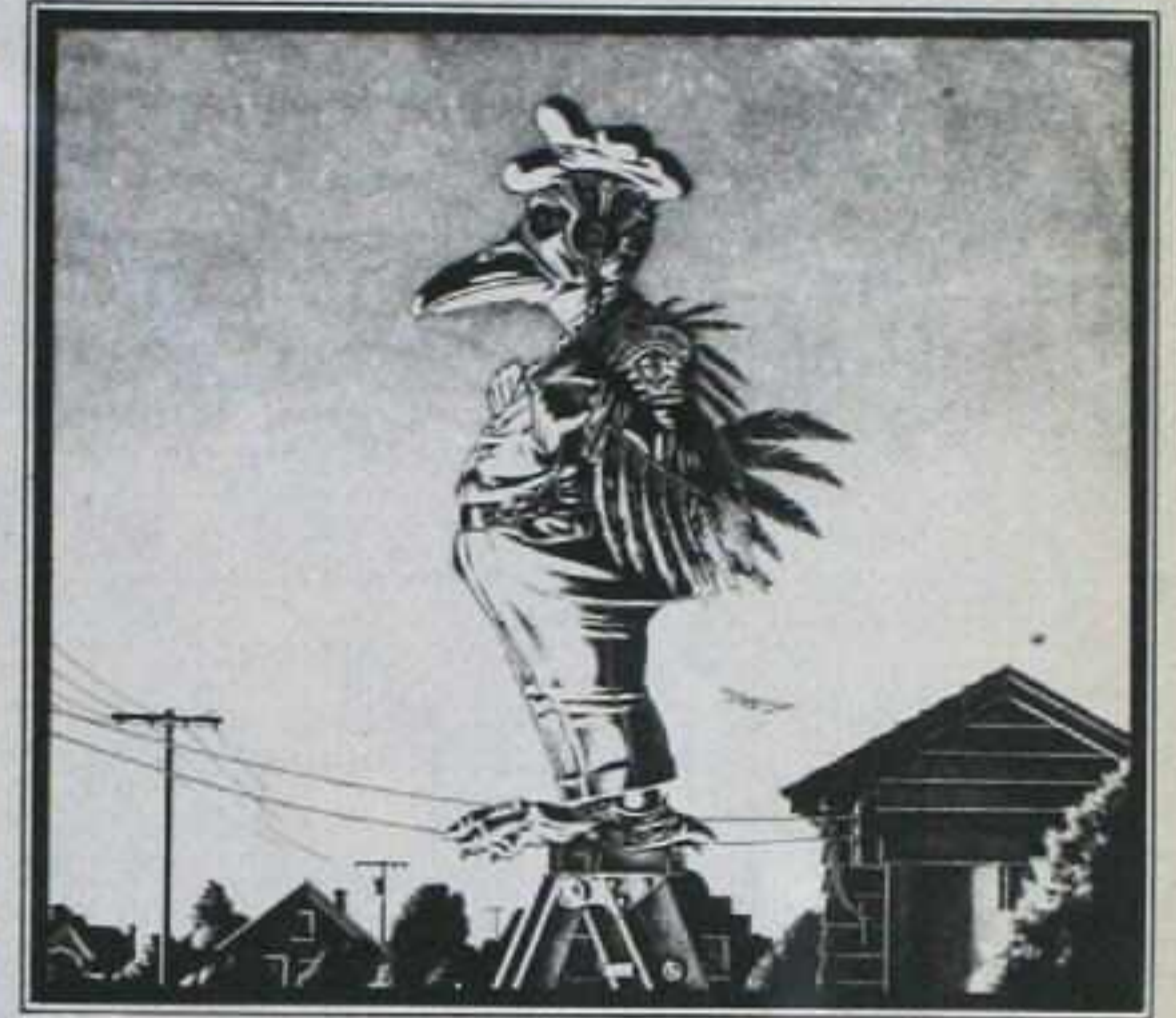
- 201—FIREFALL, Atlantic SD 18174
- 202—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 203—ENGELBERT HUMPERDINCK'S GREATEST HITS, Parrot PAS 71067 (London)
- 204—YARDBIRDS' GREATEST HITS, Epic PE 34491
- 205—NEIL DIAMOND, Beautiful Noise, Columbia PC 33965
- 206—ROGER McGUINN, Thunderbyrd, Columbia PC 34656
- 207—BRAINSTORM, Stormin', Tabu BQL1-2048 (RCA)
- 208—STEVIE WONDER, Talking Book, Tamla T 319 (Motown)
- 209—BILL QUATEMAN, Night After Night, RCA APL1-2027
- 210—NITE CITY, 20th Century T 528

CHICAGO RADIO SYNDICATE PRESENTS

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FOR THE LAST TIME AGAIN!

NOW HEARD ON MORE THAN 100 RADIO STATIONS



The response to CHICKENMAN RETURNS FOR THE LAST TIME AGAIN is great. I'm even enjoying it myself! Thanks again for a good job on "RETURNS!"
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Just about the fastest selling special we've ever had out in the streets and audience response is incredible. Our five sponsors are all thrilled.
Jerry Rogers, Station Manager, WSGA, Savannah, Ga.

The resurrection of CHICKENMAN couldn't have come at a better time! The returns from sales to audience response paid for the program over and over!
Dennis Lyle, Sales Manager, WCIL, Carbondale, Ill.

We have found the reaction to be just incredible. It has been extremely successful for us.
Eric Stevens, Program Director, 3WE, Cleveland, Ohio.

The new CHICKENMAN series is really turning a lot of ears to WINA. Thanks for an exceptionally fine program!
Richard Lancaster, Account Executive, WINA, Charlottesville, Virginia.

We find that CHICKENMAN is so far removed from the normal all news programming that it is even more enjoyable and entertaining than when played on a music station.
Dick Shoudt, Sales Manager, KNWZ, Albuquerque, N.M.

Fowl, funny, funtastic...it's the only way to describe CHICKENMAN. The response has been incredible.
Marty Forbes, Promotion Manager, CKXL, Calgary, Alberta.

It's an absolute natural for AOR stations. Our telephone and mail response has been unbelievable. I want another 13 weeks!
Jay Blackburn, Program Director, WLUP, Chicago, Ill.

The CHICKENMAN series has drawn more favorable comments and phone calls from our listeners than all of those other promotions put together. In addition, we've had every program sold since we went on the air. Now that makes for a beautiful combination.
Jim White, General Manager, KTGR, Columbia, Mo.

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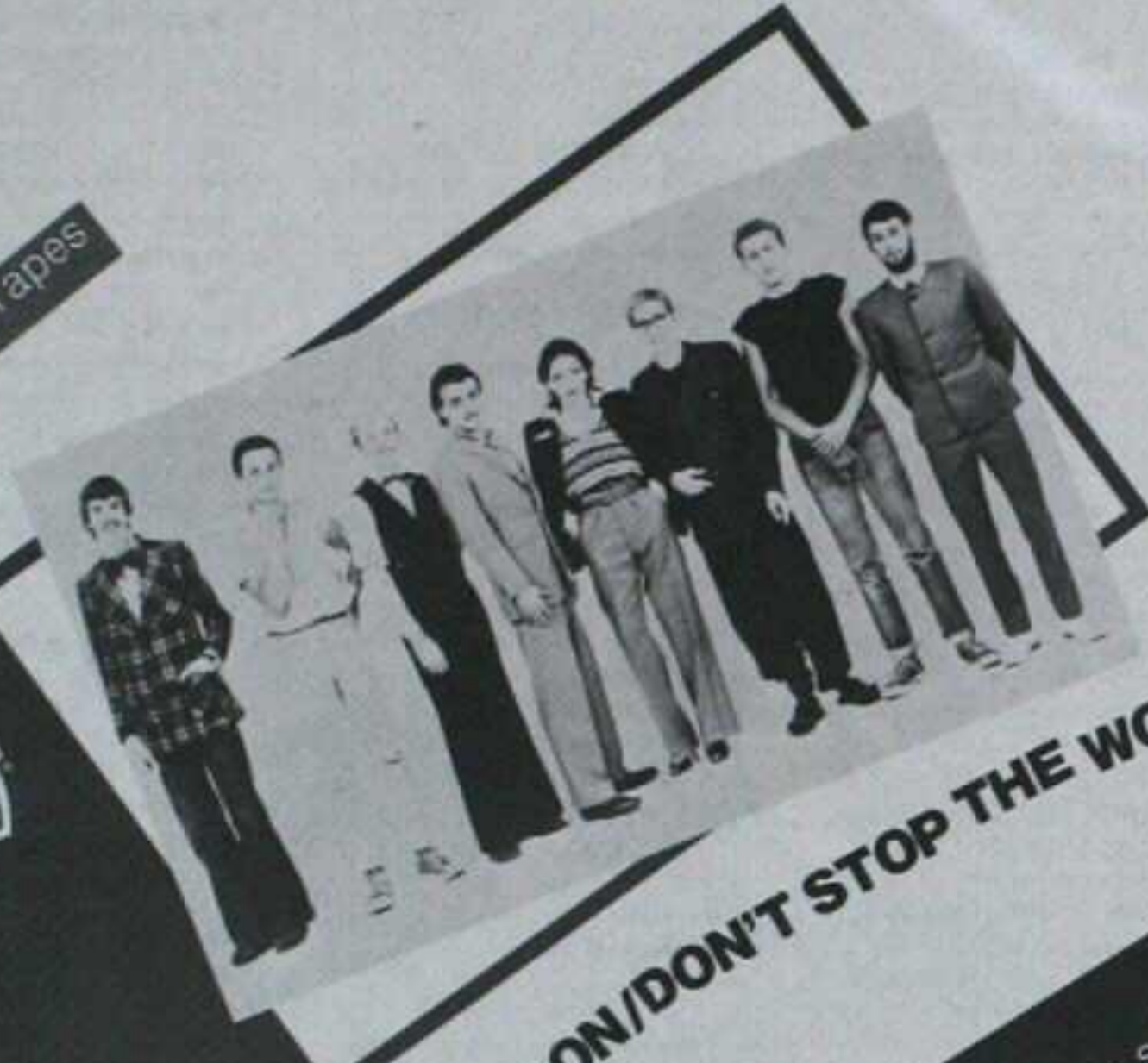
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CORKY LAING/MAKIN' IT ON THE STREET



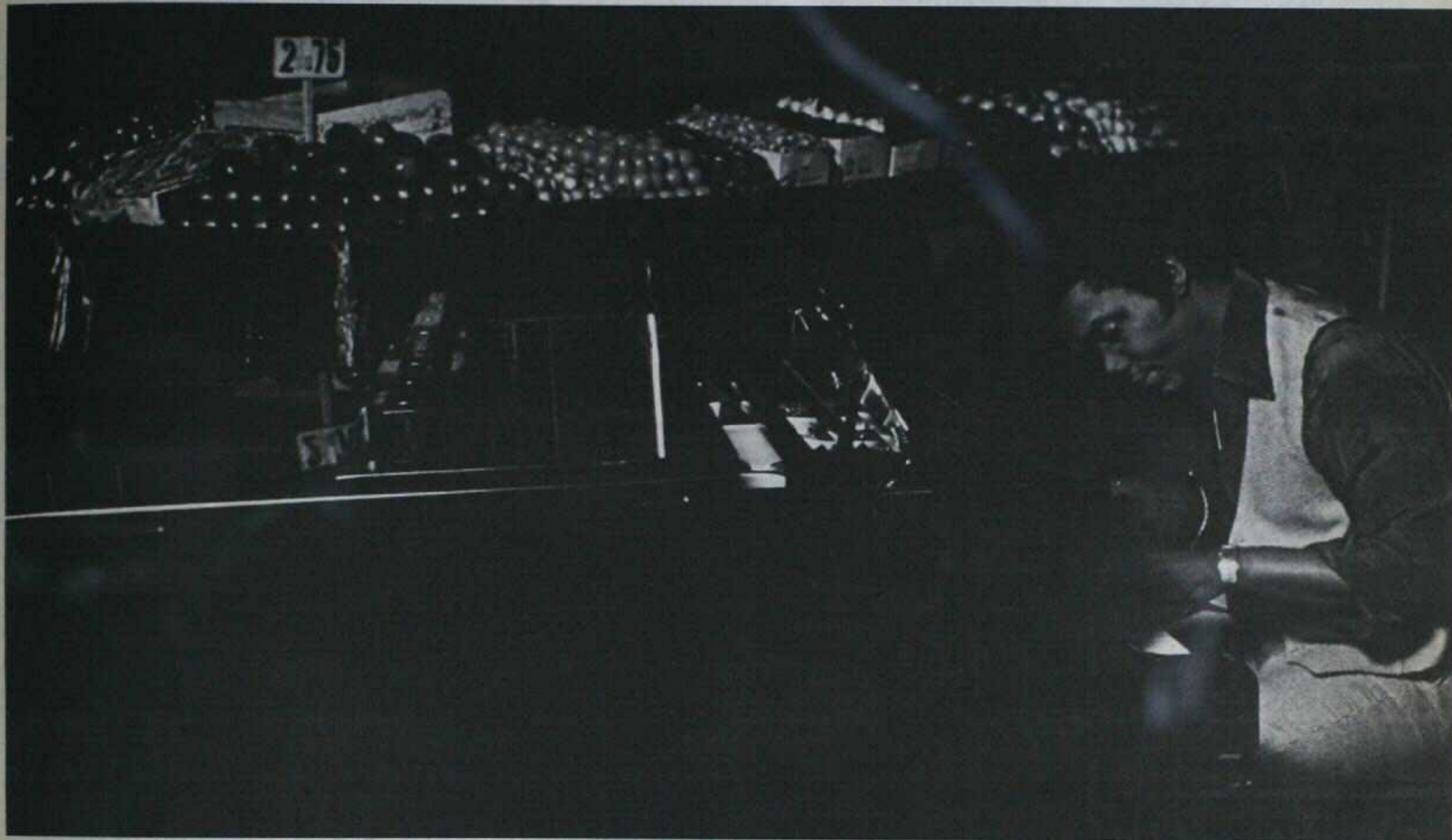
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CORKY LAING

ON TOUR WITH DEAF SCHOOL



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Lamont Dozier is *Peddlin' Music on the Side*. And people are buying it—in front. When the Bach of rockin' soul goes into the studio to do business, the buyers line up before the red light goes off. This time, they'll be especially well rewarded. Because *Peddlin' Music on the Side* is the best thing Lamont Dozier's ever done.

Lamont Dozier/Peddlin' Music on the Side

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HILTON
MAY 31-JUNE 4
1977



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(MORE TO COME)

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Dee Anthony	Carol Strauss	Martin Onrot	Peter Rudge
Bruce Lundvall	Bob Regehr	John Scher	Barbara Skydell
Shelly Schultz	Teddy Slatos	Mike Belkin	Ed Rubin
Larry Magid	John Coffino	Tats Nagashima	Paul Ahern
Claire Rothman	Jerry Sharell	Fred Bohlander	Bill Aucoin
Marty Kummer	Stephen Leber	Jay Jacobs	Tracy Coates
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Arnie Granat	Rick Taylor	Chip Rachlin	John Sebastian
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Bill Cunningham	Shep Gordon	Jerry Seltzer	Scott Muni
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Ron Delsener, Awards Dinner Emcee

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Number One With a Star

The Inside Of Making a Hit Record

Presented By UCLA Extension In Cooperation With Billboard

By AGUSTIN GURZA

A minutely detailed reconstruction of the massive promotional effort behind the multi-platinum album "Fleetwood Mac" comprised the presentation offered by Warner Bros. Records at the third in a six-seminar series co-sponsored by Billboard and UCLA Extension.

Tracking the plateau-by-plateau progress of the LP, the eighth and by far the most successful by the English rock group, was Warner's choice for illustrating the evening's topic, "Promotion Of The Record Album."

The presentation, in slide-show format, provided the stimulus for a lively discussion in the seminar's second half.

Incisive questioning from the audience was fielded by a panel composed of Warner Bros. executives Ed Rosenblatt, vice president of marketing; Russ Thyret, vice president and director of promotion, and Lou Dennis, vice president and director of sales.

made clear, translates to solid commitments from the label.

First a discount program, cutting 10% off the price of the new LP as well as all Fleetwood Mac catalog items.

Second, a \$30,000 advertising allotment for time buys on FM stations.

Then, a reserve of merchandising material. All the while, the firm's artist relations people are on tour with the act. The drive at this point is to take advantage of the LP momentum while setting up the release of the first single which in turn broadens the marketing approach.

Promoting the Album Via Various Channels

breaks, the LP goes platinum; time buys, airplay and touring continue to support the momentum; a third single is released when the album is at double-platinum; an important summer 1976, tour backed by company advertising and merchandising follows.

And finally, an aggressive marketing campaign at the high point of the LP's life to capitalize on, rather than generate, the momentum. A 10% discount is offered on that LP alone.

The result: the LP goes to No. 1 on the Billboard charts, and by March 1977, it reaches sales of 3.9 million units.

In conclusion, Rosenblatt made a critical observation: "We do not want to give the impression that we create a magical marketing program and end up with numbers like this. It's all in the music and the band members working their ass off making us look like superstars too."

Shapiro: That's right.

Rosenblatt: At the same time, we could explain to Mickey why the discount is offered, that it is crucial to the marketing plan, and he may go along.

Shapiro: That's wrong.



WB's Rosenblatt answers queries from students.

Q.: Why was the eighth Fleetwood Mac album picked for the heavy promotional push, above any of the previous ones?

Rosenblatt: We worked just as hard on the previous LPs and the records just stopped. So naturally, we just stopped. Again, the key word is "responsive." If you don't get a response you can't keep going.

Thyret: There's also an element of intuition in this. There's a certain difference every once in a while with some product, and you don't need to be a scientist to know that you have something more than before. And when you feel something, you go after it. You just push harder.



Panelists Lou Dennis, Ewart Abner, Russ Thyret, Ed Rosenblatt, Bill Wardlow and Mickey Shapiro.

In addition, Michael R. Shapiro, an attorney for Fleetwood Mac, and Bill Wardlow, Billboard's director of marketing services, were panel participants. Ewart Abner again moderated the session.

The slide presentation began with the explanation of a rather unfortunate incident which, ironically, brought Fleetwood Mac closer to its label, establishing the direct relationship that was later to prove crucial in achieving the sale of 3.9 million units on its LP.

In 1973, about five years after its formation, the group was involved in a dispute with its manager who "in an act either of defiance or madness" staged and promoted a Fleetwood Mac tour—minus the real members of the group.

In the wake of the ensuing debacle, the group decided to move to the U.S. with "no great expectations . . . just feeling that as artists they had made a great album."

As the slides were projected on a large screen, Rosenblatt, Dennis, Thyret and Shapiro alternated in narrating the promotional history of the LP after this point.

Sales director Dennis explained that the group's previous albums had sold in the area of 300,000 units—"respectable but not earth-shattering."

And promotion director Thyret added that while the group had historically received strong AOR airplay, it had gained no success on Top 40 stations.

On the album's release, the firm set a suggested initial order level of 96,750 units for its eight WEA Distributing branches.

"We were excited," said Rosenblatt.

"But cautious," qualified Dennis.

Proceeding with "the nuts and bolts" of release, the label prepared stickers, a poster and T-shirts to go with the album. And its promotion people took the LP to FM stations.

In a two-month period, the LP sold as much as the others had sold in their full lives.

Taking note of the greater initial response, Warners decided to "take an aggressive stance with the album" to push it beyond the stopping point of previous LPs.

"Aggressive stance," as the presentation



WB's Russ Thyret.

Now, the firm pursues the AM market. And as it gains secondary airplay—a feat which attorney Shapiro said had "tremendous emotional impact for the group"—the label begins to notice the cross-effect on LP sales.

A crucial commitment is made for AM time buys to support the single on more than 50 major stations with 12 60-second spots to run on each during an entire week.

More landmarks follow: the single begins to climb Billboard's Hot 100; the Gavin Report chooses it as Record To Watch; WRKO and other primary stations pick it up; and weekly sales reach 32,000 units—double what they were on the single's release.

And the LP finally reaches its second goal, its second plateau—it goes gold.

The slide on the screen at this point shows a closeup of the LP tracking sheet where the word "gold" had been written in red, in capital letters, circled and marked with stars.

The audience chuckled and Rosenblatt explained: "As you can see, we go a little crazy at this point. There are a lot of 'Gimme Fives' at the office. Mickey (Shapiro) comes over to say thanks and he's not grumpy for one day."

Shapiro smiled at the jab, but added seriously: "From the group's point of view, the important thing that happened at this point was that John McVie (the group's co-founder) started to get the feeling that his record company was his partner."

From this point, the presentation continued to map the path of the LP that took it beyond the three million mark:

An LP and T-shirt giveaway support the release of the second single; as the single

it was pointed out that the success not only perked sales for previous Fleetwood Mac releases, it also paved the way for smoother sailing on the subsequent "Rumours" LP.

By way of comparison, "Rumours" sold two million units in three months while "Fleetwood Mac" took a year. And "Rumours" reached No. 1 in two months while the other took 14 months.

The lively question-and-answer period could have gone beyond the allotted time period. Following are highlights excerpted from the exchange:

Question: How much promotion will Warner Bros. give to a new, unknown act?

Rosenblatt: The word most often used at marketing meetings is "responsive." The marketing campaign around a new release is always based on the response in various locales, as opposed to going on a national level.

... The toughest thing to explain to a new group is that a massive marketing campaign for its sake is a meaningless gesture. There is simply no reason in the world for a record store to put up a poster for a new group when it doesn't have enough room for well-known acts. If nobody knows who you are, nobody will wear your T-shirt or hang your poster. It's tough, but it's the truth.

Q.: Does the 10% discount correspondingly reduce the royalties paid to the artist?

Thyret: It could be a point for renegotiation.

Abner: If the royalty is based on the number of units sold, Mickey could say that a discount in the price has nothing to do with the royalties.



Billboard photos by Norm Schindler
WB's Lou Dennis and moderator Ewart Abner.



Fleetwood Mac attorney Mickey Shapiro.

Q.: Do you ever release a single with two potential hits on it rather than just one A side?

Rosenblatt: Do you ever go out with two chicks on the same night? You go with the winner. If we were to do what you suggest, we would induce split play. So we would end up with two records in the top 50 instead of one in the top 10.

Thyret: It often happens, you know, that the feedback we get shows us that the A side we picked was a wrong choice. There's a good current example: feedback from discos, if you can believe that, told us that the A side of the new Frank Sinatra single was wrong. We flipped it, and we immediately got on Ten-Q here in L.A. So we are currently working the edge, the hole, and both sides of that record.

Without a doubt, the toughest job for the promotion department is determining a single from an album. Rarely does one just jump out at you so that you know right away that that's it.

Art direction: Bernie Rollins

The Wells Fargo Band.



Show business has changed in the last 100 years.
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These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

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THE HAPPY FAMILY OF INELCO IS IN A FESTIVE MOOD

THE FIRST LOVE OF PIERRE-JEAN GOEMAERE

The idea was to start two companies, one in Belgium and the other in Holland, to cover the Benelux for electronic products. The main activity was the sale of RCA products.

The brothers Goemaere sit next to each other in their office in Brussels. They are salesmen to the backbone. Their Belgian hospitality is warm and friendly. They give a positive impression that it is a pleasure to do business with them.

Pierre-Jean Goemaere says: "I don't believe in selling products on a Benelux basis, if you have only one office. Sometimes the Americans think we should have an office in Luxembourg, too, but when I tell them that there are only 300,000 people living there, they understand why we don't."

"Benelux figures make sense in America or Japan, because you can compare them easily to France or Italy. I believe in having two offices. It's almost impossible to do business in Belgium from Amsterdam, or the other way round."

"Records are our first love. I think we are the only RCA licensee ever visited by General Sarnoff, the man who started



An external early-evening picture of Inelco's Brussels headquarters (top). The Goemaere brothers (below), Pierre-Jean (left) and Serge, pictured outside the Inelco building in Brussels. A picture taken in New York in the early 1960s (above). Left to right: Wim Brandsteder, managing director of Inelco Holland; Brandsteder's wife Dicky; classical pianist Artur Rubinstein; Ton Prins, now Inelco promotions executive; and Jaap Beutler, Inelco sales manager in Holland. John Denver, one of the most successful RCA artists, with a total of six gold records in Holland in 1976. On left, Wim Brandsteder, managing director of Inelco Holland.

RCA in the U.S. We are very proud of that visit, because he certainly never visited anybody else from RCA outside the U.S. He happened to be in Brussels for a visit in 1958, so we took the opportunity of inviting him to visit our offices. It was a great benefit to use to make acquaintance with him.

"Secondly, hi fi is important to us. We used to distribute Kenwood in the Benelux, but the Japanese decided to start their own operation in Belgium. So now our main lines in Belgium are TEAC, Onkyo, KLH and Gerard.

"Our third activity is in the business of industrial electronics. That ranges from broadcasting equipment down to transistors and other components which we supply to the industry. That activity is the responsibility of my brother Serge, who

worked for RCA for several years as their special representative in Europe. RCA was his first school in the electronics business."

THE PILOT AND ST. MATTHEW

Pierre-Jean Goemaere tells how he started in the record business. "It is a funny story. I was in the Royal Air Force during the war. When the war was over, our squadron was located in Hanover where the pressing plant of the Deutsche Grammophon company was centered, though in those days there was no activity whatever in the record business.

"There was just one poor hungry fellow in charge, who also happened to be out of cigarettes. I had a supply with me, so I offered to exchange cigarettes for records. The year was 1945 and I used to fly Spitfires over to England. It was during one of these flights to London that I decided to make a stopover in Brussels.

"We didn't have to fly over armaments any more, so in the aircraft wings there was space for four boxes of 78 r.p.m. records. I paid a visit to the broadcasting station in Brussels to try and sell them. They hadn't had any records since the war started and were only too happy to buy them, so I went away with a little extra pocketmoney. And the first record I sold was of St. Matthew's Passion, 14 12-inch 78 r.p.m. records.

"The transaction convinced me that going into the record business was a good idea. Then I joined the Decca distributors

(Continued on page 1-5)



Happy Birthday
Dear Inelco
Happy Birthday
To You

From Musikvertrieb AG Zürich
Switzerland

1-4

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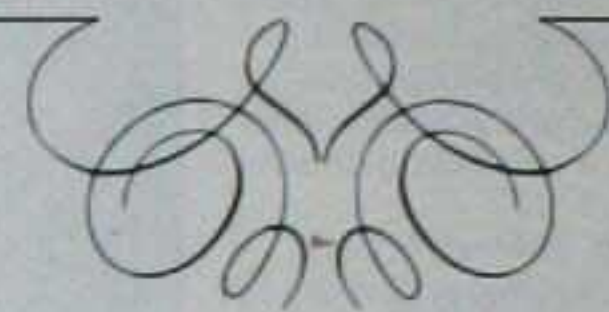
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FRANCE

FOR YOUR 20th BIRTHDAY

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CONGRATULATIONS
ON YOUR
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MAY 14, 1977, BILLBOARD

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**We've been
going Dutch
with
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for
two years...**

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DURECO RECORDS,
celebrating its 25th
anniversary, congratulates
INELCO with its
20th birthday.



Dutch Record Company-Weesp/Holland
a division of the
International Pelgrims Group **IPG**



in Belgium, but I left in 1957 and decided to start my own business. In the meantime, my brother had worked for RCA in the U.S. and in Geneva, Switzerland, for some four years in the field of electronics. That is how we managed to get a contract both for the records and the engineering products.

"It was really a piece of luck. We were just two young fellows and RCA decided to sign with us. That's how we started the whole thing. It is a move we have never regretted. And our idea of having two separate offices worked. It's very interesting to compare the performances of both companies. We can see how Belgium is doing compared with Holland. We can compare costs and figures and pinpoint any mistakes."

Pierre-Jean Goemaere can see the differences between the Dutch and Belgium markets very clearly. "The Dutch are very open to Anglo-American music, while in Belgium we are more interested in the French language. I saw John Denver performing in Amsterdam and the audience sang along with him. That would be virtually impossible in Belgium. All American RCA records sell better in Holland, with the exception of Elvis Presley. I don't know why, but he scores better in Belgium. It's a strange phenomenon.

"The Belgian market is certainly more difficult because we are bordering on the French and Dutch languages, with German and Anglo-American influences. We can't ignore the French, Dutch or German sides because anything that is important in our neighboring countries is important for us too."

Inelco Belgium has an artist, folk singer Julos Beaucarne, built up by the company itself and becoming extremely popular in all French-speaking territories.

"We have no Flemish repertoire, because there is very little market for it, due mainly to the influence of foreign broadcasting stations."

The French catalog of RCA is not big at present, so the market share of Inelco Belgium is smaller than in Holland. Says Pierre-Jean Goemaere: "I think we're in the fourth or fifth position. But Holland is a dream of a market. We always say here: 'When one man likes a record in Holland, then the whole country will like it.'

"We are having a lot of trouble with parallel imports. If we release a record a few days late, we find it is already in the shops at a cheaper price. The shops are too anxious for new records. The situation is terrible. Belgium has higher Value Added Tax at 25% than in Holland, where it is 18%.

"And there is another major problem—piracy. The Dutch police stopped a van loaded with pirate records. From there



A pictorial flashback to the late 1950s when the Goemaere brothers—Serge (left) and Pierre-Jean (right) invited David Sarnoff, founder of RCA in the U.S., to look over their offices in Brussels. It is the brothers' proud claim that they were the only licensees outside the U.S. to be visited by him—he had been in Brussels, in 1958, on a short-stay business trip.

While Al Stewart was in New York recently, he taped a special performance of his hit "Year Of The Cat" for the Dutch television program "Top-Pop." His album of the same title went to No. 1 on the Dutch chart. RCA U.K. is the worldwide distributor of Stewart's product outside the U.S. and Canada and has a sub-deal with Inelco for Holland and Belgium. Stewart (left) is pictured with Bob Summer, divisional vice-president international, RCA Records.



they were able to make a raid on a Rotterdam factory. The pirate takes advantage of the open border between Holland and Belgium. The law doesn't protect us very well. We're trying to stop the piracy, but it is a very difficult problem." Pierre-Jean Goemaere is the president of the Belgian group of IFPI and is leading the group in their battle against piracy and their efforts to have the conventions of Rome and Geneva ratified by the Belgian parliament. He is optimistic about both issues.

INELCO GOES TO HOSPITAL

While piracy and parallel imports create an aura of gloom, the bright side of the Inelco jubilee celebrations is stressed further by the good news from the electronics division where the other half of the Goemaere duo holds sway.

Serge Goemaere says: "This business mainly consists of the sale of components. It has become a very lucrative business for us and has been growing very substantially. I expect a 25% rise in growth compared to last year, and this is due to the fact that electronics are becoming more widely used in cameras, washing machines, cars and even watches.

"The competition is very heavy, so we have to keep one step ahead. I believe we are the leaders in this field in both Holland and Belgium. We sell RCA, Intel, and TRW. Also Fairchild in Holland. We even sell Philips.

"We have another sideline which is particularly important in Belgium—the television broadcasting business. Right now we are installing four broadcasting transmitters and antennas in Belgium for 50 million francs. In fact, we sell the whole system. It's a fascinating side of the business.

"In Holland we are stronger in the closed circuit tv field. We

(Continued on page I-7)

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"One other aspect is selling very high frequency satellite tracking systems. You'd be surprised how much business there is in selling these systems. It is very useful for weather mapping, too. It's all computerized. Then there is radar, parabolic antennas and so on. It really is an interesting area of business."

Serge Goemaere enjoys the technical side of business. He is a man with little knowledge of records, but is every bit as enthusiastic as his brother. He says: "I'm not dreaming of Dolly Parton, but of transistors."

INELCO HISTORY

One would have to be blind to miss the sign "Inelco" on a large building when entering Amsterdam. Two of the five corners of the eye-catching structure are occupied by a record company which has made industry history. True, it is a little harder to find the Belgian branch of Inelco. But when you've seen the Atomium near Brussels, you are close.

This special supplement, dedicated to Inelco, is patently worthwhile. Why? The answer that the company has been in business for 20 years is not sufficient. But you can find out the worthiness of the tribute by reading the success story of one of the biggest record companies in the Benelux.

First of all, there should be an introduction of the brothers Goemaere, founders and owners of Inelco Belgium and Inelco Holland, and in Brussels, joint managing directors of Inelco Belgium. In Amsterdam, Wim Brandsteder is the managing director of the records and tapes division and consumer electronics division, while Serge Goemaere is the managing director of the industrial electronics division and Jan Mascini is assistant to the managing directors.

They lead a company which has gained the number three spot in the record market. And one remarkable fact is that half of the staff of 20 people with which the company began 20 years ago are still with the firm. The number of employees has grown meanwhile to 130. In Belgium, the Inelco team comprises around 90 coworkers.

Now we take the elevator to the fourth floor to meet managing director Brandsteder. He looks out over a view of the outskirts of Amsterdam and says: "I really do ask myself—what have I done to deserve all this? Here we are, in an expensive building with a solid team which has had the determination to build this company to what it is today. And, despite the diffi-



Wim Brandsteder, managing director of Inelco Holland (left), with Ken Glancy, president of RCA U.S., discussing business matters at a cocktail party.

cult times, that team still insists on maintaining the good work. It all gives me great personal happiness."

Wim Brandsteder digs deep into the past and wipes the dust from the first page of the Inelco history book. "There was dust indeed," he confirms. "We found an old building in Amsterdam on the Bilderdijkkade on top of a coal merchant's business. Each morning we could write our names on the desks in the coal dust."

Brandsteder is from a well-known family of businessmen. His elder brother was scheduled to succeed his father while Wim Brandsteder studied. But Wim had the music business in his blood, so decided to link up with his brother. Together they started the record company Dureco.

After a few years of working together, making mistakes like all beginners, they decided to go their separate ways. They split up, Wim's brother moving to the father's firm, importers of Sony, and Wim joining the brothers Goemaere in Belgium and so staying in the record business. Inelco Netherlands was born.

Wim Brandsteder recalls: "We started as an RCA licensee and concentrated during the first years on a strong display circuit. Of course, we signed some local artists, but our main task was promoting the RCA catalog. We already had a plan to expand the business with electronics but in the first years were involved only in records. After five years we moved to another building in the A.J. Ernststraat and started a hi fi department, and a major acquisition a few years later was the representation of the Kenwood line of hi fi equipment.

"Two years later Serge Goemaere added a division dealing with industrial electronics. We have customers like Philips, Fokker and the army in that sector. Now we have four divisions in the marketplace because Inelco is also in business with video communications."

In the beginning, times were hectic. The record business was developing and the competition was tough. Brandsteder remembers: "Whenever you put your head up, you could count on receiving a punch. I was against that kind of a fight and still am. My philosophy is that I don't fight against somebody else—I always fight for myself. We were the first in Holland to concentrate on 12-inch albums and we promoted them with a unique advertising campaign. It was an enormous success. Other record companies were simply stunned."

Says Brandsteder: "After this quite remarkable performance, and the impressive turnover we had, we outgrew the building we were in. It was just too small for a fast expanding firm."

When they started having to use Wim Brandsteder's office as a storeroom for records, it was obviously time to find alternative premises.

Now the company has two floors in a modern building on the outskirts of Amsterdam with all the space needed—everything that hard labor and perfect teamwork deserve.

Says Brandsteder: "Every morning when I walk into this office I have a feeling of satisfaction. For many years we have remained the biggest independent record company in Holland. I'm very thankful for that."

DO ECONOMIC CLOUDS SPOIL THE INELCO PARTY?

"Don't misunderstand me," says Wim Brandsteder. "I'm for free enterprise, but I'm worried about the so-called blessings of the European economic community. There is too much

(Continued on page I-9)

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congratulations from Ton Brandsteder of Sony Holland to Wim
Brandsteder on Inelco Holland's twentieth anniversary... Let's keep
breaking sales records together.

reference in the standards of living among the partners. That is why it is possible for a record to cost half the price in the U.K. as compared with Belgium and Holland.

"There's no advantage in such an economic cooperation when solid firms and their employees get into trouble because that. It is so simple for a guy to go to the U.K. with a fat wallet and buy from a British wholesaler only those records that have proven successful, after we have done an extensive promotion job.

"Then he hits the Benelux market. He can buy cheap because he has no overhead and can sell cheap. I don't think this is in the interest of the consumer. Those parallel imports cut the top off our income, since we are not allowed to lower the price of the product. It's very frustrating for everybody in the business. When the promotion department asks for a few thousand guilders for a press campaign, I imme-

Says Brandsteder: "We simply offered the retail trade a bonus when they didn't cut the price for a certain period. It worked out amazingly well. But, of course, one can only do that as an exception, not the rule. For the rest, it is a disastrous situation. But what can one do about it?"

Wim Brandsteder is a celebrity in the Dutch record business. He is chairman of the board of NVGI, the Nederlandse Vereniging voor Grammofoonplaten Importeurs & Fabrikanten, an organization that in the past has played an active role in collective promotion of records. He is also the treasurer of NVPI, the organization of the Dutch phonographic industry, which fights for the legal protection of the ownership of musical productions and which fights against piracy and the high tariff, in comparison with books, of the Value Added Tax on records.



Another historic Inelco shot—Wim Brandsteder, managing director of Inelco Holland, discussing some technical points with U.S. pianist Van Cliburn. Pierre-Jean Goemaere pictured at his desk in reflective mood. Ernie Moeyersons, on the phone as usual. He is responsible for all promotion and advertising for Inelco Belgium.



diately think of someone else hawking the records we have introduced with our effort and our money.

"When we are offered a record of John Denver, Elvis Presley, David Bowie, or more recently Al Stewart, we know at once we'll be in trouble. We sold, for instance, around 50,000 copies of the Al Stewart album in Holland, which is a lot. But don't ask me how many passed across the border—that we don't know. I don't fear the economic depression as much as this particular phenomenon."

It is a phenomenon which gives a dark side to the Inelco festivities. A situation that is hard to handle. But the catalogs of RCA and other labels are sufficient. Recently, Inelco was able to handle the price war in the retail trade when it released the album of the New Year's Eve show of Wim Kan, one of the most impressive entertainers in Holland. More than 250,000 copies were sold for a steady price.

Inelco finds ways to help new artists become successful in the Benelux area, a very lively territory, where the music market changes rapidly.

Brandsteder says: "Yes, I can be glad that I had such good relationships with people like Jim Reeves and Chet Atkins. Recently we had the pleasure of accompanying John Denver here. One of my personal highlights was meeting Jose Feliciano. I remember the first time he came to Holland. He was offered only \$200 by a broadcasting company to do a performance. He agreed, though his usual fee was \$10,000 a night. He even gave a free concert for a very special cause—for the blind children's institute. I'll never forget that performance for it was a very heartwarming experience.

"One of our outstanding artists has been Harry Belafonte, who was responsible for scoring Inelco's first big hit, with 'Island In The Sun.' I remember he made a stopover in Amster-

dam and wanted to do a round of the pubs. That same evening my daughter was giving a party and she invited him. Indeed he came. But before accepting the invitation, Harry Belafonte was anxious to know whether he would be accepted, because of his color. I convinced him there was absolutely no problem, so he went to the party. We have always tried to be very hospitable to visiting American artists and it has been much appreciated."

Inelco has always put the accent on entertainment, not only in the record business but other divisions such as hi fi and video, where the company is always involved in entertaining.

Brandsteder says: "The entertaining goes with the know-how which is such that most technical problems can be solved within the company itself. We can use our video equipment also for the promotion of our artists, so that we are quite self-supporting, if you see what I mean."

And what would a man like Brandsteder like most as a special gift for his jubilee celebrations? "Well, I would like Elvis Presley and Perry Como to come to Holland. Then we would have had them all."

INELCO AND ARIOLA: A CORNERSTONE

The record industry has many facets. So has Inelco. One is Jan Mascini, the company's assistant managing director in Amsterdam. Very much the business gentleman, he joined the company when it started. He used to know all the numbers of records by heart, but that is an impossibility nowadays.

He describes his feelings of personal satisfaction. "Our firm (Continued on page I-11)

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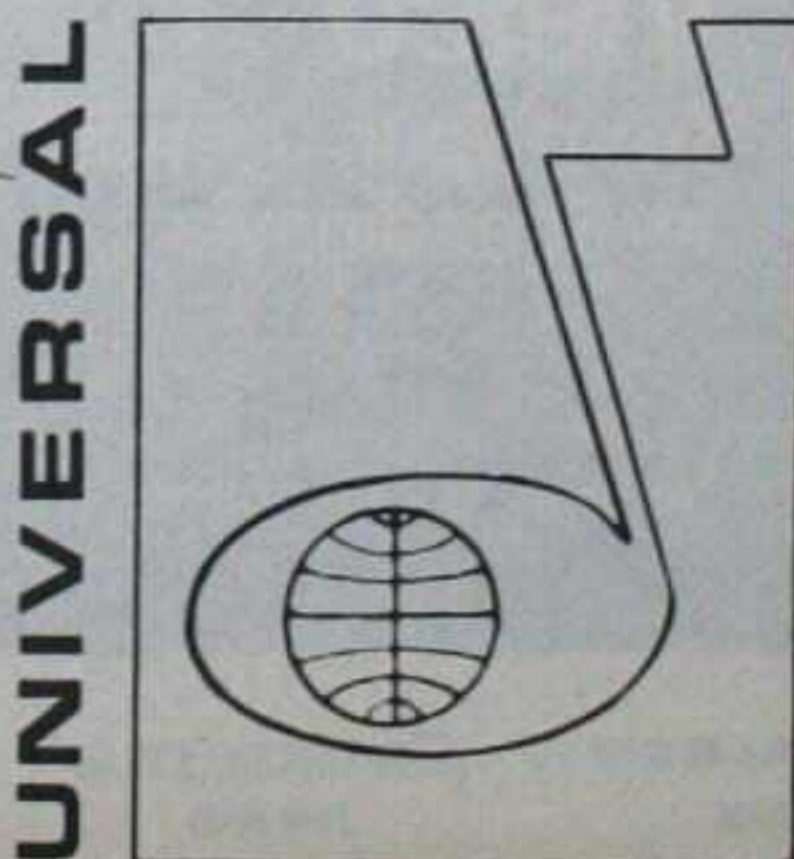
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The reception area of Inelco's modern and spacious offices in Brussels.

is established now and is highly regarded. It has matured in all these past years. I dare to say that Inelco nowadays is a real cornerstone of the record industry. This is due to the fact that we work as a very solid team. We cling to one another. There have been a lot of changes over the years. These days nobody keeps appointments or promises. Principles are forgotten, but that's the business today.

"One of the most important aspects of Inelco is distribution and the ability to work economically. We have tried to interest other labels in having their distribution done by us. That saves a lot of costs. Our representatives have more to offer. Our distribution partners are Ariola. Of course they get equal chances in selling their products through our distribution unit. Together we can be faster in selling and grow in importance in terms of market share.

"Ariola leaves all the storage, shipping and selling to us. Naturally Ariola keeps its own identity and responsibility. It is a kind of fusion. The distribution division works as a joint deal but is owned by Inelco. Every day Ariola receives its figures from our computer."

The Dutch and Belgian branches have an impressive IBM computer. In Amsterdam it is placed in the very heart of the offices, a symbolic and appropriate site. Says Mascini: "We could not work without it. The computer is a very expensive investment, but it pays off because we can be fast and accurate in all things.

"In fact, our cooperation with Ariola is unique. We're very happy with the company, because it increased the turnover and makes it easier to get a hold on a very difficult market. Inelco has the desire to do everything to support the retail trade within the margin, because the margin that is left is very small.

"We want to protect the market against all those bunglers that suck the market dry and then drop it. We can only fight that by giving better service to our customers and keeping more alert for the changes in the market. We increase our speed by releasing our products simultaneously, or even before the U.S. These are hard times, though, and I wonder what it will be like in a few years time."

THE NEATEST COMPANY IN THE BENELUX

Edo Peek is the general label manager. He is very much aware of the saying abroad: "When you've got Holland, you've got the rest of the continent." According to him, it is not quite true, but it is still a reason for him and his staff to try to live up to the image.

What exactly is the image of Inelco? Ask press promotions man Tibor Benkhard, label manager Albert van der Kroft and radio and tv manager Wim Jan Kerkwijk and you discover that it is a neat and respectable one. The company's pluggers at radio stations are not the swinging types in jeans and flashy cars. They are "respectable" agents of the company.

Benkhard says: "We're not the kind of company to gain fame for its parties. Inelco is not forward in these things, though there is a lot of fresh and young blood running through its veins of late. Apart from that, we haven't got the press conference types as artists. It is very hard to get David Bowie or Lou Reed to such meetings."

Albert van der Kroft asserts: "The instructions from management are rather strict as far as a new release is concerned. We are very careful. Sometimes it is frustrating to drop a record that in my opinion is very good, but I can see the wise policy behind the decision. Inelco is not heavily into local repertoire. That is a matter of being very selective, too."

He finds it great fun to work in what he describes as "the kitchen" of the company. Currently he is preparing the release of 16 old No. 1 hits of Elvis Presley, in the old sleeves. He expects at least one hit from these re-releases. He also expects a great deal from the salsa-soul sound, emanating from the Fania label which Inelco is building up now.

THE JOLLY SIDE OF THE CLASSICS

There is young blood in the Inelco classical department, too. Hans van Woerkens is in charge there and he has some highly personalized philosophies in his field. In his room, few dark and sophisticated sleeves are displayed on the wall. Instead, most are bright and jolly.

He says: "We have to consider that a lot of youngsters are becoming interested in classical music. That's why we want to
(Continued on page 1-12)

CREDITS

Editor, Earl Paige. Editorial direction, Mike Hennessey, European Editorial Director and Peter Jones, U.K. News Director. Art, Salvatore Scorza.

The headquarters of Inelco Holland, on the outskirts of Amsterdam.

Wim Brandsteder with the four members of U.K. group the Sweet, a chart-topping RCA act and (extreme left) Nicky Chinn and (second from left) Mike Chapman, British song-writing and production team who wrote many hits for the Sweet.



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distinguish ourselves from the others. That applies to sleeve texts, too. They don't have to be boring and formal. The information can be presented in a style which is both informative and easy. It works, because we have five of our albums in the classical top 10 right now. Each month we release a 'record of the month' in a special series, which is on the Erato label and which gives continuity."

One of van Woerkens' most impressive successes to take away the "static" image of classical records was the release of a test album for hi fi equipment. On a double album he combined very thoroughly a lot of information and much classical repertoire. The promotion album sold more than 65,000 copies. He was also the first to release a test cassette, which was an overall success.

THE SMARTEST ATTACK EVER

Inelco deserves an award for sheer originality. It was the company that introduced the 45 r.p.m. record for RCA in Holland and broke the market open for 30 centimeter (12-inch) albums.

Jaap Beutler, head of the sales department, is still proud of that hard struggle. "We did it with a very unusual action. First of all we offered best-selling albums at a very low price, which created a sensation in the marketplace. Then, with the RCA Victrola classical line, we made six albums available for just a month, telling dealers that after that time they would be deleted. They had to buy there and then, because the product would not be available after the month.

"It was a risky enterprise. The dealers didn't know just what they were buying at this special price, but they just had to buy. It all worked out tremendously well. We were the first to do such a campaign and we gained only amazement from our competitors."

Jaap Beutler was one of the four representatives who left Dureco 20 years ago to join Inelco. Now he is the head of 10 sales representatives and six saleswomen who sell by telephone. He can rightly be proud of Inelco's success. The record that was the ultimate in highlights was "Once Upon A Time In The West," the soundtrack from the film of the same name by Ennio Morricone. It sold more than 300,000 copies and is still selling.

In fact, another 100,000 copies were sold by parallel imports. "Jesus Christ: Superstar" was another winner. Clearly a happy man, Jaap Beutler says: "The main advantage we have here is the atmosphere within the company. They don't look upon employees as just numbers, but as human beings. I'm proud to say that. And that's the main reason I have continued to work here over the past 20 years."

What else can be added to such a statement? Just that Inelco now looks to the next 20 years to play its leading role. That, the company says, you'd better believe.

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40% MORE SPACE Expanded Canada Audio Tradeshow

By STEPHEN TRAIMAN

NEW YORK—With floor space increased by about 40%, Canadian Audio Tradeshow '77 already looks like a sellout for its Aug. 7-9 encore at the Constellation Hotel in Toronto.

According to Ted Devonshire, show manager, and advertising director for the sponsoring Audio Marketnews magazine, the expanded exhibit area already has drawn more than 65 additional companies and/or brand names than participated in the first event last August. Total is now more than 165 product lines.

As a complement to Stereo '77, the public-only hi fi show run last September at Toronto's Skyline Hotel, Audio Tradeshow was conceived to fill a definite need on the part of exhibitors and dealers, Devonshire says.

Sues Superscope Over Board Seat

LOS ANGELES—Robert Gintel, stockholder who claims to hold 7% of Superscope's shares in voting power, is suing that firm, charging he is being thwarted illegally in trying to run for its board of directors.

Gintel's Superior Court suit here alleges that the board is blocking his attempt to enter the names of T. E. Cummings, S. S. Draizin and himself as candidates for this year's board election.

The present board, Joseph Nathan and Fred Tushinsky, P. A. Markoff, Seikan Matsumoto, Bernard Brawerman and Lawrence Weinberg, are all affiliated with Superscope management, Gintel notes.

He contends that the 70% of the firm's shares owned by the public should be represented by individuals outside of Superscope management.

Gintel alleges that he notified the board, all of whom he names as defendants, early this year that he would submit several individuals as board candidates.

The board temporarily cancelled its Friday (5) stockholders' meeting. (Continued on page 50)

It is also a reflection of the new posture of audio dealers in the Dominion, which led to the formation of the Canadian Institute of High Fidelity last fall by a dozen of the largest retail operations.

Dave Fineman, head of Toronto Hi-Fi, with five locations one of Canada's major retailers, sees both the new association and the trade show as putting more professionalism into the industry.

With the support of Audio Marketnews in focusing on the retail store, the Canadian IHF (no connection with the U.S. IHF) is conducting a membership drive across the country. It is aimed at getting dealers to upgrade the overall image of the industry, in support of the government Consumer Protection Act.

Not only have retailers found the

New Digital Technology Takes Off

LOS ANGELES—The all-digital recording studio may still be in the future, but it comes a giant step closer at the 57th AES convention this week, where digital technology will be much in evidence.

From Japan, the Mitsubishi Electric Corp. will demonstrate its new stationary head digital audiotape recorder, a 2-channel, quarter-inch machine, running at 15 i.p.s. (exclusively reported in Billboard, March 26, 1977). Preliminary specs call for a frequency response from DC to 20 kHz, with a signal-to-noise ratio of 85 dB. Crosstalk, wow and flutter are claimed to be far below conventional analog machines.

And from Utah, Soundstream, Inc. will again show its digital

(Continued on page 49)



MEMOREX TOAST—Congratulating each other with a silver replica of the Memorex shattered goblet are Ella Fitzgerald, the blank tape firm's musical spokesperson, and novelist Irving Wallace, who uses a Memorex cassette to shatter a conspiracy in his new bestseller, "The R Document." The presentation was made by Jake Rohrer, audio marketing manager, and Al Pepper, product manager.

New Gadgets For the Professional Shopper

LOS ANGELES—From all preliminary information, it seems as though the 57th AES convention should have enough new gadgets on

display to keep most professional hardware shoppers busy all week (10-13) at the Los Angeles Hilton.

Speakers—In addition to the familiar JBL and Altec products, the convention will find several new additions to the pro speaker market.

Klipsch and Associates has taken over the hotel's Dalhart Suite to demonstrate its new MCM 1900 high-level loudspeaker system. Although world famous for its high-end consumer hi fi corner-horn systems, the MCM 1900 is aimed at the public address installation. It features a horn-loaded woofer with two 15-inch drivers, plus midrange horn and a five-element tweeter array.

In another fourth floor demo room, Technics by Panasonic will show off its new linear phase line of speakers. At the top-of-the-line is the SB-7000A, a three-way system with bass reflex-mounted woofer, cone midrange driver and a dome tweeter. The three-speaker configuration has been designed for minimum phase distortion.

U.S. Pioneer Electronics will show its SPEC-15L loudspeaker designed for professional studio monitoring applications. The design features a carbon-fiber woofer, an exponential horn and a two-inch compression driver with acoustic lens. The system may be heard in the Hartford Room.

United Recording Electronics Industries will take over the Dallas Suite to demonstrate its new Time Align studio monitor system, plus the Time Align crossover network.

(Continued on page 51)

SONY & JVC BOOST 2-HOUR TAPER RACE

NEW YORK—Both Sony and JVC have accelerated production and marketing plans for their respective two-hour Beta Format and VHS home videotape recorders.

The "Betamax X2," bowed in Japan March 1, was introduced to Sony dealers at its national sales convention in Colorado Springs May 4, for marketing here this summer at \$1,300 suggested list including timer (versus \$950 in Japan).

Production of all Betamax units in Japan goes to 25,000 monthly in June, with half aimed for the U.S., including licensees Sanyo, Toshiba and Zenith.

Meanwhile, JVC is doubling its VHS deck production to 10,000 units monthly by July, aiming for 30,000 by early 1978. In Japan, most decks are going to licensees Sharp, Hitachi and Mitsubishi, with no firm U.S. marketing plans announced for any of the four.

However, RCA confirms it will

have the two/four-hour Matsushita VHS deck in the U.S. this fall (at between \$1,000 and \$1,100 including timer, according to industry sources). Panasonic and other VHS firms are expected to be in the market here close to RCA.

Although Quasar in the U.S. will continue to market the third 1/2-inch, two-hour home system, the VX-2000, there is no word on any future production guarantee for the only unit now available on the market, at \$995 including tuner/timer.

'New Breed' Of Dealer Is Spawned Growing Small Studio Mart Opens Up Opportunities

By JIM McCULLAUGH

LOS ANGELES—The growth of the semi-pro or small studio market for both home studio and/or commercial applications has spawned a new breed of dealer catering to the demand.

And now, more than ever, their number as well as their business is booming with desire at an all time high.

This relatively young dealer net-

work—flowering in both major and secondary markets—also shares a large measure of credit for recognizing and fostering the new market segment.

Working in conjunction with manufacturers such as TEAC/Tascam (a pioneer firm in the market) and Otari as well as other companies now offering reasonably price machinery, these dealer's aggressive and

educational approaches have done much to widen the interest in semi-pro recording.

Some of these dealers began with semi-pro exclusively and have now branched into pro-audio as well as disco. Others were pro dealers who added semi-pro. While still others come from consumer hi fi merchandising and have added a semi-pro department. (Continued on page 49)

AES: Building Bridges To the Semi-Pro Mart

LOS ANGELES—At this week's AES convention, exhibitors will once again find an ever-growing number of manufacturers bringing multi-track recording consoles and tape recorders within reach of the semi-pro operation.

The society's "professionals only" image has been fading over the past few years and more and more participants now display the best of both the pro and the not-so-pro worlds.

Consoles—Making its first AES appearance at this show, Audio Concepts' new Concept I 16-input/8-output console will feature: 20 dB mic trim plus 15 dB pad, phase reversal switches, three-band equalizers, two echo and cue sends, pan pots, and a budget price tag of about \$11,000.

Designer Orrin Charm describes the Concept I as "... a bridge between the full pro and the serious amateur." The company will also

More Manufacturings Are Tailoring Units

By JOHN WORAM

show a 16-output version that will sell for about \$18,500.

For more restricted budgets, Quantum Audio Labs will show its QM-128 board, with 12 input channels and eight mixing buses. The QM-128 has three-band equalization, two echo and cue sends, solo and mute functions and panning facilities. The board will sell for \$4,700. The smaller QM-8A lists for \$2,695.

Sound Workshop's well-known 1280 series console is now available with a number of optional extras, all to be introduced in Los Angeles this week. The company's new ± 15 dB three-band equalizer features five switch-selectable frequencies and a separate on/off position for each band.

At \$100 per channel, the equalizer

is available on 8 or 12 of the console's 12 inputs. An optional meter bridge with eight VU meters is also available to supplement to console's LED peak indicators.

From Phoenix, AES newcomer Tangent Systems, Inc., will introduce a moderately priced 16 input/8 output console with three-band parametric equalizers. The console will be taken through its paces in one of the fourth floor demonstration rooms.

Tape Recorders—TEAC will introduce its new Tascam series 40-4 tape recorder, a 4-channel machine with an optional dbx noise reduction accessory package. The 40-4 will sell for less than \$1,600, with dbx system available at about \$600. The company also will show the 90-16, a 16-track, 1-inch recorder which also

will be available with dbx noise reduction.

Dbx itself will preview its new 3BX three-band dynamic range expander, claimed as the latest state-of-the-art in listening enhancement systems. At suggested \$650, with a dynamic LED level display, the unit reportedly can be used at considerably higher expansion factors than other devices, without compromising the "naturalness" for which the listener is looking.

At the last AES in New York, Ampex introduced its ATR-700 2-track machine, produced to its specs by TEAC. This show, it's Scully Metrotech's turn, with the model 250-2, a scaled-down version of the professional 280 series. Although primarily intended for the broadcast market, its under \$2,000 price tag may

make it appealing to the semi-pro as well.

Otari's 5050-8 recorder brings several professional features within reach of the semi-pro. The machine uses a dc capstan servo drive, with $\pm 10\%$ pitch adjustment. The separate electronics package offers 600 ohm, +4 dbm outputs, using professional 3-pin connections.

Speakers & Crossovers—JBL will introduce the 4301 Broadcast monitor, which attracted much favorable comment at the recent 1977 Multi-Track Expo (Billboard, May 7, 1977). The two-way system comprises an 8-inch woofer and a 1.4-inch tweeter, mounted in a 19 by 12 1/16 by 11 1/4-inch oiled-walnut enclosure. JBL's Garry Margolis notes that the 4301's dimensions and cost (\$168) should make it attractive to the semi-pro with tight space and budget limitations.

Yamaha expands its line of
(Continued on page 52)

MCI's computerized mixing is a whole new trip. And it's a reality at Criteria.



Between sessions at Criteria, owner Mack Emerman gives some friends a look at the new computerized console. Left to Right are: Dennis Bryon (Bee Gees); Karl Richardson (Bee Gees co-producer); Maurice Gibb and Blue Weaver (Bee Gees); Mack; Tom Dowd (Atlantic Records, producer of Lynyrd Skynyrd); Ronnie Van Zandt (Lynyrd Skynyrd); Barry Gibb (Bee Gees) and Alby Galuten (Bee Gees co-producer).

Here's what users are learning about MCI's new "Helping Hands"

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- The capabilities are almost unlimited...many advantages have yet to be realized.

*Memo to:
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You said it
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Mack Emerman,
Criteria*

Leave it to Criteria to be the first studio in the country to have MCI's new "Helping Hands" JH-50, the first totally reliable automated mixing system, that opens up a whole new era in recording. But then, Criteria is where lots of 'whole new eras' have come from... in music as well as recording. Our equipment's state-of-the-art or newer. The giants of the music business keep our four studios jumping around the clock. Gold records keep coming so

fast, we're almost out of hanging space. And the relaxed atmosphere and knowledgeable people make it a pleasure to record here. Come down and see. And bring your latest tape - so you can give it the mixdown of a lifetime. Write or call now for our brochure. Be sure to ask about our "Home At Last" package that includes luxurious private accommodations and home cooked meals.



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Tape Duplicators In Shift To High Gear

By STEPHEN TRAIMAN

NEW YORK—The accent will definitely be on speed across the entire range of new and improved tape duplication equipment on view this week at the AES in Los Angeles.

Technological improvements over the last few years have led to higher quality custom duplication at ever higher ratios, with everyone benefiting from the breakthroughs in the labs—translated to equipment.

For both cassette and 8-track, hefty investments are noted across the continent in new high-speed facilities. This ranges from the Cetec Audio Gauss' cassette system raised to a 64:1 duplication ratio, to RCA Records' new custom-designed stereo 8 cartridge duplication facility, running at 32 times normal playing speed in Indianapolis.

At least a dozen major industry suppliers will be represented at AES, which traditionally has provided one of the best showcases for tape duplication innovations. These are often tied to research papers given at the convention, as is the case with RCA this year.

Described earlier this spring at ITA in Hilton Head, S.C., by Jim Williams, the RCA high speed 8-track duplication system will be presented at AES by G.A. Mattson and R.E. Wartzok of RCA Records engineering staff.

The new custom-designed system

upgraded the then-current 16:1 ratio to 32:1. This corresponds to duplicating speeds of 60 i.p.s. for the former, and 120 i.p.s. for the new machinery for an 8-track, to be played back at 3 1/4 i.p.s.

In the new RCA system, under control of the audio test panel, the master transport feeds audio to be recorded to as many as 20 slave transport positions. An auto test oscillator provides a check on the overall quality of the duplicated tape.

In other developments:

- Cetec Audio will demonstrate the new high-speed Gauss system with the ratio upped to 64:1 by using a 3 1/4 i.p.s. master running at 240 i.p.s., with slaves running at 120 i.p.s.

For better reproduction of wavelengths the head gaps are reduced, and a conversion kit is available for current Gauss owners to incorporate the new high-speed ratio.

- Otari will show for the first time at the West Coast AES its new low cost DP-1010 16:1 duplicator that produced both cassette and open-reel tapes, either 2- or 4-track, from 1/4 or 1/2-inch masters.

Price is about \$14,000 for master and three slaves, or \$17,000 for master bin loop and three slaves, depending on configuration, notes Brian Trankle. Otari also will show the new DP-1610 quality control

(Continued on page 52)

Digital Recording Takes AES Spotlight

MUSICAL PREVIEW IN L.A.

• Continued from page 1

strated by the Melco Sales division of Mitsubishi. And some of the more than 150 PCM disks now available in Japan, mostly on the Denon label from Nippon/Columbia, also will be heard.

Dr. Thomas Stockham Jr., whose digital recording efforts for RCA's "Caruso: A Legendary Performer," were previously noted, will chair the digital techniques session opening day. Among the papers will be a presentation by Kunimaro Tanaka and Katsuhito Uetake of Mitsubishi on its stereo PCM tape deck that employs a stationary head.

As exclusively revealed earlier (Billboard, March 26, 1977) Mitsubishi will show its PCM multi-channel recorder utilizing 1/4-inch tape at 15 i.p.s. speed, and companion monitor loudspeakers for super wide-range reproduction. Plans to install the equipment in a New York label's studio for demonstration PCM cutting apparently are in abeyance for the time being, but may still be worked out.

Reports also are circulating that Nippon/Columbia will be marketing the PCM disks in the U.S. soon, as Sony is expected to demonstrate its PCM audio recorder at the Summer CES in Chicago. The prototype was shown at the Japan Audio Fair in October, and is actually an adaptor for the Sony Betamax videocassette recorder, with a rated 85 dB signal-to-noise ratio.

With a boost from digital recording, probably the "hottest" item at AES, the West Coast run will be the Society's biggest ever, with more than 5,000 attendees expected based on the large pre-registration figures.

Certainly the exhibit space is the most ambitious, with more than 130 companies represented in all available hotel areas, including demonstration rooms on both the fourth

and fifth floors. More than 25% of the firms are new to the West Coast AES, reflecting the growth and interest of manufacturers in the booming home recording market.

Exhibits run the gamut from professional consoles, speakers, microphones and equalizers to the expanding semi-pro lines to tape recorders, mixers, speakers, and crossover units and noise reduction systems, plus the biggest array of tape duplicating equipment seen in one show at any time.

The latter is directly connected to the continued rise of unit sales in prerecorded cassettes and 8-tracks. This in turn, is due to the technological advances that have led to dramatically improved quality and extended frequency range in custom duplication.

In addition to the exhibitors, the show is expected to attract a growing number of "new breed" dealers who have helped expand the semi-pro market.

A mix of professional distributors who have moved into lower-priced lines, and totally new operators who have come into the business from the creative side, this dealer today is a major reason for the broadened interest in the AES itself.

The Society has moved much closer to the "mainstream" of the music industry in recent years, as evidenced by its mix of technical sessions.

In addition to digital recording, also set are presentations and discussion on sound reinforcement, disk

recording and reproduction, electronic music, automation of consoles, magnetic recording and related signal processing, architectural acoustics and transducers.

Special features include a centennial of sound session on "Our Audio Heritage," reviewing the century's audio history with such veterans as Oliver Berliner, current AES president Rex Isom (RCA retired) and John Mullin (3M retired).

"100 Years Of Sound Recording" will be commemorated in a special equipment display, based on Mullin's collection, and a "Panorama Of Electronic Music" will be presented by Barry Schrader of California Art Institute, Valencia.

Les Paul, a pioneer in multi-track recording, will be the guest speaker at the awards banquet Thursday (12), where the Society will present silver medal, bronze medal, eight fellowships and a publication award.

Silver medal goes to Toshiya Inoue, Victor Co. of Japan; bronze medal to Robert Fehr, veteran editor of the Journal of the AES; fellowships to George Augspurger, Perception Ltd.; posthumously to audio pioneer Victor Brociner who started the Philharmonic Radio Co. with Avery Fisher; James Cunningham, UREI; Edmond May, Marantz/Superscope; Etsuro Nakamachi, Nakamichi Research; Robert Schulein, Shure Bros.; Han Tendeloo, Polygram B.V., Baarn, and Tskeo Yamamoto, Pioneer Electronic Corp. of Japan.

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RepRap

Four new faces have joined the 23-year-old Gilbert E. Miller Assoc., Ltd., rep firm at 375 N. Broadway, Jericho, N.Y. 11753.

Larry Malkin joins Manny Nathan on inside sales, with financial background at Colt Industries and Security National Bank; Bruce Breitstein will assist on mass merchandiser calls and conduct sales training chores, after audio retail sound room experience; Neil Halprin, a former teacher with a master's in psychology, joins the chain store specialist crew, and Justin Gorner, a CB specialist with eight years at Packard Elec-

(Continued on page 52)

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Growing Small Studio Mart Spawns 'New Breed' Dealer

Continued from page 46

With a boom already evident in pro equipment, and professional audio the strongest it's ever been, these operations with their feet also in the semi-pro pool are reaping dividends.

One of the premier pro and semi-pro houses in the U.S. is Audio Concepts Inc./Dave Kelsey Sound in Los Angeles.

"When we began several years ago," says Kelsey, "as a sales and service operation specifically aimed at the small studio market, a lot of people in the business thought we were nuts."

"But I had already seen the new TASCAM line, which was the model 10 mixer, and I realized for the first time someone at the manufacturing level knew what was going on. And with Tascam we were able to provide a complete 1/2-inch, 8-track studio package at about the price you would normally pay for just a 1/2-inch, 4-track professional recorder."

"When we added dbx noise reduction we were actually able to provide quieter tapes than the big professional machines."

Since that time, Kelsey indicates he has registered increasing sales in the semi-pro field and has branched out into pro gear as well as disco. Last January he opened a new 9,000 square foot facility in Hollywood and is now involved with sound reinforcement in broadcast gear.

The new showroom is planned in a way as to provide a complete

environment for each phase of equipment with both a 4-track and 8-track studio setup. There's also a 20-foot dance floor with special disco lighting and a large DJ booth. On the drawing boards also is a 16-track mixdown room.

Kelsey also organized Multi-Track Expo, a recent semi-pro equipment exposition at the L.A. Convention Center which pulled 4,000. The event acted as a unique sales and education approach to the market.

A similar operation to Kelsey called Express Sound exists in Costa Mesa, Calif., which has been open for approximately two years.

Express caters to semi-pro, pro-audio including larger studios, broadcast, and sound reinforcement, as well as disco.

"This whole market has been growing faster than we anticipated," explains Brenda Smith, who along with husband Brian run the oper-

ation. "We've already doubled the number of people who work for us."

"I think some of the reasons," continues Smith, "as to why the market is exploding are that many musicians want to do their own recording. They would rather do their own demo tapes, for example."

"Also, there are those, including serious musicians, who see the small studio as a business endeavor for doing the projects the others. And in the last two years prices have become reasonable for this type of equipment. For example, you can put together an 8-track studio for around \$2,000-\$3,000."

Bill Lewis, who runs Lebow Labs, Allston, Mass., another very active semi-pro dealer offers, "Well, we had a rock group from the Boston area named Boston which made an album in their basement studio that went platinum."

"It's the Horatio Alger story of rock. And there are a lot of similar

bands in this part of the country which feel they can do the same thing. We are doing a good deal of business with semi-pro equipment such as Tascam and Otari offer but we also cater to pro-audio as well. Lebow recently opened a new 8,000 square foot facility."

Emil Handke, who runs Nashville Studio Systems, Nashville, the major semi-pro factor in the area, adds, "We're the only dealer in the Nashville area which caters to semi-pro as well as pro. The desire for semi-pro gear is the highest I've ever seen it. I think the last three quarters of the year will be the best we and other dealers like us will experience."

"We are selling a good deal of TEAC/Tascam 1/2-inch, 8-track and Otari 1/2-inch, 8-track machines. Both are fantastic units. In fact, there's more demand than there is supply and we are on allotment from some suppliers."

"One of the reasons for the up-

surge in desire has been education. People have become more hip to the equipment thanks to articles in trade magazines and that type of thing. And, of course, the price of the equipment has become much more reasonable in the past few years."

"We're also getting a lot of action with pro stuff, and 16-track installations are very hot right now."

Nashville Studio Systems opened close to two years and has over 3,000 square feet.

Handke, like Kelsey in Los Angeles, believes in the "hands on" approach and has set up a small studio demo room and control room in his shop.

"Nashville is really blooming at both the pro and semi-pro levels," adds Handke.

Rob Denbrook, manager of Puget Sound, Tacoma, Wash., comments "The semi-pro market has picked up tremendously and there has been a great deal of interest in it. We cater to many people who are interested in setting up a small studio who in turn cater to the musicians in the area."

Puget Sound, which has also discontinued its own studio business to concentrate on the marketing, installation and servicing end of it, also services the professional market in the Northwest including larger studios, and radio and tv stations. Open three years, Puget Sound is a 20,000 square foot operation.

"TEAC/Tascam has really given the semi-pro market a great deal of momentum," adds Denbrook.

Digital Recording Technology Takes Off

Continued from page 46

recording system that was introduced and described at the last New York convention (Billboard, Nov. 13, 1976).

It's still much too early to say when (and if) digital recording will take over completely, but these two machines definitely bring the prospect out of the laboratory and (almost) into the control room.

And for its standard analog tape recorder, Stephens Electronics Inc.

will introduce a new auto-locator system which uses microprocessor technology. The device will store and recall from memory any one of 10 tape locations and may be programmed to cycle from one location to another.

A programmable microprocessor controls Quad/Eight's new CPR-16, a digital computer reverberation simulator. According to advance specifications, the CPR-16 may be programmed to simulate the effects of various reverberation patterns, including springs, plates, tape loops and live chambers.

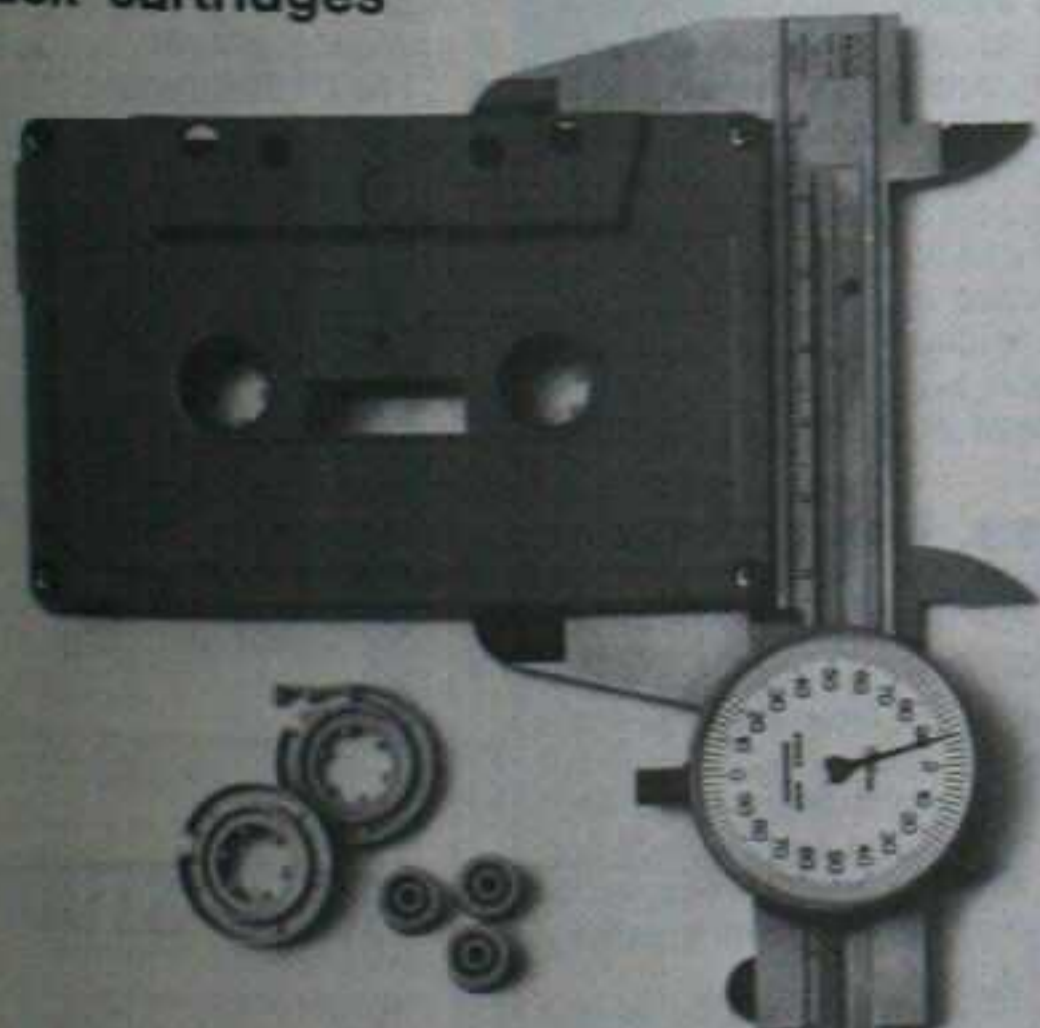
Decay settings are variable from 250 milliseconds to 20 seconds, with other controls providing high frequency damping and low frequency filtering.

Gotham Audio will once again show the EMT-250 reverberation unit, also designed around a digital processor and computer control. The device produces a variety of effects, including echo, "space," chorus doubling, and phasing.

For digital technology on a shoestring, Audio/Pulse Inc. will introduce two low-cost digital delay systems. The model 1A synthesizes a quadraphonic ambience from conventional stereo programs, while the model 3 offers discrete delays for sound reinforcement and recording studio applications. The company will demonstrate both units in its fourth floor demo room.

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AUTOMATED CASSETTE DUPLICATOR



Still 64:1
For years high speed tape duplication has required two distinct operations. These are (1) Duplication using a bin loop master and open-reel slaves, and (2) Loading duplicated bulk tape into individual cassettes. The two step procedure makes the overall duplication operation inefficient, especially for short runs.

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Audio Showcase



NEW FOR AES—Among the many new pro and semi-pro units set for AES, May 10-13 at the L.A. Hilton, are the dbx 3BX threeband expander and dynamic range enhancer (above), built to compete with digital delay and graphic equalizer units, at suggested \$650; the JH110A series of ¼- and ½-inch professional tape recorders from MCI (right), with variable profile cabinet accepting either NAB or DIN hubs, and optional remote control; and the improved and redesigned AKG model C-414EB studio condenser microphone, seen alone (below left) and with available companion H-17 elastic-suspension shock-mounted windscreen, at suggested \$495 net price to the pro user. More than 130 companies are represented at the biggest-ever AES convention, with the product range reflecting the growth and importance of the home recording market.



Superscope Sued In Board Seat Dispute

Continued from page 46

Gintel claims, after his proposed attempt to gain a board seat.

In addition, he charges the board recently voted unreasonable and arbitrary amendments which would require that the present board vote on qualifications of board candidates.

Gintel seeks injunctive relief and declaratory relief and damages.

Gintel seeks injunctive relief and declaratory relief and damages.

Sound Business

CALIFORNIA INNOVATION

House With Pool Makes Nice Studio

LOS ANGELES—Recently constructed Chateau Recorders here believes it typifies the emerging trend for younger studios toward "environmental recording."

On the surface Chateau, located in a residential portion of North Hollywood on Cahuenga Blvd., resembles a two-story, California Spanish-styled house complete with swimming pool out front.

Inside, however, on the first floor is a complete 24-track studio and control room. While the house itself is not available for rental—just the studio—the owners say they are trying to generate a home-like feeling for the client and Chateau was built as a home with that in mind.

Dallas Smith, ex-Liberty/UA staff producer who has joined 22-year-old Steve Jones and 22-year-old jazz guitarist Phil Houghton as a co-principal explains, "I think we are going to see a trend to studios like this.

"It's far more conducive to the creative process and it makes more sense for the artist and label financially."

Smith goes on to say that there has been a proliferation of multiple studios used in many album projects today.

"That indicates to me," he says, "that there is either dissatisfaction with existing studios or else studios, particularly in L.A., are so overbooked it's hard getting blocks of time.

"That works against the creative process and it's costly hopping from studio to studio. I think we will see a trend to monthly recording in locales such as ours with an eye toward doing the entire project at one place."

Essential to the Chateau philosophy is there is only one room, thus assuring the client of privacy.

The swimming pool and soon to be complete small basketball court are for the clients' family and friends and are also designed to add to the home-like feeling.

"We also want to create a family type situation," adds Jones, "where perhaps one producer can come in here on a regular basis and work with two or three of his artists."

So far the environmental approach seems to be working, agree Smith and Jones, pointing to such producers and artists who have worked at Chateau since its opening last fall as Freddie Perren, Wayne Henderson, Skip Drinkwater, Ken Mansfield, Harvey Bruce, Harvey Mason, Minnie Riperton, Ronnie Laws, Bobby Lyle, Sons of Champlin, Sam Neely and others.

Chateau offers a Spectrasonics 24 in/24 out console, Studer A-80 V.U. master recorders as well as the usual array of outboard equipment. Services are 24, 16 and 2-track, monaural recording, multi-track mixdown, editing and playback. There's also a vocal isolation booth as well as a drum booth.

Future one room Chateau-type studios are being planned at various sites, as well as a remote truck.

JIM McCULLAUGH



SINATRA SESSION—Frank Sinatra and producer Charlie Calello check over a few things before a session at New York's Mediasound Studios.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—An historic session took place at Electric Lady Studios, N.Y. Peter Frampton (who's been there several months) was cutting in "B" with guest Stevie Wonder. At the same time Mick Jagger and producer Eddie Kramer were in "A" mixing the live takes recently done by the Rolling Stones at the Mocambo nightclub in Toronto. During the evening Jagger joined Frampton and Wonder and the result will be heard on Frampton's upcoming A&M LP. Frankie D'Augusta was the engineer.

Meanwhile, in local notes:

MCA's Olivia Newton-John worked at both Sound Labs and Sunset Sound on her new album. . . . Andy Williams mixed Claudine Longet's new single at Producer's Studio. . . . Art Garfunkel with co-producer Barry Beckett worked on a project at Cherokee, Bruce Robb engineering helped by Chip Leech.

Adam Faith also produced Lonnie Donegan at Cherokee with "guest" artists Leo Sayer, Ronnie Wood, Nicky Hopkins and Rory Gallagher. Bruce Robb and George Tutko manned the board at those sessions.

Bobby Martin produced LTD at Total Experience while Ronnie Dawson also wrapped up an LP there. . . . Mike Stewart produced Evie Sands at Music Grinder, Gary Skardina engineering. . . . Hal Yoergler produced 20th's Peter McCann at Paramount and Record Plant.

Barry White recording new material at Whitney. . . . Killer Max produced by Phillip Christopher at Artist's Recording. . . . American Flyer wrapped up its second UA LP.

Lots of action at the Village Recorder lately. David Rubinson produced Patti LaBelle; Gary Katz overdubbed and mixed Steely Dan; and Rob Fraboni overdubbed and mixed the Band's Rick Danko.

Ex-Heider engineer Andy Bloch has joined George Massenburg at Nova Sound Research where he says he's working on a new PA system concept. . . . Reice Hamel has joined Spectrum as senior engineer.

In out of town notes:

The Broadway musical "Annie" was recorded at Columbia's 30th St. Studios, N.Y., with Larry Morton producing and Ed Graham and Ted Brosnan working the console.

The Rowans were recording a third LP at Rolling Thunder Studios, Novato, Calif. Joseph Carroll producing. . . . MCA's Lisa dal Bello did vocal overdubs at Eastern Sound, Toronto, for an upcoming LP. . . . 20th's Kenny Nolan in on an album project at Media Sound, N.Y.

Johnny Nash wrapped up a new LP at the Lowery Studios, Atlanta. . . . Philippe Wynne was in at Pac 111 Studio, Detroit, recording a debut Cotillion LP.

MAY 14, 1977, BILLBOARD

1st JH 50 Unit At Criteria

By SARA LANE

MIAMI—Mack Emerman's Criteria Recording Studio has installed MCI's newest automated computerized mixing unit, which was debuted at the Audio Engineering Society convention in Paris earlier this month. The JH 50 "helping hands" was installed in Studio B at Emerman's North Miami complex.

"The basic concept of the JH 50 is automated mixing," explains Emerman, "and we're really excited about it. We've been waiting for the completion of its development for about

three years. It's a great step forward, and one that makes it possible for us to make even more precise recordings than we've ever been able to produce in the past."

The JH 50 is a computer memory system which has the faculty for remembering all the various levels of a mix. It monitors each channel separately and stores the information as to where each control is. It also remembers when tracks are dropped in and out.

"We think it will be a helpful tool," Emerman continues. "All the little dissatisfactions in mixes we've had to be content with now will be eliminated and pure perfection is really within the range of possibilities."

Mass. Long View Getting 24-Track

NEW YORK—Long View Farm, another of the increasingly popular "recording studios in the woods," says it expects delivery of its MCI series 500 console and 24-track machine within a week, which would make its claim to 24-track capability a reality.

The 145-acre farm/studio, located in North Brookfield, Mass., was described as having twin 24-track studios in a recent article (Billboard, April 30, 1977), although one studio was incomplete and the other had only 16-track capability. Equipment to rectify this was on order, however.

"We expected things to happen faster," explains Long View owner Gil Markle. "We're still booking on the basis of 24-track capability, and we expect delivery of the MCI console, an MCI 24-track machine, and a Studer 2-track on Friday (6). We're modifying the 3M machine also, giving it 16 or 24-track capacity."

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Many New Gadgets Ready For the Professional Shopper

Continued from page 46

designed for use with Alteo 604 and other popular monitor systems. The crossover has been designed for uniform phase/time characteristics, and may be "A/B" tested in the demo room.

Once again, Ferrofluidics Corp. will demonstrate its ferro-fluid product: a viscous liquid which is poured into the voice coil gap of a speaker. The company states that the liquid helps increase power handling capacity, smooths out frequency response, and protects the speaker voice coil against damage from rubbing against the magnet.

Equasound Corp. will show its EA-412 sub-woofer system. The four 12-inch woofers are driven by an internal 400 watt transformerless amplifier, using a positional feedback system.

Microphones—For the other end of the signal path, AKG Acoustics will introduce the C-414EB, an improved and completely redesigned version of the popular C-414 dual diaphragm condenser microphone. A built-in four-way switch selects cardioid, omni, figure-8 or hyper-cardioid polar patterns, while an attenuation switch provides 0, 10 or 20 dB padding. Also provided is a bass cut filter for 14 dB per octave roll-off from 75 Hz or 150 Hz. The C-414EB pro user net is \$495. A new elastic suspension/wire mesh wind-screen accessory is also available.

Shure Brothers will introduce the SM-59 mike, featuring an integral mechano-pneumatic shock mount system, as well as a newly-designed pop filter. Shure notes that the microphone's smooth frequency response should make it ideal for live performances, as well as studio applications. Of dynamic coil design, the SM-59 carries a user net price of \$132.

Parametric Equalizers—In addition to the speaker systems described above, UREI will introduce its new model 545 parametric equalizer. The 545 has continuously variable low cut (16 Hz-800 Hz) and high cut (500 Hz-25 kHz) controls, plus four sections of parametric equalization, each of which is continuously variable in bandwidth, frequency, boost or cut. The unit is rack mountable, and contains its own built-in power supply.

Parasound's new 622 parametric equalizer will also make its AES debut this week. The 622 features separate in/out switching on each of its four frequency bands.

Audio and Design Recording is also showing a parametric equalizer with three overlapping sections covering the audio bandwidth from 20 Hz to 20 kHz. Each range is continuously variable from a boost of 20 dB to a cut of greater than 30 dB. Bandwidth is variable from one-fifth to five octaves.

Consoles—Audiotronics will introduce its new 600 series audio console, designed for applications in sound reinforcement, audio/visual and tv productions. Each input module accepts two microphone and two line feeds, and there are separate output facilities for special effects, sound reinforcement and simultaneous multi-track recording. The standard 16 in./16 out console is expandable to 32 by 32.

From Britain, the Helios 1160 series console will be introduced by Everything Audio. Consoles are available with up to 32 input modules, each of which may contain a three- or four-section sweep frequency equalizer. Digital clocks, phasy meters, machine remotes and small monitor systems are standard.

MCI will demonstrate the latest version in its widely used JH-500

series of automated consoles, model JH-542-42 LM, that adds more features, including VU meters to the JH-528-28-LM mixing desk with "plasma display" panel. Also bowing on the West Coast will be the

new JH-110A series of 1/4 and 1/2-inch tape recorders with variable profile cabinet accepting either NAB or DIN hubs, and optional remote control.

• **Show And Tell Time**—Several

manufacturers are moving to audio/visual presentations to show off their wares. Among them are Sierra Audio, with a slide show of its studio construction projects in the United States and the Far East.

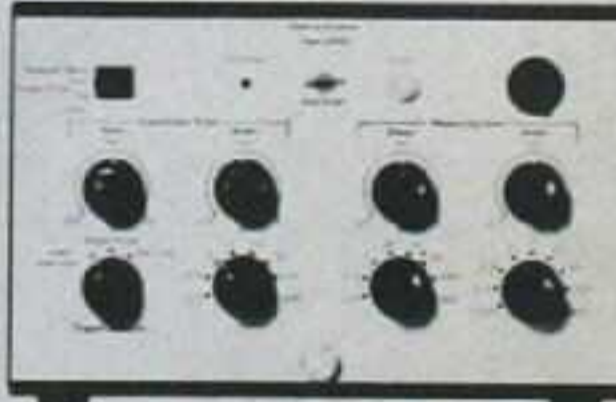
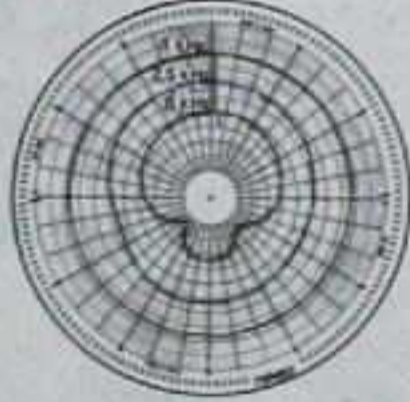
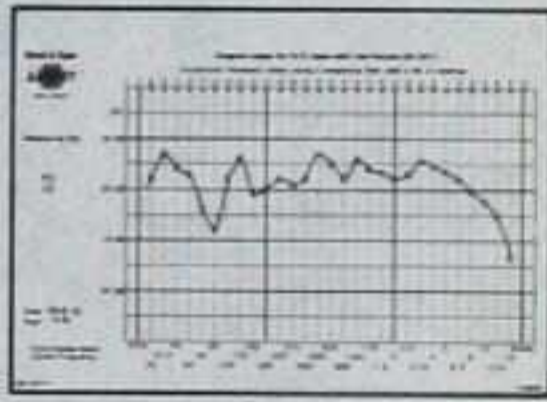
Rupert Neve returns to the Assembly Room East with a tv production showing in-studio applications of its NECAM computer automation system.

JOHN WORAM



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AES Building Bridges To Semi-pro Mart

• Continued from page 46

recording/p.a. hardware to include the F-1030 frequency dividing (crossover) network. The F-1030 may be used in either bi- or tri-amplified systems, and each of its three outputs utilizes a separate 26-step volume control. Two pairs of frequency selectors allow the user to choose crossover points from 250 Hz to 15 kHz.

• **Hardware For the Hardware**—For harried roadies (or anyone else who fights off ulcers at set-up time), Switchcraft will show its new QGP series of professional three pin con-

nectors. The series features gold-plated contacts for greater contact reliability, and a non-reflective sandblast finish. Also new is the "guitar plug" line of phone plugs, featuring heavy-duty cable anchors, designed to withstand continual on-stage abuse. The company also has a new "Q-Check" cable tester, which has the capacity to check up to 180 different combinations of cable terminations.

As at previous Los Angeles shows, the Switchcraft line will be displayed by California Switch and Signal Company.

And finally, to pack up all of this equipment, both Anvil and Bobadilla Cases will be on hand to show their lines of carrying cases, designed for sound reinforcement equipment, consoles, rack-mounted accessories, or whatever.

Duplicators In High Gear

• Continued from page 48

monitor available in 150-mil or ¼-inch versions, handling up to 14-inch pancakes, at less than \$3,000.

• **Pentagon Industries** will have its new model 1100 reel/cassette duplicating system, available in 2-channel mono or 4-channel stereo, with up to 11 slave positions, open-reel or cassette. Ratio is 16:1, with open-reel speeds of 60 or 120 i.p.s., cassette speed of 30 i.p.s.

• **Audio/Tek** will have its model 1200 high speed tape duplicating system operating at a 32:1 ratio, and feeding up to 12 slaves. With full professional features, it uses system control logic to automatically load and unload the loop bin.

• **Electro-Sound** will debut its Cartomatic automatic 8-track loader which automatically carries out winding and splicing operations. Available options include automatic base loading, tape threading, cover application and cartridge ejection. Also demonstrated will be the model 6,000 high-speed duplicator with dual master Twinbin, aimed at custom duping of large numbers of short-run programs.

• **Recortec** will feature its basic cassette duplicator, tape loader and cassette feeder system, using a 32:1 ratio with a 7½ i.p.s. master, switchable stereo or mono. Master has speeds up to 240 i.p.s., the slave loader runs up to 120 i.p.s. Firm is also emphasizing its plan to have users of its equipment send overflow high-volume work to its Sunnyvale, Calif., facilities.

• **Liberty/UA Tape Duplicating** will display its LT-1600B high-speed system, driving up to 10 slaves. Flexible system accommodates master reels up to 10 inches, with ½ or 1-inch 8-channel and ½- or ¼-inch 4- and 2-channel tape, and slave reels up to 14 inches with ¼- or ⅜-inch cassette tape.

• **Pratt-Spector** will have a new splicing tape custom engineered for automatic tape duplicating equipment from all major manufacturers, plus its Dual dispenser for both splicing and sensing tapes.

• **Shape Symmetry & Sun**, making its first AES appearance, will have models of its automated cassette and 8-track assembly equipment, and samples of its high quality cassette C-Os and 8-track shells.

• **International Audio** will demonstrate its Alpha 21 cassette copier with master and slave in basic unit, operating at 16:1 ratio, with additional slaves available.

• **Superscope Tape Duplicating** will have its automatic cassette loader, operating from 10½-inch pancake or reel at 240 i.p.s.

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RepRap

• Continued from page 48

tronics, will work with Breitstein in that growing area.

VOR industries has named U.S. Sales Corp., P.O. Box 2395, Virginia Beach, Va. 23452, as its rep to the military exchanges for Vac-O-Rec disk cleaning products, according to Mike Gorkov, VOR national sales manager.



WHEELS AT WHEEL—Checking out the wheelhouse of the t/s Flavia, chartered by Dixie D-M-R Nov. 14-18 for its 1977 conference, from left are Lew Shuler, NEDA president; Paul Hayden, who heads his own rep firm and is Dixie president; a ship's executive, and Jim Clymer Jr. of Maitland K. Smith Inc., conference vice president.

Merger Aids Co. In Wis.

By ALAN PENCHANSKY

MILWAUKEE—Radio Doctors one-stop and retail outlet here reports a 50% increase in total sales volume since the company undertook a consolidation effort last summer.

In August, the one-stop merged the two jointly-owned but independently managed one-stop/retail stores it had been operating separately for more than 25 years.

Both outlets were healthy businesses, Radio Doctors indicates, but results of the consolidation effort have placed the company two years ahead in growth projections, Michael Mowers, sales manager, says.

Mowers explains how the north side one-stop, Radio Doctors Soul Shop, Inc., relinquished its home to be combined with the Radio Doctors and Records Ltd. one-stop in the heart of downtown. A 6,000-square-foot enlargement facilitated the move, while the north side outlet was leased to a record and tape retailer who is a Radio Doctors account.

Along with obvious physical economies, says Mowers, the ability for Radio Doctors personnel to become more specialized in their labors has resulted in tremendous strides.

Mowers, for example, now concentrates largely on soliciting new accounts and soliciting distributors for advertising monies. Previously, as manager of the north side store, he was involved in many credit and billing matters now handled by a specialist.

Where the two outlets employed a combined total of 32 people, the enlarged one-stop and retail store now provides work for a staff of 43, says Mowers.

"By having two wholesale branches we were continually getting the wrong shipments sent to the wrong store," he says, describing what is no longer a problem.

The sales manager indicates that the firm also has been able to reduce its wholesale price structure to become more competitive with aggressive interstate mail order one-stops.

Radio Doctors operates a full line retail shop in the same building as the wholesale business. In the wholesale end, 30% of volume is to jukebox operators.

Coloradoans Will Gather June 10-12

CHICAGO—The Colorado Coin Industries Assn., celebrating its second anniversary in June, will hold its second annual convention June 10-12 at the Holiday Inn in Glenwood Springs, Colo.

The young state association has approximately 30 paid members from all areas of the state, and includes the four Denver jukebox distributors as associate members, reports Chuck Esch of Acme Cigarette Service, Colorado Springs, president of the group.

The convention is scheduled to include a Saturday afternoon business meeting and a Saturday evening banquet courtesy of the four jukebox distributors.

A.T.V. Music Deal

LOS ANGELES—A.T.V. Music has penned an agreement to handle Saints Music in the U.K. and Erin. Firm is owned by a group known as the Saints from Bristol, England. The firm is currently negotiating with

Rogers' N.Y. Hi Fi Expo Gets More Retail Support

NEW YORK—The Stereo Warehouse and Harvey Sound chains, each with six outlets, have joined previously committed Sam Goody in participating in Bob and Teresa Rogers' first New York Hi Fi Stereo Music Show. It is set for Nov. 10-13 at the Statler-Hilton.

Both Marty Gutenplan, president of the Stereo Warehouse group that has Rabson's in Manhattan as its prestige flagship, and Ralph Blatt of the Harvey organization, promised all-out support for the show.

Goody president George Levy had already promised to sponsor a bigger disco than the one that became a major hit of the successful Philadelphia event in March (Billboard, April 16, 1977).

According to Terry Rogers, initial manufacturer support has been excellent, with at least two dozen firms making definite commitments within a month of the initial contract offering.

Included are Garrard, BSR/

ADC, Onkyo, Dahlquist, Shure Bros., AR, Dynaco, Cerwin-Vega, Aiwa/Meriton, Allison Acoustics, Analogue, Audio Analysts, Audio International, CM, IMF, Koss, Philips, Sharp/Optonica, Sankyo-Seiki, Bzok, TDK and Shahinian Speakers.

The New York Times will expand its popular Arts & Leisure section Sunday, Nov. 6, to include substantial pages devoted to audio products as an introduction to the Rogers' expo. It is one of five special sections timed to Rogers' events late this year and early in 1978.

In Detroit, both the News and Free Press will have hi fi sections during show week, capped by the Feb. 10-12 event at Cobo Hall. For the first Rogers-produced show in San Francisco, March 17-19 at Civic Auditorium, both the Chronicle and Examiner will carry a special section by the company that prints both dailies on Sunday March 12.

French FNAC Chain Sold

PARIS—FNAC, the much-publicized retail chain selling audio equipment, records and photographic equipment, has changed hands after nearly 20 years of operation.

Founded in 1957 by Andre Essel and Max Theret, the company began with one discount store in Paris and caused something of an upheaval in the retail world by offering goods at up to 20% off the recommended price.

Over the years more branches were opened—in Paris, Lyons, Grenoble, Metz, Mulhouse—and the chain diversified into books, to the anger and discomfort of the established book trade.

FNAC also made a point of harrasing record companies over mislead-

ing claims on record sleeves and inferior quality of software, relying on its strength as a massive bulk buyer to make the companies take note of its complaints.

More recently, however, peace has reigned between FNAC and record companies and in a recent issue of the chain's magazine Contact the record industry was actually complimented on keeping prices down.

Now the majority of the shares in the group has been sold to the Societe General des Co-operatives de Consommation, a group which owns a chain of food shops and has an annual turnover of \$2.4 billion.

In the last 12 years the turnover of FNAC has risen from \$60 million to \$180 million.

Preview 78 Audio Seminars Set

LOS ANGELES—A varied seminar program has been set for the upcoming Preview 78, the Western Appliance/Electronic Dealer Trade Show June 26-28 at the Convention Center here.

Two key seminars focusing on the electronics industry will be "Is High End Audio Too Esoteric For The Man On The Street?" and "Personal Communication Is More Than 10-4."

Session moderators include Ken Platt of Platt Music Corp. and Jack Goldner, G.D.S. Marketing.

The Preview staff is preparing a list for review by the advisory com-

mittee of important industry leaders suggested to participate on the various panels.

More than 125 manufacturers have committed to nearly 20,000 square feet of exhibit space, exceeding the total footage of last year's event.

Horstman For B.I.C.

NEW YORK—Jim Horstman & Associates has been named agent for public relations for B.I.C., manufacturer of turntables and Venturi speakers. Other consumer electronic clients include BASF and Switchcraft.

Discos

Thriving Discos Quell 'Fad' Tag

By RADCLIFFE JOE

NEW YORK—Attendance figures at discotheques throughout the country were almost doubled in 1976, according to recently released figures from Billboard's second annual market survey.

Attendance figures average between 1,500 and 2,500 patrons per club per week.

According to the Billboard survey coordinated by Tom Cech and Su-

san Peterson, most patrons showed a preference for smaller, general admission clubs that operate seven days a week.

The results that 83% of all clubs now in operation in this country are general admission rooms, and 72% of all discos are under 7,500 square feet. More than 58% of all the clubs surveyed operate seven days a week in response to customer demand.

Although there is a small percentage of clubs around the country that thrive on a non-disco music format, the vast majority—86% according to the survey—programs disco music exclusively.

The survey also reveals that despite the knocks that record pools are taking from various segments of the industry, they remain one of the primary sources of music supply to the clubs. During 1976 the record pools were responsible for supplying 38% of all 12-inch disco disks played, 28% of all albums, and 27% of all 45s.

An extraordinary number of clubs purchase their records outright from retail record shops. These bought 35% of their 45s, 33% of their albums, and 26% of their 12-inch disco disks.

The 12-inch disco disk remains a phenomenon of the industry. Circulation of this product was insufficient in 1975 for it to show up on last year's survey. However, this year it accounts for 36% of all records used in clubs, surpassed only by the LP which accounts for 39% of all records spun by disco deejays. A breakdown of the popularity between 33 1/2 r.p.m. 12-inchers and 45 r.p.m. 12-inchers, shows the latter as having a 10% advantage over its 33 1/2 r.p.m. counterpart.

Most clubs surveyed program between 500 and 1,800 records each week, and add just under 20 titles to their weekly playlist.

Although there are clubs which experiment with juice bars and wine and beer counters, an overwhelming 88% of all surveyed say their customers demand alcoholic beverages, and this is one of the primary sources of their income.

After hours discotheques maintain their popularity in New York and some other large cities, but the majority of clubs surveyed open for business on an average between 12 noon and 8 p.m. daily. Most operate for an average of between six and seven hours a day. Fifty percent charge any admission at all, and a scant 11% require their customers to purchase a minimum number of drinks.

WNIG DEBUTS DOGS OF WAR

CHICAGO—A midnight to 2 p.m. radio program sponsored by the Dogs of War disco spinners association makes its debut here Saturday (7) over WNIB.

Called "The Dogs Of War Disco Radio Excursion," the weekly broadcast will be programmed from the group's bi-weekly tip sheet, "Gonna Fly Now."

Dogs Of War spinners Don Leon and Gwen Johnson will host the early morning program, and taped show segments will highlight other deejays at work in their clubs, informs Eddie Thomas, who manages the spinners league.

According to Thomas the time-brokered program is seeking advertising support exclusively from record companies.

Thomas says the show will promote auxiliary membership in the Dogs Of War to the listening audience. Benefits of the audience club are to include discounts on records and tapes at selected outlets here.

The association, which has a membership of 150 spinners, meets here every first and third Tuesday of the month at the City Center Holiday Inn.



TAPE DEEJAY—Tape jockey Chuck Miller threads up a musical selection for which light show effects have been pre-programmed and encoded at Chicago's Light Fantastic mobile disco. This unique system relies on a computer input keyboard between the Teac decks for its instructions.

San Juan Club Is A Cellar

SAN JUAN—Sacromonte, a seven-month-old club here, resembles a Spanish cellar and plays music with the domestic disco beat. It also features European discs, all purchased from Discobolo.

Club was formerly a nightclub featuring flamenco dancers and called Las Cuevas de Altamira.

In control of the sound booth is a young jock who was last seen at Rodz, Rey Martinez. He oversees the Altec 1221 E speakers, Pioneer amplifiers, Sony recording equipment and a Clubman Two mixer. The 8-track system is by JBC.

Club is open Thursday through Sunday (entrance fee is \$5 on the first two days and \$6 on the weekend).

Manager Pedro Fernandez, who is from Torremolinos, a well-known resort in Spain, says it cost around \$80,000 to redecorate the nightclub into a disco that resembles a Spanish cellar.

There's even a make-believe fireplace, copper pots and pans on the walls and a generally low-keyed but pleasant decor.

For publicity, Fernandez says "our clients are our best publicity." Dress code is casual but no jeans, sandals or T-shirts are allowed.

Regine's In \$2 Mil Suit

NEW YORK—Regine's, the popular Park Ave. discotheque catering to a jet set crowd, is being sued for \$2 million by a Manhattan restaurateur and his wife who claimed that they were denied admission to the club.

According to the complaint filed by Vincent and Elizabeth Aufiero in State Supreme Court here, the couple were denied entrance to the club on March 11 this year, in spite of the fact that they were "both properly dressed and conducting themselves in a quiet and orderly manner."

The plaintiffs allege that in being refused permission to the club they were threatened with bodily harm, subjected to verbal abuse and generally placed in great fear of their personal safety.

Aufiero and his wife are seeking \$1 million in compensatory damages, another \$1 million in punitive damages, and costs, interests and disbursements of the action along

Punk In Chi Club Startles

By ALAN PENCHANSKY

CHICAGO—Punk rock is rearing its defiant head here in a discotheque, of all places.

The Ramones, Patti Smith Sparks, the Sex Pistols, Blondie Television and numerous other punk acts are exclusive fare at La Mere Vipere disco here, Sunday (8) as Sounds Good Records presents "Anarchy At La Mere, An Evening Of New Wave Rock 'N Roll."

"The idea is that everybody read about punk rock, but nobody knew about it," explains Sounds Good's John Molini, who conceived the event with fellow worker Mike Rivers.

"We're giving a lot of people a chance to come by and hear what it's actually like," Molini says.

The retailer, who says he never listens to disco music, admits that the discotheque makes a curious showcase for punk expression.

"But La Mere has a great sound system," Molini observes, noting also that Sunday is a slow night for the New Town club.

Response to announcements of the punk rock program was strong and favorable, according to Molini.

A \$1 cover charge is being levied. Molini says the proceeds will go into a "kitty" in hopes of eventually staging a live punk band at the club.

Disco Okd In Hungary

By PAUL GYONGY

BUDAPEST—In a non-appealable judgment, a Hungarian court of law has thrown out complaints of noise pollution by a group of Budapest apartment house tenants in whose building a discotheque is housed.

The court's decision favoring continuance of the state-owned discotheque states that no one can place his own interests above those of the people, especially if the individual's interests are to the detriment of the collective interests.

The court suggested a reconciliation of the problem between the opposing parties, and suggests that this could be achieved through some form of compromise between the beleaguered tenants, the state-owned catering organization which runs the country's discos, and the KISZ/Communist Youth Organization which plays a pivotal role in the development of cultural programs for the nation's youth.

At present discotheques are increasing in popularity in this city, with no fewer than 12 state-run clubs operating nightly in Budapest alone.

However, the clubs are generally located in tenement buildings which house working families and their children. The unlucky tenants complain that the clubs have no special soundproofing and are little more than a nuisance with their over-amplified sound.

with any other relief the court may find fit to award.

Regine's is currently under investigation by the New York State Liquor Authority for alleged social discrimination contrary to stipulations of the state's liquor ordinances.

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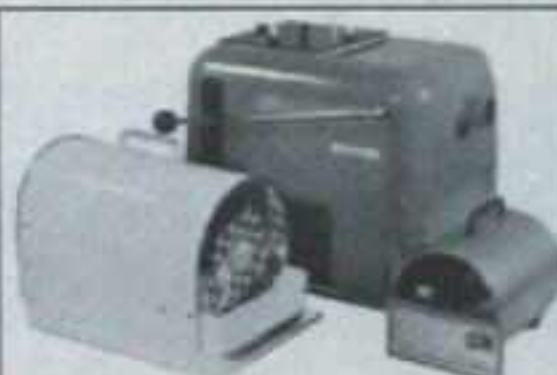
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National Disco Action Top 40

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ATLANTA

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 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)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 4 SUPERMAN/CLOSER CLOSER/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 5 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 6 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 7 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 8 SLOW DOWN—John Miles—London (12-inch)
 - 9 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - 10 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 11 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN/OUR LOVE—Dells—Mercury (LP)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 13 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 14 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 15 FLIP—Jesse Green—Red Bus Tempo (12-inch import)

DALLAS/HOUSTON

- This Week
- 1 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 4 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 5 GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - 6 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 7 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
 - 8 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 9 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 10 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 11 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 13 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 14 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 15 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)

NEW ORLEANS

- This Week
- 1 SLOW DOWN—John Miles—London (12-inch)
 - 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 3 UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - 4 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 5 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - 8 DANCIN'—Crown Heights Affair—De Lite (12-inch remix)
 - 9 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 10 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 11 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 12 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 13 DO WHAT YOU WANNA DO—T Connection—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 DANCE—Paul Jabara—Casablanca

PITTSBURGH

- This Week
- 1 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 4 FLIP—Jesse Green—Red Bus Tempo (12-inch import)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 6 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 KATRINA—Lifestyle—MCA (LP)
 - 11 WHY SHOULD I PAY/MOST OF ALL—Gloria Gaynor—Polydor (LP)
 - 12 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 13 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 14 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - 15 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)

BALT./WASH., D.C.

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 LOVIN' YOU IS KILLING ME/CHAINED TO YOUR LOVE—Moment Of Truth—Salsoul (LP)
 - 3 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 4 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MOTHER OUT—Idris Muhammad—CTI (LP)
 - 8 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 9 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME/DANCE, DANCE, DANCE—Claudia Barry—Salsoul (LP)
 - 10 TRAILGATE—21st Creation—Gandy
 - 11 SUPERMAN/CLOSER CLOSER/HURT ME, HURT ME—Celi Bee & the Buzzy Bunch—TK (12-inch/LP)
 - 12 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 13 THEY SAID IT COULDN'T BE DONE/TEASER/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 14 RIGHT HERE, RIGHT NOW—S.S.O.—Shadybrook (12-inch)
 - 15 I'M A SUPERSTAR—Brenda & the Tabulations—Chocolate City (LP)

DETROIT

- This Week
- 1 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 2 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 5 SUPERMAN/ONE LOVE/CLOSER CLOSER—Celi Bee & the Buzzy Bunch—TK (LP)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 8 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 9 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
 - 10 I WANNA BE NEAR YOU—Ruby Andrews—ABC (LP)
 - 11 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 12 YOUR LOVE MAKES MY TEMPERATURE RISE—Rare Essence—Major
 - 13 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 14 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 15 LOVIN' YOU IS KILLING ME/CHAINED BY YOUR LOVE/COME ON IN—Moment Of Truth—Salsoul (LP)

NEW YORK

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 3 SLOW DOWN—John Miles—London (12-inch)
 - 4 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)
 - 5 UPTOWN FESTIVAL/FOREVER CAME TODAY/INKY DINKY WANG DANG—Shalamar—Soul Train (LP)
 - 6 SUPERMAN/ONE LOVE/CLOSER CLOSER—Celi Bee & the Buzzy Bunch—TK (LP)
 - 7 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 8 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 9 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 10 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 11 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 12 LOVIN' YOU, LOSING YOU—Phyllis Hyman—Buddah (12-inch)
 - 13 OUR LOVE—Dells—Mercury (LP)
 - 14 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 15 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)

SAN FRANCISCO

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MOTHER OUT—Idris Muhammad—CTI (LP/12-inch)
 - 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 4 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 5 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 6 DON'T STOP THE MUSIC—Breckler Bros.—Arista (12-inch)
 - 7 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 8 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 9 THEY SAID IT COULDN'T BE DONE/OUR LOVE—Dells—Mercury (LP)
 - 10 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 11 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 12 SLOW DOWN—John Miles—London (12-inch)
 - 13 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 14 COME TO AMERICA—Gibson Brothers—Disco Disco (12-inch import)
 - 15 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)

BOSTON

- This Week
- 1 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)
 - 2 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (LP)
 - 3 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 4 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 5 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 6 ONCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
 - 7 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 9 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 10 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 11 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 12 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 13 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 14 SLOW DOWN—John Miles—London (12-inch)
 - 15 OUR LOVE/THEY SAID IT COULDN'T BE DONE/TEASER—Dells—Mercury (LP)

LOS ANGELES/SAN DIEGO

- This Week
- 1 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 2 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 3 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 8 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 9 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 10 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)
 - 11 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
 - 12 I'M A SUPERSTAR/EVERYBODY'S FOOL—Brenda & the Tabulations—Chocolate City (LP)
 - 13 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 14 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 15 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)

PHILADELPHIA

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 5 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 6 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 8 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 9 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Merlin (12-inch)
 - 10 UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - 11 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 12 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 14 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 15 SHOW ME WHAT YOU'RE MADE OF—Mista Charge—Target (import)

SEATTLE

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 3 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 4 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 5 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 6 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 7 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 8 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 12 DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12-inch)
 - 13 SUPERMAN—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 14 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 15 LIFE GOES ON—Faith, Hope & Charity—RCA (12-inch remix)

CHICAGO

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 3 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 4 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 5 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 7 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 8 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
 - 9 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 10 SLOW DOWN—John Miles—London (12-inch)
 - 11 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 12 UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 14 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 15 I NEED A MAN—Grace Jones—Beam Junction (12-inch)

MIAMI AREA

- This Week
- 1 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 4 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 6 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 7 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 8 SLOW DOWN—John Miles—London (12-inch)
 - 9 LOVIN' YOU IS KILLING ME—Moment Of Truth—Salsoul (LP)
 - 10 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 11 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 12 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
 - 13 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 14 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 15 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)

PHOENIX

- This Week
- 1 GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—AVI (12-inch)
 - 2 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tania (LP)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 6 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 9 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)
 - 10 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 11 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 12 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 13 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 14 MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End (12-inch)
 - 15 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)

MONTREAL

- This Week
- 1 AIN'T GONNA BUMP NO MORE—Joe Tex—CBS
 - UPTOWN FESTIVAL—Shalamar—RCA (12-inch)
 - BABY COME ON—Sex O'Clock—London (12-inch)
 - DRACULA DISCO—Gerry Briscoe—Trans Canada
 - SOUL SISTER—Rennie Jones—London (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Quality
 - DISCO REGGAE—Kayan—MCA
 - PUSSTOOTER—Jackie Robinson—RCA (12-inch)
 - LOVE IN C MINOR—Cerrone—WEA
 - KALIE DISCO—Color Blind—London (12-inch)
 - EVERYBODY DANCE—Bumble Bee Unlimited—RCA (12-inch)
 - FALLING IN LOVE WITH YOU—Jimmy Ruffin—CBS
 - YOU'RE GONNA GET NEXT TO ME—Bo & Rath—Polydor

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Industry Giving Salsoul Cutoff Little Support

Continued from page 1
 motion director at TK Records says, "I would like to go on record by saying the policy that Salsoul Records maintains in reference to servicing disco pools does not in any way rep-

resent TK Records' current or future policy."

Atlantic Records says it will also continue to service the pools.

Salsoul has cut its service because of the high costs of servicing with not enough return for the dollar, according to Denice Chapman, national disco promotion rep at Salsoul.

Caviano, who says he is servicing approximately 25 pools equalling 1,100 spinners, contends, "As far as servicing records is concerned, specifically in response to Salsoul's past policy, 3,000 records is way out of kilter. If they did that, no wonder they were having problems. It seems to me that Salsoul presented some initial problems in the game for themselves."

Jackie McCloy, head of the Long Island disco pool with 46 members says, "I am upset with the Billboard article because it dealt with a confrontation between the pools and Salsoul. Salsoul isn't cutting pool service across country."

He points out that Salsoul will continue to service his pool in addition to the Miami, Fla., pool headed by Bo Crane. These two pools are included in Salsoul's list of 400 to be serviced, he admits.

"Pools are a new concept," says McCloy. "They have been in existence at the most three years and most of the operating problems are solved on a trial and error basis." He contends his pool is one of the oldest, having been formed in July 1975.

On the other hand, Marc Kreiner,

president of MK Productions, a disco record service firm in Los Angeles which services disco pools says, "Right now some pools are on shaky ground because of problems with feedback and a lot of product going to places other than the record pools."

"For example," Kreiner continues, "we had a problem with a pool in Atlanta where for the past month members had been selling their records at a local flea market."

"When I found out about this situation I immediately cut off the pool, and visited the city to find out who is and who is not legitimate."

"With this particular pool, one of its board members pulled out and has formed another pool in the city because he found out about the flea market situation and I am now servicing the new pool."

"Since the Billboard article (April 30, 1977), this past week I have seen a lot of feedback coming in. I personally know that a lot of pools were calling meetings and they are really trying to get it together across country with their feedback."

Carlos Rivera, vice president of the International Disco Record Center in New York, boasting 265 active members, says his firm has been calling meetings concerning the product cutoff.

"We initially feared that Salsoul's move would spread to other labels so we called meetings with DJs seeking to find ways to amend Salsoul's position. We wanted to know if there is something we're not doing so we can take care of it," says Rivera. He claims that Salsoul was its largest disco supplier.

"We're telling our DJs not to go out and buy Salsoul product," Rivera continues. "If the company doesn't support the spinner, we don't feel the spinner should buy the record and support the company."

"Denice (Chapman, Salsoul rep) said in the Billboard article that the company is willing to go out of its way and sell spinners records at a special price. I think that's a bit insulting."

Eddie Rivera, president of International Disco Record Center injects, "Fortunately this move has done one thing. It has united the spinners across country more than they ever were. Our telephones have not stopped ringing since the article appeared."

Carlos Rivera claims that through the firm's monthly disco magazine Spinner, it has supported Salsoul totally.

"We not only promote records through our center but we interview Salsoul's artists. In every issue of our magazine since we began there has been Salsoul product," says Carlos.

"They were our best supporters and we were theirs," he continues, "and out of nowhere we find that we were cut off. We had to find it out by reading it in Billboard. We have called them any number of times and Eddie (Rivera) has even gone over there and couldn't see Denice or Ken (Cayre, Salsoul vice president) and they will not return our calls."

TK's Caviano believes that Salsoul probably over extended itself with DJ copies and was not crossing many of its disco hits over to radio.

"What I attempt to do at TK is break records on a disco level in order to cross them over to radio," Caviano says. "If we don't cross our records over, then we have problems."

"A lot of our records have gone gold. We're deriving a lot of our income and profit from the disco market and we will continue to. We're basically a black r&b company."

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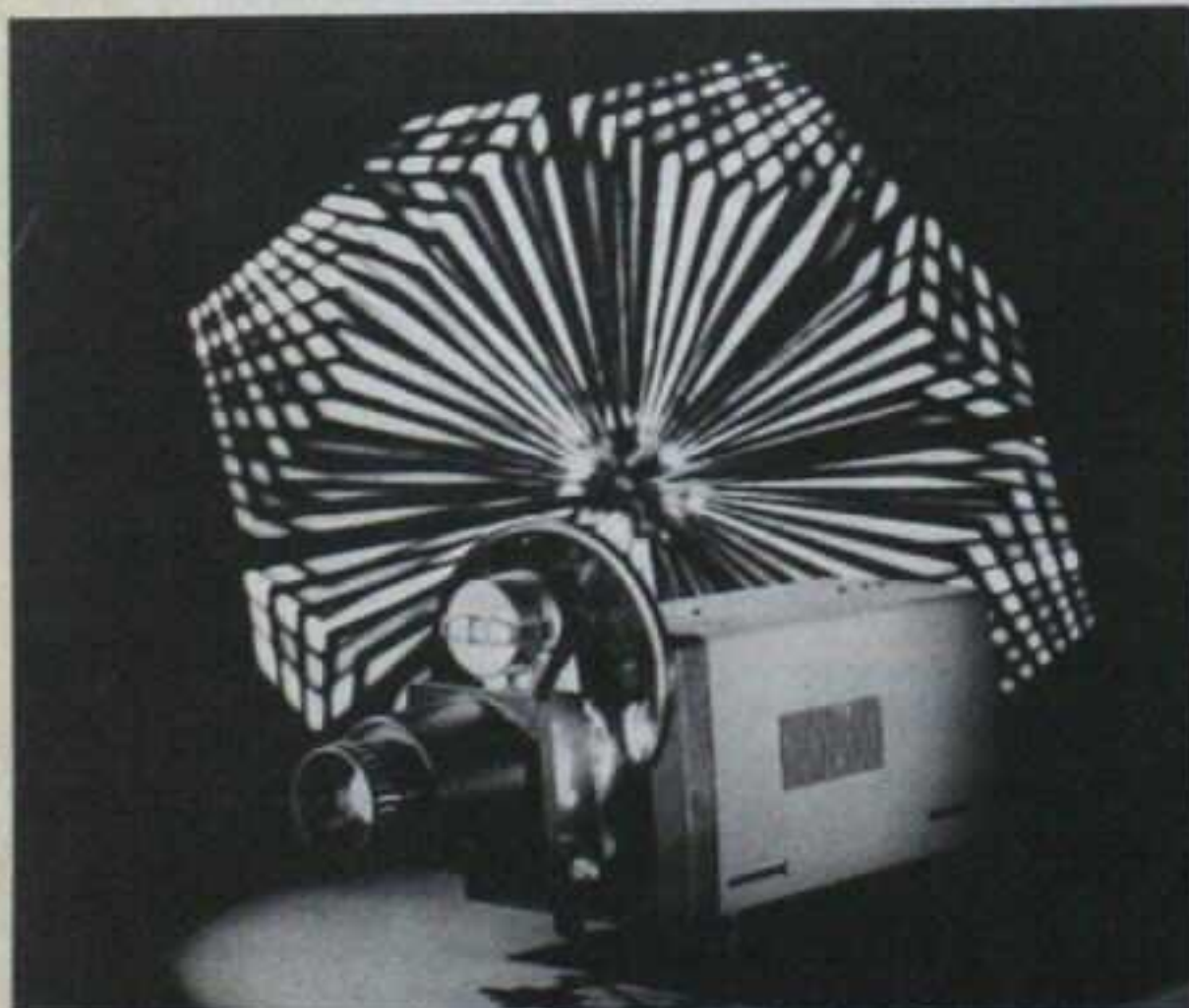
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Disco Mix

By TOM MOULTON

NEW YORK—Sam Records will release a new LP by John Davis & the Monster Orchestra titled "Up Jumped The Devil." The album is named after their current single and marks a turning point for this group.

"The Magic Is You" on the A side is done like a symphony with various movements. The track is uptempo and strong with a classical string line which is used to advantage in the intro as well as in the vocals.

There are also several strong breaks. On one, tom toms are featured with congas and percussion, and on the other rhythm with a Fender Rhodes. John Davis is featured on the vocals with background vocals supplied by the Sweethearts of Sigma (Carla, Barbara and Evette).



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Easy Listening

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

Week	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	HELLO STRANGER Yvonne Eliam, RSD 871 (Polydor) (Cottifon/BrainTree/Loveland, BMI)	
2	2	6	HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)	
3	3	4	SIR DUKE Steve Wonder, Tamla 54281 (Jobete/Black Bull, ASCAP)	
4	19	7	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)	
5	4	9	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)	
6	6	5	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Ariston, BMI)	
7	5	14	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)	
8	11	6	ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)	
9	7	15	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)	
10	13	6	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)	
11	12	4	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)	
12	8	14	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)	
13	9		I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)	
14	14	7	MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)	
15	15	4	I BELIEVE IN MIRACLES Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)	
16	17	12	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dawnbreaker, BMI)	
17	23	4	YOU ARE ON MY MIND Chicago, Columbia 310523 (Big Elk/Make Me Smile, ASCAP)	
18	10	10	SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)	
19	20	10	HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed)	
20	34	3	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)	
21	28	6	YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patricio, BMI)	
22	22	7	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)	
23	18	10	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sal, BMI)	
24	21	7	CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI)	
25	25	4	ON AND ON Stephon Bishop, ABC 12260 (Stephen Bishop, BMI)	
26	27	4	EASILY Frankie Valli, Private Stock 45140 (Alessi/New Seasons, BMI)	
27	30	4	THIS GIRL Mary MacGregor, Ariola America 7662 (Silver Dawn, ASCAP)	
28	35	3	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)	
29	39	2	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)	
30	16	16	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)	
31	33	5	EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI)	
32	43	3	ON THE BORDER Al Stewart, Janus 257 (Dick James, BMI)	
33	26	12	ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Younggun, BMI)	
34	31	6	TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bell-Kat, BMI)	
35	NEW ENTRY		GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 540 (United Artists, ASCAP/Unart, BMI)	
36	32	10	GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8330 (Dawnbreaker, BMI)	
37	37	5	BROOKLYN Cody Jameson, Atco 7073 (Dar-Ien, BMI)	
38	40	3	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)	
39	42	7	CINDERELLA Firefall, Atlantic 3392 (Powder, ASCAP)	
40	38	4	RHAPSODY IN BLUE Walter Murphy & The Big Apple Band, Private Stock 45146 (New World, ASCAP)	
41	36	9	NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista AS0230 (Chicken Key/Dawnbreaker, BMI)	
42	45	2	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Red Cow/Andy Gibb/Joy/Hugh & Barbara, ASCAP/Stigwood, BMI)	
43	NEW ENTRY		KNOWING ME, KNOWING YOU Alba, Atlantic 3387 (Countless, BMI)	
44	44	3	COULDN'T GET IT RIGHT Cimarron Blues Band, See 736 (Blue Discus, ASCAP)	
45	47	2	WHODUNIT Tavares, Capitol 4398 (Bull Pen, BMI/Parren Vibes/ASCAP)	
46	48	2	GONNA FLY NOW (Theme From "Rocky") Maynard Ferguson, Columbia 3-10468 (United Artists, ASCAP/Unart, BMI)	
47	49	2	FREDDIE Charlene, Prodigal 0633 (Stone Diamond, BMI)	
48	NEW ENTRY		HASTA MANANA The Boonies, Warner Bros. 668 (Countless, BMI)	
49	41	3	MY BEST FRIEND'S WIFE Paul Anka, United Artists 972 (Paulanne, BMI)	
50	NEW ENTRY		GOING IN WITH YOUR EYES CLOSED David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)	

Cassette 'Plays' Piano In Device By Superscope

NEW YORK—A device that converts any piano into a player piano programmed by special magnetic tape cassettes has been developed by Superscope Inc.

Called pianocorder, the unit will be ready for market early in 1978, according to Joseph Tushinsky, Superscope board chairman and president.

Unique facet of the device is its ability to record and play back any piano performance. The company has already begun transferring items from piano roll to cassettes containing 45 to 80 minutes of playing time to be marketed in conjunction with the pianocorder.

Tushinsky believes there is a large potential market for pre-programmed live piano sound both in the home and in commercial establishments.

No selling price was disclosed for either the pianocorder or cassettes.

Classical



CHICAGO SPECIAL—Carlo Maria Giulini gets ready to greet buyers of the first albums he has made for Deutsche Grammophon with the Chicago Symphony. At the Rose Records store event, in Chicago, he is backed, from left, by Clyde Allen, (Phonodisc), Sidney Love (DG), John Frisoli (Phonodisc) and Jim Rose, general manager of the retail outlet.

BEETHOVEN MARATHON

HAARLEM—All nine Beethoven symphonies will be performed here on a single day.

The unique tribute to the composer, marking the 150th anniversary of his death, will take place at the Harlem concert hall May 22.

Three orchestras will participate in the event, starting in the morning and ending late the same day. Both the North-Holland and North Brabant Philharmonics will play, as well as the Dutch Radio Philharmonic.

Classical Notes

Recent sessions mounted by English Decca in London had Vladimir Askenazy in the role of conductor, directing a performance of Tchaikovsky's "Manfred" Symphony. Also, Bernard Haitink, on loan from Philips, recorded Shostakovich's 15th Symphony for Decca, helming the London Philharmonic.

Musici celebrated its 25th anniversary as a performing group at an event in Rome attended by representatives of the Italian government and the Vatican. Ernst van der Vossen, Phonogram International vice president, lauded the 12-man chamber ensemble for providing a "yardstick by which all other Italian baroque performances are judged."

Prizes continue to shower on the Melos Quartet. Latest is the Deutsche Schallplattenpreis, awarded for its recording of the complete Cherubini string quartets on Philips. The same album recently won for them the Belgian Prix Caecilia.

Benjamin Britten's String Quartet No. 3 will receive its American premiere at a concert next season in New York by the Chamber Music Society of Lincoln Center.

Leonard Bernstein has recorded Stravinsky's "Les Noces" for DG in London. Other sessions for the label in August will see the conductor tape his own "Kaddish" Symphony and Sereenade for Violin and Orchestra. ... RCA in the U.K. has signed the London Early Music Group, directed by James Tyler, to an exclusive pact.

Richard Warnick has won the Pulitzer Prize in music for his "Visions of Terror and Wonder."

Frank Connor Dies

NEW YORK—Frank Hayden Connor, president of Carl Fischer Inc., major publisher of classical music, died April 1. He was 74. Connor was a director of the Music Publishers Assn. and has been a member of the executive committee of the National Music Council. In the 1950s he served as treasurer of ASCAP.

Barclay-Crocker Acquires 5th Label For Open-Reel

NEW YORK—Barclay-Crocker has added the U.K. label Unicorn to the list of companies whose recordings it will manufacture and market on open-reel tape under license.

Meanwhile, the first reel-to-reel tapes of its own manufacture—seven titles licensed from Musical Heritage Society—have been made available, and the company plans to produce more than 100 additional titles in "coming months."

Other labels now under license to Barclay-Crocker for tape include Vanguard, Desmar and Halcyon. Others may be added later.

John Crocker, partner, says the firm's current program of direct sales will be expanded later to include a web of select retailers. He sees a renewed interest among qual-

ity-conscious collectors for the open-reel format. List price of the Musical Heritage tapes is \$6.95. All others will list at \$7.95.

The Dolby-encoded tapes are duplicated at a 4 to 1 ratio on low-noise Capitol Magnetic Q-15 Audiotape, Crocker informs. Any tape with three or more minutes of silence at the beginning of side one is also encoded with a special signal to permit fast-forward transport to the start of the music.

Crocker says the latter element was added after a company survey indicated that 85% of buyers prefer the feature.

Barclay-Crocker also markets a large catalog of open-reel tapes acquired from other manufacturers.

'CAVEAT EMPTOR'

Direct Mail Mart Vast For Classics—Even Bad Ones

By IS HOROWITZ

NEW YORK—Magnetic Video Corp. is proving that hard hitting advertising can move lots of classical records, even if the product is some of the shoddiest to appear in years.

The company recently introduced a series of 24 double albums called simply "The Classics," which it is plugging aggressively for direct mail sales via a heavy ad campaign in a number of prestigious publications (Billboard, April 23, 1977).

An executive of the Michigan firm claims that almost \$200,000 has already been committed to the ad drive and that consumer response is very strong. Eventually, the company expects to enter the retail arena with the series.

Hopefully, well before that time, the project will have died a natural death, brought down by complaints from misled buyers.

Yet, the program has hopeful overtones.

It demonstrates that somewhere out there exists a vast potential public for classical records. They do respond to promotion, and surely would respond even better if the material is of good value.

Mislabeling, sides so short that playing time on two records would hardly fill out one, and poor sound are only a few of the frustrations fac-

ing buyers gullible enough to order these Magnetic Video albums. They will find a piece labeled "Symphony in G, Op. 6" by Bach. Well, it certainly isn't by Bach.

On this "all-Bach" album another work listed as "Symphony in B Major, Op. 9" turns out to be the first part of the Suite in B Minor for Flute and Strings. On another album, the Brahms "Academic Festival" and "Tragic" overtures are reversed, with only a single overture to a side.

A cursory screening of the albums discloses entire LP sides as short as eight and a half minutes, with the average nearer 11 or 12 minutes. Sides are chopped occasionally in mid-movement and continued over-side.

In two-record programs of short works all pieces are printed on each of four labels, with no indication as to the items on any particular disk.

These are only a few of the assorted misdemeanors committed by this project. However, they are selling.

A tag line in the Magnetic Video ads states these records are "For The Discriminating Music Lover."

Perhaps he will learn to discriminate against them and opt for something more musically legitimate at his neighborhood record store.

Country

Expanded Hall Of Fame Unveiled

\$1.2 Mil In 2 Years Spent On Renovation In Nashville

By GERRY WOOD

NASHVILLE—Leaders from Nashville's music industry helped unveil the newly expanded Country Music Hall of Fame in ceremonies Thursday (5).

Cadillac is one of the more colorful new exhibits. The plush interior is complete with bar, shoeshine machine and television set.

Another major new exhibit is an

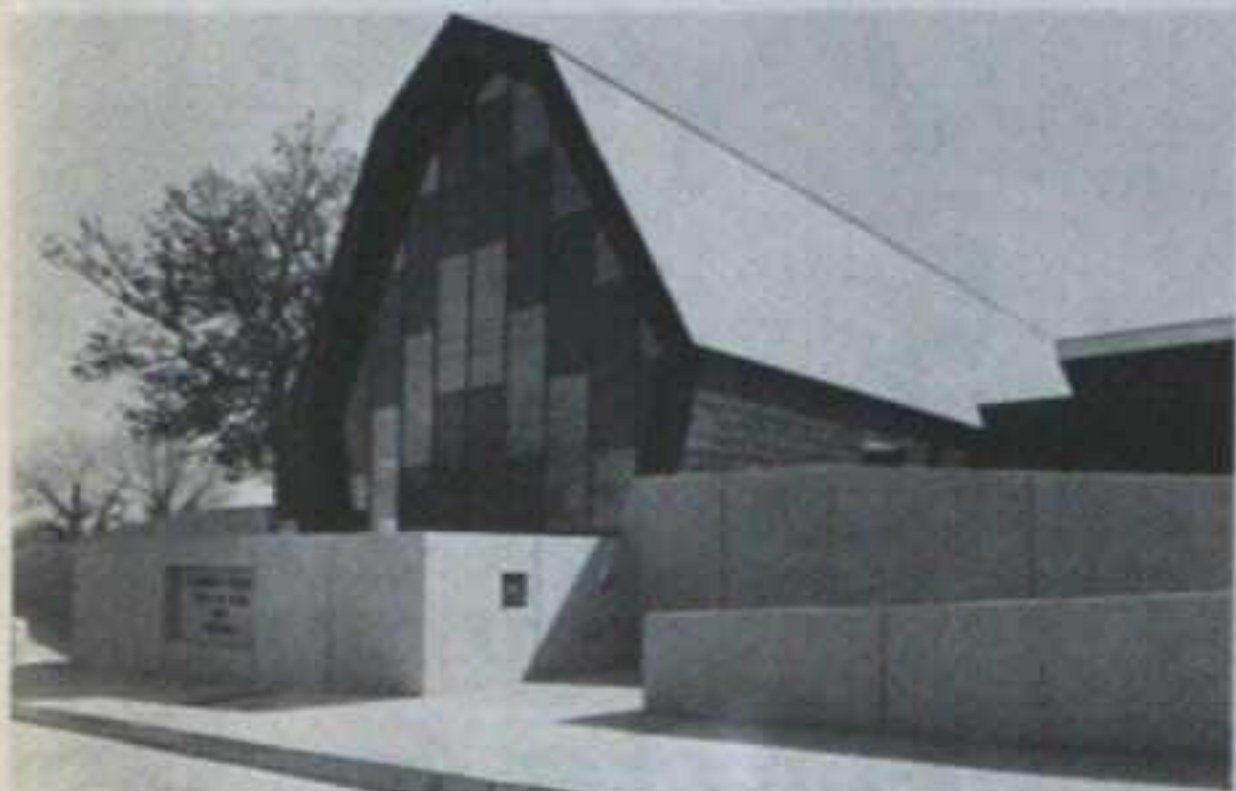
instruments such as fiddles, dulcimers and banjos. A large display of the Country Music Foundation's extensive collection of historically important instruments includes cut-away views of Gibson electric and Gallagher acoustic guitars.

A new theatre has been built to show historical films periodically. The first film for showing will be the Jimmie Rodgers 1929 short, "The Singing Brakeman," in which he sings three songs.

An art gallery contains rotating art exhibits with music as a central theme. The central exhibit of the art area is the final work of the famed muralist Thomas Hart Benton, entitled "The Sources Of Country Music."

The first exhibit, lasting a year, is a collection of sketches drawn by Benton when he prepared for the painting, along with a photograph of the detailed clay mockup he made. A 25-minute film by Pentacle Productions in Kansas City called "Thomas Hart Benton's 'The Sources Of Country Music'" will be shown in the old theatre area.

The expansion allows room for the fast growing collection and archival holdings in the Country Music Foundation's library and media center. The resource materials, available for researchers and scholars, include 60,000 records.



Highrise: The new entrance for the expanded Country Music Hall of Fame.

The \$1.2 million renovation climaxes two years of planning, design and construction. The remodeling project alters the appearance of the building though it keeps intact the barnlike glass and slate theme.

More than doubled in size—both the museum and library areas—the new facility features several new museum exhibits and increased storage and archival space in the library. Elvis Presley's 1960 "solid gold"

artist's touring bus, lavishly appointed. Besides receiving a closeup look at travel aboard a customized bus, the Hall of Fame visitor will receive an explanation from a lifelike mannekin of why stars need such luxurious means of transportation that includes tv, stereo, CB radio and lounge and sleeping areas.

The instrument collection has been consolidated and moved into the new wing with exhibits of folk

FETE 219 SESSION FOLK

NARAS Awards Nashville Pickers

By GERRY WOOD

NASHVILLE—The top session players of the year were honored with praise and awards Sunday (1) at the NARAS Super Picker Awards.

Held at the Hyatt Regency, the function dished out award certificates to 147 instrumentalists, 53 vocalists and 19 engineers. The awards honor studio musicians, engineers and background vocalists who participated in the recording of 57 country hits in 1976.

For the third year of the awards, Hargus "Pig" Robbins won top honors as Nashville's "Super Picker of the Year."

Most valuable player awards, determined by the musicians themselves, went to Robbins, piano; Bob Moore, bass; Larrie London, drums; Ray Edenton, rhythm guitar; Reggie Young, lead guitar; Harold Bradley, acoustic guitar; Weldon Myrick, steel guitar; Bobby Thompson, banjo; Johnny Gimble and Buddy Spicher, fiddle; Shelly Kurland, strings; Don Sheffield, brass; Billy Puett, woodwinds; Bergen White, arranger; Les Ladd, engineer; Janie Fricke, female background vocal; Hurshel Wiginton, male background vocal; the Lea Jane Singers, back-

ground vocal group; Charlie McCoy, utility; and Ferrell Morris, percussion.

The 1977 Super Pickers Band honored those appearing on the

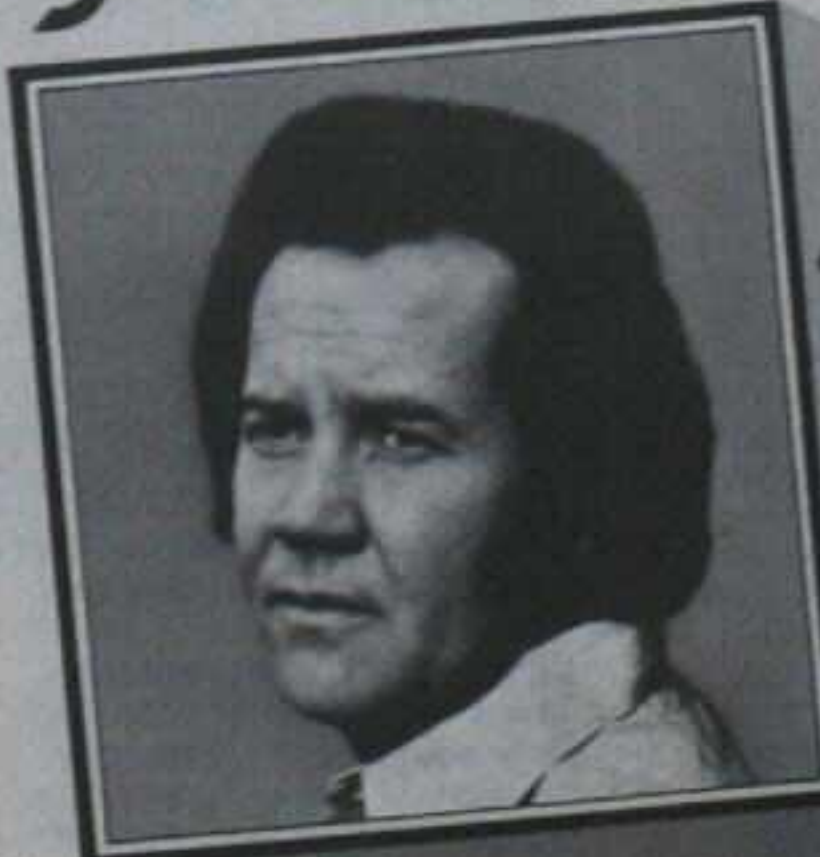


Robbins Honored: Hargus "Pig" Robbins, Nashville's blind piano wizard, receives his superpicker of the year award from John Sturdivant, president of the Nashville NARAS chapter.

largest number of hit recordings. The band consists of Grady Martin and Reggie Young, lead guitar; Ray Edenton and Chip Young, rhythm guitar; Harold Bradley, bass guitar; Bob Moore, bass; Peter Drake, steel guitar; (Continued on page 84)

MAY 14, 1977, BILLBOARD

Tommy Overstreet's "City Girl" is very big in the country.



Tommy's had a long string of Top Ten singles, all about women. Now he's got a new one going to town.

★ 54 in Billboard. 60 in Record World. And airplay all over.

"Don't Go City Girl On Me"

From Tommy Overstreet, Vintage '77. (© 1977)
Produced by Ron Chancey

abc Dot Records

Mel Tillis

He's got a hit album, and from it a smash single "Heart Healer." Now a second single comin' on strong.

BURNING MEMORIES

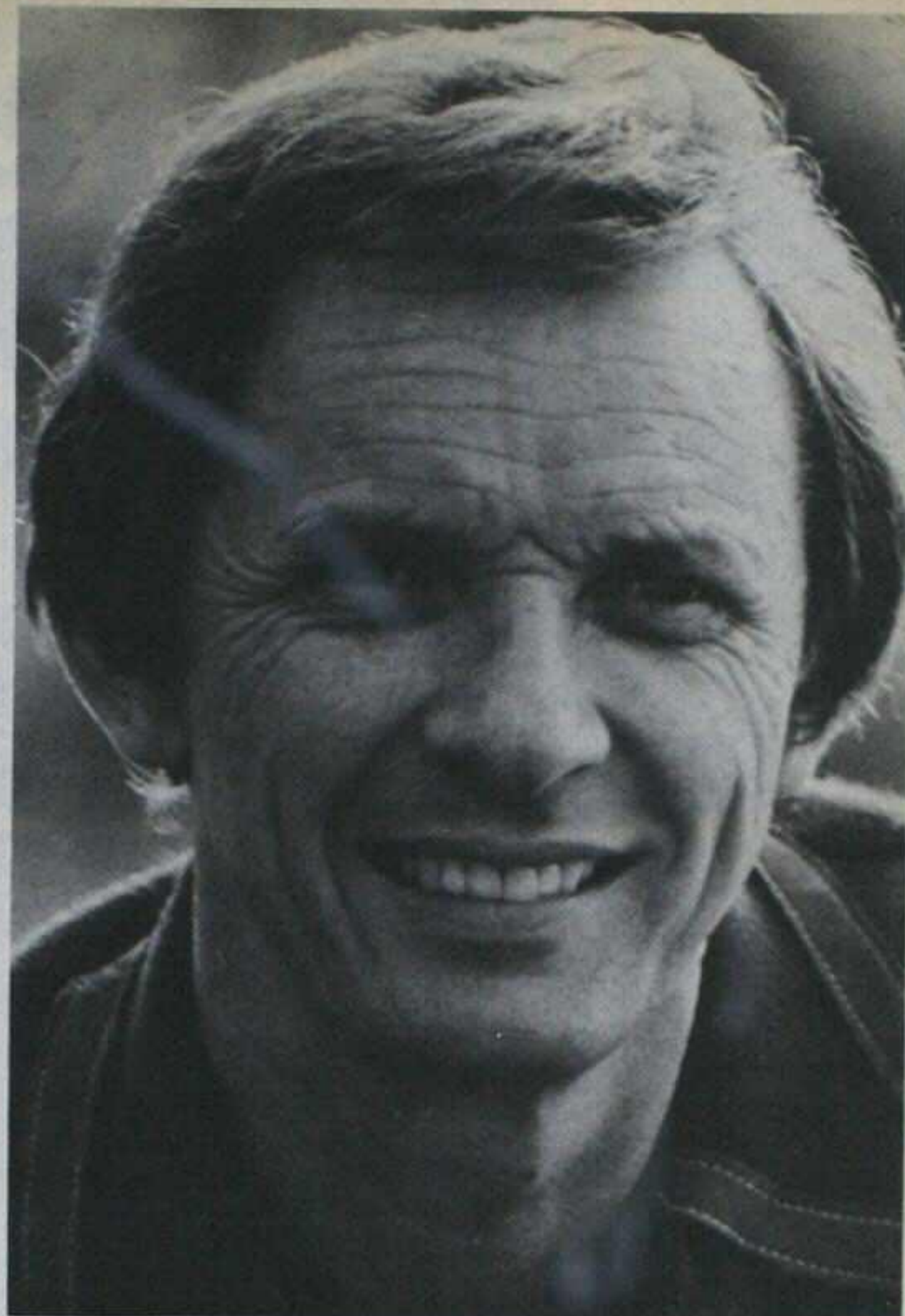
MCA-40710



MCA RECORDS

Album: MCA-2252

Produced by Mel Tillis and Jimmy Bowen for Mel Tillis Productions, Inc.



© 1977 MCA Records, Inc.

MAY 14, 1977, BILLBOARD

RONNIE SESSIONS

He's got a most definite hit single:

ME AND MILLIE

MCA-40705

[Stompin' Grapes And Gettin' Silly]

Billboard ²³★

Cashbox ³⁷★

Produced by Chip Young

Record World ²⁵★

Radio & Records: *Most added*

Gavin: *Sales and Request*

MCA RECORDS Be on the look out for Ronnie's debut album coming soon.



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Billboard Hot Country Singles

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ROBERT ALLEN JENKINS

It's Written In The Stars I

RS-23

HOROSCOPE

b/w Good Ole Country Breakdown

1300 DIVISION STREET • NASHVILLE • TENNESSEE 37203



MAY 14, 1977, BILLBOARD

This Week			Last Week			Weeks on Chart	TITLE - Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week			Last Week			Weeks on Chart	TITLE - Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))				
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		This Week	Last Week	Weeks on Chart		
1	2	10	★	2	10	10	1	2	10	★	1	2	10	10	1	2	10	★	1	2	10
2	3	8		3	8	8	2	3	8		2	3	8	8	2	3	8		2	3	8
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30	45	3	★	45	3	3	30	45	3	★	30	45	3	3	30	45	3		30	45	3
31	28	9		28	9	9	31	28	9		31	28	9	9	31	28	9		31	28	9
32	36	6		36	6	6	32	36	6		32	36	6	6	32	36	6		32	36	6
33	46	3	★	46	3	3	33	46	3	★	33	46	3	3	33	46	3		33	46	3
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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

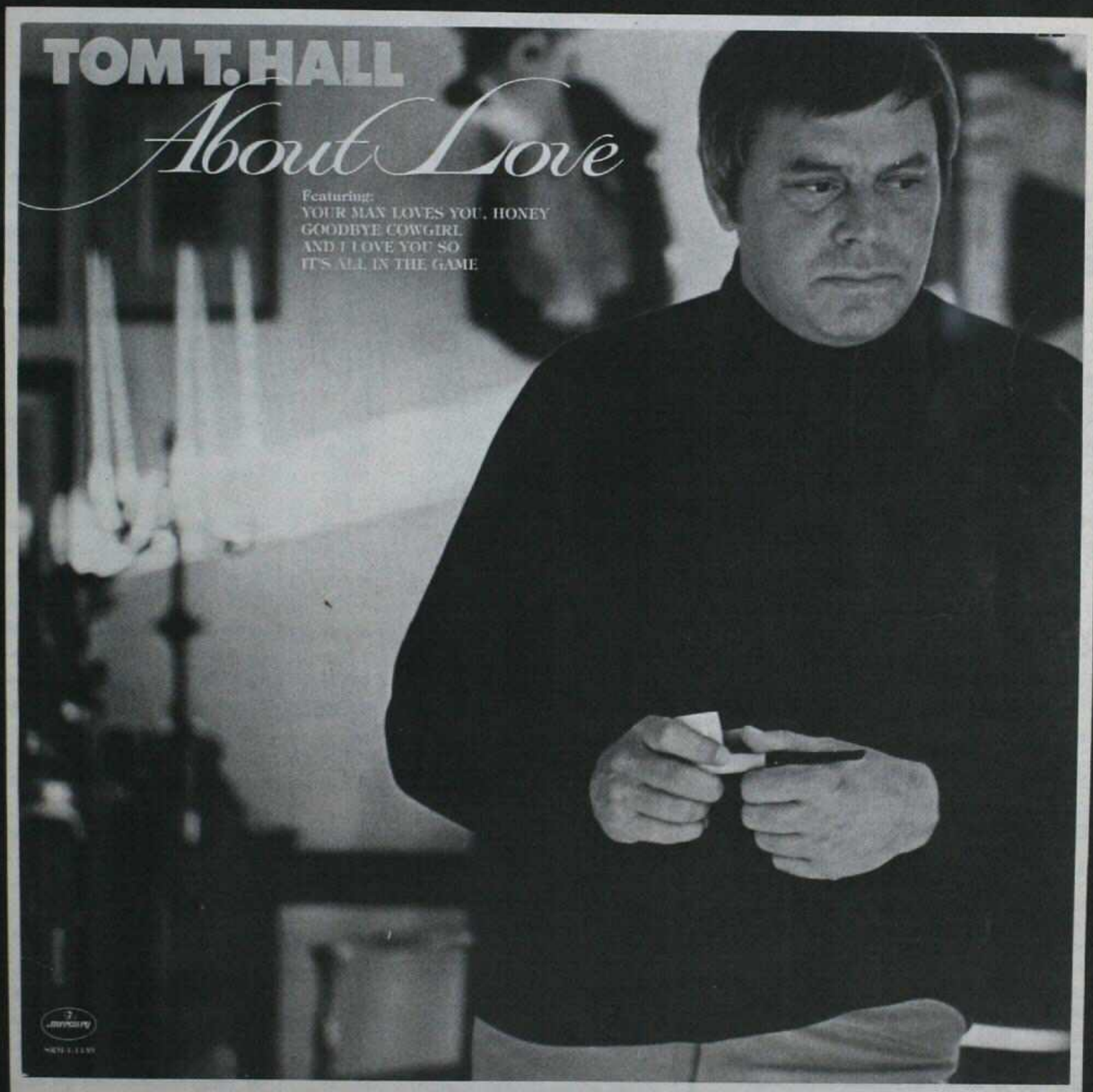
TOM T. HALL

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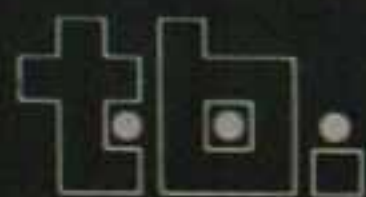
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Country N.Y. Country Show

Continued from page 26 where Clark completed a soldout tour.

Presented by the Jim Halsey Co. and James A. Nederlander in cooperation with ABC/Dot and WHN radio, New York, the show will benefit the Taos County, N.M., Mental Health Council, a nonprofit organization concerned with the rehabilitation of drug addicts and alcoholics in the predominantly Spanish/Mexican/Indian community.

Promo efforts are already underway. Radio stations carrying the program will utilize posters provided by the label, network promo spots and artist promo spots. WHN will hold ticket giveaways and host guest deejay sessions for the artists.

WHN's Lee Arnold will emcee, while Larry Scott, KFDI, Wichita, will serve as network radio commentator. A flow between the various segments will be established by using pretaped interviews.

"It's going to be a very professional show," says Baunach, adding, "ABC network officials have been giving us technical advice."

The network's stations are being provided 18 one-minute spots for local sale. "The prestige of a country

music concert at Carnegie Hall has helped make it a very saleable promotion," notes Baunach.

The Carnegie Hall concert is a highlight of ABC/Dot's spring promotion designed to take country music "beyond country limits," according to B.J. McElwee, vice president of special markets, ABC Record Distributors.

The New York concert is receiving, in addition to newspaper and radio advertising, display posters in some 300 glass cases and on stands situated along the Ave. of the Americas and in train and bus stations. Store window displays have been set for Korvettes, Goody's, Two Guys, Jimmy's Music World, King Karol, Record Hunter, Colony and Record Haven. Artist in-store appearances are being arranged.

Special print ads are being placed in Cue, New York and New Yorker magazines and such papers as The New York Times, Village Voice, Bergen Record, Newsday, El Diario, Newark Star-Ledger, New York Post and Passaic Herald.

Some 1,400 mailers have also gone to talent buyers, fairs, rodeos, radio stations, parks and colleges.

Montgomery New AFTRA Topper

NASHVILLE—Carol Montgomery has become the first woman to be elected president of the Nashville local of AFTRA.

Her first action was to present the 1977 president's award to Louis Nunley for "service above and beyond the call of duty to the Nashville local and AFTRA's everywhere."

Local president from 1966-70, Nunley has been on the local board since 1961, claims national board membership since 1965 and served as national vice president from 1974 to the present. Nunley, a founding member of the Nashville local, has been an active singer and arranger in record and television production for more than 25 years.

Elected along with Montgomery by the membership were Charlie Monk, vice president; Rex Allen Jr., secretary/treasurer; and board members Byron Warner, Millie Kirkham, Lisa Silver, Ed Bruce, Tom Brannon and Wendy Suits.

Elected to serve as delegates to the 1977 national AFTRA convention were Montgomery, Monk, Brannon, Nunley, Warner, Keith Elrod, Richard Mainegra, Yvonne Hodges and Bob Lockwood.

CMA Profile Reveals New Image Of Fan

NASHVILLE—Country music radio listeners have some unique qualities, according to a profile and demographic study commissioned by the CMA and released by Arbitron Radio.

The country music format attracts a higher concentration of 18 to 34 male heads of households than does the radio medium in general, the profile shows.

Other interesting results show a preference toward AM as opposed to FM radio, and an annual family income that differs little from all other radio listeners.

The income figures will be welcomed by the country music community, a bit touchy since the NARM survey and a CMA/"Grand Ole Opry" survey reflected a low income profile on the majority of country fans sampled.

The Arbitron profile shows little variation in annual family income between country listeners and other listeners. However, more country listeners are found in the high income (\$50,000 plus per year) bracket than are average radio listeners. Also, 55% of all country music and average music radio listeners have investments.

An analysis of the study found that country music listeners spend 79% of their listening time with AM radio, while the general listening population spends slightly more than 50% of its time listening to AM radio.

The study surveyed a cross section of the Arbitron Radio Metro area including Atlanta, Birmingham, Chicago, Dallas/Ft. Worth, Dayton, Denver/Boulder, Houston/Galveston, Indianapolis, Lansing/East Lansing, Los Angeles, Louisville, Memphis, Nashville, New York, Norfolk - Portsmouth - Newport News-Hampton, Peoria, Pittsburgh, Portland, Ore., Providence-Warwick-Pawtucket, Rochester, Sacramento, St. Louis, San Diego, Seattle-Everett-Tacoma, Tampa-St. Petersburg and Wichita.

Information was garnered from 2,256 persons 18 years or older in 1,087 household interviews.

The study surveyed a cross section of the Arbitron Radio Metro area including Atlanta, Birmingham, Chicago, Dallas/Ft. Worth, Dayton, Denver/Boulder, Houston/Galveston, Indianapolis, Lansing/East Lansing, Los Angeles, Louisville, Memphis, Nashville, New York, Norfolk - Portsmouth - Newport News-Hampton, Peoria, Pittsburgh, Portland, Ore., Providence-Warwick-Pawtucket, Rochester, Sacramento, St. Louis, San Diego, Seattle-Everett-Tacoma, Tampa-St. Petersburg and Wichita.

Information was garnered from 2,256 persons 18 years or older in 1,087 household interviews.

Nashville Scene

By PAT NELSON

Ronnie Prophet completed tapings of four one-hour "Grand Ole Country" shows which will air in Canada in September with featured guests Asleep At The Wheel, Larry Gatlin, Jody Miller and Fern & Marvis Husky. The MCA artist's successful television series has run three seasons including 54 one-hour programs.

Johnny Russell, along with his wife and fellow RCA artist, Beverly Heckel, performed at the KIXX radio benefit show. Both will have separate singles out in the second and third weeks of May. Heckel's new release is titled "Don't Hand Me No Hand Me Down Love."

When George Jones was unable to attend a scheduled performance at KBOX's Country Fair held at the Cotton Bowl in Dallas, Dave & Sugar competently filled in at the well-attended concert. The RCA trio finished a tour with Charley Pride in Canada. . . . Polydor Records hosted a "get acquainted" party, April 28, honoring Mel Street, the latest addition to the label's country roster.

Bill Anderson taped a pilot for an ABC TV game show, "The Better Sex." Anderson takes the host spot in this Goodson-Todman production. . . . Tanya Tucker won female vocalist of the year honors at radio station KHEY in El Paso. The Statler Brothers' eighth annual Happy

Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
TITLE—Artist, Label & Number (Distributing Label)			
1	2	10	NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL1 2188
2	3	4	KENNY ROGERS, United Artists UA-LA65-C
3	1	9	SOUTHERN NIGHTS—Glen Campbell, Capitol 11681
★	5	3	I REMEMBER PATSY—Loretta Lynn, MCA 2255
★	7	6	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
★	8	4	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1 2261
	7	4	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
	8	6	VISIONS—Den Williams, ABC-DOT 0050 2864
	9	9	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
	10	10	HEART HEALER—Mel Tillis, MCA 2252
	11	12	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL1 2195
	12	13	WAYLON LIVE—Waylon Jennings, RCA APL1 1108
	13	15	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 950
	14	14	GREATEST HITS—Linda Ronstadt, Aylum TE-1082
	15	11	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
	16	16	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
	17	19	YOUR PLACE OR MINE—Gary Stewart, RCA APL1 2199
	18	18	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
	19	21	ADIOS AMIGO—Marty Robbins, Columbia KC 34448
	20	20	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34443
	21	22	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
	22	24	CRYSTAL—Crystal Gayle, United Artists UA-LA624-C
	23	23	HOTEL CALIFORNIA—Eagles, Aylum TE 1084
	24	26	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PE 415 (Epic)
	25	25	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
	26	27	TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1005
	27	17	THE BEST OF DONNA FARGO, ABC-Dot DDA 2075
	28	32	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
	29	29	24 GREATEST HITS—Hank Williams, MGM SE 4755 (Polydat)
	30	30	THE TOUCH OF FELTS—Harvel Felts, ABC-Dot DDA 2070
	31	31	THE WHEEL—Asleep At The Wheel, Capitol ST 11620
	32	34	LORETTA LYNN'S GREATEST HITS—Vol. II, MCA 420
	33	35	ONE NIGHT STANDS—Hank Williams Jr., Warner Bros. BS 2988
	34	40	ABOUT LOVE—Tom T. Hall, Mercury SRM 1-129 (Phonogram)
★	NEW ENTRY		WILLIE/BFORE HIS TIME—Willie Nelson, RCA APL1 2210
	36	37	3 SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
	37	28	10 PAPER ROSIE—Gene Watson, Capitol ST 11587
	38	39	3 I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith, MCA 2246
	39	33	23 RONNIE MILSAP LIVE, RCA APL1 2043
★	NEW ENTRY		SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB 11531
	41	43	27 THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1 2023
	42	42	4 THE ORDINARY MAN ALBUM—Dale McBride, Cap-Tone 051 (NSD)
	43	44	2 LORETTA LYNN'S GREATEST HITS, MCA-I
	44	36	17 TORN BETWEEN TWO LOVERS—Mary MacGregor, Ariola America ST 50015 (Capitol)
	45	NEW ENTRY	I NEED YOU ALL THE TIME—Eddy Arnold, RCA APL1 2277
	46	38	4 BIG BOSS MAN/MY MOUNTAIN DEW—Charlie Rich, RCA APL1 2268
	47	NEW ENTRY	REUNITED—RAY PRICE AND THE CHEROKEE COWBOYS, ABC-Dot DD 2073
	48	41	14 THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 1-125 (Phonogram)
	49	49	2 COAL MINER'S DAUGHTER—Loretta Lynn, MCA-10
	50	45	11 JOHNNY DUNCAN, Columbia KC 34442

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Birthday U.S.A. Celebration will again be held in Staunton, Va., July 3-4. Guest for this year's 8 p.m. July 4th show is Ronnie Milsap. All proceeds from the concert go to charity. . . . The sixth annual Smoky Mountain Bluegrass Festival is set for July 1-4 in Cosby, Tenn., with a special mail order ticket price of \$4 per day for orders received by June 1. Entertainment for the fest includes Lester Flatt, Doc & Merle Watson, Mac

Wiseman, the Lewis Family, Ralph Stanley, Buddy Spicher, Bobby Smith, Grandpa Jones, Tennessee Pullybone, Dick Feller and Gene. Ticket orders should be sent to P.O. Box 12454, Nashville, Tenn. 37212.
RCA's Fan Fair show is set for June 10, 7 p.m., with appearances by Jim Ed Brown and Helen Cornelius, Dickey Lee, Tennessee Pullybone, Bobby Bare and Gary Stewart.

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CENTENARY DEMAND**Germans Ask Blank Tape Levy**

• Continued from page 6

Germany has had a tax on home recording devices since 1965, but it apparently isn't bringing in enough money to satisfy concerned industry groups. The tax is computed on the percentage, and as the retail price of recording devices goes down, so does the income from the levy.

In 1965 the hardware tax amounted to approximately \$6.25 on each piece sold. Today, it's estimated to bring \$1 per unit sold.

The German complaints echoed those heard at the recent IFPI parley in Paris (Billboard, May 7, 1977), particularly regarding parity between books and records.

The German value added tax for books is 5.5%, while for records it is 11%. The French IFPI blasted its government for similar discrimination.

Another outcome of the German meeting was a call for more cooperation among record companies, and the television and audio industries for promotion purposes. Piracy, imports and exports, and discounting were also much discussed topics.

Some observers noted wryly that while the Bonn government was prominent in helping the recording industry mark its centenary, it seemed to be dragging its heels in effecting legislation sought by the industry.

Public attention was focused on civic receptions honoring the centenary as well as a special broadcast from Beethoven Hall.

The Radio Orchestra of Hanover played the first half of the Beethoven Hall show. The second half, broadcast throughout Germany, featured Oskar Peterson, Caterina Valente, Horst Jankowski and the RIAS Dance Orchestra. The German postal service staffed an office in the lobby where first-day-of-issue stamps commemorated the centenary.

On hand were government leaders Richard Busch, Bundesminister Dr. Maihofer, Dr. Hans-Werner Stein-

U.S. Oldies Find Hosts In Britain

LONDON—U.S. oldies catalogs are finding no shortage of U.K. outlets.

Graham Wood's Redwood Records, which holds rights to vintage repertoire by Ray Stevens, Buddy Know, Troy Shondell, Ketty Lester and the Beach Boys, has signed a licensing deal with the Henry Hadaway Organization here.

And the California-based Rollin' Rock label has now set up a U.K. operation. (Continued on page 72)

hausen and Klaus Schutz, Burgomeister of Berlin.

Top prize for recording excellence went to EMI-Electrola for its cassette release of "Reflexes." Stevie Wonder was honored for the best international production. The group Hins and Kunst, singer Olivia Molina and Pianist Christian Zacharias were among the recipients of various artist of the year awards.

The prize for best German national pop production went to the Manfred Schoof Quintet. Jazz singer Al Jarreau was listed as international star of the year. Ensemble singers of the year was won by Ger-

many's Triumvirat and the U.S.'s King's Singers. Pop newcomer awards went to Intercord's Stephan Sulke and WEA's Leon Redbone.

A long list of awards culled from 1,000 nominations was also handed out in the categories of opera, modern and ancient music, piano, organ, lieder, musical drama, dance, chamber, jazz, soul and children's music.

Among the winning labels were EMI-Electrola, RCA, CBS, Wergo, Ariola-Eurodisc, Decca, Harmonia Mundi, DGG, Philips, Schwann, Metronome, Bellaphon, WEA, Telefunken, ECM, Fontana, Editions M and P, and Melodiya.

RAPID GROWTH SEEN**Nigeria Paces West Africa As Spiraling Record Market**

By ED KELLEHER

NEW YORK—When Stevie Wonder accepted his recent Grammy awards via live television hook-up from Nigeria, it only served to underscore what knowledgeable music observers in West Africa have been saying for several years—that this part of the world is about to break wide open as a music market.

Ironically, the fact that sound transmission on the broadcast failed, leaving Wonder "speechless" for American audiences, symbolized another reality of the Nigerian scene—that there are still some problems to be ironed out before this nation of 80 million can hope to overtake South Africa as that continent's biggest music market.

Record Market Nigeria Ltd., a joint American/Nigerian enterprise with retail and wholesale operations in Nigeria and the nearby Ivory Coast, has recently begun taking steps to establish its own record pressing plant in Nigeria and to streamline product distribution throughout the market.

These steps, when fully implemented, are expected to increase the acceleration of the Nigerian music market, which has grown at a rate of nearly 1,000% during the past five years.

Earlier this month, Gerald Theus, president of Record Market, and Akin Ogunmade Davies, chairman of the company, met with officials of Finebilt Manufacturing, a record press firm in Los Angeles, with a view toward establishing the third pressing plant in Nigeria. The other two are operated by EMI and Decca.

According to Theus, Record Market hopes to go into production of records, both local and international, under license agreements, by the end of the year. While in America, he and Davies conferred with several U.S. labels regarding possible license deals both for U.S. product in Africa and African product for the U.S. market.

Currently, Record Market's sales consist primarily of Black American hit albums from the United States, with these records said to account for 90% of the Nigerian import market. The remaining 10% is made up of LPs from England, most of them by reggae artists. There is virtually no singles market in Nigeria.

"A good international import sells between 30,000 and 50,000 units," says Theus, who lists the most popular American artists as Marvin Gaye, Stevie Wonder, the Commodores, Natalie Cole and the Parliaments. "Local hit albums can go as

high as 200,000," reports Theus, who calls juju artist Sunny Ade and pop artist Sonny Okosun the current leading sellers locally.

Since its founding in July 1976, Record Market has established four major one-stop outlets in addition to introducing rackjobbing to Africa, with five record stalls in the Nigerian capital of Lagos (population, 3 million) and four more in Abidjan, capital city of the Ivory Coast.

The company's principal one-stop, in Lagos, is a wholesale/retail operation which supplies rackjobbing accounts throughout the city. Set to open are two more one-stops, serving the northern and midwest areas of the country.

Says Theus: "Our biggest problem with international records is getting them into the hands of the customer as quickly as possible. Up to now, it has taken between 15 and 20 days between the time an album is released in the United States and the time it reaches our stores. With our

No U.K. Strike—For Now On High Needle-Time Costs

LONDON—Though rumors have been rife in recent weeks, the possibility of strike action by the U.K. commercial radio stations over high needle-time costs has finally been ruled out.

The fees are paid to Phonographic Performance Ltd. (PPL) by all broadcast systems for the right to play commercial disks.

Cecilia Garnett, secretary of the Assn. of Independent Radio Contractors, said there would be no strike action. Her association, through which the Independent Local Radio stations negotiate national agreements, is currently campaign-

ing for a reduction in the payments made by each station and also a rationalization in the way the payments are calculated.

The secretary, however, makes it clear that the stations are not calling for an increase in the number of hours which can feature records—it now stands at nine hours a day.

At present the fee to PPL rises to 7% of net revenue in the station's fifth year of operation. It is pointed out that this hike, allied to a percentage to Performing Right Society, is a near-disastrous drain on stations' resources.

Association proposals for changes, submitted at the end of January this year, will be replied to in the next month or so.

Bill MacDonald, managing director of Radio Hallam, says strike action is out for stations because it would mean breaking Independent Broadcasting Authority contracts. But he adds: "In my experience, in no other English-speaking country does the combined payment to copyright societies exceed around 2%. The percentage we pay on copyright fees represents the highest we pay to any other organization, including the government."

As for the Musicians' Union application to increase the expenditure each station makes on live music from 3% to 5%, MacDonald says: "Our IBA contracts are extremely one-sided and 3% is included in our deals with the Authority. Should they want to increase the figure, we would ask it be held until our individual contracts expire, which in our case is 1980. Even then, there would be the sternest opposition."

Label Training Simulates 'Real' Industry Pattern

LONDON—Phonogram here has set up a management development program, tailor-made for the company, and built around simulated situations representing real-life happenings within a music marketing company.

First seminar in the series, "Business Management and the Music Industry," had Ken Maliphant, marketing director, Glyn Williams, financial director, and Len Rogers, marketing consultant, as lecturers.

Delegates were divided into teams which represented independent record companies competing with each other. Lectures and practical work covered investment appraisal, music cost budgeting and formulation of a&r and marketing strategies.

Using recorded product and fictitious artists, companies negotiated with artist managers (played by Phonogram organizers) to make necessary acquisitions. Negotiating for pressing and distribution facilities was another element.

Kinks Head Talent List At Dutch Event

GELEEN—The Kinks are to top the bill at the Pink Pop Festival, Holland's most prestigious open-air festival, to be held at the municipal sports ground here May 30.

Other acts booked include Tom Petty and the Heartbreakers and Nils Lofgren from the U.S., Irish folk team the Bothy Band, Dutch group Golden Earring, and the Racing Cars and Manfred Mann's Earth Band from the U.K.

additional one-stops, we hope to speed up the process."

LPs are expensive in Nigeria, with local albums retailing for more than \$9.00 and imports selling for as much as \$11.50. However, Theus points out that these prices, at his company's retail outlets, are often advertised as "discount" in comparison with even steeper prices elsewhere.

"We sell for less," he explains, "because we settle for a lower profit margin."

Customers' willingness to spend money freely for popular records can also be interpreted as a sign of the times. Nigeria is the fourth largest OPEC petroleum oil producing nation in the world, and, with a wealth of mineral resources, including iron ore and gold, is potentially one of the richest countries on earth. All of which bodes well for the future of the record industry.

"Next to petroleum," says Theus, "it's Nigeria's fastest growing industry."

Pirates Skim Greek Cassette Sales

ATHENS—Piracy of cassettes, long a problem for record companies in Greece, is blamed for limiting sales of Emial cassettes to only 19% of that label's total sales figure.

Citing "tough competition" from pirates, Basil Toumbakaris, Emial's managing director, contrasts this relatively small percentage with the 73% share enjoyed by albums. Rounding out the breakdown, Toumbakaris quotes 3% for singles, 3% for cartridges and 2% for blank tape.

Emial now claims an estimated 25%-30% of the Greek market, with an average annual growth over the past five years of nearly 15%.

Pointing to the meager 3% showing for singles, Toumbakaris sees fewer advantages in continuing to press them. He predicts that, along with cartridges, they will "surely disappear" from the label's total output.

According to Toumbakaris, Emial is currently considering simultaneous release of records and tapes when the label has first release of a new work. "We've also set in operation a system of permanent sampling of disks to dealers, according to their individual preferences for specific singers, groups or composers. Under this pattern, with every new release, a dealer will receive au-

tomatically, with no previous notice, a suitable number of copies."

The label is now researching record dealers to determine individual needs. As for servicing those needs, Toumbakaris reports improvements in the label's organization. "We can reach a retailer in the Athens area from 2 to 18 hours after his order is placed, and the requirements of the rest of the country are met within 24 hours."

Polish Country Group Disbands

WARSAW—One of the most popular Polish country groups, No To Co, has decided to stop working as a team. During the past 10 years the group has recorded many albums and singles and two of its LPs are reported to have sold around 9 million units in the Soviet Union alone.

No To Co popularized Polish folk music based on rock rhythms and toured in many parts of the world, including Switzerland, the U.S., Canada, France, Cuba, the U.K., Germany and Romania. It took part in international pop festivals, including the Prague Folk and Country Festival, the Sopot International Festival and the Montreux annual event, as well as being showcased at MIDEM in 1969.

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RCA Publishing Intl Signs A Series Of Catalog Deals

NEW YORK—RCA Publishing International is stepping up its activities with a surge of copyright acquisitions for overseas representation. Among the companies involved in new international agreements are Cam-U.S.A., Antisia, Kessler-Grass Management and Horsechairs. Announcement came from Kelli Ross, newly-named director, music publishing at RCA Records.

The Cam-U.S.A. pact calls for RCA Publishing to represent Eric Carmen, Bruce Foster and Lorraine Frisaura in Latin America and Spain. Antisia, which includes material by Ralph MacDonald, William Salter and Patti Austin, will be administered by RCA in the U.K., South Africa, Spain, Greece, Portugal, Latin America, Israel, Puerto Rico, Benelux and the Philippines.

Under terms of the Kessler-Grass Management agreement, RCA represents the Clandalee and Ledaclan publishing companies worldwide (except for the U.S. and Canada) on works recorded by Papa John Creach, the Chi-Lites, and "My Fault," penned by Mike Caruso and Craig Reilly and recorded by RCA's Serenade. The Horsechairs agreement covers representation in England and Australia of the complete Dr. Hook catalog.

Chevy Bound In Cannes Holdup

PARIS—Bernard Chevy, Commissaire-general of the annual MIDEM, was caught in an hotel holdup in Cannes, tied up and made to lie face down on the floor for two hours. He was in Cannes for the Variety Club Gala attended by Prince Charles and Henry Kissinger.

At the Montfleury Hotel, four masked gangsters also tied up members of the night staff, then forced

(Continued on page 72)

From The Music Capitals Of The World

LONDON

First major U.K. tour starts May 25 for U.S. singer-guitarist George Benson, his last British appearance being three years ago at Ronnie Scott's jazz club. ... 10cc, until recently just Graham Gouldman and Eric Stewart, following departure of Lol Creme and Kevin Godley, now augmented to take Rick Fen (guitar), Tony O'Malley (keyboards) and drummers Paul Burgess and ex-Pilot man Stuart Tosh.

Emmylou Harris building to superstar status here, her Country Festival appearance at Wembley a show stopper and during a silver disk presentation for her part of the WEA stand was demolished by surging crowds. ... Bruce Johnson to produce Sailor's next album, following a meeting between ex-Beach Boy and group in Europe. ... Caravan signed worldwide to Arista here, with Tony Visconti producing and new bass man Dek Messacar enlisted.

U.S. artist Hamilton Bohannon to build on U.S. success with singles like "Disco Stomp" and "Foot-Stompin' Music," through signing to Phonogram Inc., Chicago, for Mercury future releases. ... New GTO signing: the Dooleys, a seven-strong family group, with a debut single "Think I'm Gonna Fall In Love With You." ... Phonogram single dedicated to supporters of Manchester United Football Club, titled "Stratford Enders" and recorded by comedy duo Burke and Jerk.

Capital Radio, commercial station here, linking with the Silver Jubilee commemorative organization in Sydney, Australia, to transmit special programs from the U.K., with six Australian disk jockeys visiting London in June to broadcast three-hour shows daily to Australia for two weeks. ... Alleged "secret" list of international

RCA Publishing International has also put together a promotional campaign for foreign publishing subsidiaries and licensees on behalf of Quincy Jones' "Roots." It consists of an information kit designed to call attention to the widespread success of the Alex Haley book and television series, with a tie-in to the Jones material.

Additional activity centers around RCA's relationship with Shertlyn, the publishing wing of T.K. Records. Current hits include "I'm Your Boogie Man," by KC and the Sunshine Band; "Gimme Some," written by Rick Finch and H.W. Casey, which is a European hit by Jimmy Bo Horne; and "No Business Like Love Business," a Shertlyn cut on the current Leo Sayer album.

Tax Exemptions Clarified In U.S.-U.K. Talent Treaty

Continued from page 3

is held—must be paid on the full amount.

For example, Treasury points out, where a visiting British entertainer's gross income (earned during any performance or tour within one year) including fee and reimbursed expenses totals \$20,000, the full \$20,000 is subject to U.S. tax. The situation for an American performer in Britain would be parallel.

This, as Treasury spokesmen point out, limits the practical application of the \$15,000 exemption to performances by lesser known, young or classical artists.

The exemption would mean little to a U.S. rock superstar performing in Britain with his entourage. The concert fees and expenses would far outstrip the exemption limits—but at least, under this Treaty To Avoid Double Taxation, the income from

the performance would not also be taxed in the U.S.

Treasury includes as expenses for a performer travel, meals, lodging, payments to agents or other persons involved in the activities or performance, including payments to band members.

However, a Treasury staffer says the \$15,000 exemption would apply to individual members of a band, provided the individual's earnings and expenses do not go over the \$15,000 mark. Apparently, it will be up to someone versed in tax mystique to determine when a band member is tax-classified as a performer's expense—and when as an individual, vis-a-vis the exemption.

Also, any costs or fees incurred in the year before the performance, or paid out for the same performance the year after it takes place, must be included in the taxable year, and total no more than \$15,000 to obtain the exemption.

Treasury staffers point out that if preparatory costs for a tour were incurred in 1977, for a performance in 1978, and/or the artist receives payment in 1979—all three amounts would be counted into the estimate of the \$15,000 allowable exemption total for the tax-year of the performance.

Arista Forming Joint Sales Co. With Chrysalis

LONDON—Arista Records U.K. and Chrysalis Records U.K. have formed a joint sales operation, effective July 1, which will be responsible for selling Arista and Chrysalis product in Great Britain.

The not-yet-named company will be headed by Peter Battershill, who will report to the managing directors of both Arista and Chrysalis in Britain. Apart from sales, the two record companies will remain independent record operations.

At present, Chrysalis product is sold in the U.K. by Island Records sales force, and distributed by EMI. Arista product is both sold and distributed by EMI. These arrangements end June 30.

Neither Arista nor Chrysalis has yet made a decision on who will be distributing their product after July 1. The office location for the new sales company has also not yet been found, but it is expected to be located near the London West End locations of both companies.



AUSSIE VISIT—Paul Turner, manager director of WEA in Australia, accepts platinum from Mel Posner, vice chairman of Elektra/Asylum, on his first visit to Sydney. Award is in recognition of sales of more than one million E/A albums in Australia between January 1976 and March 1977.

TV Mail Order Push Revives Retail Action

By TERRI ANDERSON

LONDON—An attempt to establish tv mail order sales for records in the U.K. has succeeded directly in moving over 7,000 five-album sets of "Motown Story" some two years after deletion by EMI.

And the scheme generated enough renewed retail sales to put the set into the local album chart. Additionally, it has led to a retail distribution agreement between a one-year-old mail order firm, Valer Records, and established Manchester wholesaler/distributor Wynd Up Records.

In the interim, "Motown Story" has changed price twice and at one point a legal battle over the records seemed likely between Valer and EMI. Philip Felstead, managing director of the U.S.-owned Manchester-based company, said Valer's aim was "to educate U.K. tv companies to the fact that mail order tv could be extremely successful here, as it is in the States."

"Motown Story" originally retailed for around \$15.30 and was the first product chosen. "We did it in direct association with EMI. They were pressing new copies for us and our initial order was for 20,000 sets. The price they charged us meant we asked \$25.50."

The wording of the four tv spots bought by Valer included the words "not available in any store at any price" and was approved by EMI. But five days later HMV shops in Manchester started selling the albums for \$16.90.

Mail order had sold 500, but sales

immediately tailed off and Valer cancelled its advertisements. A complaint to EMI revealed that the cut-price records were coming from import sources over which the major had no control. Instead of wrangling at legal level, Valer competed by importing for itself from the U.S. albums cheap enough to mail out at \$11.80 and then went back on television.

But before the new mail order push, the company took the possible unique step of writing to every previous customer attaching a check for the difference between the old price and the new.

It cost more than \$6,000, a sum not yet fully made up, but Felstead says: "It was the only thing we could do to justify going back to television at half the price while hoping to be a credible business in the area."

As tv mail order picked up, Wynd Up realized, quite independently, that retail trade could be renewed, so it moved fast to advertise its own stocks, always available through another importer, with an "as seen on tv" tag.

This move impressed Valer so much that the company approached Wynd Up about a distribution deal. Says Colin Reilly, Wynd Up managing director: "Motown brought us together. Next step, with us as exclusive retail distributors, is a two-album disco compilation of 40 tracks by 30 artists, called 'Black and White Connection.' Most are on CBS and that company manufactures for Valer."

International Turntable

Phonogram U.K. has made major changes in senior management responsibilities, with Rodger Bain brought into the company as general manager a&r following recent restructuring of the a&r division. Bain moves in after 18 months as a&r manager for Elton John and John Reid's Rocket Records. He is 32, started with Decca as a junior in the company studios, working his way through to producer for the Phase Four Stereo series, working alongside artists like Frank Chacksfield and Edmundo Ros. He also worked closely with Gus Dudgeon. In 1967 he left to set up as independent producer, finding and recording Black Sabbath and Budgie.

Ken Maliphant, Phonogram's marketing director, has had his title changed to repertoire and marketing director, reflecting his much increased involvement in a&r affairs. Terry Bartram, head of public relations and promotions, has been appointed to the company board of management. Because of Maliphant's new role, he steps down as chairman of the Joint Phonodisc Executive, and is replaced by Glyn Williams, the financial director and administrator who already has a major involvement in the commercial area of the company. Dave Adams, commercial manager, also joins the Joint Phonodisc Executive.

John Cooper has been appointed to the new position of general manager at Arista in London, working alongside Robert White, director of administration and business affairs, both reporting to managing director Bob Buziak. Marketing, sales, press, promotion and creative services departments will report to Cooper. Buziak says Cooper's appointment to the new job will be a key factor in the daily coordination of all Arista's

commercial activities and would give Buziak himself more freedom to concentrate on a&r and artist development. Andrew Bailey, director of a&r, still reports directly to Buziak. Cooper joins from the general manager role at Motown and was earlier with the marketing divisions of Transatlantic and EMI.

And Alan Watson has been officially named director of international operations for Arista, based in London to represent all company artists and catalog to licensees abroad. He was label manager for Bell Records at EMI for nine months, before Bell went independent in 1971. Following three years as Bell international manager, he was in a similar position with GTO. Another Arista appointment has Liam Dexter as financial controller, having been two years with Arcade.

David Thomas has been appointed album marketing manager for Magnet Records. Previously in a similar post with Record Merchandisers, he is to be responsible for all aspects of marketing and developing album catalog. Graham Rutherford, formerly in charge of regional promotion at Magnet, joins Barry Johnstone in the company's national promotion division, dealing with all radio and tv work.

Mike Jones joins Peerless Records where he will coordinate all aspects of the company's sales and promotion activities in the North of England. He was formerly with WEA as sales promotion representative.

Peter Golton has been appointed United Artists Records U.K. business affairs manager, replacing Jeremy Pearce, who is now with CBS Paris. He was previously with EMI Music as business affairs manager and prior to that with the legal division of EMI Ltd.

MAY 14, 1977, BILLBOARD

(Continued on page 72)



RETAIL FIESTA—Jose Carrasco (left) and Marco Frontana, two executives of Mexico's retail chain Discotiendas Cretze, at the inauguration festivities for the firm's first U.S. Latin record retail shop in Los Angeles.



MUNOZ GREETING—Mexican vocalist/composer Manolo Munoz (at microphone) is on hand to welcome Discotiendas Fiesta to the U.S. in ceremonies that were broadcast live over Los Angeles radio station KWKW.

PUERTO RICAN LABEL WAS \$4.98
EGC Raises LP Price To \$5.98

By AGUSTIN GURZA

LOS ANGELES—EGC Records of Puerto Rico will raise its list price to \$5.98 effective with the projected late May release of a new El Gran Combo LP.

The new price, which will apply to all previously released catalog items, will be passed on through the line's U.S. distributor, Rico Records of New York.

Ralph Cartagena, Rico's president, says the price hike will also affect product on the Combo label which he owns in partnership with Rafael Ithier, EGC's chief executive and El Gran Combo's bandleader, and Andy Montanez, the band's former lead singer.

But other lines which are under Cartagena's sole ownership (Rico, Neliz, Solo) will hold their \$4.98 list level.

"We're processing orders now from our regular customers at the old \$4.98 list," Cartagena says, "and I hope they'll pass that on until the higher price takes effect."

On a recent visit to the West Coast Cartagena visited several record shops and was puzzled to find EGC product retailing at the \$4.98 list in some places.

"On the lines that I own, I've been trying to keep the price as low as possible because we recognize that our people are not that affluent. That's why Rico will definitely stay at \$4.98," he says.

But he concedes that an LP by the Puerto Rico All Stars on PRAS label which he also distributes has listed at \$6.98 and "we haven't really encountered problems with that."

Explaining the price hike on EGC and Combo, he says: "In the past few years, everything is going at a higher rate, recordings, royalties and all. For three years we've kept the same price, but we just can't meet our expenses any more."

The EGC price hike, in the works for several months, was apparently a factor in straining relations with Cartagena's West Coast distributor, Amigo Records, which recently dropped the line.

Cartagena says he will now ship direct from the factory in New York. The firm will take orders, no matter how small, direct from retailers.

Tony Fernandez, a local concert promoter, has been named to handle sales and promotion for the line here. But Cartagena says he will not warehouse a West Coast stock.

Latin Scene

LOS ANGELES

Another chapter in the Musimex saga: Orlando Bru, president of New York-based Discolando Records, reports his firm is in negotiation with former Musimex artists Lalo Rodriguez and Rosa La Sultana.

As Bru tells it, Rosa La Sultana has been formally released from her Musimex obligations. But her contract also requires some ironing.

Bru reports further that another Musimex group, Los 4 Sonidos from Chicago, had approached the label but he says they still have binding commitments with Musimex.

Guillermo Acosta Segura, president of Mexico's Discos GAS, was in town last week, partly in conjunction with a new recording being done by Manolo Munoz.

Also in these parts recently was Manny Rangel, the San Antonio-based record distributor. His promotional trek up the state through Bakersfield, Fresno, Modesto, Stockton and Sacramento left him "surprised at the amount of airplay we're getting" for Texas groups.

Rangel believes that the strong Northern California exposure for the Texas groups is reflected in increased orders from Los Angeles-based distributors. But he concedes his sales in the southern part of the state are lagging.

The newly opened Discotienda Fiesta in downtown L.A. is offering an inauguration special the month of May. Special triple LP packages, which have had notoriously sluggish sales in the U.S. market while selling well in Mexico, are being offered at \$8.45.

Joe Ramirez, Caytronics West Coast chief, reports that Jose Jose, the Mexican vocalist who shot to fame with his 1970 "Nave Del Olvido" hit, has left RCA/Mexico and signed with Ariola.

Coco president Harvey Averne expresses great enthusiasm with the sales of the recent

Orquesta Broadway "Pasaporte" LP, remarking that the success is extraordinary for a charraga style salsa work.

Averne is also excited about the choice of Barry Rogers as producer of the album. Although Rogers has wide fame as a salsa musician, this was his first producing effort.

NEW YORK

Promoter Frederica Pagani co-produced vocalist Linda Leida's debut LP for T.R. Records in conjunction with label's Stanley Cohen.

Vocalist Trini Lopez, recently signed to Coco Records, has begun recording his first LP for its Gala label. He has scheduled an appearance at the Royal York Hotel, Toronto, May 2-7.

One of Puerto Rico's top male vocalists, Danny Rivera, will make his first concert appearance in the U.S. at Carnegie Hall Saturday (7). The concert is presented by Ralph Mercado and Ray Aviles.

Monte Carlo is a new salsa group on the Latin scene making its rounds in the Latin dance hall circuit. Comprised of four Latinos, the band reflects rock with a Latin tinge.

AURORA FLORES

Billboard SPECIAL SURVEY for Week Ending 5/14/77. Billboard Hot Latin LPs Special Survey. Table with 2 columns: SAN ANTONIO (Pop) and WEST COAST (Salsa), listing titles, artists, and labels.

Disk Stars Assemble In San Juan

SAN JUAN—The first Latin American Record Festival opened Wednesday (4) at the Puerto Rico Convention Center in the Condado. An awards ceremony honoring some of Latin America's most popular recording stars also was held.

The four-day convention was attended by local and international recording stars as well as representatives from record companies in Latin America, Spain and the U.S.

Among the invited artists were Carmita Jimenez, Ismael Miranda, Cheo Feliciano, Olgaiva Alvarez, Tito Puente, La Lupe, Rohena, the Apollo Sounds, Sabu, Jose Jose, Larry Harlow, Johnny Pacheco and Orquesta Gigante.

The event, which was taped for television distribution, was organized by Carmen Mirabal.



EL PADRINO—Federico Pagani has been promoting Latin dances and bands for 40 years in New York, now he's being toasted with a dance in his honor.

MAY 14, 1977, BILLBOARD

FANIA

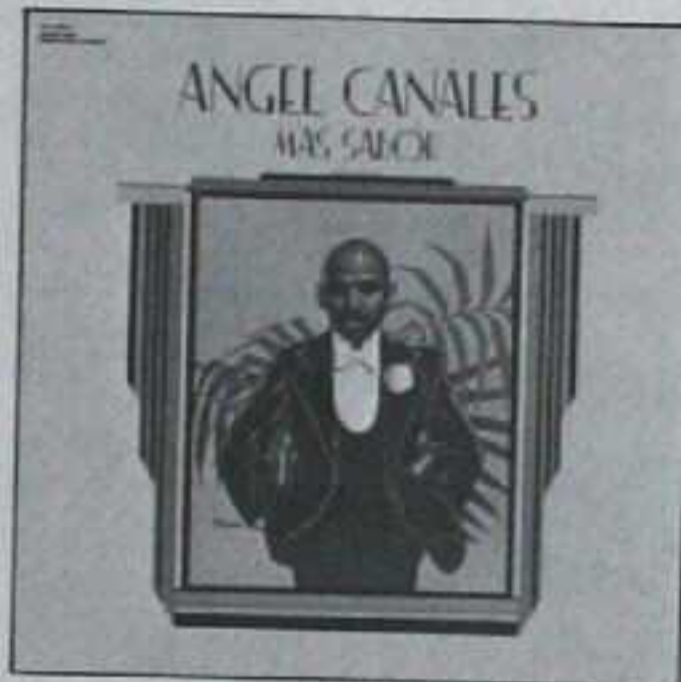
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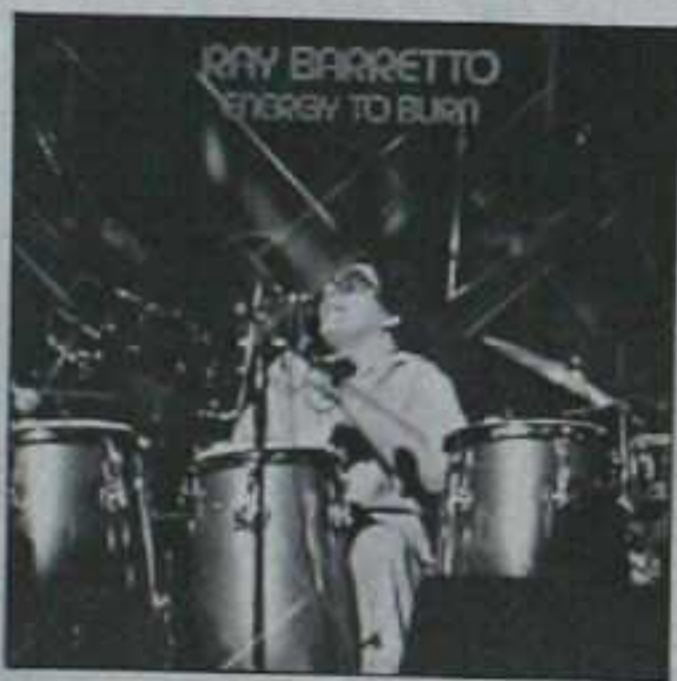
The Artist/Johnny Pacheco
Fania—JM 00503



Bobby's Best/Bobby Valentin
Fania—SLP 00507



Mas Sabor/Angel Canales
Alegre—ASLP 6007



Energy To Burn/Ray Barretto
Fania—SLP 00505



Palmieri & T'Jader
Tico—JMVS 1414



De Todas Maneras Rosas/Ismael Rivera
Tico—JMVS 1415



The Legend/Tito Puente
Tico—JMVS 1413



Dawn/Mongo Santamaria
Vaya—JMVS 61



The Two Sides of Tipica '73
Inca—JMIS 1053

From the **FANIA** Family of labels...naturally

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/14/77

Number of LPs reviewed this week **69** Last week **49**

Spotlight

Pop

FRANK MARINO & MAHOGANY RUSH—*World Anthem*, Columbia FC34677. This latest heavy-metal excursion by today's most dependable followers of the Jimi Hendrix power trio tradition actually boasts a world brotherhood anthem with a lyric sheet in 11 languages. This stately but still rocking ballad contrasts with the rest of the familiar chugging riff lines and raspy vocals by guitarist-producer Marino which are goodnatured enough looks at standard wild-youth concerns. Mahogany has established a solid international following and sold a lot of albums by playing in this vein and touring indefatigably. Now on Columbia, the trio is likely to reach even more energy rock fans than before.

Best cuts: "Requiem For A Sinner," "World Anthem," "Hey Little Lover."

Dealers: This group is known for working anywhere necessary to push its albums across.

PAUL ANKA—*Music Man*, United Artists UAL746H. Coming on the heels of a widely viewed network television special with the same title, the new Anka album has an extra boost going for it immediately. The writer-singer delivers his usual tasteful, interesting program of songs in fine, wide-ranging productions from Charlie Calello. Anka's clear, expressive voice moves through songs of love, narrative ballads and easy-humor pieces. The artist remains a pioneer and advance scout of contemporary adult rock-pop style. His singing and writing are mellow without being overly loose or mushy in the big orchestrations.

Best cuts: "Second Thoughts," "Music Man," "My Best Friend's Wife."

Dealers: The fold-open jacket has three full-scale photos of Anka for display arrangement.

Soul

B.T. EXPRESS—*Function At The Junction*, Columbia PC34702. Sophisticated yet funky is the latest effort on its new label from B.T. There are string sections and change of pace ballads on this LP from the soulful horn septet. But it hasn't lost its powerful rhythmic base in the uptempo dance numbers and the straightforward directness of its union group vocals and wide-spaced harmonies. Clever cross-rhythms within the music abound, leading to the feeling that funk is getting more subtle without losing any of its drive. The lead singing is varied in approach to suit the material and avoid sameness. B.T. Express seems ready to win a wider audience than the pure funk fandom.

Best cuts: "Expose Yourself," "Funky Music," "How Big Can You Dream," "We Got It Together."

Dealers: The group has been a consistent hitmaker on both Scepter and Columbia.

BROTHERS JOHNSON—*Right On Time*, A&M SP4644. Chapter two of the Brothers Johnson continues in the smooth but funky progressive r&b style presented in the successful debut album of last year. Still under the guidance of Quincy Jones and backed by many of the same musicians along with the Tower Of Power horns, this package takes a slicker, more sophisticated and polished stance in both production and arrangements, but lacks some of the sensitivity and melodic hooks of the first effort. While Louis Johnson's bass playing is better than ever, pushing and thumping time to the sizzling drums of Harvey Mason, brother George's guitar lies, for the most part, lost in the mix, his sometimes velvet, sometimes gruff voice blending in rather than standing out over the album's lush breathiness and synthesizer sweetening. All selections nevertheless are first rate efforts, reaching out with a broader range of sounds running from groove vamps to love songs with acoustic guitars.

Best cuts: "Strawberry Letter 23," "Love Is," "Right On Time."

Dealers: Album contains booklet of pictures and lyrics.

PAUL KELLY—*Stand On The Positive Side*, Warner Bros. BS3026. This singer maintains the contemporary blues flavor always associated with his Southern styled vocals but with a smoother, more sophisticated sound. Impressive orchestral string arrangement coupled with strong horns create a sometimes mellow, often gutsy feel. Lyrics are excellent, penned by the singer, while equally impressive is this LP's production by Gene Page and Kelly. Guitars are also alive on this album. A gospel tune is added as a closing number, while another is heavily laced with gospel.

Best cuts: "To The Bone Get It On," "(Loving You) Ain't Nothin' Better," "Feeling Good All Over," "Stand On The Positive Side Of Life," "God Can."

Dealers: This LP will appeal to r&b, blues and pop audiences.

Country

BILL ANDERSON—*Scorpio*, MCA MCA2264. Kicked off by the singer's new single, "Head To Toe," which is currently leaping up the charts after two weeks, this LP is an exceptional effort for Anderson. Producer Buddy Killen, who has scored two previous hits with Anderson, "Peanuts & Di-

ALICE COOPER—*Lace And Whiskey*, Warner Bros. BSK3027. Alice serves up a heaping plate of thumping, but well-thought-out rock here. In some ways the LP looks back to the days when Alice Cooper was a group, not a soloist. But today's Alice is a master of mixing smoothness with shock effects. And the current single, "You And Me," is another sensitive ballad that provides an effective contrast to the sleek heavy-metal sounds that otherwise dominate the LP. The jacket and sleeve graphics have Alice surrounded by the props of a Spillane-type detective-writer tough guy, but there is no conceptual storyline here, unlike the prior two "Nightmare" and "Hell" gold albums. Alice may rock with more sophistication now, but he hasn't lost any of his old demonic drive and inventiveness in his singing, writing and ease with killer rock rhythm sections.

Best cuts: "You And Me," "Road Rats," "Damned If You Do," "I Never Wrote Those Songs."

Dealers: Alice will be touring selected dates during this spring and summer.

CAT STEVENS—*Izitso*, A&M SP4702. Stevens' previous LP went gold and he has maintained a solid concert audience nationally despite a lack of smash singles such as he had in his earlier career. Here again we have Cat the spinner of modern-day folk ballad fairytales about the innocence of childhood vision and the joys of true love. With quirky melody lines punched up by skirling rhythm and synthesizer arrangements with occasional flashes of brass, Stevens' insinuating voice weaves poems that aim for the magic of memories past. There is no such thing as a flabby Stevens tune. His loyal fans will find ample reward for the listening, in this artist's latest distinctive product. Stevens plays more keyboards than guitars on the tracks here.

Best cuts: "Bonfire," "Child For A Day," "Crazy," "I Never Wanted To Be A Star."

Dealers: The front jacket has a catchy photo of Stevens bouncing a yo-yo, which could be a good display theme.

HELEN REDDY—*Ear Candy*, Capitol SO11640. Reddy's previous LP went gold like all but one of the others that preceded it. This is another typically immaculately produced showcase for Reddy's distinctive vocal treatments of a variety of material. Interestingly, the new producer here is Kim Fowley, legendary Hollywood rock bad boy whose most recent project was the hard rock of the Run-aways. Reddy and Fowley also co-wrote almost half the album, often in collaboration with engineer and co-producer Earle Mankey. The songs include a trademark Reddy narrative of half-crazed tragic women, satiric looks at stardom and oldies rock, tender ballads and even material from the cajun and European chanson traditions. Reddy sings above the inventive orchestrations in her elegant, clear style, displaying once more the dependability of her artistry.

Best cuts: "One More Night," "The Happy Girls," "If It's Magic."

Dealers: It's been a number of years since a Reddy album missed turning gold.

ANDERSON—*Liar's One—Believers Zero*, completes his first LP as Anderson's producer with this product that is a polished mixture of lively uptempo, midtempo and ballad material accentuated by strings, horns, background vocals and acoustic guitar. The LP contains, among others, three self-penned tunes, including "Love Song For Jackie," a dedication number to all truckers and traveling salesmen entitled "This Ole Suitcase" and "You're Worth Waiting For."

Best cuts: "Head To Toe," "Come Back," "Love Song For Jackie," "Still The One."

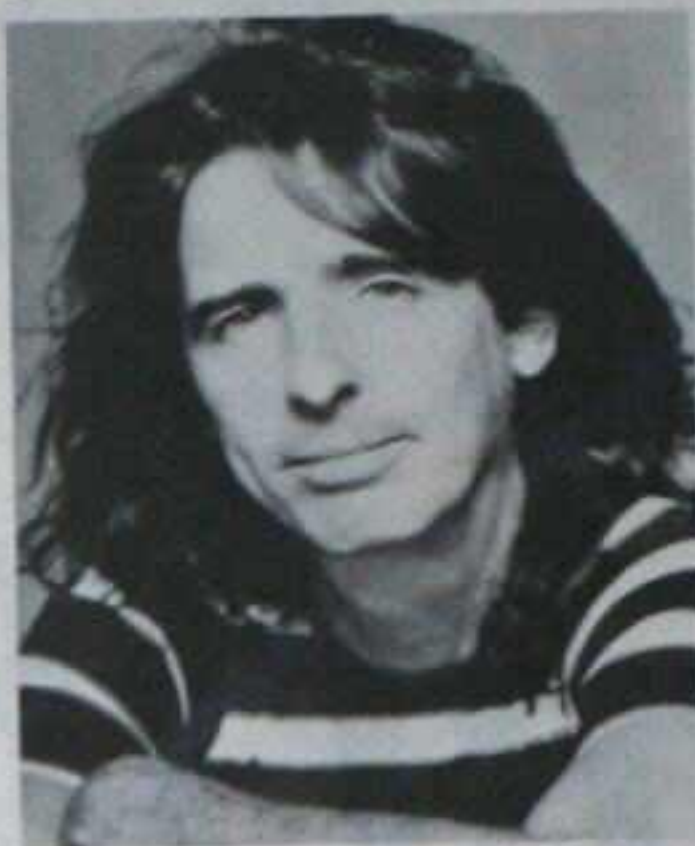
Dealers: Anderson's fresh-sounding LP should attract new buyers as well as his established fans.

Jazz

DON PULLEN—*Tomorrow's Promises*, Atlantic SD1699. This is a studio band of New Yorkers which really cooks with all the pure fire of inspired ensemble and solo improvisations. Leader pianist Pullen has a sure fire two-handed style on acoustic keyboard with tenor saxman George Adams playing his own blazing rashes. Violinist Michal Urbaniak keeps the heated pace on his own appearance. Percussion and rhythm push the keyboards, reeds and brass in an infectious manner. Pullen gets into some avant-gardish spacey runs on electric keyboard and for contrast there are allusions of Latin spices which permeate several of the tracks. Hannibal Marvin Peterson and Randy Brecker play controlled but incisive trumpets and the charts eschew any attempt at discoing or sweet vocalizing down the path to breakaway land.

Best cuts: "Big Alice," "Poodie Pie," "Kadji."

Dealers: LP will need in-store play to get it moving since



this "group" does not exist for touring, but FM and jazz radio play is possible.

RAMSEY LEWIS—*Love Notes*, Columbia PC34696. Pianist Lewis integrates material from the pop world into his own transitional jazz milieu for a program of ersatz cobwebbed compositions. The music retains its jazz feel, but the emphasis from this instrumental quintet is for crossover concentration. This goal is achieved in the instrumental cuts which feature clever rhythms and sharp interplay between Lewis, drums, bass and guitar. Sadly Columbia does not provide any data on who plays what and one has to search out the arranging credits in order to learn who the members of the group are. The most adventurous cut is a Latin flavored "Chili Today, Hot Tamale" featuring some welcome flute escalations. There are two vocal cuts which fall short of meaning anything.

Best cuts: "Spring High," "Love Theme From 'A Star Is Born,'" "Chili Today, Hot Tamale," "Love Notes."

Dealers: Lewis retains a strong following among jazz and crossover pop fans, so there should be sales once the airplay begins.

First Time Around

MICKEY THOMAS—*As Long As You Love Me*, MCA MCA2256. The youthful Thomas shot to recognition as the vocalist on the Elvin Bishop Band's gold single "Fooled Around And Fell In Love." He continues to tour with Elvin under a featured billing arrangement. But here on his own package, Thomas proves himself a new master of singing to the most fiery of Southern blues-rock picking boogie tracks. His full, warm voice soars above the cooking rhythms. Elvin comes in for a

few touches of slide guitar. The extremely hot Allan Blaze production suits Thomas perfectly, never causing him to sound strained as his voice cuts through the mix.

Best cuts: "My Girl Is So Fine," "Where Are We," "Dance It Off."

Dealers: Thomas will be touring with the Elvin Bishop Band throughout the summer.

ANDY GIBB—*Flowing Rivers*, RSO, RS13019 (Polydor). Youngest of the Gibb Brothers debuts with an album imbued with the Bee Gee sound—hardly surprising since Barry Gibb is listed as executive producer. Andy has an appealing and expressive singing voice that lends itself well both to uptempo disco material and lush ballads. He is augmented by a full, rich sound, frequently with strings, and also benefits from a guest appearance by Eagles guitarist Joe Walsh. Andy wrote all 10 tunes and shows a sure hand for hooks that are catchy and smooth. Credit Alby Galuten and Karl Richardson for some tasty production.

Best cuts: "I Just Want To Be Your Everything," "Starlight," "Flowing Rivers," "In The End."

Dealers: Artist's identification as the kid brother of the Bee Gees should generate interest among fans of that highly successful group.

BILLY BUTLER—*Sugar Candy Lady*, Curtom 5015. There is a heavy Jerry Butler influence vocally and a Curtis Mayfield influence in the lyrics offered by Billy, who is the brother of Jerry. The singer appears to be more of a vocal stylist than a straight singer. Most tunes were co-written by Butler who also co-produced this LP. Horn sections are strongest but blend well with other instruments. Particularly impressive are the clear vocals backed by uncluttered instrumental arrangement. Some selections might be geared more to FM airplay.

Best cuts: "I Know The Feeling Well," "The Saga Of Sadie Lee," "Alone At Last (Pt. I & II)."

Dealers: Display with both r.b. and pop artists.

PAICE ASHTON LORD—*Malice In Wonderland*, Warner Bros. BS3038. Ian Paice and John Lord are both former members of now defunct Deep Purple. Tony Ashton is also a stalwart rocker and together the trio and sidemen kick up a high energy set of tasteful hard rock. Ashton's vocals are well suited for the material and a solid brass section adds flavor and spunk to the instrumentals. Bernie Marsden supplies crisp guitar riffs and tight supporting vocals. Recorded in the increasingly popular Munich studios.

Best cuts: "Ghost Story," "Sneaky Private Lee," "Malice In Wonderland."

Dealers: All members are veteran rockers.

JONATHAN CAIN BAND—*Windy City Breakdown*, Bearsville BS5969 (Warner Bros.). Led by keyboardist and vocalist Cain, this quartet lays down a strong foundation with a well-crafted debut album. The band plays solid straight ahead rock while Cain's vocals are energetic with a sense of urgency to them. Tight harmonies highlight the ethereal "Moon Child" while the rhythm section adds punchy support. Included is the only non-original tune, a quality cover of the now standard "Go Now." Crafty production by J.C. Phillips who co-wrote three songs.

Best cuts: "Moon Child," "Windy City Breakdown," "Rollercoaster Baby," "Go Now."

Dealers: This album should click with FM stations.

LEBLANC & CARR—*Midnight Light*, Big Tree BT89521. This LP, the first by the guitarist/vocalist/composer duo, contains more than the usual share of cuts with strong pop/rock appeal. Recorded in Alabama, it fits squarely in the Southern rock strain. One cut, "How Does It Feel," has some of the same hypnotic pull of the Atlanta Rhythm Section's "So In To You." The tunes, mostly medium tempo or ballads, are often structured on irresistibly engaging melodies. And the duo's expert vocal harmonies are a sustained highlight of the work.

Best cuts: "How Does It Feel," "Desperado," "I Believe That We."

Dealers: Cuts are capable of getting airplay on different formats.

GALDSTON & THOM—*American Gypsies*, Warner Bros. BS3037. The concentration is on warm and provocative lyrics with gentle orchestrations. The duo won the 1975 American Song Festival with "Why Don't We Live Together" which is included in this collection. The duo's focus is on mellow pop and folk with a strong commercial feel. The tunes vary from ballads to soft rockers without sounding strained. Assisting keyboardist Galdston and guitarist Thom are competent sidemen.

Best cuts: "Why Don't We Live Together," "American Gypsies," "Everybody's Goin' Hollywood," "A Life Of Time."

Dealers: Rack with soft rockers.

ANACOSTIA, MCA MCA2269. Unusually tuneful and peppy soul debut for a male vocal trio with a fund of original melody-writing concepts. Produced for MCA via Van McCoy's company, the album boasts McCoy trademarks of elegantly driving full-spectrum orchestrations and imaginative melodic chord structures. Anacostia sings with high-tenor verve and does full justice to its high quality backup in perky midtempo ditties and lush ballads.

Best cuts: "Heartache In Disguise," "Everybody Dance," "Words Spoken Softly At Midnight."

Dealers: Play up the Van McCoy connection.

(Continued on page 70)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Ed Harrison, Joan Williams, Dave Deater Jr., Pat Nelson, Sally Hinkle, Agustin Garza, Roman Kazak, Dick Nusser, Jim McCullough.

a song

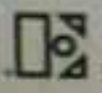


"AMARILLO"
(E-45406)

THE FIRST SINGLE FROM
NEIL SEDAKA'S FORTHCOMING
ALBUM ON ELEKTRA.

PRODUCED BY GEORGE MARTIN

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 5/14/77
 Number of singles reviewed
 this week 121 Last week 101

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CARPENTERS—All You Get From Love Is A Love Song (3:35); producer: Richard Carpenter; writer: Steve Eaton; publisher: Hamstead Heath, ASCAP. A&M 1940S. A catchy midtempo ballad with a melodic structure as hook-laden as the clever title. Flute and horn fills enliven a crescendo arrangement under Karen Carpenter's ruefully good-humored vocal delivery. The chart sounds a bit as if Richard Carpenter is doing a take-off on big band arrangements.

ENGLAND DAN & JOHN FORD COLEY—It's Sad To Be Long (2:51); producer: Kyle Lehning; writer: Randy Goodrun; publishers: Famous/Ironside, ASCAP. Big Tree BT16088 (Atlantic). With two hit singles in a row preceding this, the duo delivers a sweetly catchy ballad with its best soft vocal harmonies recounting how sad it is to belong to someone else when the right one comes along. Understated violins add punctuation and the overall feeling is tasteful resignation.

10 CC—People In Love (3:42); producer: 10cc; writers: E. Stewart, G. Gouldman; publisher: Man-Ken, BMI. Mercury 73917 (Phonogram). Another lush, poetic production from the same LP that gave us "The Things We Do For Love" from this revamped but still beautifully creative group. The soft, ethereal vocal harmonies and ethereal synthesizers effects ride a subtle but propulsive beat.

recommended

GARY WRIGHT—Water Sign (3:30); producer: Gary Wright; writer: Gary Wright; publisher: High Wave, ASCAP. Warner Bros. WBS8383.

SUPERTRAMP—Give A Little Bit (4:07); producer: Supertramp; writers: Rick Davies, Roger Hodgson; publishers: Almo/Delicate, ASCAP. A&M 1938S.

ATLANTA RHYTHM SECTIONS—All In Your Mind (2:45); producer: Buddy Buie; writers: Buddy Buie, James Cobb; publisher: Low-Sal, BMI. MCA, MCA40719.

CLIFF RICHARD—Don't Turn The Light Out (3:16); producer: Bruce Welch; writers: Guy Fletcher, Doug Flett; publishers: Almo/Big Secret, ASCAP. Rocket PIG40724 (MCA).

BONNIE RAITT—Runaway (3:25); producer: Paul A. Rothchild; writers: Del Shannon, Max Crook; publishers: Vicki/Belinda, BMI. Warner Bros. WBS8382.

NEW RIDERS OF THE PURPLE SAGE—(Just) Another Night In Reno (2:56); producer: Bob Johnston; writer: Stephen A. Love; publisher: Blue Jeans, BMI. MCA, MCA40715.

KRIS KRISTOFFERSON—Watch Closely Now (3:38); producers: Barbra Streisand, Phil Ramone; writers: P. Williams, K. Ascher; publishers: First Artists/Emanuel/20th Century, ASCAP. Columbia 31052S.

EMERSON LAKE & PALMER—Fanfare For The Common Man Pt. 1 (2:54); producer: Greg Lake; writer: Aaron Copland; publisher: Boosey & Hawkes, ASCAP. Atlantic 3398.

MERILEE RUSH—Save Me (3:20); producer: Denny Diante; writers: G. Fletcher, D. Flett; publisher: Almo, ASCAP. United Artists UAXW993Y.

JESSE COLIN YOUNG—Love On The Wing (3:38); producers: Felix Pappalardi, Jesse Colin Young; writer: Blue Hazelhurst; publisher: Gumtree, ASCAP. Warner Bros. WBS8352.

NAZARETH—This Flight Tonight (3:35); producer: Manny Charlton; writer: Joni Mitchell; publisher: Joni Mitchell, BMI. A&M 1936S.

JOHN LODGE—Natural Avenue (3:25); producer: Tony Clarke; writer: John Lodge; publisher: Natural Avenue, ASCAP. London 5N1069.

ROGER MCGUINN, THUNDERBYRD—American Girl (3:28); producer: Don DeVito; writer: T. Petty; publisher: Skyhill, BMI. Columbia 310543.

ALVIN STARDUST—Growin' Up (3:04); producer: Jonathan King; writer: B. Springsteen; publisher: Laurel Canyon. United Artists UWXW992Y.

CALEDONIA—One Of The Poorest People (4:19); producer: Ron Richards; writers: T. & C. Brown, Caledonia; publisher: Kennedy, ASCAP. Big Tree BT16084 (Atlantic).

JOHNNY TAYLOR—Your Love Is Rated X (3:09); producer: Don Davis; writer: R. Moore, Jr.; publisher: Groovesville, BMI. Columbia 310541. This single, much like Taylor's "Disco Lady," offers heavy horns and mellow string sections. The singer in his gutsy, blues-oriented vocal style maintains a constant disco/r&b rhythm throughout, carrying it to a mellow instrumental ending.

ENCHANTMENT—Sunshine (4:42); producer: Michael Stokes; writers: M. Stokes, E. Johnson; publishers: Desert Moon/Willow Girl, BMI. Roadshow RSXW991Y (UA). This group, which scored with the mellow ballad "Gloria" maintains the same tempo but with more vocal assistance. Vocals are clear and clean as lead singer takes highs easily. Instruments are basic and kept at a minimum. This tune starts slow and builds gradually.

recommended

GLADYS KNIGHT & THE PIPS—Baby Don't Change Your Mind (3:15); producers: Van McCoy, Charles Kipps; writer: Van McCoy; publishers: Van McCoy, Warner Tamerlane. Buddah BDA569.

PAUL KELLY—Stand On The Positive Side Of Life (4:04); producers: Gene Page, Paul Kelly; writer: Paul Kelly; publishers: Tree/Five of a Kind, BMI. Warner Bros. PRO669.

EMOTIONS—Best Of My Love (3:40); producer: Maurice White; writers: M. White, A. McKay; publishers: Saggfire, BMI/Steelchest, ASCAP. Columbia 310544.

MILLIE JACKSON—A Love Of Your Own (4:00); producers: Millie Jackson, Brad Shapiro; writers: N. Doheny, H. Stuart; publishers: WB/Longdog/Average, ASCAP. Spring SPI73 (Polydor).

MARLENA SHAW—Go Away Little Boy (3:40); producer: Bert deCoteaux; writers: C. King, G. Goffin; publisher: Screen Gems-EMI, BMI. Columbia 310542.

PERCY SLEDGE—When She's Touching Me (3:40); producer: Dave Crawford; writer: Dave Crawford; publisher: DaAnn, ASCAP. Capricorn CPS 0273 (Warner Bros.).

LATIMORE—I Get Lifted (3:45); producer: Steve Alaimo; writers: H.W. Casey, R. Finch; publisher: Sherlyn, BMI. Glades 1742A (T.K.).

LUTHER INGRAM—I Like The Feeling (2:57); producer: Johnny Baylor; writers: J. Baylor, L. Ingram; publisher: Klondike, BMI. Ko Ko K0725.

ESTHER PHILLIPS—Higher & Higher (3:25); producer: Creed Taylor; writers: Gary Jackson, Carl Smith, Raynard Miner; publishers: Chevis/Warner-Tamerlane/BRC, BMI. Kudu KU938.

SLAVE—Slide (3:20); producer: Jeff Dixon; writers: S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, Jr., O. Wilhoite, C. Bradley; publisher: Spurtree, BMI. Cotillion 44218 (Atlantic).

BOBBY RAYLOV—Mind On The Money (3:24); producer: Margaret Finn; writer: Bobby Raylov; publisher: Laser Love/Kitty Wonderful, BMI. Lovinn LL200A.



GARY STEWART—Ten Years Of This (2:32); producer: Roy Dea; writers: Gary Stewart-Wayne Carson; publishers: Forrest Hills/Rose Bridge, BMI. RCA JH10957. The unique singing voice of Stewart adds a distinctive style in this slickly produced number that takes advantage of the full range of his voice. Plenty of steel guitar and soothing voices add to the song's togetherness.

CHARLEY PRIDE—I'll Be Leaving Alone (2:47); producers: Charley Pride-Jerry Bradley; writers: Dickey Lee-Wayland Holyfield; publishers: Hall-Clement/Maplehill/Vogue, BMI. RCA JH10975. Sung with more verve than some of Pride's more recent releases, this song turns the barroom cliché into a distinctive finale. Though Pride is almost persuaded in the lyrics, he rallies his will power and leaves alone.

LARRY GATLIN—I Don't Wanna Cry (2:48); producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI. Monument 45221. Gatlin's tremendous voice has cast him into a top ten talent—and this song, featuring a subtly producer merger of voice and instruments, will maintain his momentum. Gatlin easily scales the notes, not worrying whether the song slides up or down an octave. He can, and does, handle it.

LYNN ANDERSON—I Love What Love Is Doing To Me (2:10); producer: Glenn Sutton; writer: J. Cunningham; publisher: Starship, ASCAP. Columbia 310545. Typical bouncy Anderson song—uptempo, optimistic and sung with her customary energy. Programmers will love the uptempo thrust of this love ballad.

CONNIE SMITH—Coming Around (2:27); producer: Ray Baker; writer: Red Lane; publisher: Tree, BMI. Monument 45219. Excellent selection to mark Smith's debut with Monument. A catchy number that Smith renders to perfection under Ray Baker's razor sharp production.

GEORGE JONES—Old King Kong (2:17); producer: Billy Sherrill; writer: S. Lyons; publisher: Julep, BMI. Epic 850385. Jones' way with a heartsob country ballad is so powerful that sometimes a listener gets the feeling that Jones is wasting his time with these songs in a lighter vein. Actually, he's good at whatever he does and gives this fast-paced tune a lively performance.

recommended

CHARLIE RICH—Nice 'N' Easy (2:17); producer: Chet Atkins; writers: Marilyn Keith-Alan Bergman-Lew Spence; publisher: Eddie Shaw, ASCAP. RCA JH10966.

MACK VICKERY—Ishabilly (1:54); producer: Eddie Kilroy; writer: M. Vickery; publisher: Tree, BMI. Playboy ZS85800.

RAY PRICE AND THE CHEROKEE COWBOYS—Different Kind Of Flower (3:03); producer: Jim Foglesong; writer: G. Sefton; publisher: Memory, BMI. ABC/Dot D017690.

DAVID WILLS—The Best Part Of My Days (Are My Nights With You) (2:27); producer: Stephen A. Davis; writer: R. Zimmerman; publisher: Hacienda, ASCAP. United Artists UAXW988Y.

FREDDY WELLER—Merry-Go-Round (2:32); producer: Billy Sherrill; writers: F. Weller-T. Roe; publishers: Low-Twi/Young World, BMI. Columbia 310539.

DANIEL—But Tonight I'm Gonna Love You (2:49); producer: Dick Heard; writers: Monhan-Connors; publishers: Smile/Tammy Lee, BMI. LS GRT122.

REG LINDSAY—Give Me Liberty (Or Give Me Love) (2:34); producer: Bill Walker; writer: Sid Linard; publisher: Wiljex, ASCAP. Con Brio, Con Brio 119.

AVA BARBER—Your Love Is My Refuge (2:34); producer: Dean Kay-Curtis; writer:Wayland Holyfield; publishers: Vogue/Maple Hill, BMI. Ranwood R1077.

VICKY FLETCHER—Sunshiny Day (2:30); producer: Ray Ruff; writer: Ben Peters; publisher: Ben Peters, BMI. Music Square IRDA392.

JACK LEBSOCK—The Waiting Room (4:07); producer: Jim Foglesong; writer: Jack Lebsack; publishers: ABC/Dunhill, BMI. ABC/Dot D017699.

FLOYD BROWN—Let's Get Acquainted Again (3:28); producer: Bob Robin; writer: D. Penn; publisher: Dan Penn. BMI. ABC/Dot D017702.

JIMMY PETERS—Somebody Took Her Love (And Never Gave It Back) (3:03); producer: Jerry Gillespie; writers: Jimmie Peters-Mickey McNair; publishers: Twitty Bird/Spinback, BMI. Mercury 73911. Flip Side: "I'm What I Am (Because You're Mine)" (2:20); producer: Jerry Gillespie; writer: Jimmie Peters; publisher: Life Plus Fifty, BMI.



MAXINE NIGHTINGALE—Love Hit Me (5:30); producer: Denny Diante; writer: J.V. Edwards; publisher: ATV, BMI. United Artists: UADW983C. A lively number with an infectious spirit that, while definitely disco, has some kinship with '50s and '60s r&b tunes. With substantial lyrics to work with, Nightingale delivers superb vocal work. In the second half, a catchy vocal chorus is repeated while she executes soulful improvisations over the big orchestration.

LOVERS—Discomania (3:45); producer: J. Morali; writers: R. Rome, J. Morali, H. Belolo, P. Hurtt; publishers: Can't Stop/Mighty Three/Burma East/Sherlyn/Harrick, BMI/Buddah/Lee Diamond/MRI, ASCAP/Sunburn. BMI. Marlin 3313A (T.K.). This is a disco medley which interweaves an original composition with snippets of well-known disco hits like "Shake Your Booty" and "More, More, More." Vocals alternate between a male and female lead and a female vocal chorus with powerful beat throughout.

recommended

EDDIE HOLMAN—This Will Be A Night To Remember (5:50); producer: Ron Baker; writers: Ron Tyson, Ron Baker; publishers: Lucky Three/Burma East, BMI. Salsoul 1202026.

STEVE BENDER—The Final Thing (6:15); producer: Peter Bellotte; writers: Bellotte, Forsey; publisher: Burlington, ASCAP. London Disco SMDisco3003 (London).

GAIL WYNTERS—Gonna Love You Love You And Love You Some More (3:33); producer: Paul J. Vance; writers: Perry Cone, Paul J. Vance; publisher: Jova, ASCAP, RCA JH10973.

CLAUDIA BARRY—Sweet Dynamite (3:28); producer: not listed; writers: Evers, Korduletsch; publishers: not listed. Salsoul SZ2023.

KING SPORRY—Hold Down To The Funk (3:00); producers: King Sporry, Chocolate Clay, Alwx Sadkin; writer: Noel Williams; publisher: Sherlyn, BMI. Konduko 712 (T.K.).

SWAMP DOGG & RIDERS OF THE NEW FUNK—My Heart Just Can't Stop Dancing (5:51); producer: Jerry Williams Jr.; writer: J. Williams, Jr.; publisher: Atomic Art/Deamin, BMI. Musicor MUS6306 (Springboard).



BILLION DOLLAR BABIES—Rock 'N' Roll Radio (2:35); producers: Lee Decarlo, Billion Dollar Babies; writers: D. Dunaway, M. Marconi, N. Smith, J. Jeffords, J. Douglas; publisher: Billion Dollar Babies, BMI. Polydor PD14394. Members of the original Alice Cooper Group venture onto their own and continue the tradition of basic teenage oriented rock 'n' roll. The guitar and bass riffs are crisp and the vocals are fluid. Catchy driving beat that is perfectly suited for summer listening. Straightforward rock lead vocal.

N.C.C.U.—Bull City Party (3:42); producer: Donald Byrd; writers: S. Baird, D. Byrd, B. Williams; publishers: Warner-Tamerlane/Nightbyrd, BMI. United Artists UAXW990Y. This group is comprised of North Carolina Central College jazz students who under the guidance of Donald Byrd are working within a special music program. The music itself is remarkably professional with funky danceable beat. The group mixes jazz with rock that produces an exciting sound highlighted by a distinct percussion session.



Continued from page 68

pop

JESSE WINCHESTER—Nothing But A Breeze, Bearsville BR6968 (Warner Bros.). This album is characteristic of Winchester's pleasantly mellow vocals touching on romantic themes. Six of the 10 songs are originals with Winchester supporting his vocals on piano, guitar, organ and vibes. Instrumentally and lyrically he keeps the material tight and unobtrusive with an uncanny knack of hitting his target within the confines he works in. In addition to a solid backup unit, Emmylou Harris and Anne Murray add backup vocals. **Best cuts:** "Nothing But A Breeze," "Gilding The Lilly," "Rhumba Man" "Bowling Green."

GEORGE CARLIN—On The Road, Little David LD1075 (Atlantic). A live effort and vintage Carlin all around. An irreverent, ironic look at death, headlines, kids, rules, parents, dogs, and supermarkets all seen through this comedian's wildly hysterical eye. A libretto is included with the routines and not all cuts are suitable for airplay. **Best cuts:** "Laugh? I thought I'd Die," "Two Minute Warning," "Kids Are Too Small," "Rules, Rules, Rules."

DANNY O'KEEFE—American Roulette, Warner Bros. BS3050. O'Keefe makes his debut on Warner with some of his strongest material since "Good Time Charlie's Got The Blues." Most of the vocal material is introspectively inclined with lyrics that portray feelings of love and personal inner visions. Varying the pace are some swaying rockers that make for a well-rounded effort. In addition to O'Keefe's guitar some renowned session men add instrumental punch. **Best cuts:** "American Roulette," "On Discovering A Missing Person," "All My Friends" "The Runaway."

WET WILLIE—Left Coast Live, Capricorn CPO182 (Warner Bros.). A good rocking time was had at the Roxy in Los Angeles when this was recorded. The music dished out by this six-man band is rock, blues and soul. Though the band hails from the South, it has a good tough soul-influenced Northern urban sound. The recording quality is very good. **Best cuts:** "No No No," "Everything That 'Cha Do (Will Come Back To You)," "Keep On Smilin'."

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.



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WORD
WACO, TEXAS

U.K. PUSH

Retailer Contest Is Set By RCA To Spur Tape Sales

LONDON—A much more aggressive attitude to tape marketing is signalled by RCA's Project 50 dealer competition underway here, with a top prize of a new car for the winning dealer forecast of May's best-selling cassettes and cartridges.

Hugh Rees-Parnall, tape marketing manager, looks for a mix of valuable information feedback plus an increase in sales from the contest in which dealers predict the 10 top-selling titles taken from a computer choice of 50 popular catalog titles.

It is the first move in a year-long plan to boost RCA tape sales in what is generally a very flat market. Says Rees-Parnall: "We have to increase our market share by taking sales from other companies. Only the fittest will survive the 1977 summer

with much to show for the work of the previous few months. The campaign is timed to coincide with the usually more buoyant summer tape sales."

Dealers will benefit by bigger margins, the chance to win the car or some of the 200 consolation prizes of bottles of wine—and by RCA's promise of a summer-long series of promotions aimed at the consumer.

Product involved includes lighter classical material, shows like "Oliver," MOR such as Jack Jones and Perry Como, and rock and pop, including David Bowie and Elvis Presley.

Some 34 titles are also on cartridge and it is admitted this may prove too "heavy" a representation.

Top Royalty Level Seen By Morning

TORONTO—Morning Music Limited, a CAPAC publishing affiliate and a division of the Boot Music Group, indicates that it is enjoying the highest level of copyright activity in its six-year history.

The company reports that it represents nearly 20% of the country singles played in Canada through product recorded by Johnny Duncan, Mickey Gilley, Narvel Felts, Don Williams, Crystal Gayle, Bobby Bare, Jeannie Pruett, Rex Allen Jr., Stella Parton, Ava Barber, Jackie Ward and Ray Griff. Morning Music also represents B sides by Gene Watson, Elvis Presley and Bobby Bare as well as albums by Kenny Rogers, Lynn Anderson, Tanya Tucker, Dave and Sugar, Mel Tillis and Mac Davis.

Canadian artists such as Judy Reimer, Doc and Faye and Ray Smith are also doing well with Morning Music copyrights as is 14-year-old Roxanne Goldade who has recorded the song "Give Me One Good Reason" as her new single.

On the easy listening charts and secondaries, Morning Music has "Chanson d'Amour" by the Manhattan Transfer.

On the international scene, Morning Music reports tremendous acceptance of its administered copyrights, especially those recorded by Don Williams, Crystal Gayle and Ray Griff, with many local covers released in Great Britain, Germany, Sweden, Holland and South Africa.

Canada

CAPAC Says Last Year Was Its Most Profitable

TORONTO—According to John V. Mills, QC, the general manager of the Composers, Authors and Publishers Assn. of Canada (CAPAC), 1976 was the strongest year ever for the Canadian performing right association.

Close to 1,000 new members joined the organization and payments to Canadian publishers, composers and lyricists were well over \$4.5 million. At the same time, CAPAC's overhead, as a percentage of revenue, dropped.

CAPAC license fees and interest for 1976 amounted to \$12.5 million in 1976 compared to \$9.8 million in 1975. The interest is income earned by the investment of CAPAC receipts, and later distributed. In 1976 the interest distributed was \$813,233.

Foreign income for CAPAC

members was \$705,887 in 1976 compared to \$689,072 in 1975. CAPAC publishers received \$3 million in 1976 compared to \$2.2 million in 1975, and CAPAC writers received \$1.7 million compared to \$1.5 million in 1975.

CAPAC's overhead, listed as a percentage of the receipts, was down 1.7% from 14.8% in 1975 to 13.1% in 1976.

Montreal Venue Aims For Wide Array Of Talent

MONTREAL—Milord, a new concert club in Montreal, has opened on the same site of the old Esquire Show Bar.

The club indicates that its primary aim is "to showcase top quality French and English Canadian talent as well as important international artists. A full spectrum of musical talents and styles will be highlighted—from jazz and rock to blues, folk and rhythm 'n' blues."

A&M recording artists Offenbach opened the club in mid-April and George Duke, Arthur Prysock and Scarlet Rivera followed. Upcoming acts include Miroslav Vitous, Gary Burton featuring Eberhart Weber, Bim Rough Trade and Boule Noire.

The standard policy of Milord has been to showcase one group a week from Tuesday to Sunday. Show times are at 9 o'clock and 11:30 with admission prices on Tuesdays, Wednesdays and Sundays ranging from \$2 to \$4 and Thursdays, Fridays and Saturdays, \$4 to \$5. The club is fully licensed.

Polydor Gets Soul

TORONTO—Polydor Ltd. will represent Johnny Rivers' Soul City label in Canada following the completion of negotiations between Polydor's director of a&r Peter Horvath and Rivers.

The initial release, entitled "Slow Dancin'," is scheduled for immediate release and is taken from Rivers' forthcoming album. A number of Rivers' albums will be available in the future on Soul City.

Whiting Forms Jake Records

TORONTO—Jake Records has been formed here by former Decca Records staff producer Keith Whiting.

Whiting, whose new label has just been signed to London Records of Canada for distribution in this country, has produced such acts as Dusty Springfield, the Electric Light Orchestra and Rod McKuen, among others, while in England.

Whiting is working on a project at Sounds Interchange studio in Toronto.

CRIA Seeking Canadian Acts For Industry Show

TORONTO—The Canadian Recording Industry Association (CRIA) is looking for Canadian performers who wish to be considered for the entertainment lineup in the Canadian Recording Industry Pavilion at the Canadian National Exhibition.

The special talent subcommittee, headed by George Struth, the president of Quality Records, and Ross Reynolds, president of CRT of Canada Ltd., has established the following criteria for the artists:

Artists must be Canadian as defined by the CRTC regulations.

Artists must submit a sample pressing of their most current recording and/or be under contract to record in 1977.

The application must include a written biography of the artist plus the artist manager's name and address, record company affiliation, publisher and performing rights affiliation (if any) and the title and catalog number of the recording being submitted.

Performing preference dates between Aug. 17 and Sept. 5, 1977, should be outlined with the deadline for applications being next Friday (20).

Attic To Astor For Australia

TORONTO—Astor Records Pty. Ltd. has become the distributor for Attic Records in Australia and is rush-releasing Attic product by Patsy Gallant, Ken Tobias, Rob McConnell and the Boss Brass, Fludd, Ron Nigrini and Shirley Eikhard.

All future releases will be simultaneous with Canadian release dates.

From The Music Capitals Of The World

Continued from page 65

Jack Bruce Band. ... New York band Hollywood due in for first U.K. tour.

Bernie Taupin has resigned his directorship of Rocket here prior to taking up U.S. residence.

Tracked down by police in New Mexico where he was holidaying, Uriah Heep's Mick Box flew back to London for Top Of The Pops appearance on BBC-TV and then returned to his vacation.

Nashville producer Norbert Putnam in London to produce new George Harrison album in his home studio. ... Strongly rumored reshuffle of executive action at EMI as the coming of licensed labels' division sales force gets closer. PETER JONES

PARIS

Carriere has taken over distribution of the Fleche label, owned by singer Claude Francois. Fleche was formerly distributed by Phonogram.

Barclay has released a new series of cassettes called Cinema Special, consisting of soundtrack recordings which include music by Michel Legrand, a first volume of major movie themes played by Dick Jacobs and his Orchestra, "Les Plus Belles Musiques de Films" by guitarist Francois Roubais and the music from the Fellini film "Casanova." Barclay has also launched a disco series of cassettes called "Special Disco Danse."

Bernard Chevry, creator of MIP-TV, MIDEM, VIDCA and DISCO, will be inaugurating IAM, the International Advertising Market at the Paris Palais des Congres May 23 to 27. ... Singer Dalida recently celebrated 20 years in show business. ... Polydor is mounting a special twofor campaign recycling hit repertoire of the past 10 years. ... Gerard Tournier and EMI organized a Fiesta Mexicaine to celebrate the signing to Sonopresse of singer Danyel Gerard.

WEA is giving maximum promotion this year to disco music and is budgeting substantial money for discotheque promotion. The campaign was kicked off with a reception in Paris for

the top 10 disk jockeys. ... Barclay has released the single "Don't Cry For Me Argentina" from the rock opera "Evita." ... Pierre Boulez appeared as guest conductor of the National Youth Orchestra of Great Britain for a program of works by Bartok and Stravinsky at Le Havre. ... CBS has signed Thierry Le Luron, one of France's best known musical impressionists, formerly with Pathe-Marconi. HENRY KAHN

ATHENS

New retail prices apply in record shops here, following agreement among leading record companies. Singles now cost around \$1.62 and albums \$4.72 to \$7.

Latest LPs from Lyra Records, the WEA catalog representative in Greece, include the Eagles' "Hotel California," "Greatest Hits" by Linda Ronstadt, "Lost Without Your Love," Bread, and "Zoot Allures" by Frank Zappa. ... Platinum disk by Phonogram to Kostas Hadjis and Marinella for more than 100,000 sales here of the double album "Recital."

Casablanca now distributed by Minos Matsas and Son and the first big-selling album under the deal is "Four Seasons Of Love" by Donna Summer. ... Noted composer Manos Hadjidakis appointed manager of the Third Program, ERT-Radio, the national radio and television network. ... Singer Yiorgos Kinousis signed to Emial following a long stay with Lyra.

Current top disco albums here are "Take The Heat Off Me" by Boney M (Music Box); "Arabian Nights" by the Ritchie Family (Philips); and "Ca Va Pas Changer Le Monde" by Joe Dassin (CBS).

Blackwood music-publishing company has started an operation in Athens, managed by George Kyvelos and based at 19, Syngrou Avenue, phone 92.30.771.

Short-wave station Voice of Greece now has close contact with Greek radio stations in the U.S. and Canada by sending taped programs, after Elthimios Lekas, news chief of ERT-TV and Radio, found that in America more than 50 radio stations carry radio shows in Greek language. ... Phonogram has secured the Mushroom label for the Greek market. First release is "Dreamboat Annie" by Heart, and the company has also set a deal to release Sacha Distel records here, his product having been unavailable for quite a while.

New Pink Floyd album "Animals" just out here by Emial and one of the hottest properties in the marketplace. Other records from the company are Suzi Quatro's "Aggrophobia," "Stratofear" by Tangerine Dream; "Calling Card" by

(Continued on page 74)

Chevry In Holdup

Continued from page 65

open 40 strong boxes but the exact amount stolen is still unknown. The prisoners were released when the day staff arrived at the hotel.

Afterwards Chevry said: "I can only say it is not at all pleasant to remain tied up on the floor for a couple of hours."

We are proud to announce the exclusive representation of Foreigner and we congratulate them on achieving Gold Record status on their debut album.

Monterey Peninsula Artists	3
Big Sur	26
San Luis Obispo	132
Los Angeles	337

Dan Weiner, Paul Goldman, Fred Bohlander

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Label
1	3	FREE—Deniece Williams (CBS)—Kee-Drick (M. White/C. Stepne)
2	4	SIR DUKE—Stevie Wonder (Motown)—Jobete (Stevie Wonder)
2	2	RED LIGHT SPELLS DANGER—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
4	13	I DON'T WANT TO TALK ABOUT IT—FIRST CUT IS THE DEEPEST—Rod Stewart (Riva)—Rondor/Cat
5	12	WHODUNIT—Tavares (Capitol)—ATV (Freddie Perren)
6	6	HAVE I THE RIGHT—Dead End Kids (CBS)—Ivy Music (Barry Blue)
7	1	KNOWING ME KNOWING YOU—Abba (Epic)—Bocu (B. Anderson/B. Uhaeus)
8	9	PEARL'S A SINGER—Eddie Brooks (A&M)—Carlin (Leiber/Stoller)
9	5	I DON'T WANT TO PUT A HOLD ON YOU—Berni Flint (EMI)—Sparta Florida (Mike Berry/Hal Shafer)
10	20	HOW MUCH LOVE—Leo Sayer (Chrysalis)—Chrysalis/Screen Gems (Richard Perry)
11	19	LONELY BOY—Andrew Gold (Asylum)—Warner Bros. (Peter Asher)
12	24	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)—London Tree (Buddy Killen)
13	22	THE SHUFFLE—Van McCoy (H&L)—Warner Bros. (Van McCoy)
14	7	YOU DON'T HAVE TO BE A STAR—Marilyn McCoo & Billy Davis Jr. (ABC)—Screen Gems/EMI (Don Davies)
15	21	HOTEL CALIFORNIA—Eagles (Asylum)—Copyright Control (Bill Szymczyk)
16	17	SOLSBURY HILL—Peter Gabriel (Charisma)—Hit & Run (Bob Ezrin)
17	15	GIMME SOME—Brendon (Magnet)—Sunbury (Jonathan King)
18	11	OH BOY—Brotherhood of Man (Pye)—ATV (Tony Hiller)
19	25	A STAR IS BORN (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
20	16	LAY BACK IN THE ARMS OF SOMEONE—Smokie (RAK)—Chinnichap/RAK (Mike Chapman)
21	27	SMOKE ON THE WATER—Deep Purple (Purple)—B. Feldman/Hec (Deep Purple)
22	48	LUCILLE—Kenny Rogers (United Artists)—Campbell Connelly (Larry Butler)
23	38	MAH NA MAH NA—Piero Umiliani (EMI International)—Lorna Music
24	28	GOOD MORNING JUDGE—100.C. (Phillips)—St. Annes (100.C.)
25	8	GOING IN WITH MY EYES OPEN—David Soul (Private Stock)—Macaulay (Tony Macaulay)
26	31	WHERE IS THE LOVE—Delegation (State)—Screen Gems/EMI (Ken Gold)
27	10	SUNNY—Boney M (Atlantic)—Campbell Connelly (Frank Farian)
28	14	I WANNA GET NEXT TO YOU—Rose Royce (MCA)—Leeds (Norman Whitfield)
29	23	ROCKBOTTOM—Lynsey de Paul/Mike Moran (Polydor)—Chappel/Robinson/Sparkle (Mike Moran/Lynsey de Paul)
30	41	LET 'EM IN—Billy Paul (Philadelphia)—McCartney/ATV (Gamble/Huff)
31	18	WHEN—Showaddywaddy (Arista)—Southern (Mike Hurst)
32	—	GOT TO GIVE IT UP—Marvin Gaye (Motown)
33	42	DON'T STOP—Fleetwood Mac (Warner Bros.)—Copyright Control (Fleetwood Mac/Dashut/Lalliat)
34	33	TOGETHER—O.C. Smith (Caribou)—ATV Music (John Guerin/Max Bennett)
35	47	GONNA CAPTURE YOUR HEART—Blue (Rocket)—Rocket (Elton John/Clive Franks)
36	29	ANOTHER FUNNY HONEYMOON—David Dundas (Arista)—Air (Roger Greenaway)
37	36	YOU ARE MY LIFE—Barry Biggs (Dynamic)—State (Byron Lee)
38	—	COULD IT BE I'M FALLING IN LOVE—Detroit Spinners (Atlantic)
39	—	TOO HOT TO HANDLE/SKIP YOUR DISC TO THIS—Heatwave (GTO)
40	30	MARQUEE MOON—Television (Elektra)—Warner Bros. (Andy Johns/Tom Verlaine)
41	50	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (TK)—Sunbury (K.C./Finch)
42	—	IT'S A GAME—Bay City Rollers (Arista)
43	43	IT'S YOU—Manhattans (CBS)—April (Manhattans/B. Martin)
44	46	I MIGHT BE LYING—Eddie & The Hot Rods (Island)—Island (Ed Hollis)

45	—	HELLO STRANGER—Yvonne Elliman (RSO)
46	—	YOU KEEP ME HANGING ON/STOP IN THE NAME OF LOVE—Ronnie Hill (Creole)
47	—	NAUGHTY NAUGHTY NAUGHTY NAUGHTY—Joy Sarney (Alaska)
48	32	7 THOUSAND DOLLARS AND YOU—Stylistics (H&L)—Cyril Shane (Hugo/Luigi)
49	44	REAL MOTHER FOR YA—Johnny Guitar Watson (DJM)—DJM (Johnny Guitar Watson)
50	—	IN THE CITY—Jam (Polydor)

This Week	Last Week	Artist/Label
1	1	ARRIVAL—Abba (Epic)
2	3	20 GOLDEN GREATS—Shadows (EMI)
3	12	HOTEL CALIFORNIA—Eagles (Asylum)
4	—	STRANGLERS IV (United Artists)
5	2	PORTRAIT OF SINATRA—Frank Sinatra (Reprise)
6	8	GREATEST HITS—Abba (Epic)
7	6	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
8	14	A STAR IS BORN (Soundtrack) (CBS)
9	—	GREATEST HITS—Smokie (RAK)
10	11	RUMOURS—Fleetwood Mac (Warner Bros.)
11	7	ANIMALS—Pink Floyd (Harvest)
12	41	LIVING LEGENDS—Everly Bros. (Warwick)
13	9	PETER GABRIEL (Charisma)
14	—	THE CLASH (CBS)
15	40	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
16	4	THE UNFORGETTABLE GLENN MILLER (RCA)
17	5	LOVE HITS—Hollies (Polydor)
18	19	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
19	13	LIVE—Status Quo (Vertigo)
20	10	WORKS—Emerson, Lake & Palmer (Atlantic)
21	16	EVERY FACE TELLS A STORY—Cliff Richard (EMI)
22	18	A NEW WORLD RECORD—Electric Light Orch. (Jet)
23	23	IN MY HAND—Bryan Ferry (Polydor)
24	—	HIT ACTION—Various Artists (K-Tel)
25	32	24 PIANO GREATS—Russ Conway (Ronco)
26	27	GREATEST HITS 1971-1975—Eagles (Asylum)
27	24	LOW—David Bowie (RCA)
28	—	THE BEACH BOYS LOVE YOU (Reprise)
29	15	EVITA—Various Artists (MCA)
30	30	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)

WEST GERMANY

(Courtesy Musikmarkt)
As Of 5/14/77
SINGLES

This Week	Last Week	Artist/Label
1	1	I LAY BACK IN THE ARMS OF SOMEONE—Smokie (RAK/EMI Electrola)—Melodie der Welt
2	2	KNOWING ME, KNOWING YOU—Abba (Polydor)—SMV
3	3	PORQUE TA VAS—Jeanette (Polydor)—Melodie der Welt
4	4	LIVING NEXT DOOR TO ALICE—Smokie (RAK/EMI Electrola)—Melodie der Welt
5	5	OH SUSI—Frank Zander (Hansa/Ariola)—Intro
6	6	TARZAN IS WIEDER DA—Willem (Ariola)—Cyclus
7	7	LOST IN FRANCE—Bonnie Tyler (RCA)—Melodie der Welt
8	8	ANOTHER FUNNY HONEYMOON—David Dundas (Chrysalis/Phono)
9	9	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA/Metronome)—Leeds/Gerig
10	10	WHEN—Showaddywaddy (Arista/EMI Electrola)—Harrison/Introm
11	11	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown/EMI Electrola)—April
12	12	LE REVE—Ricky King (Epic/CBS)—April
13	13	ORZOWEI—Oliver Onions (RCA)—Cyclus
14	14	ROCK AND ROLL STAR—Champagne (Ariola)—Roba
15	15	FEVER OF LOVE—Sweet (RCA)—Intersong

FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)
SINGLES

This Week	Last Week	Artist/Label
1	1	L'ARCHE DE NOE—Sheila (Carrere)
2	2	LES CHANSONS FRANCAISES—La Banda a Basile (Vogue/Melba)
3	3	DO IT FOR ME—Jennifer (Sonopresse)
4	4	SUNNY—Boney M (Carrere)
5	5	DRAGUE PARTY—Martin Circus (Vogue)
6	6	MOURIR APRES DE MON AMOUR—Demis Roussos (Phonogram/Philips)
7	7	ON COMPREND TOUJOURS QUAND C'EST TROP TARD—Frederic Francois (Vogue)
8	8	ON DOIT SAVOIR PARTIR—Michael Rattner (Discodis Ibach)
9	9	JE PARS—Nicolas Peyrac (Pathe Marconi EMI)
10	10	J'AIME J'AIME—Enrique (Barclay)
11	11	OOH LA LA—Rubettes (Polydor)

12	12	LA PORTE D'EN FACE—Sacha Distel (Carrere)
13	13	ELLEDIT BLEU ELLE DIT ROSE—Remy Bricka (Polydor)
14	14	LA CHAPELLE DE HARLEM—Jeane Manson (CBS)
15	15	L'AMOUR QUE L'ON SE DONNE—Carene Charyl (Discodis Ibach)

ITALY

(Courtesy Germano Ruscitto)
As Of 4/26/77
LPs

This Week	Last Week	Artist/Label
1	1	IO TU NOI TUTTI—Lucio Battisti (Numero Uno—RCA)
2	2	SOLO—Claudio Baglioni (RCA)
3	3	ANIMALS—Pink Floyd (EMI)
4	4	ALLA FIERA DELL'EST—Angelo Branduardi (Polydor/Phonogram)
5	5	SONGS IN THE KEY OF LIFE—Stevie Wonder (EMI)
6	6	LOVE IN C MINOR—Cerrone (WEA—MM)
7	7	LIFE IS MUSIC—The Ritchie Family (CBS—MM)
8	8	CHICAGO X—(CBS—MM)
9	9	PIU'—Ornella Vanoni (Vanilla—Font/Cetra)
10	10	DISCO INFERNO—Trammps (Atlantic—MM)
11	11	SUSPIRIA—i Goblin, Sound Track (Cinevox—Ricordi)
12	12	PETER GABRIEL—Peter Gabriel (Charisma—Phonogram)
13	13	VERITA' NASCOSTE—Le Orme (Phonogram)
14	14	SINGOLARE & PLURALE—Mina (PDU—EMI)
15	15	FOUR SEASONS OF LOVE—Donna Summer (Durium)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Artist/Label
1	1	NON STOP DANCE—Gibson Bros. (CNR)
2	2	SOUND AND VISION—David Bowie (RCA)
3	3	YOU'RE MY WORLD—Guys and Dolls (Magnet)
4	4	BROKEN SOUVENIRS—Pussycat (EMI—Bovema)
5	5	YOU NEVER CAN TELL—Emmylou Harris (Warner)
6	6	ON THE BORDER—Al Stewart (RCA)
7	7	I'M YOUR BOOGIE MAN—KC and Sunshine Band (RCA)
8	8	WHODUNIT—Tavares (Capitol)
9	9	OH BOY—Brotherhood of Man (Pye)
10	10	DEREND HARD—Normaal (Killroy)

This Week	Last Week	Artist/Label
1	1	RUMOURS—Fleetwood Mac (Warner)
2	2	GREATEST HITS—Smokie (RAK)
3	3	HOTEL CALIFORNIA—Eagles (Asylum)
4	4	LUXURY LINER—Emmylou Harris (Warner)
5	5	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
6	6	YEAR OF THE CAT—Al Stewart (RCA)
7	7	HIT EXPLOSION 7—Various Artists (EMI—Bovema)
8	8	LEVENSLANG—Robert Long (EMI—Bovema)
9	9	ARRIVAL—Abba (Polydor)
10	10	LOW—David Bowie (RCA)

MEXICO

(Courtesy of Radio Mil)
As Of 4/23/77
SINGLES

This Week	Last Week	Artist/Label
1	1	UN DIA CON MAMA—Cepillin (Orfeon)
2	2	VIVE—Napoleon (Raff)
3	3	SPRING RAIN—Bebu Silvetti (Gamma)
4	4	SIEMPRE EN MI MENTE—Juan Gabriel (RCA)
5	5	LLAMARADA—Manolo Munoz (Gas)
6	6	DESPUES DE TANTO—Napoleon (Raff)
7	7	TE VOY A OLVIDAR—Juan Gabriel (RCA)
8	8	LA MUERTE DE UN GALLERO—Vicente Fernandez (CBS)
9	9	THE SHUFFLE—Van McCoy (H&L Records)
10	10	PARA QUE NO ME OLVIDES—Lorenzo Santamaría (Capitol)
11	11	POBREZA FATAL—Grupo Miramar (Accion)
12	12	A PESAR DE TODO—Nelson Ned (United Artists)
13	13	DON'T TAKE THE MUSIC AWAY—Tavares (Capitol)
14	14	OTRO OCUPA MI LUGAR—Miguel Gilardo (Cap.)
15	15	TRIANGULA—Los Baby's (Peerless)

BELGIUM

(Courtesy HUMO)
As Of 4/27/77
SINGLES

This Week	Last Week	Artist/Label
1	1	GO TOUR OWN WAY—Fleetwood Mac
2	2	ROCKARIA—E.L.O.
3	3	YEAR OF THE CAT—Al Stewart
4	4	SOUND AND VISION—David Bowie
5	5	HOTEL CALIFORNIA—Eagles
6	6	WHAT CAN I SAY—Boz Scaggs
7	7	CRAZY ON YOU—Heart
8	8	DON'T CRY FOR ME ARGENTINE—Julie Covington
9	9	NIGHT MOVES—Bob Seeger
10	10	RUMOURS—Fleetwood Mac
11	11	ANIMALS—Pink Floyd
12	12	HOTEL CALIFORNIA—Eagles
13	13	BOSTON
14	14	A NEW WORLD RECORD—E.L.O.
15	15	YEAR OF THE CAT—Al Stewart
16	16	SLEEPWALKER—Kinks

8	8	STATUS QUO LIVE
9	9	PETER GABRIEL—Peter Gabriel
10	10	LUXURY LINER—Emmylou Harris

SPAIN

(Courtesy El Gran Musical)
As Of 4/30/77
*Denotes local origin

This Week	Last Week	Artist/Label
1	1	GAVILAN O PALOMA—Pablo Abraira (Movieplay)—(Quiroga-Penta)
2	2	IF YOU LEAVE ME NOW—Chicago (CBS)—(Armonico-Clipper's)
3	3	DADDY COOL—Boney M (Ariola)—(Armonico-Clipper's)
4	4	SOUL DRACULA—Hot Blood (Movieplay)—(Montserrat)
5	5	MARGHERITA—Richard Cocciante (RCA)—(RCA)
6	6	ENSENAME A CANTAR—Micky (Ariola)—(RCA)
7	7	MARCO—Banda Sonora T.V. (Fonogram)—(Fontana)
8	8	DE AMOR YA NO SE MUERE—Gianni Bella (CBS)—(Sugar)
9	9	OTRO OCUPA MI LUGAR—Miguel Gilardo (EMI)—(Ego Musical)
10	10	Y TE AMARE—Ana y Johnny (CBS)—(April Music)

This Week	Last Week	Artist/Label
1	1	ANIMALS—Pink Floyd (EMI)
2	2	CAMPANADES A MORTS—Luis Llach (Movieplay)
3	3	CHICAGO 10—Chicago (CBS)
4	4	HOTEL CALIFORNIA—Eagles (Hispanavox)
5	5	TAKE THE HEAT OFF ME—Boney M (Ariola)
6	6	SONGS IN THE KEY OF LIFE—Stevie Wonder (Ariola)
7	7	EVITA—Varios Interpretes (Fonogram/Movieplay)
8	8	BEAUTIFUL NOISE—Neil Diamond (CBS)
9	9	FRAMPTON COMES ALIVE!—Peter Frampton (Ariola)
10	10	EL PUEBLO UNIDO JAMAS SERA VENCIDO—Quilapayun (Movieplay)

NEW ZEALAND

(Courtesy Record Publications)
As Of 5/1/77
SINGLES

1	1	DON'T GIVE UP ON US BABY—David Soul
---	---	-------------------------------------

2	2	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)
3	3	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (EMI)
4	4	AFTER THE LOVIN'—Engelbert Humperdinck (EMI)
5	5	COCAINE—J. J. Cole (Festival)
6	6	MOODY BLUE—Elvis Presley (RCA)
7	7	THEME FROM A STAR IS BORN—Barbra Streisand (Phon)
8	8	I'VE BEEN WAITING FOR YOU—Abba (RCA)
9	9	YOU DON'T HAVE TO BE A STAR—Marilyn McCoo and Billy Davis Jr (ABC)
10	10	SHAKY GROUND—Phoebe Snow (Phon) LPs

This Week	Last Week	Artist/Label
1	1	A STAR IS BORN—Barbra Streisand (Phon)
2	2	HOTEL CALIFORNIA—Eagles (WEA)
3	3	A NIGHT ON THE TOWN—Rod Stewart (WEA)
4	4	YEAR OF THE CAT—Al Stewart (RCA)
5	5	RUMOURS—Fleetwood Mac (WEA)
6	6	LANZA—Mario Lanza (RCA)
7	7	ANIMALS—Pink Floyd (Phon)
8	8	TROUBADOR—J. J. Cole (Festival)
9	9	ABBA—(RCA)
10	10	ARRIVAL—Abba (RCA)

SOUTH AFRICA

(Courtesy Springbok Radio)
SINGLES

This Week	Last Week	Artist/Label
1	1	DON'T LEAVE ME THIS WAY—Thelma Houston (Tami)—(April)
2	2	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)—(Leeds)
3	3	ROCK 'N ME—Steve Miller Band (Mercury)—(Heathley)
4	4	LIVING NEXT DOOR TO ALICE—Smokie (EMI)—(M.P.A./Gallo)
5	5	LOVE ME—Yvonne Elliman (RSO)—(Intersong/Pty)
6	6	SMILE—Pussycat (EMI)—(EMI Brigadiers)
7	7	LOST IN FRANCE—Bonnie Tyler (RCA)—(M.P.A./Gallo)
8	8	I RECALL A GYPSY WOMAN—Don Williams (ABC)—(TRO Essex)
9	9	HEY MR. DREAM MAKER—Cliff Richard (EMI)—(Intersong/Pty)
10	10	WHEN I NEED YOU—Leo Sayer (Chrysalis)—(Copyright Control)

From The Music Capitals Of The World

Continued from page 72

Rory Gallagher; "No Misty Days" by Robin Trower; "No Heavy Petting" by U.F.O.; and "Angela" by Jose Feliciano.

CBS here brought in Joe Dassin, Vicky Leandros and Rataelia Carra for tv appearances which greatly helped artists' sales, and now French artist Gerard Lenorman is visiting for tv promotional shots over his new album.

LEFTY KONGALIDES

STOCKHOLM

CBS here releasing new album of local artist Andy Glenmark, "Express," which includes his latest single "Traces" in turn to be released in the U.K. ... New Swedish country-rock group Moonshine, with members originating from New Strangers and Landslaget, out with an EMI debut album "Bootleg."

Barbi Benton now one of the hottest recording artists here following her guest appearance in the "McCloud" tv series. Just two weeks after the show in which she performed "Ain't That Just The Way," Grammofon Electra sold 40,000 copies of the compilation album "Playboy Record Artists," which includes that song, and the three other Benton albums available have hit the local chart.

While EMI releases the "Beatles At The Hollywood Bowl" album here, the "Beatles Live—Hamburg 1962" is not on release, though available through direct imports from the German Bellaphon label. ... Local band Tonix (Ton) has a new album "Santo Domingo," recorded at the Utopia Studio in London. ... Metronome has released the seven albums "Classical Recordings on Loma 1964-1969" from the U.S. Loma label.

Starting in August a new distribution company headed by Bert Karlsson, of Mariann Records, one of the most successful local labels and leading the dance-band "craze" here, with top-selling groups like the Vikings, whose last album sold a remarkable 250,000 copies in Sweden. The new company will also distribute product from independent labels Bohus and Skrantia. Among artists on the Bohus label, previously out

through Polydor, will be Lars Berghagen, former Phonogram artist, and on the new Skrantia label are Sten and Stanley, plus Bingos, both groups formerly with Electra.

One of the biggest successes here in recent years is Jan Lindblad whistling and imitating birds on "Shenandoah," on RCA, which has sold 60,000-plus copies whereas a typical number one 45 here sells only around 15,000, and it is to be released outside Scandinavia in Spain, Holland and Japan. ... Swedish jazz accordionist Soren Rydgen, with several big prizes to his credit, including a second-place in the 1974 accordianists' world championships, has cut his debut album "Happy Tune" for RCA, with backing musicians including Lars Petterson (bass), Egil Johansen (drums) and Jan Bandel (vibes). ... Local gospel singer Nils-Borge Garth has completed a short U.S. visit in which he included concerts and an appearance on the Grand Ole Opry in Nashville, Tenn. The trip was set up by Robert McKenzie. Set for release is an album by Nils-Borge for release on the Paragon Music label.

Greek Tape Vender Hit For Illegal Sales

ATHENS—A

JESSE WINCHESTER



NOTHING BUT A BREEZE

JESSE WINCHESTER WAS BORN ON MAY 17, 1944, in Shreveport, Louisiana. His father, stationed there as an air force major at the time, descended from a prominent Memphis family, related by blood to Robert E. Lee, and to the founders of the city of Memphis. Jesse's great-great-great-great grandfather was responsible for getting Davey Crockett into national politics, while his grandfather gave the eulogy at jazz musician W.C. Handy's funeral.

In 1967, at the height of the Vietnam war, Jesse moved to Canada rather than participate.

In 1970, Jesse was "discovered" by The Band's Robbie Robertson, who produced his now legendary first album *Jesse Winchester* that included such classics as "Yankee Lady" and "Brand New Tennessee Waltz." Since then, those, and songs from his three subsequent albums have been recorded by such

artists as Joan Baez, Jimmy Buffett, the Everly Brothers, Wilson Pickett, Fairport Convention, Babe Ruth, and Jonathan Edwards.

His own albums have received critical praise throughout the world.

The Washington Post's Tom Zito wrote, "... Winchester is the master of the simple lyric, a sentimental view tempered by a sense of humor." Robert Hilburn of the *Los Angeles Times* calls Jesse's style "warmly caressing and personal," while John Swenson in *Rolling Stone* said his songs have "rich, emotional impact."

In 1977, Jesse has recorded a new album, *Nothing But a Breeze*, produced by Brian Ahern. Now a citizen of Canada, Jesse was among those affected by President Carter's pardon, and is doing his first American tour this spring and summer.

Nothing But a Breeze/Jesse Winchester on Bearsville Records & Tapes

BR 6968
www.americanradiohistory.com



Copyrighted material

Valerie Carter • Just A Stone's Throw Away

Her tour is receiving rave notices from reviewers and appreciative audiences (who came to see Jackson Browne or Orleans, and wound up calling Valerie back for encores).

Her album is taking off wherever it's played (and it's being played virtually everywhere).



And reviews of the album have been glorious.

Since her debut, people everywhere have accepted Valerie's music with love. Just as she intended it.

PC 34155 "Just A Stone's Throw Away," including the single "Ooh Child." *3 102625*
On Columbia Records.

Since her debut, Valerie Carter's been on the road to success.



*Also available on tape

50 Years As CBS Chief

• Continued from page 12

Victor. He met with Paley and persuaded Paley to buy Columbia Records.

The last time the company had been sold the American Record Co. had paid \$700,000. Paley now paid \$700,000. History has long proved that this gamble won rich rewards.

Paley's acquisition of Columbia Records at this point marked a tremendous acceleration of one of the classic executive suite rivalries in the entire history of American entertainment. True, Paley had proved some competition to Sarnoff and his RCA-NBC radio operations. But now he was not only to step up that competitive thrust but was to move in on the long established RCA Victor phonograph and record operations. And, of course, yet to come was the area in which he would stage the fiercest competitive struggle of all—television.

In 1932 when Paley acquired the record company, which had initially bought CBS' predecessor network the UIB, the record industry had long since gone through its early tinfoil cylinder versus wax cylinder wars; its cylinder versus flat disk struggles.

In 1925 it had taken a vast forward leap in the technological change from acoustical to electrical recording. Over the years at least a dozen efforts had been made to produce a long-playing record, a number of them at the speed of 33 1/3 revolutions per minute.

The most recent of these had been an effort by RCA Victor, in Ted Wallerstein's reign as chief operating officer, to establish the long playing 33 1/3 record a year earlier. After a one-year try, this attempt was dropped.

It was not until 1948 that Wallerstein and Paley were ready with a new microgroove long playing 33 1/3 record, developed by CBS engineers Bill Bachman and Peter Goldmark. After making an unsuccessful effort to persuade Sarnoff and RCA executives to go along with the introduction of the CBS LP at no charge in royalties or any other fees, Columbia unilaterally introduced its LP on June 21. After more than six months of suspense for the record industry, RCA announced it was introducing a 45 r.p.m., seven-inch disk.

The details of the multimillion-dollar panic which ensued, and the bloody year or more which followed in this war of the speeds, are still fresh in the minds of many in the industry. The year 1948 marked a time of intense rivalry between Paley and Sarnoff on the radio front, too.

"Man" is a Bonnie Raitt-sounding blues ballad with a gospel flavor. Here Brooks sounds gutsier than anywhere else on the album.

"You Did Something For Me" is an upbeat rocker that sounds reminiscent of the early '60s female group sound. Written by Leiber & Stoller, Brooks' spirited vocals are aided by the New York Horns, Stoller on piano, Devins on vibes and Jerry Friedman's supporting guitar. As in most cuts the harmonies are tight.

"Night Bird" sounds like something out of a Broadway show. It's upbeat, funky and danceable. Harps, vibes and horns give it an extra kick.

The album closes with the Leiber/Stoller classic "Saved" popularized by Brenda Lee. But Brooks gives it such a dynamic interpretation that it never sounded quite as good. This get-down funk-up gospel tune has so much zest and sheer conviction that one can't help swaying.

ED HARRISON



CORDON TESTIMONIAL: LeBaron Taylor, CBS Records (left) and Tom Draper, Warner Bros. Records, present plaques from their respective labels to Lucky Cordell in Chicago ceremonies at the testimonial honoring the Chicago broadcaster.

Soul Sauce

• Continued from page 42

listeners insist the figure was higher. Reports are that WVON's r&b format will go unchanged and personnel changes are not anticipated.

Warner Bros. recording artist Bootsie Collins performed at the Auditorium in Chicago on April 28, not only to a standing room only crowd but E. Rodney Jones estimated the crowd outside, that couldn't get in, exceeded 2,000.

Says Jones: "The man is a damn superstar."

Bootsie's Rubber Band has been actively touring for the past five months with dates set through the summer. Initially part of the Parliament/Funkadelic P-Funk Earth Tour, the group has branched out and is now a headline act in its own right.

Natalie Cole, having formed Cotyrama Publishing Co., is now writing some of her own material. She has written two songs, "Peace Livin'" and "Your Eyes" on her current Capitol Records LP "Unpredictable." She has also signed with MCA.

Former United Artists group War, which was rumored to be signing with ABC Records, might very well be recording on a label of Far Out Productions. The group is already signed to the production firm.

The Los Angeles branch of NAACP will honor Roy Wilkins, Alex Haley and Richard Pryor May 31, with Aretha Franklin and Ray Charles set to perform. The event will be held at the Los Angeles Sports Arena.

Little David Records' comedian Franklyn Ajaye is working on his newest motion picture "Convoy" in New Mexico. The film also stars Kris Kristofferson, Ali MacGraw, Burt Young and Ernest Borgnine with Sam Peckinpah directing.

The California State Fair will have as part of its program daily gospel concerts when the fair gets underway Aug. 19 through September 6 in Sacramento.

The organization is in the midst of talent search with entry applications distributed through book stores and churches. Los Angeles, Fresno, Calif., and Sacramento will hold local auditions, with the finalists presented at the fair.

The gospel portion of the fair dubbed "Sounds Of Joy" is being offered for the third year. In 1976 Calvary Records donated \$3,500 for studio time to the six winners of the

contest, with a "Sounds Of Joy" LP featuring the winners. The LP was recorded on the Calvary label.

KUDL-FM, in Kansas City, Mo., formerly a disco/r&b station, is now sporting an automated "beautiful rock" format, reports Alvin Lawton, who has remained with the station.

"I am now operating tapes but was music director prior to the change in format," says Lawton, who is also looking to relocate to another outlet.

The O'Jays will unveil their new reportedly \$250,000 concert production at the Civic Center in their hometown of Canton, Ohio, on Wednesday (11).

This concert kicks off the group's 20th anniversary concert tour which

is scheduled to include 75 cities nationwide. Epic and Philadelphia International Records have proclaimed Wednesday (11) through May 18 "National O'Jays Week."

A luncheon is planned at the Bondcourt Hotel in Cleveland with citations and proclamations presented to the group from Senators Howard Metzenbaum and John Glenn, Ohio governor James Rhodes, Cleveland's mayor Ralph Perk, Congressman Louis Stokes and Canton mayor Stanley Cmich. Kenny Gamble and Leon Huff, heads of Philadelphia International Records, will present the O'Jays with a gold record for their latest LP "Message In The Music."

Remember... we're in communications, so let's communicate.

Closeup

ELKIE BROOKS—Two Days Away, A&M SP4631.

English-born Brooks is another of those talented female vocalists in the A&M stable who deserves better than the charts indicate. Like Kim Carnes, Lani Hall and Letta Mbulu, Brooks lacks the commercial hooks needed for mass appeal and radio play.

Her second album for the label is a masterful showcase of her wide-range vocals. Brooks, former backup singer in Wet Willie, varies her vocals from throaty yet sultry blues to slow ballads to forceful funky gospel.

Under the guidance of producers Jerry Leiber and Mike Stoller, who also wrote four of the tunes, Brooks manages to capture the spirited essence of a torch singer's best qualities.

But just what demographics she appeals to are fuzzy. While the material is adult-oriented without being MOR, there is relatively little mainstream rock contained.

Although Brooks is not essentially a songwriter (she co-wrote one tune) her choice of adapted material is well suited to her distinctly unique vocals.

Side one opens with a sultry blues rendition of Leiber & Stoller's classic "Love Potion #9." Sounding seductive and lusty, pouting out sorrows, the song is ideal for a late night bottle of wine. Supported by the Muscle Shoals Horns and Stoller on piano in addition to her band, Brooks blends the best qualities of Billie Holiday with her own.

"Spiritland" sets a completely different mood. As the lone self-penned composition, Brooks seems at ease, knowing exactly what kind

of delivery she wants. It is a bouncy, upbeat rocker where her voice is smooth and refined.

This time the New York Horns add punch and the use of a harp gives it an extra tingle. The guitar and bass riffs dominate without drowning the vocals.

"Honey, Can I Put On Your Clothes," is another mood-setting slow dirge where Brooks simultaneously sounds throaty and fluid. The mood is one of melancholia heightened by George Devins' spine-tingling vibes.

Perhaps one of the best tunes is Ellie Greenwich's "Sunshine After The Rain." In part the song bears strong resemblance to the Mamas & Papas' "California Dreaming" until Brooks quickens the pace. Her voice glistens as she brings out an optimistic outlook in this love theme. Strong background harmonies highlight the cut.

Side one concludes with the LP's single, "Pearl's A Singer," a coarse sounding blues ballad. The narrative deals with a nightclub singer-piano player who blew a chance at the big time. There is a distinct shift in mood towards the end as it becomes a funky fast paced gospel tune. Eric Weisberg lends support on steel guitar, Stoller on electric piano while the Muscle Shoals Horns set the mood.

The second side opens with the r&b flavored and discoish arranged "Mojo Hannah." This fast-paced rocker brings Brooks' forceful vocals to the forefront as she bellows her way through the tune with as much ease as on the mellower dirges. Tambourines and horns complement the rhythmic section.

"Do Right Woman, Do Right

NBC was still the dominant network, largely through the popularity of many of its comedy shows featuring: "Amos 'n Andy," "Jack Benny," "Burns & Allen," "Red Skelton," plus Bing Crosby, who had started on CBS, but had left to go to NBC.

In 1948, Music Corp. of America, representing Freeman Godsen and Charles Correll, better known as Amos 'n' Andy, made a capital gains deal which gave each of the two entertainers \$1 million to switch their show from NBC to CBS. Paley himself went after Jack Benny and persuaded him to move from NBC to CBS for a capital gains deal totalling \$3.2 million.

The Benny deal represented another gamble on Paley's part beyond the basic \$3.2 million. Benny's sponsor, American Tobacco Co. would agree to the network switch only on the condition that CBS pay the tobacco company \$3,000 for every rating point less than the highest rating achieved on NBC. The gamble again proved a sound one. The first Benny show on CBS exceeded the NBC rating by 3 points, held there for a time, then climbed.

In a blitz of capital gains deals Paley then took Red Skelton, Burns and Allen, Edgar Bergen and Crosby from NBC.

At an NBC affiliates convention in Boca Raton, Fla., the year of the Paley raids, Sarnoff addressed the affiliates one morning. He referred to the Paley raids in one grim sentence: "Leadership is no laughing matter."

The implication was plain. Paley may have won a battle, but the war was to be a long one.

As indeed it has been.

In tv RCA and NBC again had a big jump when they introduced commercial video at the New York World's Fair in 1939. But World War II halted tv development, and a series of FCC "freezes," first in attempting to set black and white standards, and later color television standards, created an "Ice Age" for the new medium, which gave CBS considerable opportunity to catch up.

In 1946 the two networks demonstrated conflicting color systems before the FCC. In 1952 the FCC freeze was lifted, scores of video broadcasting licenses were granted and the battle for affiliates was on in earnest. NBC eventually won the standards battle in color television, but the programming leadership through most of the recent years (until ABC deposed CBS) was maintained by CBS.

Obviously scores, if not hundreds of executives, middle management and lower placed personnel at both RCA/NBC and CBS made tremendous contributions to the growth of the two corporations. At CBS, among many others in the record operations were Ted Wallerstein, Paul Southard, Pat Dolan, Goddard Lieberson, Bill Gallagher, Irwin Segelstein, Clive Davis, Walter Yetnikoff, Bruce Lundvall. In the radio and television operations—again to name just a few—you may go back to Ed Klaubner, Ed Kesten, Vic Ratner, Frank Stanton, Joe Reams, Hubbell Robinson, Jim Aubrey, Mike Dann and Fred Silverman.

But in any period from 1927 to 1977 there was one boss, one man behind it all. The man, who took the corporation from a struggling radio network of 16 stations to an entertainment complex which had \$634,900,000 worth of sales in the first three months of 1977.

If William S. Paley really retires on May 11, he surely will have earned it.

Billboard HOT 100

THIS WEEK				LAST WEEK				THIS WEEK				LAST WEEK				THIS WEEK				LAST WEEK																													
★		WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	★		WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	★		WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	★		WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	★		WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)																														
★	2	12	WHEN I NEED YOU—Leo Sayer (Richard Perry), C.B. Sayer, & Hammond, Warner Bros. 8332	★	39	7	LOVE'S GROWN DEEP—Kenny Nolan (Kenny Nolan, Charlie Calebit), K. Nolan, 20th Century 2331	★	79	3	SOLSBURY HILL—Pete Gabriel (Bob Ezrin), P. Gabriel, Atco 7479	★	4	7	SIR DUKE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54281 (Motown)	★	41	6	SLOW DANCIN' DON'T TURN ME ON—Adrián Brothers (Harbert Putnam) D. Adrial, D. Adrial, Buddah 566	★	70	3	YOU AND ME—Ella Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349																										
	3	1	12	HOTEL CALIFORNIA—Eagles (Bill Szymczyk), D. Felder, D. Henley, G. Frey, Asylum 45186	★	54	4	MAINSTREET—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), Bob Seger, Capitol 4422	★	81	3	I GOTTA KEEP DANCIN'—Curtis Lucas (Dick Griffey), M. Anthony, Soul Train 10891 (RCA)		4	3	14	SOUTHERN NIGHTS—Glen Campbell (Gary Klein), A. Toussaint, Capitol 4376	★	82	2	GOING IN WITH MY EYES OPEN—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45150		6	6	16	RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 8223	★	38	38	6	BACK IN THE SADDLE—AronSmith (Jack Douglas, AronSmith) S. Tyler, J. Perry, Columbia 3-10516	★	85	2	LIFE IN THE FAST LANE—Eagles (Bill Szymczyk), L. Walsh, D. Henley, G. Frey, Asylum 45483		7	7	16	SO IN TO YOU—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Mc, D. Daughtry, Polydor 14373	★	40	44	8	SLOWDOWN—John Miles (Robert Holmes), J. Miles, D. Marshall, London 29092	★	87	2	IT'S SAD TO BELONG—England Dan & John Ford Coley (Fyle Leaking), R. Goodron, Big Top 14888 (Atlantic)
★	9	13	COULDN'T GET IT RIGHT—Climax Blues Band (Climax Blues Band), Climax Blues Band, Six 736 (ABC)	★	55	3	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424	★	87	2	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chico Womack), B. Emmott, C. Womack, MCA 10524		10	10	12	I WANNA GET NEXT TO YOU—Rose Royce (Norman Whitfield), N. Whitfield, MCA 40662	★	76	76	8	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (Manhattan, Bobby Martin), T. Ranzacco, K. Pike, R. Joyce, Columbia 3-10495		11	12	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (R.W. Casey, Richard Finch for Sunshine Sound Int.), R.W. Casey, R. Finch, TK 1022	★	50	4	HIGH SCHOOL DANCE—Slyers (Freddie Perren), L. Slyers III, R. Slyers, J. Slyers, E. Slyers, Capitol 4405	★	89	2	HIGHER AND HIGHER—Bibi Saint-Girons (David Axelrod), P. Smith, C. Jackson, R. Winer, E. Davis, A&M 1522																
★	14	5	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)	★	51	5	EVERYBODY BE DANCIN'—Starback Bruce Blackman, Mike Clark for Bill Lowery Prod., B. Blackman, Private Stock 45144	★	89	2	THE PRIDE (Part 1)—Isley Brothers (Isley Brothers), R. Isley, I. Isley, D. Isley, I. Isley, R. Isley, C. Jasper, E. Isley, M. Isley, T-Rock 2362 (Epic)		12	10	LIDO SHUFFLE—Buz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10491	★	58	4	GONNA FLY NOW (Theme From "Rocky")—Murray Ferguson (Jay Chantawaty), B. Conti, C. Connors, A. Robbins, Columbia 3-10468	★	90	2	DOWN TO THE STATION—B.W. Stevenson (Bob Montgomery), D. Linds, Warner Bros. 8343																										
★	17	8	LUCILLE—Kenny Rogers (Larry Butler), R. Bowling, H. Byson, United Artists 829	★	60	4	ON THE BORDER—Al Stewart (Alan Parsons), Al Stewart, Janus 267 (SRT)	★	90	2	KNOWING ME, KNOWING YOU—Kiki (Bonnie Anderson, Stern Ohnson), B. Anderson, S. Ohnson, Atlantic 3387		13	9	CAN'T STOP DANCING—Captain & Tennille (Daryl Dragon), B. Stevens, J. Pritchard Jr., A&M 1912	★	61	4	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Tenger), P. McCann, 20th Century 2325	★	91	6	SOUND AND VISION—David Bowie (David Bowie), D. Bowie, RCA 10905																										
★	26	5	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371	★	64	4	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albby Galatin, Earl Richardson), A. Gibb, B. Gibb, BSO 872 (Polydor)	★	91	6	DOWN TO THE STATION—B.W. Stevenson (Bob Montgomery), D. Linds, Warner Bros. 8343		18	9	CALLING DR. LOVE—Kiss (Eddie Kramer & Rock Steady Prod. Inc.), C. Simmons, Casablanca 880	★	65	4	THIS IS THE WAY THAT I FEEL—Marie Diamond (Rick Hall), G. Jackson, Kalah 14385 (Polydor)	★	92	5	SAD GIRL—Carl Green (Spencer Proffer), A. Gordon, Arista America 7660 (Capitol)																										
★	20	9	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45184	★	65	4	I WANNA DO IT TO YOU—Jerry Butler (Jerry Butler, Homer Talbot for Fountain Prod.), J. Butler, H. Talbot, P. Henley, Motown 1414	★	92	4	THAT MAGIC TOUCH—Angie (Eddie Kramer), P. Meadows, C. Gurfin, F. Dilkins, Casablanca 879		19	9	HELLO STRANGER—Yvonne Elliman (Freddie Perren for Grand Slam Prod.), B. Lewis, BSO 871 (Polydor)	★	51	53	10	I WANNA DO IT TO YOU—Jerry Butler (Jerry Butler, Homer Talbot for Fountain Prod.), J. Butler, H. Talbot, P. Henley, Motown 1414	★	94	3	THEME FROM "ROCKY" (Gonna Fly Now)—Curtis (Joe Saraceno), B. Conti, C. Connors, A. Robbins, Playboy 6298 (Epic)																									
★	20	9	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45184	★	52	49	6	YOU ARE ON MY MIND—Chicago (James William Guercio), J. Penkaw, Columbia 3-10523	★	94	2	I NEED A MAN—Grace Jones (Tom Moulton), P. Slade, P. Papadimitriou, Swan Junction 1004		21	13	ANGEL IN YOUR ARMS—Hue (Clayton Ivy, Terry Woodford), T. Woodford, C. Ivy, T. Bradfield, Big Top 15083 (Atlantic)	★	53	33	9	CHERRY BABY—Starr (Jack Douglas), Dubs, Nurkin, Roman, Sewal, Smith, Capitol 4299	★	95	2	CAPTURE YOUR HEART—Bliss (Elton John, Clive Franks), H. Nicholson, MCA/Rocket 48706																								
★	22	8	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lynn), M. Jones, Atlantic 3294	★	56	56	4	THIS GIRL (Has Turned Into A Woman)—Mary MacGregor (Peter Yarrow, Barry Beckett), P. Yarrow, M. MacGregor, Arista America 7662 (Capitol)	★	95	2	DA DOO RON RON—Shawn Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwick, Warner/Curb 8365		24	7	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (Buddy Kallen), B.L. McGinty, B. Kallen, Epic 8-50113	★	57	31	23	LOVE THEME FROM "A STAR IS BORN" (Evertgreen)—Barbara Streisand (Barbara Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10458	★	98	2	I NEED A MAN—Grace Jones (Tom Moulton), P. Slade, P. Papadimitriou, Swan Junction 1004																								
★	24	5	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, Tamla 54278 (Motown)	★	57	31	23	LOVE THEME FROM "A STAR IS BORN" (Evertgreen)—Barbara Streisand (Barbara Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10458	★	98	2	I NEED A MAN—Grace Jones (Tom Moulton), P. Slade, P. Papadimitriou, Swan Junction 1004		24	5	22	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, Tamla 54278 (Motown)	★	58	62	6	HOLD BACK THE NIGHT—Graham Parker and The Rumour (Robert John Lange) Baker, Harris, Sedler, Young, Mercury 74000 (Phonogram)	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)																							
★	27	10	HEAD ID IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 8270 (Warner Bros.)	★	58	62	6	HOLD BACK THE NIGHT—Graham Parker and The Rumour (Robert John Lange) Baker, Harris, Sedler, Young, Mercury 74000 (Phonogram)	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		27	10	10	HEAD ID IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 8270 (Warner Bros.)	★	59	59	6	THE WHISTLER—Jeffrey Tull (Ian Anderson), I. Anderson, Chrysalis 2125	★	100	2	DISCOMANIA—Lovers (J. Morali), K. Bono, L. Morali, H. Belsini, P. Hartt, Morin 3313 (TK)																							
★	28	8	WHODUNIT—Texaco (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4298	★	60	63	5	HOOKED ON YOU—Bread (David Gates), D. Gates, Elektra 45389	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		27	15	9	YOUR LOVE—Marilyn McCar & Billy Davis Jr. (Don Davis), H.B. Barnson, W. Johnson, ABC 12262	★	62	59	6	THE WHISTLER—Jeffrey Tull (Ian Anderson), I. Anderson, Chrysalis 2125	★	100	2	DISCOMANIA—Lovers (J. Morali), K. Bono, L. Morali, H. Belsini, P. Hartt, Morin 3313 (TK)																							
★	40	7	UNDERCOVER ANGEL—Alan O'Day (Steve Bari, Michael Gmarian), A. O'Day, Pacific 001 (Atlantic)	★	62	59	6	THE WHISTLER—Jeffrey Tull (Ian Anderson), I. Anderson, Chrysalis 2125	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		31	8	CINDERELLA—Fretall (Jim Mason), L. Burnett, Atlantic 3392	★	62	59	6	THE WHISTLER—Jeffrey Tull (Ian Anderson), I. Anderson, Chrysalis 2125	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)																								
★	30	32	10	UPTOWN FESTIVAL—Shalamar (Simon Sesnan), Holland, Dester, Holland, Soul Train 10885 (RCA)	★	64	48	7	SLEEPWALKER—Kinks (Ray D. Davies), R.D. Davies, Arista 8240	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		34	10	MY SWEET LADY—John Denver (Milton Dantz), J. Denver, RCA 10911	★	64	48	7	SLEEPWALKER—Kinks (Ray D. Davies), R.D. Davies, Arista 8240	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)																							
★	31	16	16	DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45125	★	65	71	3	YOU'RE MY WORLD—Halo & Betty (Kim Fowley, Ernie Makkey), Bondi, Paoletti, Sigman, Capitol 4418	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		34	10	MY SWEET LADY—John Denver (Milton Dantz), J. Denver, RCA 10911	★	65	71	3	YOU'RE MY WORLD—Halo & Betty (Kim Fowley, Ernie Makkey), Bondi, Paoletti, Sigman, Capitol 4418	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)																							
★	32	34	10	MY SWEET LADY—John Denver (Milton Dantz), J. Denver, RCA 10911	★	68	52	9	YOU TAKE MY HEART AWAY—James Darren (Jan Diamond), B. Conti, C. Connors, A. Robbins, Private Stock 45136	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		37	7	MARGARITAVILLE—Jimmy Buffett (Harbert Putnam), J. Buffett, ABC 12254	★	68	52	9	YOU TAKE MY HEART AWAY—James Darren (Jan Diamond), B. Conti, C. Connors, A. Robbins, Private Stock 45136	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)																							
★	34	36	8	CINDERELLA—Fretall (Jim Mason), L. Burnett, Atlantic 3392	★	68	52	9	YOU TAKE MY HEART AWAY—James Darren (Jan Diamond), B. Conti, C. Connors, A. Robbins, Private Stock 45136	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)		37	7	MARGARITAVILLE—Jimmy Buffett (Harbert Putnam), J. Buffett, ABC 12254	★	68	52	9	YOU TAKE MY HEART AWAY—James Darren (Jan Diamond), B. Conti, C. Connors, A. Robbins, Private Stock 45136	★	99	2	FREDDIE—Charles (Ron Miller), R. Miller, K. Hirsch, Prudential 9631 (Motown)																							

★ 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 Beats; 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 Magul Music; MCA = MCA Music; PFP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

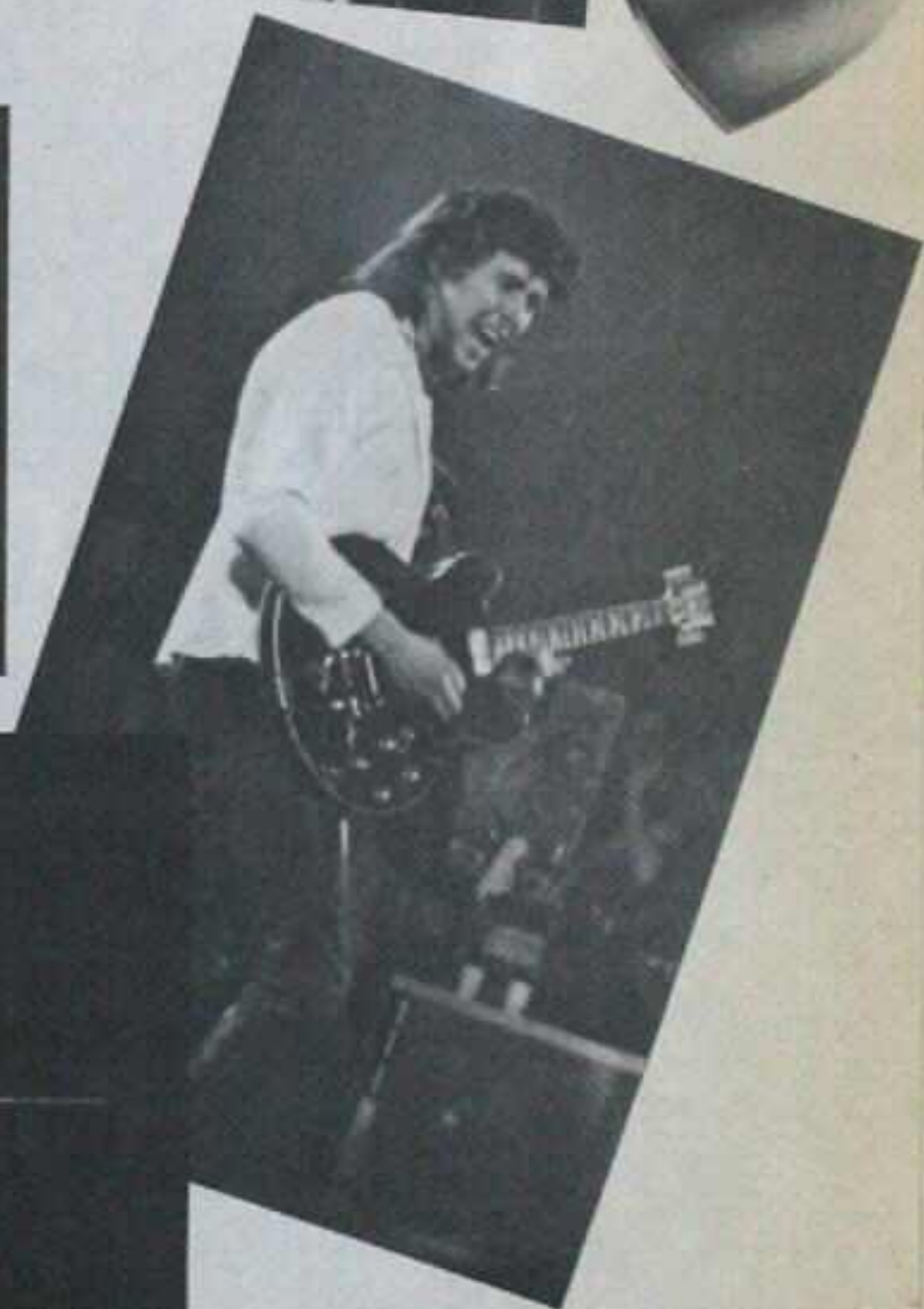
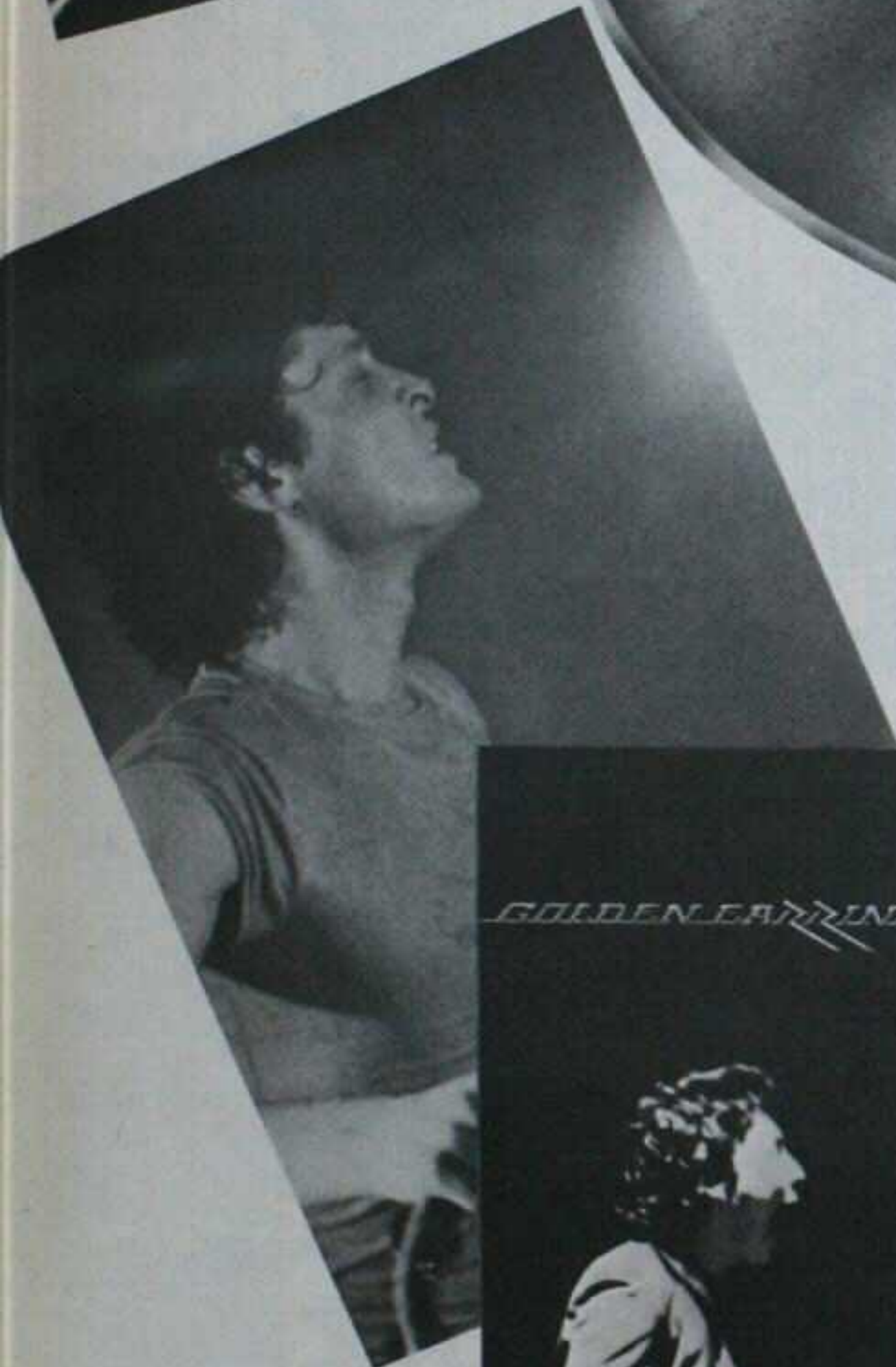
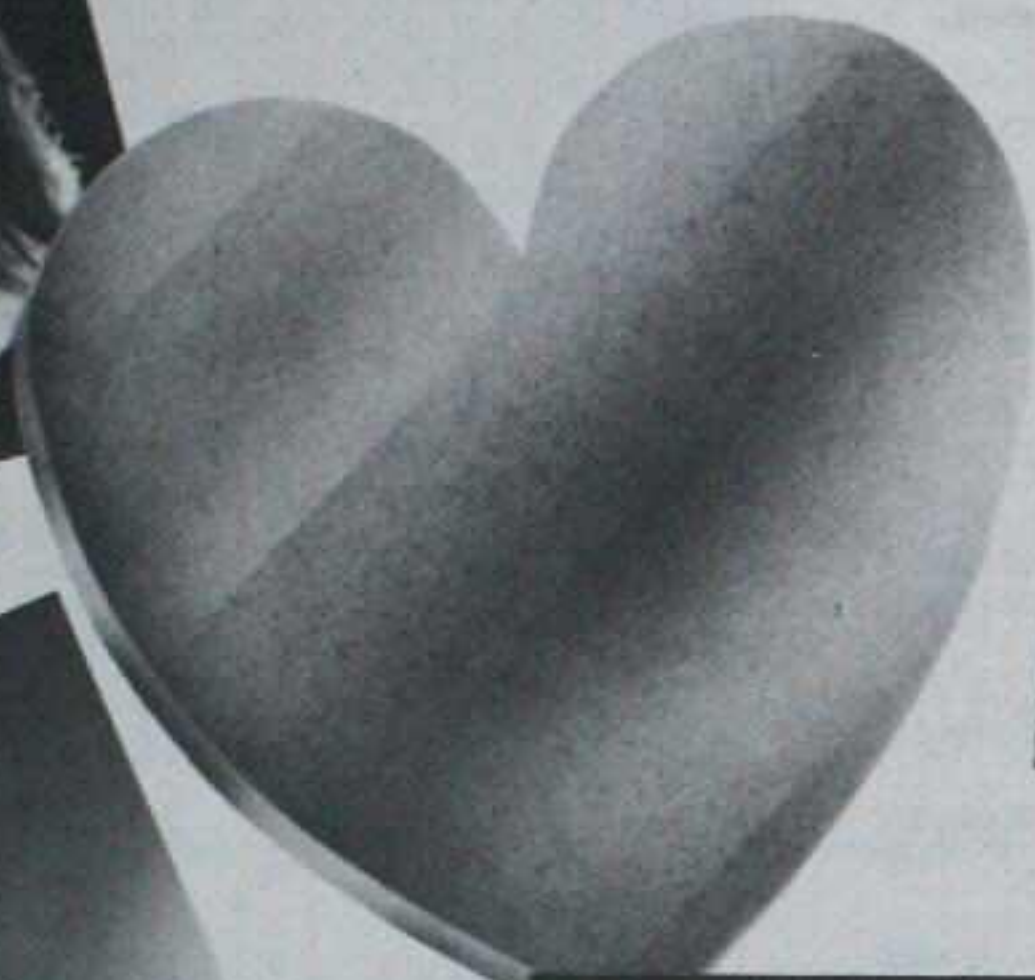
HOT 100 A-Z—(Publisher-Licensee)

Ain't Gonna Bump No More (With No Big Fat Woman) (7-rev.) (B.M.I.)	22	De Doop Ron Ron (Trio/Mother)	98	High School Dance (RCA, ASCAP)	41	I Wanna Get Next To You (Dunham)	10	Luckenbach, Texas (Back To The Basics Of Love) (Baby Face, B.M.I.)	75	Southern Nights (Warner)	14	Uptown Festival (Columbia, ASCAP)	30
All The Fun On The Street (Big Power/Screen Gems-EMI) (B.M.I.)	22	Denore And Shake Your Tambourine (Capitol)	89	Higher And Higher (Chess/Warner B.M.I., ASCAP)	43	It Feels So Good To Be Loved So Bad (Razelle Dazler, B.M.I.)	77	Margaret Day (Coral Amber, B.M.I.)	37	Tamara (Laurie Canyon)	55	Whatcha Gonna Do (Living/Padu)	63
Angel In Your Arms (Song Takers, B.M.I.) (7-rev.) (ASCAP)	20	Dance A Little (MCA)	90	Hold Back The Night (Carn)	57	It's So T'n Buzing (Famous/Interscope, ASCAP)	76	My Sweet Lady (Cherry Lane, ASCAP)	33	That Magic Touch (White Angel/Hudson Bay, B.M.I.)	84	When I Need You (Unichappell/B.M.I.)	1
Back In The Saddle (Diskan/ASCAP)	42	Don't Give Up On Us (MCA)	23	Hollywood (Big Big American Broadcasting, ASCAP)	58	On The Border (Dick James, B.M.I.)	74	Peace Of Mind (Fats, B.M.I.)	86	Theme From "Charlie's Angels" (Curtis, B.M.I.)	93	Whodunit (B.M.I.)	1
Back Together Again (Unichappell, B.M.I.)	38	Don't Leave Me This Way (MCA)	5	Husked On You (Kipuku, ASCAP)	61	On The Border (Dick James, B.M.I.)	74	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	Whoopi Bellow (Kern)	1
Calling Dr. Love (Columbia, B.M.I., ASCAP)	99	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Sad Girl (Unichappell, B.M.I.)	88	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78
Can't Stop Dancing (A&M, B.M.I.)	13	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78
Casablanca (Atlantic)	59	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78
Cherry Baby (Stacy/Sony)	59	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78
Cinderella (Atlantic)	34	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78
Couldn't Get It Right (Bliss)	5	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78
Couldn't Get It Right (Bliss)	5	Down To The Station (Columbia, B.M.I.)	100	Hooked On You (Kipuku, ASCAP)	62	Peace Of Mind (Fats, B.M.I.)	86	Right Time Of The Night (American Broadcasting, ASCAP)	44	Theme From "Rocky" (Gonna Fly Now) (United Artists, ASCAP)	94	You And Me (Stone Diamond, B.M.I.)	78

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MAD LOVE



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MCA-2254

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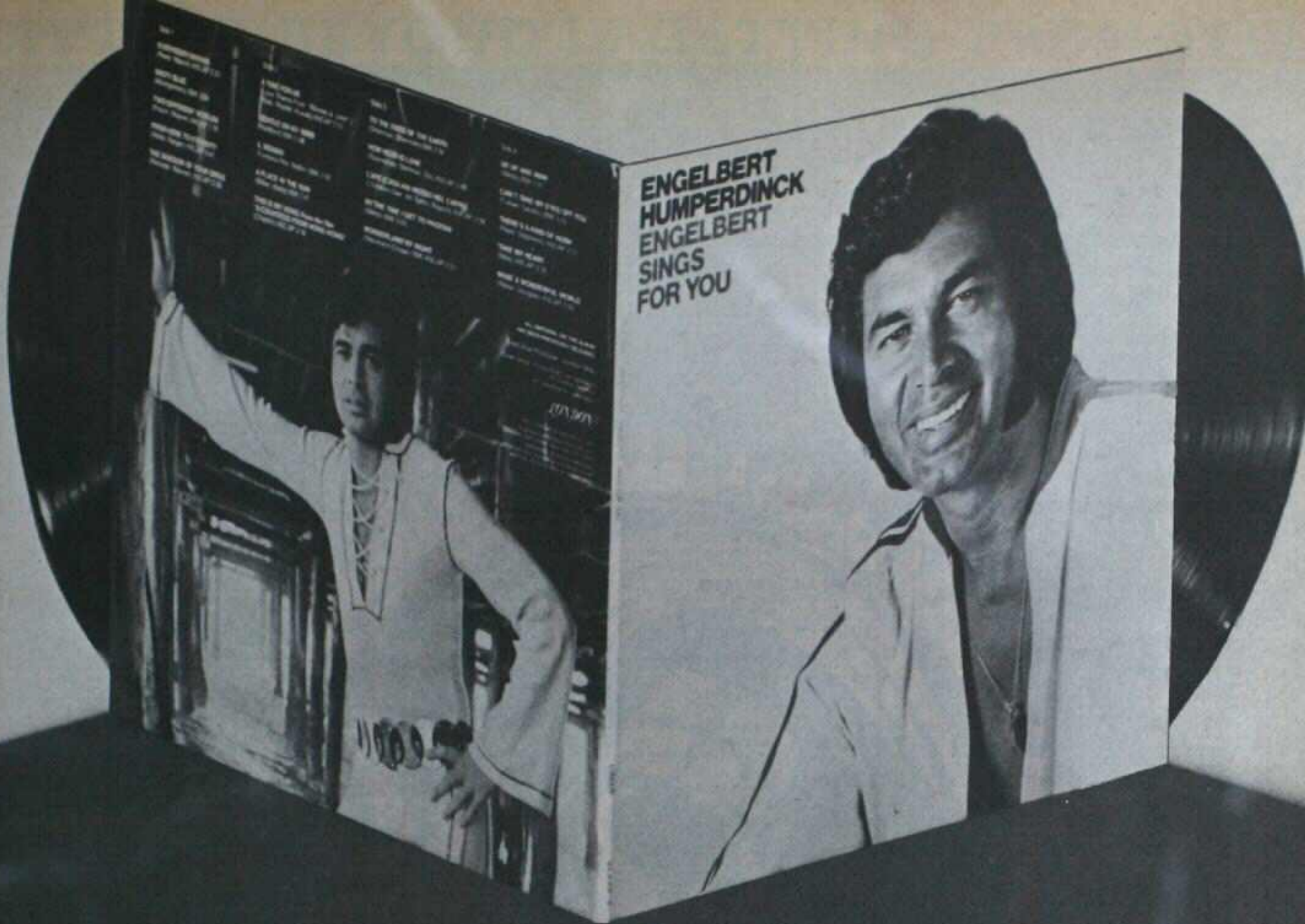
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE																																																																																																																																																																																																																																																																																
			ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE				CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL																																																																																																																																																																																																																																																																									
★	1	21	EAGLES Hotel California Asylum 7E 1084	▲	▲	▲	▲	36	23	14	★	GEORGE BENSON In Flight Warner Bros. BSK 7593	●	●	●	●	87	23	CLIMAX BLUES BAND Gold Plated See SACD 7523 (ABC)	▲	▲	▲	▲	★	85	6	IGGY POP The Idiot RCA APL 1 2275	●	●	●	●	73	73	57	GEORGE BENSON Breezin' Warner Bros. BS 2919	▲	▲	▲	▲	★	74	76	17	ABBA Arrival Atlantic SD 18207	●	●	●	●	88	2	AL DIMEOLA Elegant Gypsy Columbia PC 34411	▲	▲	▲	▲	76	67	26	JACKSON BROWNE The Pretender Asylum 7E 1079	●	●	●	●	77	77	11	JOHN DENVER'S GREATEST HITS VOL. 2 RCA CPL 1 2195	▲	▲	▲	▲	102	2	KENNY LOGGINS Celebrate Me Home Columbia PC 34455	▲	▲	▲	▲	79	79	57	BARRY MANILOW Trying To Get The Feelin' Arista AL 4760	●	●	●	●	145	2	VAN MORRISON A Period Of Transition Warner Bros. BS 2987	▲	▲	▲	▲	81	83	8	KENNY NOLAN 20th Century 7 532	●	●	●	●	82	82	29	DENISE WILLIAMS This Is Nitty Columbia PC 34342	●	●	●	●	★	93	14	JOAN ARMATRADING AM SP 4166	▲	▲	▲	▲	★	94	10	YVONNE ELLIMAN Love Me RSD RS 1 3018 (Polydor)	●	●	●	●	85	78	53	KISS Destroyer Casablanca NBLP 7025	▲	▲	▲	▲	86	92	154	PINK FLOYD Dark Side Of The Moon Harvest ST 11143 (Capitol)	●	●	●	●	87	61	10	AMERICA Harbor Warner Bros. BSK 3017	▲	▲	▲	▲	★	137	2	HERBIE HANCOCK V.S.O.P. Columbia PC 34608	●	●	●	●	★	165	2	RONNIE LAWS Friends & Strangers Blue Note BN LA733-H (United Artists)	●	●	●	●	90	97	4	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Big Tree BT 76008 (Atlantic)	▲	▲	▲	▲	★	130	2	SOUTHSIDE JOHNNY & THE ASHBURY JUKES Thru Time It's For Real Epic PC 34668	●	●	●	●	★	104	5	STARZ Violation Capitol ST 1167	▲	▲	▲	▲	93	41	9	NILS LOFGREN I Came To Dance A&M SP 4626	●	●	●	●	94	96	68	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲	▲	▲	▲	95	101	6	NORMAN CONNORS Romantic Journey Riddan BWS 5682 (RCA)	●	●	●	●	★	106	6	SLAVE Confessions Atlantic SD 9914 (Atlantic)	▲	▲	▲	▲	★	109	9	RED SPEEDWAGON Live (You Get What You Play For) Epic PE 34494	●	●	●	●	★	143	2	KRIS KRISTOFFERSON Songs Of Kristofferson Monument PC 34667 (Columbia)	●	●	●	●	★	NEW ENTRY	10 cc Deceptive Bends Mercury SRM 1 3707 (Phonogram)	▲	▲	▲	▲	100	100	44	ROD STEWART A Night On The Town Warner Bros. BS 2938	●	●	●	●	101	86	17	Z Z TOP Tejas London PS 680	●	●	●	●	102	107	9	JOHN MILES Stranger In The City London PS 682	●	●	●	●	103	90	130	AEROSMITH Toys In The Attic Columbia PC 33479	●	●	●	●	104	105	35	MARILYN MCCOY & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	●	●	●	●	105	110	39	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1 1564	●	●	●	●

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



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LONDON
RECORDS & TAPES

*All material on this album has been previously released.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-COMM	B-TAPE	CASSETTE	REEL TO REEL
106	108	17	GENESIS Wind & Wuthering A&M SD 35-184	6.98		7.97	7.97	
★	118	7	RITA COOLIDGE Anytime... Anywhere A&M SP 4515	6.98		7.98	7.98	
108	65	7	SPINNERS Yesterday, Today & Tomorrow Atlantic SD 15100	7.98		7.97	7.97	
109	113	9	JOHNNIE TAYLOR Rated Extraordinaire Columbia PC 34401	6.98	7.98	7.98	7.98	
110	114	12	MAZE Feat. FRANKIE BEVERLY Capital ST 11467	6.98		7.98	7.98	
111	98	13	QUINCY JONES Roots A&M SP 4626	6.98		7.98	7.98	
112	59	7	WILD CHERRY Electrified Funk Epic PE 34482	6.98	7.98	7.98	7.98	
★	124	7	DOLLY PARTON New Harvest... First Gathering RCA APL1-2189	6.98		7.95	7.95	
114	117	58	HEART Dreamboat Annie Warner Bros. MS 5895	6.98		7.98	7.98	
★	127	5	AMAZING RHYTHM ACES Toucan Do It Too ABC AB 1005	6.98		7.95	7.95	
★	134	4	GRAHAM CENTRAL STATION Now Do-U-Wants Dance Warner Bros. MS 3041	6.98		7.97	7.97	
★	131	4	SIDE EFFECT What You Need Fantasy F 9513	6.98		7.95	7.95	
★	128	4	PLEASURE Joyride Fantasy F 9526	6.98		7.95	7.95	
119	121	17	EMMYLOU HARRIS Luxury Liner Warner Bros. MS 2998	6.98		7.97	7.97	
★	NEW ENTRY		LITTLE FEAT Time Loves A Hero Warner Bros. MS 3013	6.98		7.97	7.97	
121	116	84	KISS Alive! Casablanca NBLP 7028	6.98	6.98	6.98	6.98	
122	122	33	BEE GEES Children Of The World RSO RS-1-3003 (Polygram)	6.98		7.95	7.95	
★	133	2	JOE TEX Bumps And Bruises Epic PE 34466	6.98		7.98	7.98	
124	126	35	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97	7.97	
125	125	11	TOM JONES Say You'll Stay Until Tomorrow Epic PE 34468	6.98		7.98	7.98	
126	129	4	BRYAN FERRY In Your Mind Atlantic SD 18216	6.98		7.97	7.97	
★	138	4	JOHN LODGE Natural Avenue London PS 683	6.98		7.98	7.98	
128	99	17	SANTANA Festival Columbia PC 34423	6.98	7.98	7.98	7.98	
129	64	7	JESSE COLIN YOUNG Love On The Wing Warner Bros. MS 3023	6.98		7.97	7.97	
130	132	10	THE KENNY RANKIN ALBUM Little David LD 1013 (Atlantic)	6.98		7.97	7.97	
131	115	26	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. MS 2978	6.98		7.97	7.97	6.95
132	103	15	RENAISSANCE Novella Sire SA 7526 (ABC)	6.98		7.95	7.95	
133	84	8	THE BAND Islands Capitol SD 11602	7.98		7.98	7.98	
134	91	9	MINNIE RIPERTON Stay In Love Epic PE 34191	6.98		7.98	7.98	
135	120	13	SMOKEY ROBINSON Deep In My Soul Tamla T 2501 (Motown)	6.98		7.98	7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-COMM	B-TAPE	CASSETTE	REEL TO REEL
136	123	42	BARRY MANILOW I Arata AL 8007	6.98		7.98	7.98	
137	62	12	NEIL DIAMOND Love At The Greek Columbia KC 34404	11.98		11.98	11.98	
138	55	11	SEA LEVEL Capricorn CP 5178 (Warner Bros.)	6.98		7.97	7.97	
★	163	2	KENNY ROGERS United Artists UA-LA829-C	6.98		7.98	7.98	
140	140	24	THE JACKSONS Epic PE 34729	6.98		7.98	7.98	
★	NEW ENTRY		WALTER EGAN Fundamental Roll Columbia PC 34479	6.98		7.98	7.98	
★	158	3	WALTER JACKSON I Want To Come Back As A Song Decca DM 14733-C (United Artists)	6.98		7.98	7.98	
143	146	8	CHILLWACK Dreams, Dreams, Dreams Warner Bros. MS 5898	6.98		7.98	7.98	
★	NEW ENTRY		LES DUDEK Say No More Columbia PC 34397	6.98		7.98	7.98	
145	135	18	MARY MACGREGOR Torn Between Two Lovers Arista America ST 50915 (Capitol)	6.98		7.98	7.98	
146	148	10	JERRY BUTLER Suite For A Single Girl Motown MJ 83831	6.98		7.98	7.98	
147	147	29	DRAMATICS Joy Ride ABC ABCD 916	6.98		7.95	7.95	
148	150	6	ERIC GALE Ginseng Woman Columbia PC 34421	6.98		7.98	7.98	
149	149	14	DONALD BYRD Caricatures Blue Note BN 14633-C (United Artists)	6.98		7.98	7.98	
150	119	18	QUEEN A Day At The Races Decca DE 101	7.98		7.97	7.97	
151	111	13	ISAAC HAYES & DIONNE WARWICK A Man And A Woman ABC AB 996-2	6.98	6.95	6.95	6.95	
152	152	55	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SABB 11523	7.98		8.98	8.98	
153	142	11	THE BABYS Chrysalis CHR 1129	6.98		7.98	7.98	
★	NEW ENTRY		BOZ SCAGGS Slow Dancer Columbia PC 32760	6.98		7.98	7.98	
★	167	2	ROUGH DIAMOND Island ILPS 9490	6.98		7.98	7.98	
156	159	5	WALK ON THE WILD SIDE-- THE BEST OF LOU REED RCA APL1-2001	6.98		7.95	7.95	
157	157	17	BILLY PAUL Let 'Em In Philadelphia International PE 34389 (Epic)	6.98		7.97	7.97	
★	171	2	JACK BRUCE BAND How's Tricks MSO MS 1-3021 (Polygram)	6.98		7.98	7.98	
★	186	2	BRECKER BROTHERS Don't Stop The Music Arista AL 4122	6.98		7.98	7.98	
160	160	3	MARIE OSMOND This Is The Way That I Feel Kaus PD-1-5089 (Polygram)	6.98		7.98	7.98	
★	NEW ENTRY		KISS The Originals Casablanca NBLP 7032	6.98		7.98	7.98	
162	153	6	FACTS OF LIFE Sometimes Ravette BEZ (TK)	6.98		7.98	7.98	
163	136	14	AN EVENING WITH DIANA ROSS Motown MF 877R2	7.98		8.98	8.98	
★	NEW ENTRY		FLAME Queen Of The Neighborhood RCA APL1-2160	6.98		7.95	7.95	
165	161	11	ANGEL On Earth As It Is In Heaven Casablanca NBLP 7041	7.98		7.98	7.98	
166	173	3	URIAH HEPP Firefly Warner Bros. MS 3013	6.98		7.97	7.97	
167	168	2	WALTER MURPHY & THE BIG APPLE BAND A Fifth Of Beethoven Private Stock PS 2913	6.98		7.98	7.98	
168	172	3	DEXTER WANSEL What The World Is Comin' To Philadelphia International PE 34487 (Epic)	6.98		7.98	7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-COMM	B-TAPE	CASSETTE	REEL TO REEL
169	169	25	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	6.98		7.98	7.98	
170	139	9	BACHMAN-TURNER OVERDRIVE Freeways Mercury SMN 1-3700 (Phonogram)	7.98		7.95	7.95	
★	184	3	PHYLLIS HYMAN Buddah BDD 5881 (RCA)	6.98		7.95	7.95	
172	112	17	AVERAGE WHITE BAND Person To Person Atlantic SD 31092	6.98		16.97	16.97	
173	178	7	TANGERINE DREAM Stratosfear Virgin VE 34427 (RCA)	6.98		7.98	7.98	
★	NEW ENTRY		DETECTIVE Sean Song SS 9417 (Atlantic)	6.98		7.97	7.97	
175	176	8	GARLAND JEFFREYS Ghost Writer A&M SP 4629	6.98		7.98	7.98	
176	181	16	UNDISPUTED TRUTH Method To The Madness Whitford MS 2967 (Warner Bros.)	6.98		7.97	7.97	
★	189	2	ANDREW GOLD What's Wrong With This Picture? Arista PE 1096	6.98		7.97	7.97	
178	182	10	A CHORUS LINE/ ORIGINAL CAST Columbia PS 33380	7.98	7.98	7.98	7.98	
179	180	3	THE GREATEST OF THE GUESS WHO RCA APL1-2253	6.98		7.95	7.95	
★	NEW ENTRY		SWEET Off The Record Capitol CSD3 11636	6.98		7.98	7.98	
181	183	3	FRED WESLEY & THE HORNY HORNS A Blow For Me, A Toot For You Atlantic SD 18214	6.98		7.97	7.97	
★	NEW ENTRY		POCO Indian Summer ABC AB 989	6.98		7.95	7.95	
183	187	4	CARRIE LUCAS Simply Carrie Gulfstream GFL1-2239 (RCA)	6.98		7.95	7.95	
★	NEW ENTRY		KIKI DEE Rocket PG 2257 (RCA)	6.98		7.98	7.98	
★	NEW ENTRY		FOUR SEASONS Helicon Warner/Curb WS 3016	6.98		7.97	7.97	
★	NEW ENTRY		TROPEA Short Trip To Space Mercury 2294 (TK)	6.98		7.98	7.98	
★	NEW ENTRY		T-CONNECTION Magic Dash 20004 (TK)	6.98		7.98	7.98	
188	188	2	SEAWIND ICI 5002	6.98		7.98	7.98	
★	NEW ENTRY		BOBBY BLAND Reflections In Blue ABC AB 1018	6.98		7.95	7.95	
190	190	2	MILES DAVIS Water Babies Columbia PC 34326	6.98		7.98	7.98	
191	194	3	JETHRO TULL Aqualung Chrysalis CHR 1044	6.98		7.98	7.98	
192	179	101	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	
193	175	61	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98	7.98	
★	NEW ENTRY		GEORGE DUKE From Me To You Epic PE 34465	6.98		7.98	7.98	
195	155	28	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98		7.98	7.98	
196	196	34	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. MS 2965	6.98		7.97	7.97	
197	192	111	BEACH BOYS Endless Summer Capitol SABB 11307	7.98		8.98	8.98	
198	199	51	AEROSMITH Rocks Columbia PC 34185	6.98		7.98	7.98	
199	164	7	HEAD EAST Gettin' Lucky A&M SP 4624	6.98		7.98	7.98	
200	198	8	STALLION Casablanca NBLP 7042	6.98		7.98	7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

- Abba 74, 124
- Aerosmith 103, 198
- America 87
- Angel 165
- Jean Armatrading 83
- Atlanta Rhythm Section 12
- AWB 172
- Amazing Rhythm Aces 115
- Babys 153
- BTO 170
- Bad Company 37
- Band 133
- Beach Boys 55, 197
- Jeff Beck With Jan Hammer Group 23
- Bee Gees 122
- William Bell 63
- George Benson 36, 73
- Dickey Betts & Great Southern 43
- Bobby Bland 189
- Booty's Rubber Band 16
- Boston 6
- David Bowie 65
- Brecker Brothers 159
- Jack Bruce 158
- Jimmy Buffet 42
- Jerry Butler 146

- Jackson Browne 76
- Donald Byrd 149
- Glen Campbell 24
- Captain & Tennille 22, 192, 193
- Chillwack 143
- Climax Blues Band 71
- Natalie Cole 15
- Commodores 10
- Norman Connors 95
- Rita Coolidge 107
- Pablo Cruise 69
- Miles Davis 190
- Kiki Dee 184
- John Denver 77
- Detective 174
- Neil Diamond 137
- Al DiMeola 75
- Doobie Brothers 131
- Dr. Buzzard's Savannah Band 105
- Dramatics 147
- Les Dudek 144
- George Duke 128
- Eagles 141
- Walter Egan 141
- Yvonne Elliman 94
- England Dan & John Ford Coley 30
- ELO 34
- Emerson, Lake & Palmer 13
- Facts Of Life 162
- Maynard Ferguson 49
- Brian Ferry 126

- Flame 164
- Fleetwood Mac 2, 57
- Foreigner 30
- Four Seasons 185
- Peter Frampton 94
- Peter Gabriel 58
- Eric Gale 148
- Marvin Gaye 3
- Genesis 106
- Andrew Gold 177
- Graham Central Station 116
- Guess Who 179
- Daryl Hall & John Oates 21
- Herbie Hancock 88
- Emmylou Harris 119
- Isaac Hayes & Dionne Warwick 151
- Justin Hayward 29
- Head East 199
- Heart 114
- Thelma Houston 11
- Engelbert Humperdinck 169
- Phyllis Hyman 171
- Isley Brothers 7
- Walter Jackson 142
- Jacksons 140
- Bob James 38
- Garland Jeffreys 175
- Arthro Tull 81, 191
- Quincy Jones 111
- Tom Jones 125
- Kansas 14

- K.C. & Sunshine Band 26
- Kinks 52
- Kiss 35, 85, 121, 161
- Klaatu 32
- Gladys Knight & Pips 66
- Kris Kristofferson 90
- Ronnie Laws 89
- Little Feat 120
- John Lodge 127
- Nils Lofgren 93
- Kenny Loggins 78
- Carrie Lucas 183
- McCoo & Davis 104
- Mary MacGregor 145
- Barry Manilow 19, 64, 79, 136
- Manhattans 70
- Manfred Mann's Earth Band 196
- Marshall Tucker Band 29
- Dave Mason 60
- Maze 110
- John Miles 102
- Steve Miller Band 45
- Van Morrison 80
- Walter Murphy 167
- Olivia Newton-John 195
- Kenny Nolan 81
- Ohio Players 41
- Marie Osmond 160
- Dolly Parton 113
- Billy Paul 157
- Teddy Pendergrass 25

- Pleasure 118
- Elvis Presley 56
- Pink Floyd 50, 86
- Poco 182
- Iggy Pop 72
- Queen 150
- Bonnie Raitt 33
- Kenny Rankin 130
- Lou Rawls 48
- Lou Reed 156
- REO Speedwagon 97
- Renaissance 132
- Return To Forever 40
- Minnie Riperton 134
- Smoky Robinson 135
- Kenny Rogers 139
- Linda Ronstadt 58
- Diana Ross 163
- Rough Diamond 155
- Ruhls 51
- Santana 128
- Leo Sayer 20
- Sea Wind 17, 154
- Boz Scaggs 138
- Sea Level 188
- Sea Wind 18, 152
- Bob Seger 117
- Side Effect 62
- Marlena Shaw 96
- Slave 5
- David Soul 93
- Southside Johnny & Ashbury Sukes 51
- Spinners 108

- Stallion 200
- SOUNDTRACKS
- A Chorus Line 178
- A Star Is Born 9
- Car Wash 44
- Rocky 4
- Starz 92
- Al Stewart 68
- Rod Stewart 100
- Supertramp 27
- Sweet 180
- Tangerine Dream 173
- Tavara 67
- Johnnie Taylor 109
- T-Connection 187
- 10CC 99
- Joe Tex 123
- Tramps 61
- Travis 186
- Undisputed Truth 176
- Uriah Heep 166
- Dexter Wansel 168
- Jennifer Warner 47
- Johnny Guitart Watson 46
- Weather Report 31
- Fred Wesley & Horny Horns 181
- Danica Williams 82
- Wild Cherry 112
- Wings 5
- Stevie Wonder 5
- Jesse Colin Young 129
- ZZ Top 101

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NEW ON
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RECORDS
AND TAPES
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CP 0105



CP 0115

CAPTAIN BEYOND'S
PREVIOUS ALBUMS,
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IMIC '77 Banquet: Trendsetter Awards

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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.

Executive Turntable

• Continued from page 6

the Nashville local of AFTRA. . . Executive changes at Pickwick International Inc., include: **Maurice J. (Mo) Whalen**, former partner in Coopers & Lybrand, elected vice president of administration and treasurer of the firm; **Scott Young**, who joined the firm in February from the Record Bar chain, where he was executive vice president, appointed general manager of the retail division, assisted by **Grover Sayre** and **Dieter Wilkinson**; **W. L. "Larry" Chapman** is the new director of purchasing, who will also oversee inventory control; **Bob Newmark**, named chief marketing officer of the Pickwick Record division, based in Woodbury, N.Y. Three veteran employees have been elected to new corporate posts: **Gene Patch**, wholesale division chief, has been upped to senior vice president; and **Bill Hall** and **Jack Mishler**, rack division regional managers in San Francisco and Des Moines, respectively, are now vice presidents.

Hire Cohen

• Continued from page 5

eliminate the year-old titles of chairman and vice chairman.

Under the new rules, George Souvall of Alta Distributing now becomes president, and John B. Cohen of Disco Records vice president.

Joseph Cohen, still at his American Broadcasting Co. desk last week, says he envisions no quick changes in NARM operation. New programs, however, will be undertaken, and "we will move into additional areas."

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Cohen's first meeting with the NARM board and the group's manufacturers advisory committee takes place in New Orleans June 1. Staff reporting to Cohen include Mickey Granberg, executive director; Stan Silverman, director of membership services, and Ina Lubner, executive assistant. Cohen will relocate to NARM's Cherry Hill, N.J., headquarters.

ASCAP Board Reelects Adams

NEW YORK—Stanley Adams has been reelected to the presidency of ASCAP, a post he has held since 1959.

Lyricist Adams, a member of ASCAP's board of directors since 1944, had also served as president from 1953 to 1956. He also holds posts with AGAC and the Country Music Assn. and is vice president of the National Music Council.

The ASCAP board of directors, which elects the group's officers, also announced the reelection of Salvatore Chiantia, president of MCA Music, and composer George Dunning as vice presidents; composer Morton Gould, secretary; Ernest R. Farmer, president of Shawnee Press Inc., treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Bretler, executive vice president of Shapiro, Bernstein & Co., assistant treasurer.

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"These are the unsung heroes of the industry," commented John Sturdivant, president of the Nashville NARAS chapter, in saluting the winners.

Inside Track

Is **Lou Kwiker**, former Handleman top executive, readying a chain of approximately six free-standing retail stores, with the base a warehouse in East Detroit? The stores are reportedly to be called **Music Stop**. . . More \$7.98 albums on the way are "CSN" by Crosby, Stills & Nash, due June 2, and "Sweet Passion" by **Aretha Franklin** in mid-May. La Franklin jets to London this summer to appear at the Queen's 25th anniversary doings. You can bet there will be plenty more \$7.98 albums in the offing. Big reason is the .0075 cent hike per copyrighted tune in royalties come Jan. 1, 1978, when the new Copyright Act provisions take effect. With nine tunes average on an album, that's almost seven cents additional per LP. And with soaring paper, pressing, production and artist royalty costs, the \$1 suggested list price might not even absorb the additional real cost.

Lenny Bernstein, son of **Jack Bernstein**, Pickwick independent label distributor boss in Dallas, convalescing successfully from a serious motor accident in which his arm and collar bone were shattered. . . Isn't the NARM board's plan with the appointment of **Joe Cohen** to replace **Jules Malamud** to keep Cohen in the field for at least 20 weeks a year to cement the organization's link with its active and associate members scattered cross the U.S.? . . Watch the **Pickwick record/tape album division** for some innovative product concepts for that long-time reissue label. . . **Frieda Gross**, who administers the Al Sherman Alshire Music publishing wing, is pulling for the competition. Her son, **John**, is bass player with the **Coon Elder Band**, which just had its debut album on Mercury. . . **Billboard** regrets **Heilicher** and **Handleman** reports were unavailable for input to its charts last week.

Look for another delay in a decision being rendered in the class action brought by **Rocco Catena** against **Capitol Records** in Federal District Court in L.A. The plaintiff just filed his final written brief and Capitol will soon reply, after which comes oral sparring before **Judge William Gray**. Decision can't come much before August or September. . . **APA** received a Superior Court judgment in Los Angeles ordering **Isaac Hayes** to pay the \$23,350 in commissions the agency sought in its pleading. . . **The George Sherlocks** (he's the veteran indie promo man out of L.A.) are parents of a daughter, **Heather Ann**, born recently. . . The teenage **Keane Brothers** have locked up a six-week summer replacement show series on CBS-TV.

Will **Russ Regan** wind up with his new independent label being distributed through **Casablanca Records**? . . **NARM** will probably hold its mid-year session late in October in Chicago. The change in directorship caused the delay. . . **Dave Jacobs** has retired from the Los Angeles office of **Chappell Music**. He'd been with Chappell since 1950. Prior to that he was road manager-trombonist with **Tommy Dorsey's** band. . . **Buck Owens** has married **Jana Greif**, a member of his band.

Larry Butler, who ankled UA as head of its Nashville office, will be producing at least four or five of the major names on the label in his new indie producer post. . . **Mucho tv action for industryites:** **Johnny Cash** inked with CBS-TV for three years, with two specials already on the planning board; **Steve Binder Productions** readying the **Rolling Stones'** 10th anniversary party, with publisher **Jann Wenner** as executive producer; **Dick**

Clark prepping a **David Soul** ABC-TV special; **Boone** will host a projected 90-minute syndicated pel show to the Felt Forum, New York, three years for his own **Cooga Mooga** and **Applecross** Productions. . . **Tennessee Ernie** splits with **Capitol Records** after years to go with **Word Records** for religious disks.

The **Edwin Hawkins Singers** brought the first special show to the Felt Forum, New York, three years ago. **Andrae Crouch** was incorrectly noted as the first board, May 7, 1977). . . **April Blackwood** hinted it reopen its Nashville office with **Charley Monk**. A associate director there, the top candidate to be outlet. . . UA Music vice president/general manager **Wally Schuster** is back full steam after an ulcer by Word is that **Charley Schlang** of Kester Marketing will be general manager of the reorganized **W** Music City stores (see separate story on page 7).

Rep. John Murphy of New York lauded **Robert Wood** in the Congressional Record recently. He lauded his effort to produce movie and tv shows in New York well as the **Bee Gees'** benefit for the local police. . . **Teddy Randazzo** to produce **Joe Simon's** next on Spring. . . **Melba Moore** succeeds **Aretha Franklin** and **Althea Gibson** as queen of the annual New York City **Corps review** May 7 there. The organization is youngsters in the Bronx and Harlem. . . A day-long door rock concert featuring the **Winter Brothers** and **Nite City**, among others, drew a reported 60,000 to David Kennedy Park in Coconut Grove, Fla. Sponsored by **WSHE-FM**, the show netted \$20,000 for regular dystrophy. . . **Taking a cue from the Rolling Stones**, another superact will play a **Big Apple** gig at a small club to cut a "live" album. **Veddy veddy** husband and wife.

London Records issuing a double-pocket album, the **Moody Blues** live, with five previously unreleased masters as sweetener. Label unhappy with sales; group's members solo decks, despite general critical claim. Group rumored considering reforming, which would delight the label. . . **Warner Bros.** chief **Mo Ostin** working out of the label's Gotham town house preparing for expansion in Gotham to larger quarters. . . Five Yamaha motorbikes will be awarded to readers for the best window or in-store displays built around **Ronnie Laws'** album, "Friends And Strangers," on the Blue Note label. UA is supplying point-of-purchase materials for the contest which runs through July 9. Photographs must be mailed to UA's Los Angeles office for judging with winners announced July 25.

Tom Moffatt, Honolulu-based concert promoter, recently flew to Guam with one of Hawaii's top bands, **Kalapana**, for two days of concerts. **McDonalds** sponsored the shows and Moffatt spent \$10,000 in freight costs alone to get the equipment on the plane. The night before everyone they did a concert at the **Blaisdall Arena**. . . **Duke Leikini** was given a fancy aloha by the **Kahala Hilton** on the occasion of his 10 years with the hotel as an entertainment attraction.

War and **UA** have finally split with the group seeking out new distribution. **War** will, however, release UA with an LP "Platinum Jazz" for release May 7. Meanwhile, **Jerry Goldstein** and **Steve Goldstein** are looking for a home situation.

Label Execs Decry Poor TV Sound

• Continued from page 5

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In the late 1950s tv music-oriented

Promo Changes

• Continued from page 8

the field, but more of them out there now have taken with them the experience of a national position."

"Implementing these kinds of changes is hard," **Licata** explains, "because you don't want to change gears in midstream. But I think it's coming at a perfect time now as far as our release schedule is concerned."

shows like "Your Hit Parade" presented the top 10 selling songs in a format that de-emphasized sound in lieu of record exposure.

Smith believes such formatted shows are detrimental, since an artist has an identifiable image with a song. "Having relative unknowns

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Spokesmen at **RCA**, **CBS**, **Warner Bros.** and **ABC Records** refused to offer comment.

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MAY 14, 1977, BILLBOARD

Double Platinum

By

Fleetwood Mac



Rumours

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- 3 Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discotheques.
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- 5 Recording artists, performers, attorneys, agents, managers.
- 6 Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities.
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MAY 21, 1977 BILLBOARD

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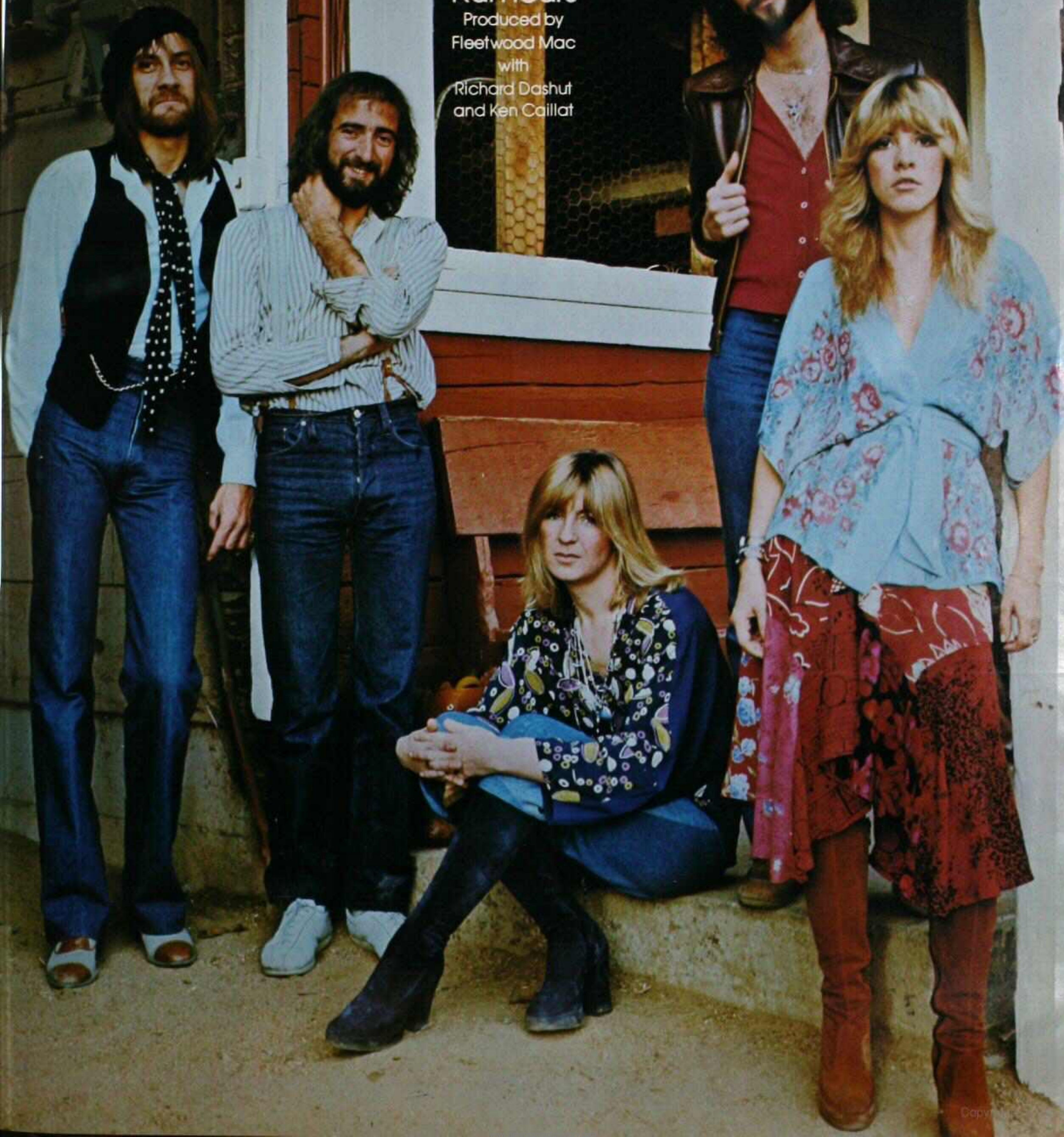


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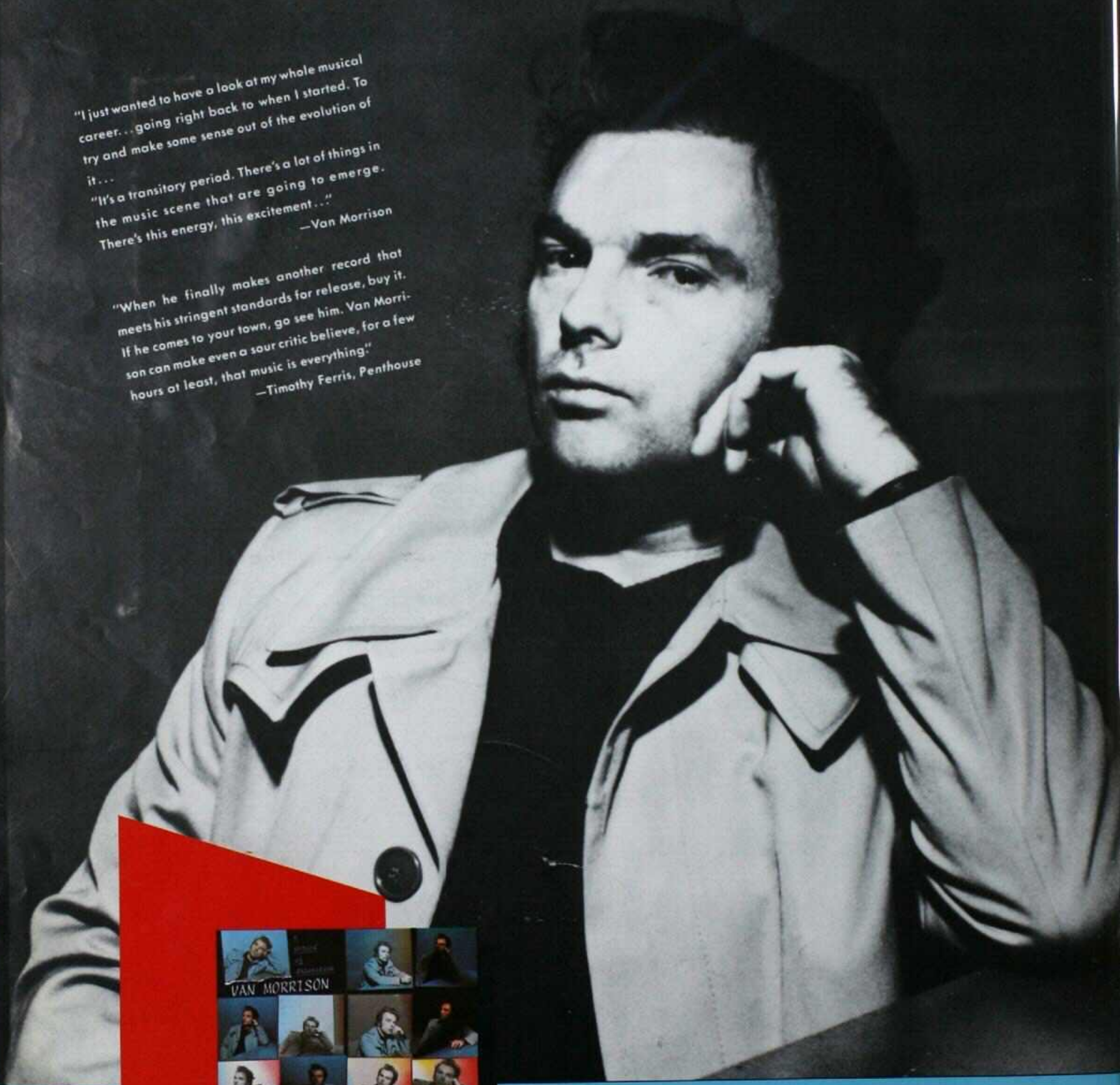
"I just wanted to have a look at my whole musical career... going right back to when I started. To try and make some sense out of the evolution of it..."

"It's a transitory period. There's a lot of things in the music scene that are going to emerge. There's this energy, this excitement..."

—Van Morrison

"When he finally makes another record that meets his stringent standards for release, buy it. If he comes to your town, go see him. Van Morrison can make even a sour critic believe, for a few hours at least, that music is everything."

—Timothy Ferris, Penthouse



On Warner Bros. Records and Tapes