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Discounts Trim U.K. Margins On Singles

By ADAM WHITE

LONDON—Faced with three different recommended retail prices for singles, independent retailers throughout the U.K. are setting their own price levels.

Governing factors include local competition, especially with the High Street multiples, individual assessment of what the market will stand and the need for price uniformity to avoid confusion among retail shop sales staffs.

Price increases have recently been instituted by EMI, WEA, CBS, Phonogram and Polydor (Billboard, July 30, 1977).

A survey shows various prices in effect, with the most common \$1.11, \$1.20 and \$1.28. Few were found to sell at \$1.37, the new level at current

(Continued on page 57)

Video Role For Music Developing

By STEPHEN TRAIMAN

NEW YORK—A rapid-fire series of recent announcements in key video programming and hardware areas continue to put the music industry role more in perspective for both the consumer and commercial markets.

In software, prerecorded home videocassette packages have been announced by Time-Life (Betamax) and Magnetic Video (Beta-format and VHS). The possibility also exists that RCA may bow a library on its own, or in a joint venture, at the demonstration of its 2 1/4-hour VHS system from Matsushita to distributors Aug. 18.

For hardware, RCA's further delay on videodisk development due to

(Continued on page 53)

IMMEDIATE TRADE REACTION

WEA Hikes Price On 80+ Key LPs

By JOHN SIPPEN & ED KELLEHER

LOS ANGELES—The July 25 WEA notification of a \$1 boost on 80-plus key catalog LPs is eliciting intense immediate reaction from all segments of the industry.

Effective Aug. 15, WEA is hiking the \$6.98 catalog LPs by a wide variety of established acts on all labels to \$7.98. Subdistributor price rises from \$3.38 to \$3.95.

Lou Fogelman of Music Plus, 15-store local chain, like others contacted feels the giant branch distributor's suggested list increase solidifies the hinted imminent \$7.98 LP mart. Steve Libman of Southland, Atlanta, rack/retail complex, forecasts a total \$7.98 industry increase by Nov. 1 or right around the holidays when business hits its annual peak.

"Now that WEA has shown where it's headed, I hope the rest of the labels come around to \$7.98 as quickly

(Continued on page 15)

Latin Labels Hit Shady Importing

By AGUSTIN GURZA

LOS ANGELES—The Latin record industry in the U.S., already weary from its fight against piracy and the Mexican peso devaluation, is now facing a third threat—the unauthorized importation of product manufactured in Mexico.

Within the past two to three months, a wave of imported Mexican product has flooded the U.S. Latin market, undermining the sales of firms like Castronics and Musart on their best-selling Latin albums.

Though some executives say the problem has existed on a smaller level previously, most agree that the volume has increased dramatically within the past month or two.

One of the reasons for that increase is the emergence of specialists

(Continued on page 60)

N.Y. Discos Hurt By 'Sam' Deaths

By RADCLIFFE JOE

NEW YORK—Many New York discotheques in the boroughs of Queens, Bronx and Brooklyn are teetering on the brink of financial disaster from a fall-off in patronage caused by the terror generated by the city's nefarious .44 caliber killer.

According to disco operators in the three boroughs, business in some instances is off by as much as 90%, and many are fearful that if the killer nicknamed "Son of Sam" is not soon apprehended, many may have to go into liquidation.

As Ian Schragar, one of the owners of the chic Enchanted Gardens in Queens, explains, the vast majority of the discotheque clientele in the suburb is comprised of young people between the ages of 18 and 35. This too is the age bracket in which the killer finds his favorite

(Continued on page 48)

TAKING THE SHOW HOME

Soundtracks and original cast recordings are reemerging as major chart material. The boom is spearheaded by Broadway shows such as "Chorus Line" and "Annie" and phenomenal soundtrack sales for entries including "Star Wars" and "The Deep." Inside, see page 34.



"NIGHTWINGS," Stanley Turrentine's brand new album, is a tour de force—robust, powerful, and bursting with Mr. T's warm full-bodied super-soulful tenor sax sound. Produced by Turrentine with Claus Ogerman arranging and conducting, "NIGHTWINGS" soars with beauty and lyricism through such tunes as "Papa T," "Birdland," "If You Don't Believe," and "Don't Give Up On Us." "NIGHTWINGS" is all-day music from Mr. T. Fantasy F-9534 (Advertisement)

Airplay Confronts Playlist At Toronto Radio Forum

By ELIOT TIEGEL

TORONTO—Billboard's first radio programming conference held outside the U.S. displayed an international flavor in speeches and panel sessions, but the age-old question of how record companies can break new artists without greater radio participation lent an air of familiarity to the proceedings.

This 10th annual Radio Programming Forum attended by 550 at the Harbour Castle Hotel, Wednesday through Saturday (3-6), rekindled old frustrations between broadcaster and music supplier in the panel session, "How Records Affect Your Station, Your Life, And Your Pocketbook."

Danny Davis, promotion vice president for Screen Gems-EMI Music, Los Angeles, moderator of

the Thursday (4) panel, affirmed the axiom that the "business is dependent on each other and while we would like for all our product to find exposure that's not to be." Davis

(Continued on page 61)

Nominations For '77 Disco Awards Named

LOS ANGELES Nominations have been announced for the awards to be presented at the third annual Disco Forum, to be held in New York from Aug. 28 through Aug. 31. Leading all artists in having the most nominations are the Salsoul Orchestra (with seven award bids) and the Love Unlimited Or-

(Continued on page 10)



THE STARLAND VOCAL BAND SHOW is TV's newest hit. CBS-TV series is on now thru September 4th—8:30 p.m. (7:30 CST). Telecasts feature the Windsong Grammy-winning group singing hits from "Rear View Mirror" and "Afternoon Delight" LPs. (Advertisement)

(Advertisement)

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NEW "RARE EARTH"!

The original Rare Earth, Gil Bridges, Ed Guzman, Mike Urso and Pete Hoorelbeke have been joined by new members Ron Franssen and Dan Ferguson to recreate the sound that made Rare Earth a chart topper in the early 70's!

ROCK WITH A DEFINITE FLAVOR OF R&B. IT'S SOMETHING TO CELEBRATE!

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Ain't nothing like the real thing...
...TIL SOMETHING BETTER COMES ALONG
STAR WARS by MECO

MNLP 8001



Produced by Meco Monardo,
Harold Wheeler and Tony Bongiovi
Arranged by Harold Wheeler

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millennium

Distributed by Casablanca Record and Film Works, Inc.



RODRIGUEZ

DEMAND VOTING PRIVILEGE

NATRA Associates Enliven Convention

By JEAN WILLIAMS

LOS ANGELES—The National Assn. of Radio and Television Artists' convention, held last week in Miami, may well be a continuation of the previous convention with the same problem of associate members being voting members dominating the session.

At press time, the music/promotion panel chaired by Philadelphia International head Kenny Gamble seemed to result in mass confusion as the group was apparently determined to waive the music/promotion topic in favor of associate membership rights, according to those present.

Some of the other members of the panel were Paul Johnson of Capitol Records, Al Edmondson of A&M Records and Edward Wright, industry veteran and former president of NATRA.

As Kitty Broady, retiring president of the organization arrived, a sizzling discussion ensued concerning the failure of NATRA to allow its participating and associate members to vote.

Broady announced that she made sure during the 1976 session at least a step in that direction was made so far as each label should be allowed one vote.

But the body seemed to reject Broady's position. They want every-

one to have equal votes, says the source who attended the meet.

Gamble stated that constant positive, open dialog should be exercised while Joe Medlin of Brunswick Records, another panelist, noted the importance of the support which the labels have given NATRA through the years adding that things must now change. Edmondson, Wright and Johnson all agreed with Medlin's position.

"The music/promotion session didn't deal for the most part with that topic. The people there knew about this subject and wanted to get on to what's going to happen now within the structure of NATRA," says a voting member.

The radio/television workshop had panelists China Vales of WTMI, Jimmy Griffin of WVR and C.T. Taylor of WTVJ-TV, all in Miami, who basically discussed the role of blacks in radio and tv and black ownership. The panel was also concerned about community involvement as it relates to their positions.

An administration/management workshop scheduled was canceled. At press time a general rap session had been set for Friday (5) and Saturday (6) to be followed by elections on Saturday.

Approximately 400 music and
(Continued on page 70)

NARM, EIA/CES INVOLVED

Hard And Software Sides Inch Toward Cooperation

By STEVE TRAIMAN

NEW YORK—The software and hardware sides of the industry continue to move closer, with last week's meeting between Joe Cohen, NARM executive vice president, and Jack Wayman, EIA/CES senior vice president, another positive action.

Following up on the suggestions in the first part of the RIAA market expansion survey on consumer attitudes cosponsored by the EIA/CEG (Billboard, July 2, 9, 1977), both executives agreed that the "razors and blades" groups ought to be more involved in each other's activities.

John Hollands, chairman of the EIA/CEG audio committee and head of BSR (DBA) Ltd., already has endorsed such cooperation. He provided the list of equipment "interviewees" for the first phase of the RIAA survey, and was keenly interested in the initial responses.

Next likely step is a meeting in early fall between several key members of NARM and the EIA/CEG for an initial discussion of mutual problems and areas of cooperation.

The talk likely will cover some of the ideas most frequently mentioned in the survey as being worth the time and money of the music industry to pursue. Included are separate recordings/audio sections in Sunday newspapers, more promotion of recordings and tape players in cars, inclusion of printed inserts on recordings with equipment, and direct mail for prerecorded product to equipment purchasers for aftersale followup.

British Striving To Apply Brakes To Home Tappings

By ADAM WHITE

(This series of articles puts into focus the effects of home taping on the U.K. record industry and measures being taken or considered to meet the problem.)

LONDON—Consider a Britain in 1982 when the country is stable and flourishing, due to North Sea oil and other successes, with the music business remaining virtually static. Record manufacturers blame the practice of home taping, which has grown dramatically, and, though illegal, has proved impossible to prevent. Technological attempts to overcome the problem have been constantly outstripped by improvements in hi fi hardware. Those recommendations of the 1977 Whitford report which pertain to recording copyright remain unlegislated.

Is this apocalyptic vision of Britain's record industry in the '80s fanciful or feasible? Is it an absurd extrapolation of current trends, or an accurate assessment of future prospects? Could it happen here?

It is happening here. The British Phonographic Industry (BPI) believes there are at least eight million people in this country involved in home taping illegally. "Manufacturing" approximately some 80 million album equivalents a year.

(Continued on page 51)

Court Stops Videotape Showings

NEW YORK—In the first major case of alleged piracy of a music videotape copyright, a preliminary injunction was handed down against a leading campus video entertainment supplier and one of its distributors to the cable and pay television markets.

Video Tape Network (VTN) and Satori Productions were enjoined from "further production, broadcast, distribution and sale" of the videotape performance of the "Star Spangled Washboard Band" recorded at Pace Univ. in Pleasantville, N.Y., in 1974.

Judge Henry Werker of U.S. District Court, Southern District of New York, signed the order granting the injunction July 27. Action came nearly a month after the original show cause order was returnable (Billboard, July 2, 1977).

In an affidavit filed with the original petition, the agreement with Ashwood House, the group's manager, gave VTN exclusive rights to license and exploit—but not sell—the tape in the U.S. and Canada in all non-theatrical, non-commercial markets.

Another affidavit documents a subsequent agreement between VTN and Satori for distribution of a "Celebration" series on cable and pay tv, and to selected apartment complexes, for payment of \$4,500 for nine hours of programs supplied by VTN.

Included in the series, in addition to the Star Spangled Washboard tape, were performances by Gladys Knight & The Pips, Róberta Flack, Eric Clapton and Cream, Dr. John and Steamboat, Cold Blood and

(Continued on page 8)

FCC's Radio Probe To Resume In D.C.

LOS ANGELES—Phase three of the FCC's hearings into the possible improprieties of the broadcasting industry are expected to begin shortly back in Washington, D.C., where they originally began.

A three-man team of FCC investigators recently concluded phase two here after approximately two weeks and several dozen witnesses, says an informed source.

Attorneys Steve Fadem and Ted Kramer along with John McDonald of the Complaints and Compliance

Division took up temporary residence here while investigating West Coast radio practices.

"A wide range of substantial leads was developed while we were in Los Angeles and we're sifting through it all now," says Fadem.

He adds that the investigation is ongoing and will continue until the commission feels it has exhausted all possible avenues. "We will be as complete and thorough as possible," says Fadem.

(Continued on page 12)

PRODUCT VALUED ON STREET AT \$262,000

FBI Arrests Indicate a Major Tape Piracy Ring In Washington

By MILDRED HALL

WASHINGTON—An alleged major piracy ring has been hit here with the FBI arrest of a retired, 58-year-old Air Force Lieutenant Colonel, Maurice Rishel, together with five associates operating out of Maryland, North Carolina, Pennsylvania and Washington D.C.

FBI spokesmen say the probable street value of tapes it has so far confiscated in the local Washington, D.C., crackdown is about \$262,000.

But more arrests and more seizures are anticipated.

Leads to other operations mentioned, in addition to the Rishel ring, extend to Ohio, South Carolina and to Atlanta and Baltimore. Ultimate recovery values are expected to be "huge," according to the FBI's white collar crime squad here.

An affidavit filed by the FBI at U.S. Federal District Court here says Rishel bragged to undercover FBI

agents of having made a total of five million illegal tapes. He said he was producing 10,000 a week at one time, but cut down to 5,000 the past year and a half.

A fellow pirate reportedly said Rishel nets about \$15,000 a week in bootleg tapes, working out of his Maryland home and his Dover, Pa. farm.

Rishel also runs a legitimate "front" operation selling blank tape, as MHR Sales, of Dover, Pa. Some of his blank tape retail buyers are legitimate. Others own reproducers called "Parson's duplicators" that can make 8-track tapes directly from legitimate tapes, according to the FBI affidavit.

Rishel and five North Carolin-
(Continued on page 12)



BASKETBALL BOOGIE—In between concert appearances the Sylvers hosted a charity basketball game against Baltimore area broadcasters with all proceeds donated to needy children of the March of Dimes. After the group drubbed the challengers 62-30 they were presented with a March of Dimes Merit Award. From left to right are Edmund, Ricky, Foster and James Sylvers; manager Al Ross; road manager Julie Buchannon; WSID air personality Bob Green; and Leon Sylvers.

Gilman Eyes Own Stores

LOS ANGELES—Jason Gilman has departed Maya Distributing and Banana Records, the San Francisco subdistributorship and the 10-store chain it primarily serves, to open his own Rainbow Record stores in the Bay Area.

Pat Bell, a principal in the formation of Maya and the Banana chain

since 1969, is returning to actively head both operations.

Gilman says he has two locations, one 1,900 and the other 2,400 square feet, both of which will be full-line stores. Both stores are located in small shopping areas. Plans call for the stores to open between Oct. 1 and Nov. 1.

WB Wins, Loses With Two Labels

LOS ANGELES—Sire Records will be distributed by Warner Bros. Records beginning this month. The agreement covers all forthcoming Sire releases as well as the Sire catalog. Initial Sire release through Warner Bros. will ship Sept. 15. Sire was formerly distributed by ABC Records.

Sire's roster also includes the Ramones, Renaissance, the Climax Blues Band, Stanky Brown Group, Talking Heads, Martha Velez, Richard Hell & Void-Oids, the Dead Boys, Metro, the Paley Bros., the Saints and the Flamin' Groovies.

Meanwhile, effective in October, Capricorn Records will no longer be distributed through Warner Bros. A Capricorn spokesperson says the label is still negotiating for new distributionship. The spokesperson did concede that Phonodisc "is in the running."

PITTMAN SEES 3 POSSIBLE DIRECTIONS

WNBC Switching To Rock

By CLAUDE HALL

NEW YORK—In an unprecedented move, WNBC will switch to a rock format Sept. 1, according to new program director Bob Pittman. Pittman, 23 years old, achieved phenomenal success as program director of WMAQ, Chicago, and its FM sister station, WMAZ is a country music operation; the FM is an album rock station. Pittman says he is still researching the New York market, but there were "three different programming slants" that were feasible already—

album rock like WPLJ, black album rock like WPLS, or straight-ahead rock like WABC. "We don't have to beat WABC to win. Winning for us is making money," he says. He also predicts a slow growth and long building process. His current general manager, Charlie Warner, was also his manager in Chicago and before that in Pittsburgh. The current staff, including morning personality Don Imus, has been dismissed, though contract negotia-

tions will take some time. New personality lineup has Ellie Dylan from WMAQ in Chicago doing the 6-10 a.m. show, followed by Johnny Dark from WRKO in Boston 10 a.m.-2 p.m. Lee Masters of WLRS in Louisville will be the 2-6 p.m. show, followed by Allen Beebe of KGMC in San Diego 6-10 p.m. Bat Johnson of KCMO in Kansas City will do 10 p.m.-2 a.m. An all-night personality is yet to be hired. Jay Stone of WXXK in Pittsburgh will do weekends. Roz Frank from KNUS in Dallas is music director.

Most of the air personalities, with the exception of Ellie Dylan, are strangers to a market the size of New York. All will be earning more money, because even scale at WNBC is about three times higher than what an air personality might earn in San Diego or Louisville.

Pittman has not decided whether the playlist of WNBC would be short or long. "I've done both."

He was researching the market in depth. "Actually surveying the total audience rather than just the 5% who buy records."

He points out that WABC is very good. "I'm not underestimating them at all and I'm not attacking anyone, just trying to improve our own position in the market." He says he thinks he can become at least third or fourth in the market in listeners 18-49.

For many people, however, he represents the first real radio challenge that WABC has had since WMCA switched to two-way talk several years ago.

Currently, WNBC is rebuilding its studios and its signal equipment. The engineer will be put in another room to give air personalities privacy.

One of the problems many program directors have had to deal with in the past is that the station has long been the news flagship of the NBC

(Continued on page 15)

London Chooses Progress To Complete Indie Switch

NEW YORK—London Records has named Progress Record Distributing of Highland Heights, Ohio, its outlet for two Midwest areas, completing the label's switchover to independent distribution.

London's branch in Chicago, last remaining in the firm's string, is now being phased out, and the transfer to Progress is due for implementation Aug. 15.

D.H. Toller-Bond, London president, says the move underlines the company's "firm belief in the power of independent distribution." Twenty-three indies now handle London nationwide.

Progress will handle London in both its original Cleveland location and its recently opened northwest Chicago suburban site.

Stan Meyers, long-time London distribution boss at the remaining Chicago warehouse, was meeting with a London New York home office staffer at presstime. What will happen to London Chicago employees is not known. It is expected that some may go to work for Progress, as was the case when London originally moved from its own Los Angeles warehouse facility to Record Merchandising a year ago.

For the Record

LOS ANGELES—"Tie A Yellow Ribbon (Round The Old Oak Tree)" is not in public domain, as a headline indicated in the Aug. 6 Billboard. A federal judge ruled that the tale of the old tree is not copyrightable. The song is.

Arista Files Suit Over Heart LPs

NEW YORK—Arista Records has filed suit in U.S. District Court here against three members of the rock group Heart charging default on a contractual agreement to distribute the band's records in Western Europe.

Named as defendants in the suit are Ann D. Wilson, Nancy L. Wilson and Roger Fisher. Arista is seeking a restraint on future recording, \$10 million in compensatory damages and \$2.5 million in exemplary and punitive damages.

Arista contends that in September 1976 it entered into the distribution pact with Can-Base Productions, which was then acting on behalf of the defendants. The deal called for two Heart albums and additional LPs over the course of two option periods.

Arista claims that upon signing the agreement, it received the first Heart album, whereupon it advanced Can-Base the sum of \$50,000, half of which was then given to the defendants.

Later, Arista contends, it advanced an additional \$42,000 to the defendants in conjunction with a tour of Western Europe.

Arista charges that the defendants then entered into an agreement with Portrait Records, a division of CBS Records, for their exclusive services as recording artists resulting "in a total failure and refusal by defendants to deliver to Can-Base any additional recordings."

Unique Video Vistas Seen By Calif. Astralvision Firm

By JIM McCULLAUGH

LOS ANGELES—With prime applications to record merchandising, discs, and as rock act backdrops, a new visual production company called Astralvision specializing initially in advanced computer/laser animation and holography software products for the entertainment industry has been formed here in Hollywood.

The film and tape visuals in sync to music, combine independent computer animation systems, laser animation and holographic processes, believed to be the first time all three of these processes have been combined into one production.

Other applications, according to Steve Cole, president and whose

uncle founded the 3-D Co. in 1943, in addition to highlighting albums in tv commercials, in-store and theatre promotional spots, are tv musical specials and inserts, special effects for feature films, feature length musical fantasy films, attention getters at trade shows, fabric design and multi-media four-walling opportunities.

In an attempt to begin to establish a major link between the music and motion picture industries, Astralvision has also just inked a joint marketing agreement with Century Projection Systems of Santa Clara, Calif., which will represent the firm on a national level along with its regular line of video projection

(Continued on page 54)

Executive Turntable

Lee Mendell has been named to the newly created post of director of business affairs for WEA International and will headquarter in Burbank, Calif. He previously had his own consulting firm. . . . At Polydor Inc., New York, David Shein has been promoted to vice president of finance, with additional duties as assistant to Irwin Steinberg, president of the company, as well as of the Poly-



Mendell

gram Record Group. Shein was previously controller of Polydor Inc. and the Polygram Corporation. . . . Dr. Don Mizell will be the general manager of Elektra/Asylum's newly formed jazz/progressive music division in Los Angeles. Before joining E/A, Mizell was an executive producer and director of product management at A&M Horizon Records.



Shein

In another development, Norm Osborne has been named national promotion director for E/A country in Nashville. . . . In Los Angeles Paul Johnson has become national promotion manager of black product while Tommy Phillips has been named assistant promotion manager for black product with Capitol after an expanding and restructuring of its black promotion staff. Johnson is a veteran radio personality known as "Big Daddy" and was previously a promotion staffer for Atlantic Records before arriving at Motown Records as vice president of promotion. Both are new positions. . . . Hale Milgrim has been appointed national merchandising coordinator and George Calagna named West Coast regional merchandising coordinator at Warner Bros., Burbank. . . . Dave O'Connell returns to Chicago as vice president and general manager of Ova-



Milgrim

tion Records. O'Connell recently left Pickwick Records where he was a vice president and general manager. Prior to that post, he had a 16-year association with Phonogram/Mercury, capped by the presidency of Phonodisc. . . . At Bareback Records, New York, JoAnne Zinn has been named director of marketing. She was formerly at Buddah Records. Also at Bareback, Ira Leslie is appointed director of pop promotion. He was



Calagna

national promotion director of pop promotion for Roulette/Pyramid Records. . . . Ron Macleod is now manager of artist relations for Chrysalis in Los Angeles while Rachele Fields has been appointed national promotion coordinator. . . . In the formation of a regional black marketing staff for MCA, Los Angeles, Lamont Simpkins has been appointed Southern regional black marketing manager based in Atlanta; Bernie Hayes now is Midwest regional black marketing manager operating out of St. Louis; Earl Sellers is now East Coast regional black marketing manager located in New York; while Sparkle Kemp is West Coast regional black marketing manager headquartered in Los Angeles. . . . David Steffen has been appointed to the post of regional marketing director, West Coast, for A&M in Los Angeles. He held A&M's Midwest marketing directorship for the last three years. . . . Dennis Gordon has been named Northeast region promotion manager for black product promotion and development for 20th Century, Los Angeles. Maurice Watkins will handle the Southeast region, while Roscoe Floyd will now be responsible for the Southwest region. . . . In Houston, John Kane has been



Macleod

added to the WEA sales staff after having been with RCA for 10 years, while Henry Jefferson has been appointed the display person in charge of designing, setting up and coordinating in-store merchandising. . . . Dan Conger new manager, Southwest regional promotion, RCA Records, and will be based in Dallas. Previously he did regional promotion for UA. . . . Alan Oreman has been named Columbia Records promotion manager for Atlanta. He was a local promotion manager for the Carolinas. . . . Charles Reardon has joined WEA at the promotion representative for Elektra/Asylum product in Denver after having been in independent promotion for the last five years. And Mike Smith is the newly appointed inventory sales representative and will base in L.A.



Fields

where he's held various sales support positions at WEA's Los Angeles branch. . . . Steve Katz, Blood, Sweat & Tears co-founder, assumes the post of East Coast a&r director for Phonogram/Mercury. Guitarist/songwriter/producer Katz was most recently with the group American Flyer. . . . At CBS Records, New York, Sylvia Daley has been appointed general publicist, special markets. She was a public relations assistant at Poly-



Steffen

dor Records. Also at CBS, New York, Beverly Paige now is tour publicist, special markets. She was previously a publicist.



Tamiya

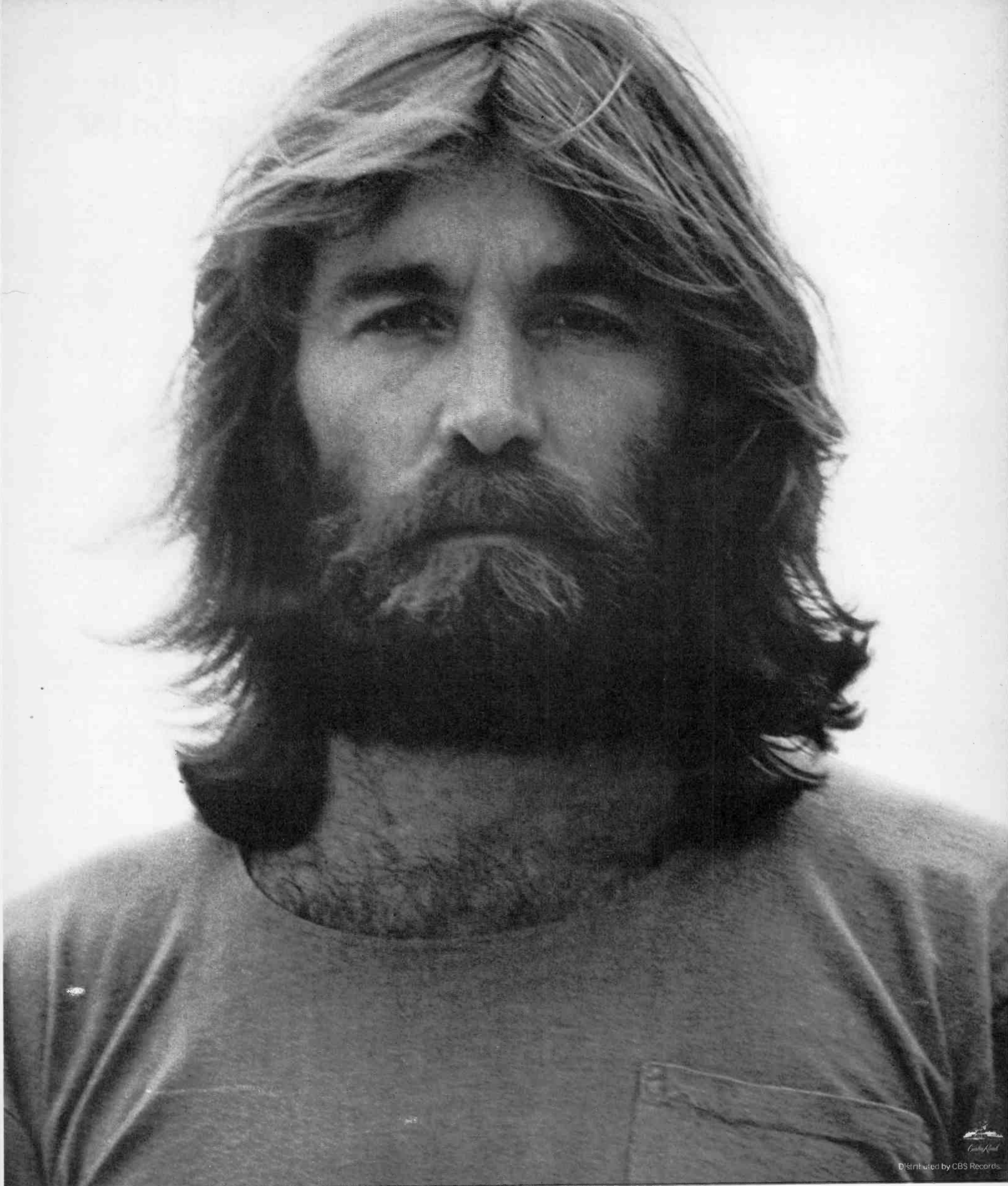
At Billboard's Los Angeles office, Carrie Marchyok has been promoted to work the disco chart. She replaces Starr Arning, who left to work in independent disco promotion. . . . Marke Hodes, national director of promotion and advertising for Mushroom Records, has resigned that position to open his own independent promotion/press company based in Los Angeles. . . . Martin A. Paulson has been named trustee of the Music Performance Trust Funds, succeeding Kenneth Raine, who retired from that post in April, and will be based in New York. . . . Fiona FitzHerbert has been named administrative manager of Ron Henry Management in Los Angeles. She formerly served with Henry at Shelter Records as his executive assistant and later as label project manager. . . . On the Las Vegas scene, Pepper Davis named entertainment director at the Hacienda Hotel by former entertainment executive Paul Lowden, who becomes president and owner. . . . Mitch Dewood, formerly with the Aladdin Theatre For The Performing Arts and Bagdad Theatre, is booking talent into the hotel's casino lounge while producing his long-run smash revue "Fever's Up" at the Landark Hotel.

* * *

Kenjo Tamiya has been appointed executive vice president of Sony Corporation of America, New York, succeeding Raymond Steiner, recently named president. Tamiya was vice president, product planning and procurement. . . .

* * *

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**"Pacific Ocean Blue"—The first solo album
by Dennis Wilson. Next week.
On Caribou Records and Tapes.**

**YOU WON'T FIND
THE STORY OF
JAY BOY ADAMS
IN THIS AD!**

You'll find it in his music.

Jay Boy Adams' debut album: 10 compelling songs about love, life, the land, the people and issues that matter to him.



Produced by Bill Ham

SD 18221

JAY BOY ADAMS. LISTEN.

On Atlantic Records and Tapes.



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Fat \$762 Million Polygram Gross



KIKI KICKS—Rocket Record artist Kiki Dee and her dancing partner, Elton John, exhibit some fancy footwork at a party on the eve of Kiki's concert in New York's Central Park. The festivities were held in honor of Dee and Rocket act, Blue, and hosted by manager, John Reid.

CHICAGO—Global gross revenue of \$762 million, a 12% increase over 1975, is reported for 1976 by the Polygram music group. According to the Polygram annual report, 240 million records and 31 million music-cassettes were produced last year at group manufacturing plants in 20 countries.

The Dutch-German conglomerate, under president Coen Solleveld, also incorporates music publishing and production of tv films and video programs.

A dividend of \$7 million, based on capital (including reserves) of \$160 million, was paid to the Philips (Holland) and Siemens (Germany) companies, which each own 50% of the Polygram group. Figures, reported here by Phonogram/Mercury, a Polygram company, are converted from deutschmarks according to the exchange rate of Dec. 31, 1976.

Market Quotations

As of noon, August 4, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/4	37	ABC	9	1414	44%	44%	44 1/2	+ 1/2
41 1/4	38 1/4	American Can	8	77	41%	40%	41%	+ 3/8
11 1/4	7 1/4	Ampex	12	95	9%	9%	9%	+ 1/4
5 1/4	3 1/4	Automatic Radio	4	—	—	—	3%	Unch.
62 1/4	55	CBS	10	36	59%	59%	59 1/2	+ 1/8
16%	7%	Columbia Pictures	5	591	15%	15%	15%	+ 3/8
15%	10%	Craig Corp.	3	16	11%	11%	11%	Unch.
48 1/4	32 1/4	Disney, Walt	16	547	38%	37%	38 1/2	+ 1
4%	3%	EMI	8	23	3%	3%	3%	Unch.
18 1/4	11 1/4	Gulf + Western	3	403	12 1/2%	12 1/2%	12 1/4	- 1/8
8 1/4	4 1/4	Handleman	10	50	7%	7%	7%	- 1/8
36%	23%	Harman Industries	10	38	36%	35%	36%	Unch.
5%	3%	K-tel	7	—	—	—	3%	Unch.
9 1/4	5	Lafayette Radio	57	16	5%	5%	5%	- 1/8
26%	21%	Matsushita Electronics	9	—	—	—	22%	Unch.
44 1/4	36%	MCA	8	351	36%	35%	36%	- 3/8
25%	16%	MGM	8	76	20%	19%	20%	+ 3/8
57	47 1/4	3M	16	138	50%	49%	50%	+ 1/4
56 1/4	36%	Motorola	13	208	45%	43 1/2%	45	+ 1 1/8
36	29 1/4	North American Philips	6	34	29%	29%	29%	Unch.
9%	5%	Playboy	12	26	7%	7%	7%	+ 1/8
32 1/2	25%	RCA	11	1349	30%	29%	30%	+ 3/4
10%	8%	Sony	15	992	8%	8%	8%	+ 1/8
22%	14%	Superscope	5	58	16%	16%	16%	+ 3/8
42%	21	Tandy	6	930	27%	26%	26%	+ 1/2
7 1/4	4%	Telecor	6	10	6%	6%	6%	Unch.
3%	2%	Telex	9	21	2%	2%	2%	Unch.
4%	2 1/4	Tenna	10	—	—	—	2%	Unch.
16%	13%	Transamerica	7	217	15%	15%	15%	+ 1 1/8
24%	9%	20th Century	8	1327	24%	22%	24%	+ 1 1/2
32%	26 1/4	Warner Communications	6	86	28%	28%	28 1/2	- 1/4
28	20	Zenith	11	95	22%	22%	22%	+ 3/8



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NARAS Elects

NEW YORK—The New York chapter of NARAS has elected seven new members to its board of governors and re-elected eight incumbents.

The new members are Sy Oliver, John Snyder, Peter Udell, Dick Katz, Paul Kresh, Dan Morgenstern and Shelly Yakus.

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Aeolian Going To Superscope; Awaits Approval

LOS ANGELES—Superscope, Inc. has reached an agreement in principle for the acquisition of the Aeolian Corp., the world's largest company engaged exclusively in the manufacture and distribution of pianos.

The acquisition, for an undisclosed amount of cash, is subject to acceptance of a final purchase agreement and approvals of the board of directors of both companies.

Aeolian manufactures and distributes more than 20 brands of pianos and according to Superscope board chairman and president Joseph Tushinsky, the acquisition is a natural step in the evolution of his firm's recently introduced Piano-corder Reproducing System which automatically records and plays "live" performances on any upright or grand piano through the medium of magnetic tape cassettes and is expected to be on the market nationally by early 1978.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	2 1/4	3	Kustom Elec.	7	5	2 1/2	3
Gates Learjet	4	15	8 1/2	8%	M. Josephson	9	13	13 1/4	14
GRT	5	7	2 1/2	2%	Memorex	7	46	25%	26
Goody Sam	3	1	1%	2%	Orrox Corp.	—	30	13/16	15/16
Integrity Ent.	3	31	1%	1%	Recoton	4	—	2%	2%
Koss Corp.	5	4	3%	3%	Schwartz Bros.	10	—	1 1/2	2%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

Mexican Musicians Make Peace With AMPROFON, Representing Record Cos.

By AGUSTIN GURZA AND MARV FISHER

MEXICO CITY—Contrary to predictions of protracted negotiating battles, the Mexican musicians' strike was resolved in what is being called a "cordial agreement" between SUTM, the musicians union, and AMPROFON, the industry association representing 18 major companies.

The new two-year contract, retroactive to July 1, calls for a 10% hike in musicians fees for studio sessions.

The pay hike for SUTM membership was the only major new development to come from the pact.

The new accord brought a speedy

end to a strike that had paralyzed Mexican studio production after the previous two-year contract expired June 30.

The two parties celebrated the new contract resolution with a peace-making banquet held July 29.

Guillermo Acosta Segura, head of Discos Gas and current director of AMPROFON, remarked that industry/union relations were now extremely cordial.

So much so, he said, that he foresees a smooth transition between this contract and the next, avoiding the curtailment of recording sessions as was the case this year.

Among the negotiators for AMPROFON (whose members account for 90% of Mexican recordings) were Jorge Acosta Segura of Discos Rex, Eduardo Baptista of Musart, Carlos Camacho of Gamma and Guillermo Infante of RCA.

Rogelio Gonzalez led negotiations for SUTM, the union headed by Venus Rey.

Island N.Y. Shift Based On Sales

LOS ANGELES—Island Records relocates its headquarters to New York in late September. The main reason for the move is Island's recent distribution pact with East coast-based Phonodisc and the fact that 75% of Island's sales come from east of St. Louis.

Also, Island owner Chris Blackwell has assumed a larger role in the creative thrust of the American firm. Blackwell will be involved with producing and signing new acts as well as overseeing the direction of artists on the label. The New York move brings Island's main office closer to the label's hub in London and Nassau.

And because most Island artists reside in England and the Caribbean, New York has become the kick-off point on most tours.

A few Island representatives will remain in Los Angeles after the move takes place.

Polygram, WCI Dicker Capricorn

NASHVILLE—As the Capricorn Records negotiations are reaching the final stage, Polygram and WCI are reported the firms most likely to reach a deal with Phil Walden, Capricorn's president.

The distribution deal could involve pressing, marketing and distributing of the Macon-based label. Some details still haven't been worked out but Walden expects finalization of the contracts possibly within two weeks.

N.Y. Court Stops Viddape Showings

Continued from page 3.

Bonnie Koloc, Bill Quateman and Lighthouse, plus short segments of many other artist performances.

Under the preliminary injunction, all showings of the Washboard performance, as part of the "Celebration" series or any other production, must terminate. An affidavit that all outstanding videotapes are being returned to Satori, together with a schedule indicating the identity of all stations to which copies have been delivered, must be filed with the court by Aug. 15.

In the original petition for injunctive relief, Ashwood House alleged both infringement of trademark and breach of contract. The plaintiff asked for \$500,000 in compensatory and punitive damages, plus \$250,000 for infringement, court costs and attorneys' fees.

Paul Williams Set

LOS ANGELES—Paul Williams has been named musical coordinator for "Sugar Time," new ABC-TV series which debuts Saturday (13). Williams' pact calls for him to write an original tune for each show as well as supervise all music.

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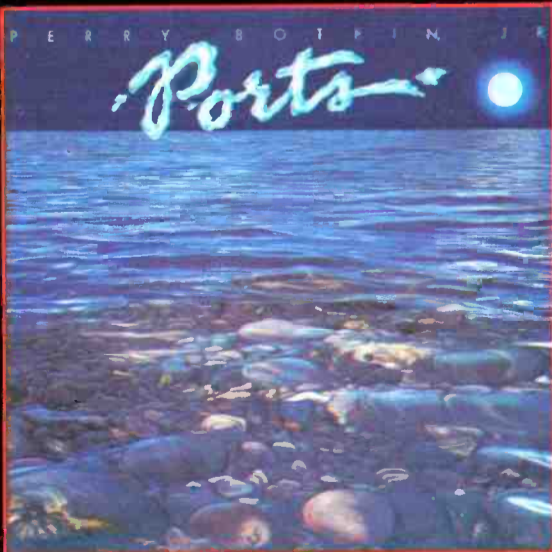
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Women Firm Kansas City Fest

LOS ANGELES—The first Women's Jazz Festival to be produced by femmes is slated for the week of March 19, 1978, in Kansas City.

"We will not restrict the performers to women," says Dianne Gregg, who airs jazz regularly over the radio station of the Univ. of Missouri at Kansas City (KCUR-FM) and who reigns as president of Women's Jazz Festival, Inc., a Missouri-chartered corporation now awaiting a \$10,000 grant from the National Endowment For the Arts.

"We have firmed Marian McPartland, pianist, and Marilyn Maye, the singer, and we're confident Patrice Rushen also will fly in from Los Angeles to perform on keyboards."

The corporation's board chairlady is Carol Comer, long a popular Kansas City singer, who in her slot as executive director of the festival also assures that alto saxophonist Vi Redd, bassist Lynn Milano and drummer Dottie Dodgeon will appear at the event.

"We don't care to be misunderstood," notes Gregg. "Ours is a non-profit group and we can't be political. None of us wants to be. We are getting help from local musicians Milt Abel and Frank Smith, and Steve Paul of the Kansas City Star already is assisting us with publicity.

"There will be several noted men musicians on the bandstand. What we are striving to do is show that women are not only excellent musicians, but that we can book talent and produce shows as well."

Already, the organization is selling T-shirts throughout Jackson County to raise funds to contract talent. Kansas City business firms are being approached as sponsors, as well.

Mary Lou Williams, who attracted national attention as an arranger, composer and pianist with Andy Kirk's legendary Clouds of Joy in the 1930s in Kansas City, has been invited to appear next March and Gregg and Comer have eyes, too, for Ella Fitzgerald as a guest.

Kansas City holds a conventional jazz fest every spring in the Municipal Auditorium but it has never jelled properly and may be abandoned.

"If we can swing this first event," says Gregg, who plans to videotape the March festivities for public television exhibition, "we women of Kansas City would be enlarging the market for women in jazz and perpetuating interest in the music in general. I'm convinced we can do it."

HOTLINE TIPS

'Rumours' No. 1 For 14th Week

LOS ANGELES—Fleetwood Mac's "Rumours" comes in at No. 1 on Billboard's LP chart for the 14th week, tying Stevie Wonder's "Songs In The Key Of Life" as the longest-sustaining top-of-the-charts album since Carole King's "Tapestry" in 1971, which had 15 weeks at No. 1.

In the last 10 years only one other album has had as many as 14 weeks on top: the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" in 1967, which also had 15 weeks. The Wonder, King and Beatles sets all won the Grammy Award for album of the year.

The 14 top-slotted weeks also puts "Rumours" in a tie with 1960's "The Button-Down Mind Of Bob Newhart" as the longest-lasting No. 1 album in Warner Bros. history. Runners-up for the label are Allan Sherman's "My Son The Nut" from 1963 (eight weeks) and 1962-63's "Peter, Paul & Mary" (seven weeks).

On the singles chart, Andy Gibb's "I Just Want To Be Your Everything" (RSO) holds at No. 1 for the third straight week. The only other records to have spent three weeks at No. 1 this year are Barbra Streisand's "Evergreen" and Stevie Wonder's "Sir Duke." Mary Macgregor's "Torn Between Two Lovers" and Hall & Oates' "Rich Girl" are the only '77 singles to have logged two weeks on top.

These findings are excerpted from Hotline, a publication including chart analysis and the complete pop, soul, country and MOR surveys, which is mailed three or four days in advance of the regular Billboard issue. **PAUL GREIN**

Labels Into Latin Mart

LOS ANGELES—Cream and Hi Records, plus their associated publishing outlets (East Memphis, Churn, Butter, Jec and Fi) are seeking to expand into the Latin market.

Bobby Weiss, vice president and director of the international division for the companies, will meet with record and publishing executives in South America and the West Indies beginning Aug. 15. Weiss will also be on the lookout for master and copyright acquisitions for the firms.

At this time Cream and Hi are represented in Canada, Japan, the Philippines, Australia, New Zealand, Spain, Italy, Venezuela and Colombia.

FBI Says Major Piracy Ring Is Smashed In D.C.

• Continued from page 3

ians, Richard S. Nelson, Alton I. Green, Richard Webster, Ricky Coleville and Bennie Church have been arraigned in U.S. Federal Court here and are out on bond.

Still to come is a preliminary hearing, then presentation of the case to the grand jury. Justice Department hopes for an indictment by September, after which trials will follow.

The arrest complaint charges the alleged pirates with interstate transportation of stolen property. This carries maximum penalty of 10 years and/or maximum fine of up to \$10,000.

Other charges can and undoubtedly will come up during the proceedings—such as the willful copyright infringement of recordings on Motown and Reprise (Warner) and many other labels.

Criminal penalties for infringement of recordings in the Copyright Law run to a maximum of one year and/or \$25,000 for a first offense, and a maximum of two years and/or up to \$50,000 for repeaters.

The affidavit names Washington, D.C., as "probably the biggest market for pirated 8-track tapes on the East Coast. Cleveland is the second largest."

Government spokesmen point out that piracy keeps getting more sophisticated and decentralized, so that FBI agents have to continually update investigative techniques.

The Washington FBI undercover scenario here began with buys from the Rishel ring through contact with D.C. street vendor Leroy Chambers. The affidavit mentions three pirate tape distributors known only as "Jim, Grover and Murphy," who sell tapes to vendors and retailers for 85 cents each. Also contacted were James and Don Broomfield.

FBI special agents from Pittsburgh, Detroit, Alexandria, Va., and Charlotte, N.C., participated as undercover "buyers."

The first undercover buys in December 1976 were for 1,679 8-track

pirated tapes at \$1 each. These included tapes of Motown's Stevie Wonder LP, "Songs In The Key Of Life."

They bore a fake number and a "Showcase Productions" label. Tapes of the Gordon Lightfoot LP "Summertime Dreaming" on the Warner-Reprise label were sold as "Wreck Of The Edmund Fitzgerald" on a label called "Total Sound Productions."

Other buys from the Rishel ring included \$735 for the so-called "pancakes" — master reproducer reels, carrying up to 3,200 feet of pirated tape. These, coupled with further recording techniques, can produce in one hour a yield sufficient for 1,200 8-track tapes, the affidavit notes.

In a taped conversation, Rishel told an FBI undercover agent that he bought his "pancake" from Dick Webster of Winston-Salem, N.C., and "pancake-duplicators" from George Cooper III of Piedmont, S.C. Winding and cellophane wrapping of cassettes was done at his Maryland home and at the farm in Dover, Pa. Sales took place in D.C.

In June 1977, FBI agents arranged a deal for 150,000 to 200,000 pirate tapes per month. Rishel and his side-kicks Webster, Church and Nelson allegedly agreed to deliver, but an electric storm cut the first output to about 70,000 tapes.

The agents made a "good faith" deposit of \$60,000 in a D.C. bank, and the deal was set. On July 30 the agents "bought" two vanloads of pirate tapes and made their arrests.

Besides Rishel of Suitland, Md., others arrested were: Alton I. Greene, 28, and Richard S. Nelson, 31, both of Lexington, N.C.; Richard S. Webster, 51, Germantown, N.C., and Ricky Colville, 23, Tobaccoville, N.C. Benny Mitchell Church surrendered to authorities later. Church, Nelson and Rishel were arraigned and released on \$10,000 bail each. The others are free on \$5,000 bail.

FCC's Radio Probe To Resume In D.C.

• Continued from page 3

A source close to the investigation insists there will be other phases following the Washington hearings in as-yet-undetermined cities.

Unlike the original Washington hearings held in February, March and May, the local hearings were held under a cloak of secrecy.

The upcoming Washington hearings are also expected to be closed to the public. However, that ruling could change.

The commission decided on closed hearings because of the "circus-like" atmosphere which prevailed at the original Washington sessions.

Witnesses for the most part continue to keep secret the fact that they have been called. As Fadem explained (Billboard, July 30, 1977) "We must protect these people. Even though they may have nothing to tell us, when people see them walking in, they immediately feel the witnesses have information for us. That's not necessarily true."

The local investigation began about 1½ months ago with the investigating trio interviewing from two to five music and broadcasting representatives daily. The source contends that while a list of wit-

nesses was compiled from those interviewed, some of the witnesses were not on that list.

Although the local hearings primarily involved West Coast stations, it is believed that other parts of the country are also being investigated, based on information received by the investigators from West Coast persons.

Local witnesses came from any area even remotely connected with the radio industry.

Phase one of the investigation, which centered around Washington's WOL DJs, was launched following a probe which began Dec. 23, 1976, into what was alleged by two D.C. promoters (Jack Boyle of Cellar Door Productions and William Washington, head of Dimensions Unlimited) to be anticompetitive tactics exercised by DJ Productions, the now defunct concert promotion firm owned by six WOL DJs.

While WOL was largely exonerated of all charges, Mel Edwards, head of DJ Productions and former WOL staffer, has been the ongoing central figure in the investigation, claims a Los Angeles witness. The witness notes that the FCC trio questioned him about Edwards.



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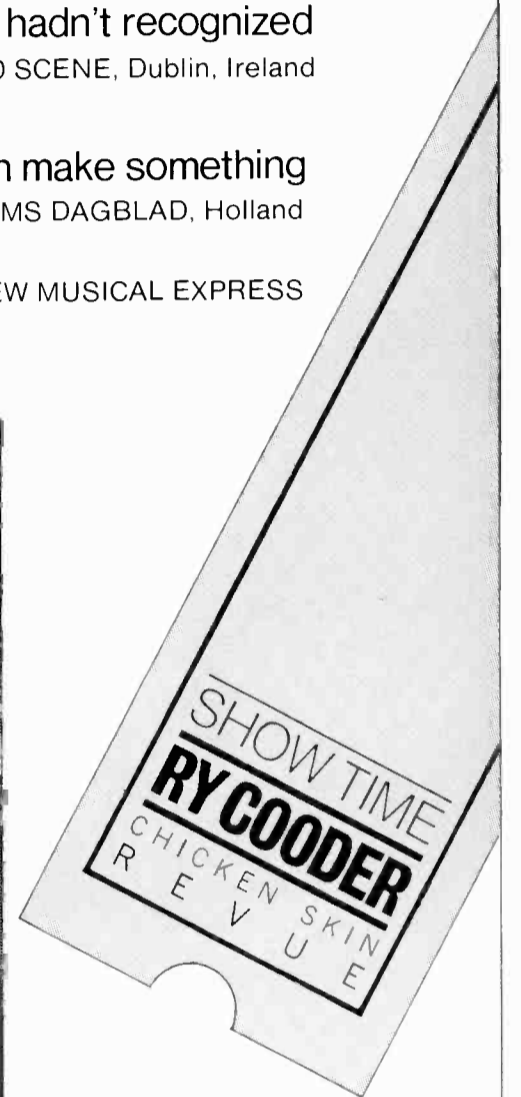
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AUGUST 13, 1977, BILLBOARD

General News

Les Paul Pegged by U.S. Govt.

By DAVE DEXTER JR.

Will Rep Music Profession At Centenary Fete

LOS ANGELES—Les Paul has been selected by the U.S. Department of the Interior to represent American music, and the nation's millions of amateur and professional musicians throughout the 50 states, at a federally sponsored observance of 100 years of recorded sound.

The celebration will be Friday (12) at the historic residence of Thomas A. Edison, Glenmont, in Llewellyn Park, West Orange, N.J.

"I'll not only be the honored guest," says Paul, "but I'll be pluckin' a little guitar and introducing my latest invention, the Les Paulverizer."

Inventing things is nothing new for the Wisconsin musician who for many years, in his salad days in the Middlewest, was known as Rhubarb Red.

As far back as the late 1920s, he conceived an electric guitar—surely the first ever—by amplifying his instrument through his family's radio.

Red then left home, before he was 15, to perform on radio stations in Racine and Milwaukee. That led to his working as a sideman in what he describes as a "cowboy band" which traveled from Louisiana to Canada. In 1928, he forsook his Sears, Roebuck guitar for a new Gibson L-5 model at the Gibson factory in Kalamazoo.

Red's act involved playing a harmonica while pickin' his strings. He also sang. For a period while the World's Fair was in progress in Chicago in '33, he toiled as Rhubarb Red in the daytime on WLS broadcasts and as Les Paul at night in jazz clubs, where he appeared with Louis Armstrong, Eddie South and other prominent musicians.

It was the year, also, that he started making records. Today, he possesses 22 gold disks in his home on Deerhaven Rd. in Mahwah, N.J. One which he made for RCA last year with Chet Atkins, "Chester And Lester," bagged him a Grammy.

Paul formed a jazz trio and in 1937 joined Fred Waring's Pennsylvanians in New York. "I got more mail from radio broadcasts with Waring than Waring himself," he recalls. "It was strictly because of my electric guitar. There wasn't anything like it in music."

Paul performed for President Franklin D. Roosevelt at a private—extremely private—party in the White House and in '39 he quit the Waring organization, returning to Chicago to record regularly for Okeh and to serve as musical director of stations WJJD and WIND. Through the years he persisted in developing the guitar.

"It was in 1941," he declares, "that I obtained a 4-by-4 piece of wood and came up with a solid body instrument—a 'broomstick' with a pickup on it. It was to change the industry and influence pop music for the next quarter of a century."

Paul then moved to Los Angeles with Ben Bernie's band, and when Bernie died in 1943, Les formed another trio and performed with Bing Crosby, Burns & Allen, Rudy Vallee and the like—the nation's most popular entertainers throughout the World War II years. Les, no longer known as Rhubarb Red, also served in Hollywood with Armed Forces Radio Service, and while in uniform appeared at an early Jazz At The Philharmonic concert for Norman Granz with Nat Cole (billed as



Bill Anacker photo
Les Paul: At 62, the guitarist and inventor continues as a potent force in American music.

Shorty Nadine because of Cole's Capitol contract) which spawned a world-renowned jazz album which is still selling.

Crosby, intrigued with Paul's mechanical inventiveness as well as musicianship, suggested that Les construct a recording studio. Les complied, and quickly developed close miking techniques, multiple recordings and slapback (recorded delay) on a home-made disk recorder which he fashioned from a \$165 Cadillac flywheel.

"That," Les reminisces, "is how I made 'Lover,' my first multiple-track master. But then I crashed my car and for two years was out of action. I couldn't move my right elbow and still can't, but one learns to live with little handicaps."

Under contract to Capitol, and working closely with the counsel of a&r man Voyle Gilmore, Paul and his wife Mary Ford turned out enormously popular singles like "Caravan," "Nola," "Goofus," and "How High The Moon," which Les and Mary taped on an Ampex with 24 overlaid parts—monophonically, of course. Then came "Tennessee Waltz," "Little Rock Getaway," "Mockin' Bird Hill," "Just One More Chance," "The World Is Waiting For The Sunrise," "Vaya Con

Pirate Mason To Serve 1 1/2 Years

CHARLOTTE, N.C.—A second conviction for copyright infringement will send Paul Eugene Mason, who operated Tape City here, to jail for an 18-month term. He was ordered to surrender in 30 days to begin serving the sentence.

Mason had been on probation after an earlier copyright infringement conviction. Some 10,000 allegedly pirated tapes were seized last April at Tape City by FBI agents and Gaston County rural police.

Milt Buckner Dead

CHICAGO—Services have been held for Milt Buckner, pianist and organist who gained fame in the 1940s with Lionel Hampton's band. Buckner, 62, was stricken with a heart attack while preparing to perform at the Jazz Showcase here July 27.

Guitar Group Votes

NEW YORK—Richard DellaBernarda has been elected president of the Guitar and Accessory Manufacturers Assn., a trade group comprising 28 instrument producers. DellaBernarda is head of Ovation Instruments Inc.

Guitarist Still Inventing And Picking At 62

Dios" and others. All were chart-toppers.

His "broomstick with a pickup" he sold to the Gibson firm and now is the world's most popular guitar. Les also invented a multiple track recorder with 1-inch tape for eight tracks, Sel-Sync with flat response for both record and playback and was fluffed off when he attempted to sell his patents to Westrex.

"But," he notes, "Ampex made a deal with me and it has paid off from the start of our association."

After winding a tour of Europe and the Far East in 1964, Paul turned to inventing as a full-time vocation. "But one night a friend who was visiting me accidentally cuffed my ear. The blow broke my eardrum. It required three operations and about three years to reconstruct a new eardrum. But I kept busy experimenting with designs and inventions. Not until 1974 did I return to playing. Gibson, meanwhile, was manufacturing 10 different models of the Les Paul guitar."

Paul and his wife Mary were divorced long ago, but for all the ripples in Paul's pond over the decades he is happier, and more enthused, than he has ever been.

"Luck has been with me since I came out of retirement," he says. "I've won a Grammy, performed in hundreds of nice places for nice people and now I'll be representing the music industry at the Edison celebration this month."

Claghorn's "Biographical Dictionary Of American Music" lists Paul's age as 71. But Les claims he became 62 last June 9 and, despite his achievements as Rhubarb Red of Waukesha more than 50 years ago, his 1977 physical appearance plainly confirms his birthdate as 1915.

And what is a Les Paulverizer? It's a small black box attached to his guitar which enables him to multi-track his music right on the spot, in a nightclub or a studio or wherever he may be pickin' his strings. It allows him to perform duets or even quartets with himself on the spot. He's also devised a tiny mike on his guitar so that he can sing or make announcements or crack Rhubarb Red-type jokes while strolling about onstage.

Like his digital dexterity, Les' fertile mind has kept pace with time.

2 Debut Albums From Chrysalis

LOS ANGELES—Chrysalis Records is releasing American debut albums by Nick Gilder, a prominent Canadian artist, and by Black Blood, an r&b/disco-styled duo from Zaire that performs all songs in its native language.

Gilder's album, titled "You Know Who You Are," contains his recent Canadian hit "Roxy Roller." Black Blood's LP is titled "Blood Brother, Blood Sister."

Conniff On Tour In South America

LOS ANGELES—Ray Conniff is kicking off his first tour of South America, following bookings in England and Japan. The Columbia artist plays in Caracas, for a week, beginning Tuesday (9) and then heads for Brazil for concert and tv dates between Aug. 16 and Sept. 8.

Trade Reacts To WEA Hike Of 80 Key Album Prices

• Continued from page 1

as possible. This sporadic series of price increases on a few packages weekly is killing us in the backroom and the warehouse. The industry has got to learn to act together in important changes. We knew it was coming," Fogelman says.

To safeguard itself against return of albums purchased at \$3.38 by customers who would seek a \$3.95 return credit, WEA is following the lead set earlier by CBS Records, which has either been changing the number or using a permanent marker to indicate product sold at

the elevated price. WEA is telling its accounts all albums are being renumbered to protect themselves. Fogelman points out that this, too, presents a further difficulty in retail at both the administrative and store level.

WEA picked a good time for the increase. Joe Bressi, buying head of Camelot, 62-store skein out of Canton, Ohio, opines. Like most others, the Paul David-founded chain has enjoyed an excellent summer period. "It could mean a few less unit sales, but our total will be the same or even better."

Profit, based on the median special pricing offered by most chains, will be up. Libman explains. Most \$6.98 LPs were special at \$3.99, from which when the subdistributor price of \$3.38 is subtracted leaves 61 cents for a 15.28% profit margin. Most \$7.98 list LPs special for \$4.99. Subtracting the wholesale price of \$3.95 leaves a \$1.04 profit for a resultant 20% margin.

But Sam Shapiro, founder of the oldest chain in the U.S., National Record Mart, with 53 stores scattered through four adjacent states, warns that profit will be available only if vicious discounting takes place. Shapiro notes, for example, that competing Sears stores in his area are specializing at \$4.99. And there are others shooting at his stores, so he's ready to fight with his own lowball prices. Raul Acevedo, general manager of the 30-plus Disc Records chain, feels the WEA raise is a portent of more to come. Historically, since the November 1976 "Star Is Born" \$8.98 release, he notes, only the product that has it in the grooves has made it at \$7.98. "Not all acts, even the heavies, make \$7.98 LPs every time. I'm watching the hefty discounters for their reaction."

And a key executive with one of the giant chains who asked to remain anonymous said he sees subdistributor price on \$7.98 LPs at about \$4.06 by early 1978.

All contacted feel the biggest chunk of profit goes to the labels with the rise to \$7.98 list, but no one in chain retail seriously questioned the need at the manufacturing level. Bill Golden of the 75 Record Bars passed the increase off as inevitable.

"I read in Billboard recently where Warner profit was up 18%," Sam Billis, owner of City One-Stop, probably the country's largest single one-stop, points out. "The increase is difficult for people like us in one-stopping who are working generally on a lower margin."

Sy Bondy of the recently reactivated Record Dealers' Assn. in greater New York (Billboard, May 28, 1977) terms the \$7.98 pricing "a hindrance to selling records. It's a bad move. You're putting the good record buyer, who buys \$40 to \$50 worth of albums at one time, at a real disadvantage. All the dealers I've spoken to, big and small, feel the same way. We only hope the other record companies don't follow suit."

Harold Komisar, independent dealer from Connecticut, said he has already posted copies of the WEA memo prominently in his store to notify his customers where the price hike stems from.

"It's the best thing that could happen to the record industry," Ben Karol of New York's King Karol feels. While unit sales may dip slightly, he feels gross dollar volume will increase. He plans to sell \$7.98 LPs at \$5.88. Like Golden, he feels the increase was bound to come.

Dave Lieberman of Lieberman Enterprises admits he was long an opponent of \$7.98 pricing except when it was carefully done with heavy acts. Consumers initially resisted. But today, Lieberman feels special and shelf price varies so much that the record customer is totally confused. "He doesn't know if it's a low price for a \$7.98 or a high price for a \$6.98 in most cases. A mass merchandiser, too, can compete better with \$4.99 specials than those at \$3.99. The product selected by Warner Bros., Atlantic and Elektra/Asylum is carefully chosen. We are in the mood for \$7.98 goods and this will solidify the trend," Lieberman commented.

New \$25 Mil Vegas Hotel Clicking With Lounge Acts

LAS VEGAS—The new \$25 million Maxim Hotel, sitting in the shadow of the nearby MGM Grand Hotel, has completed a grand opening, month-long celebration inaugurating a new lounge venue.

Some 17 stories high, the newest Strip facility opened July 1, about 11 months after groundbreaking and kicked off the Allegro Lounge with the Kingston Trio.

"There's no set entertainment director guiding our booking policies," says Art Woods, part owner and publicity director. "A couple of agents are working with us now in what we hope will be a varied booking of entertainment groups."

Currently, the Diamonds are performing at the 200-capacity lounge, located at the Casino's left back corner. A no cover or minimum applies to all three showtimes at 9 p.m., 11 p.m. and 1 a.m.

Woods reports the Platters, the second act booked in after the Kingston Trio date, drew large, enthusiastic crowds and will return in October. About four other groups have been signed for future dates.

Frank Modica, former vice president and general manager, handled contracts of the acts, Woods said, but

outlined four of the other owners, including himself, would now be in charge of booking future acts.

The hotel is owned and operated by the Baby Grand Corp., composed of both Northern and Southern Nevada Businessmen.

A smaller piano-cocktail bar, the Boardroom Lounge, seats about 120 near the Allegro, which contains a fancy bar and houses a disco after shows from 2 a.m. until 5:30 a.m., Woods adds.

Woods sees similar acts, such as the three already booked, performing on the somewhat limited, smaller stage and admits the Maxim's entertainment budget in no way competes with the likes of neighboring MGM.

New Companies

Highest Joy Records has been formed in Lincoln, Neb. by Rich McCain, president. Address is P.O. Box 80261, zip 68501, phone (402) 475-1428.

The Robert Light Agency, specializing in the representation of composers and musical artists, has been formed by Light, formerly a producer with ABC Radio. Offices are at 9701 Wilshire Blvd., #700, Beverly Hills, Calif. 90212, (213) 278-5555.

Winners Circle Talent agency founded by Jimmy Selph, who will be working initially with Ruby Falls, Hank Williams' Original Drifting Cowboys and Bobby Wayne Loftis. Location is United Artists Tower, 50 Music Square West, Nashville, Tenn. 37203, (615) 327-2345.

Sunburst Of California, a new publishing company, formed by Bill Ferguson and Don Ragsdale. It recently signed a contract for release of "Maxine" and "Make Me Some Beautiful Music" singles on Phoenix Records. Address is 515 North Main St., Santa Ana, Calif. 92701, (714) 836-5232.

Magic Disc Records is launched by president Kelvin Anderson. Label is located at 10820 South Main St., Los Angeles, Calif. 90061, (213) 777-9948.

Life's Galaxy Productions, a production firm, formed by T. Life and A. Gravatt. Company has signed Evelyn "Champagne" King to an RCA contract. Address is 2502 W. Cheltenham Ave., Philadelphia, Pa. 19150, (215) 927-7866.



CAPITOL SQUEEZE—Capitol Records' entire r&b promotion staff joined Tavares backstage at the Roxy Theatre in L.A. after a recent annual strategy meeting. Standing left to right are Don Mac, program director of KGFJ in L.A.; Gary Johnson, r&b promotion manager for the Southern region; Don Zimmermann, executive vice president; Tommy Phillips, assistant national promotion manager; black product; Larkin Arnold, vice president, soul division; Paul Johnson, national promotion manager, black product, Vivian Fant, r&b promotion manager for the lower Midwest region; Russell Moody, r&b promotion manager for the upper east coast region; Jack Wellman, r&b promotion manager for the lower east coast region; Bob Riley, r&b promotion manager for the Southeastern region; and Pooch Tavares. Crouched left to right are Bobby Elliot, r&b promotion manager for the Southwest region; Chubby Tavares; Capitol artist Freda Payne; and Gordon Alderson, r&b promotion manager for the upper Midwest region. Kneeling left to right are Butch, Ralph and Tiny Tavares; Karen Mouton, Arnold's secretary; and Jimmy Cheers, r&b promotion manager for the West Coast region.

UA To Distrib New N.Y. Label

LOS ANGELES—United Artists Records and The Entertainment Co. have inked an exclusive, long-term pact giving UA distribution rights in the U.S. and Canada for the newly formed Manhattan Island Recording Co.

The new label, which will be known as Manhattan Records, will be headed by Charles Koppelman, president of the Entertainment Co., as president; Martin Bandier as executive vice president, and real estate mogul Samuel Lefrak as chairman of the board, the same team that operates The Entertainment Co.

The first release on Manhattan Records will be a single titled "Skinny Dippin'" from a forthcoming LP by Ramona Brooks.

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WNBC Switches

• Continued from page 4

network. News is certainly considered a negative in the rock format.

"I don't think it's a big negative," Pittman defends. "I think it's been an excuse for many people over the years. But I don't think it's a big problem." He does indicate that the news might be moved around, though.

He does not know whether the new format would be kicked off in the morning or the afternoon of Sept. 1. "It all depends on how soon we can put everything together."

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CBS Records' London Convention Highlights



John Backe, president, CBS Inc.



Ron Alexenburg, senior vice president, Epic, Associated and Portrait Records.



Walter Yetnikoff, president, CBS/Records Group.



Dick Asher, president, CBS Records International.



Bruce Lundvall, president, CBS Records Division.



Paul Smith, vice president, marketing branch distribution, CBS Records.



Playboy's Mickey Gilley performs at Wednesday night's dinner show.



Beach Boys (Caribou) close Saturday gala. From left: Ed Carter, Al Jardine, Mike Love, Dennis and Carl Wilson, Ricci Martin.



Columbia's James Taylor performs at Friday night's banquet; debut label LP "J.T." went gold.



Tina Charles gets gold and platinum disks for "Rendezvous" LP. From left: Walter Yetnikoff; Shirley Schmidt, CBS Israel; Thomas Munoz, CBS Spain; Tina; Terry Lynd, Columbia/Canada; Jorgen Larsen, CBS Sweden; Per Jensen, CBS Norway.



Teddy Pendergrass has gold debut namesake LP (Phila. Intl).



Columbia's Janis Ian gets a platinum record for "Between The Lines" LP. From left, Yetnikoff, Lundvall; Janis; Norio Ohga, president, CBS/Sony.



Jack Craig, senior vice president/general manager, marketing, CBS Records.



Boz Scaggs gets platinum, gold disks for "Silk Degrees" LP. From left: Lundvall; Bill Smith, CBS Australia; producer Joe Wissert; Maurice Oberstein, CBS U.K.; manager Irv Azoff; Scaggs; Terry Lynd, Columbia/Canada; Asher.



From left, Jim Tyrrell, Epic/Associated/Portrait; Billy Cobham; Asher; Vernon Slaughter, CBS/Special Markets; David Rubinson; Yetnikoff; Carmella and Boz Scaggs; Patti Labelle; Alexenburg; Richard Mack and LeBaron Taylor, CBS/Special Markets.



New Columbia artist Bobby Bare with Rick Blackburn, left, Nashville vice president, marketing, and Lundvall.



Bob Petrie of the Cleveland branch gets CBS Records salesman of the year award from Paul Smith, vice president.



From left, front: Lorne Saifer, Portrait a&r; Heart's Nancy Wilson; Alexenburg; Heart's Anne Wilson; Larry Harris, Portrait chief; Charlie Lake, Bartell; Jimmi Fox, 10Q (L.A.). Rear: Heart's Roger Fisher, Steven Fossen, Michael Flicker, Mike DeRosier; Heart manager Ken Kinnear; Carol Singer, RKO Boston; Randy Brown, Portrait.



Columbia's Art Garfunkel gets CBS Records International "Golden Globe" for 5 million plus global sales from Dick Asher, center, and Yetnikoff.



From left: Danny Seraphine of Chicago; Don Dempsey, Columbia vice president, marketing; Lundvall; Jane Oliver; Yetnikoff and Stephen Sills.

Radio-TV Programming

Rockford's WROK Honored As Global Radio Station Of Year

TORONTO—WROK of Rockford, Ill., won the grand international radio station of the year honor at the 10th annual International Radio Programming Forum here.

Al Herskovitz, awards chairman, and the national judging committee praised the station for its community leadership and its high levels of programming excellence. Grand international program director of the year went to Bill Robinson of WIRE in Indianapolis, a man who has kept his station at the top in ratings and in standards of programming for many years.

Gary Owens, afternoon drive personality at KMPC in Los Angeles, was honored as grand international air personality of the year. Owens has many times won as MOR air personality of the year, as he did this year, but this is his first time to take the top honor as the world's best air personality.

Program directors of the year, major markets, were: Nat Stevens, KOY, Phoenix, adult contemporary; Bill Parris, WLPL, Baltimore, Top 40; Bob Pittman, WKQX, Chicago, album rock; Bill Robinson, WIRE, Indianapolis, country music; and J.J. Johnson, KDAY, Los Angeles.

For markets under a million in population, program directors of the year winners were: Michael O'Shea, WFTL, Ft. Lauderdale, Fla., adult contemporary; Dave Hamilton, WROK, Rockford, Ill.; Tom Edwards, KEED, Eugene, Ore., country music; and Barry Grant, WPLR, New Haven, Conn., album rock.

"American Top 40" produced by Watermark in Los Angeles won as the best regularly scheduled syndicated program. "The Evolution Of Rock" produced by CHUM in Toronto won as the syndicated special of the year.

Major market air personalities of the year were: A tie between John Records Landecker of WLS in Chicago and Dan Ingram of WABC in New York for Top 40; Lee Arnold, WHN, New York, country music; Gary Owens, KMPC, Los Angeles, adult contemporary; Ken Noble, KLOL, Houston, album rock; and Bobby Jay, WWRL, New York, black music. For markets under one million in population, air personality winners were Nick O'Neil, WGH, Norfolk, Top 40; Charlie Cook, WWVA, Wheeling, W. Va., country music; John Young, WSM, Nashville, adult contemporary; Bernie Bernard, WBAB, Babylon, L.I., album rock; and Melvin Jones, WLOK, Memphis, black music.

The Gibson & Moore show on 2SM, Sydney, Australia, was honored as the leading international air personality show, while Jose Mauro of Radio Tupi in Rio de Janeiro, Brazil, was honored as international

program director of the year, and Frank Jeffcoat, 2UE, Sydney, Australia, was honored as international general manager of the year.

Radio station winners, major markets, included WGR, Buffalo, adult contemporary; KFRC, San Francisco, Top 40; KMET, Los Angeles, album rock; WIRE, Indianapolis, country music; WDIA, Memphis, black music; and WFMT, Chicago, classical music.

For markets of less than one million population, honored were WKZO, Kalamazoo, Mich., adult contemporary; WROK, Rockford, Ill., Top 40; WPLR, New Haven, Conn.; and KEED, Eugene, Ore., country music.

John O'Day, WGAR, Cleveland, was honored as the newperson of the year, million-plus market, and Ray Carney of KPNW, Eugene, Ore., as newperson of the year, minus-million market.

Bob Levy, AFNT, Taipei, was chosen best military personality of the year.

"The Abby Drover Story" produced by CFTR, Toronto, was honored with a public service program award and "An Evening With Gordon Lightfoot" produced by KNX-FM, Los Angeles, was honored as entertainment special of the year. "Car Tune," produced by WHWH in Princeton, N.J., was cited as commercial of the year and "Water Safety" produced by CFTR, Toronto, was pegged as the public service announcement of a year.

A new award was presented—for engineering—to Ed Buterbaugh, chief engineer of CKLW in Detroit. This award will be presented annually from now on to the major engineering contribution to quality programming.

Five record promotion executives were also named. Bruce Wendell, vice president of promotion for Capitol Records, was tagged as chief promotion executive; Steve Meyer, national promotion director of Capitol Records, was honored as national promotion executive; Tim Kehr, 20th Century Records, was honored as regional promotion executive; Gene Denonovich, Columbia Records, was cited as local promotion executive; and Doug Lee, Midwest Promotions, Minneapolis, was honored as independent promotion executive.

Al Herskovitz, operations director of KPOL in Los Angeles, was awards chairman. Stan Roberts, air personality at WGR in Buffalo was emcee for the awards. Music was arranged and conducted by Jodie Lyons on Compro, Winnipeg, Canada.

Serving on the national awards committee were Paul Cassidy, vice president and general manager of

KTNQ in Los Angeles; Bob Paiva, regional promotion director of London Records, Los Angeles; Danny Davis, vice president of promotion for Screen Gems-EMI Music, Los Angeles; and Claude Hall, radio-TV editor of Billboard.



WAVE OF THE FUTURE?—Bob Buchmann, 20, part owner of WDIX-FM, a cable subscriber outlet in Dix Hills, L.I., cues a record in his basement studio.

THROUGH CABLE TV

20-Year-Olds Run L.I. FM Station

By DICK NUSSER

NEW YORK—Two 20-year-old college students from a posh suburban Long Island town are spending their summer vacation running an FM station over the local cable television system.

Bob Buchmann and Corey Taylor, in fact, ran a community AM station until they exceeded the power output for a nonlicensed station. That was for three months in 1974. WDIX-FM, available only to Suffolk Cablevision subscribers, bowed this summer.

Ironically, the community-oriented, AOR outlet isn't available to residents of Dix Hills, L.I., where Buchmann and Taylor broadcast easy rock and lots of community news from 7 p.m. to 2 a.m. daily from the Buchmanns' basement.

Both young men are majoring in communications management at Ithaca Univ. where they plan to continue working in radio. (Buchmann has worked for Ithaca's WTKO and WICB.)

WDIX is beginning to pay off, claims Buchmann, who carries a third class ticket. He and Taylor share mike chores with five other jocks, including two women. All are 20 years old or younger. They all sell time to local merchants.

Buchmann says WDIX has approximately 6,000 subscribers, "twice that if you include the illegal hook-ups," he adds.

Suffolk Cablevision's president, James Hanlon, helped the pair get started by underwriting certain technical costs, such as the telephone line linking the Buchmann home to Suffolk Cablevision.

The stereo outlet offers a novel Going Out guide enabling its listeners to dial a special phone number to get information on local entertainment and recreational events.

Commercials are limited to five minutes an hour "at most," Buchmann says. He and Taylor co-own the station, but Buchmann owns (Continued on page 20)

Reed Runs Riot At Own Roast



WELL POSTED—Today's Reed stands beside a giant poster of the B. Mitch Reed that existed when he worked at KFVB in Los Angeles, then a music station. Bill Balance, a teammate in those days, was one of the roastees, along with Ray D'Arano, head of promotion for MCA Records, Los Angeles.



SPECIAL DELIVERY—B. Mitch Reed, morning personality at KMET in Los Angeles, arrives for his own roast, tossed by the Southern California Promotion Men's Unassociation on behalf of charity, in an ambulance with sirens and red lights blazing to the door of the Sheraton Universal Hotel.



A REAL STIFF—The roast committee presents its treasured Stiff Award to Reed. From left: Bill Brill of Polydor, Dale White of Ariola America, Carol Reed and Brad Cramer of Record Merchandising, Reed, Ellen White of Arista, Jan Basham of A&M, and Don Stowne of Lifesong. Mike Harrison, weekend air personality of KMET in Los Angeles and managing editor of Radio & Records, was emcee. Roastees included L. David Moorhead, vice president and general manager of KMET in Los Angeles, who took Reed's side and roasted the audience.

AUGUST 13, 1977, BILLBOARD



"When we first used the cello people thought it was a big bloody fiddle."

JEFF LYNNE/ELO

on the Robert W. Morgan Special of the Week

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THE TEMPTATIONS—FRANKIE VALLI AND THE FOUR SEASONS—THE LOVE SONGS OF PAUL WILLIAMS

THE ROBERT W. MORGAN SPECIAL OF THE WEEK

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/4/77)

TOP ADD ONS - NATIONAL

- CARLY SIMON—Nobody Does It Better (Elektra)
- STEVE MILLER BAND—Jungle Love (Capitol)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)

D—Discotheque Crossover

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

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

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KRIZ—Phoenix

- BEE GEES—Edge Of The Universe (RSO)
- JERRY JEFF WALKER—Mr. Bojangles (MCA)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 6-1
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 11-6

KTKT—Tucson

- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ MECO—Theme From "Star Wars" (Millennium) 15-5
- D★ EMOTIONS—Best Of My Love (Columbia) 22-14

KQEO—Albuquerque

- FOREIGNER—Cold As Ice (Atlantic)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-14
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 27-21

KENO—Las Vegas

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ MECO—Theme From "Star Wars" (Millennium) 17-11
- ★ STEPHEN BISHOP—On And On (ABC) 33-28

PRIME MOVERS - NATIONAL

- (D) EMOTIONS—Best Of My Love (Columbia)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.)

KJOY—Stockton, Ca.

- FIREFALL—Just Remember I Love You (Atlantic)
- MINK DEVILLE—Mixed Up, Shook Up, Girl (Capitol)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 26-14
- ★ STEPHEN BISHOP—On And On (ABC) 12-8

KGW—Portland

- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ STEPHEN BISHOP—On And On (ABC) 26-17
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 24-18

KING—Seattle

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 19-10
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 14-9

KJRB—Spokane

- FLOATERS—Float On (ABC)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ RAM JAM—Black Betty (Epic) 18-14
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 13-10

KTAC—Tacoma

- FOREIGNER—Cold As Ice (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 5-1
- ★ RITA COOLIDGE—Higher And Higher (A&M) 7-4

KCPX—Salt Lake City

- OHIO PLAYERS—O-h-i-o (Mercury)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 29-24
- ★ LEO SAYER—How Much Love (W.B.) 20-16

KRSP—Salt Lake City

- KENNY ROGERS—Daytime Friends (U.A.)
- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 22-15
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 14-9

KTLK—Denver

- D★ EMOTIONS—Best Of My Love (Columbia)
- FLOATERS—Float On (ABC)
- ★ JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)
- ★ HEART—Barracuda (Portrait) 26-17
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

Pacific Northwest Region

TOP ADD ONS

- (D) EMOTIONS—Best Of My Love (Columbia)
- STEVE MILLER BAND—Jungle Love (Capitol)
- SUPERTRAMP—Give A Little Bit (A&M)

PRIME MOVERS

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- HEART—Barracuda (Portrait)

BREAKOUTS

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- FLOATERS—Float On (ABC)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)

KFRG—San Francisco

- SUPERTRAMP—Give A Little Bit (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 29-22
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-24

KYA—San Francisco

- FLOATERS—Float On (ABC)
- ★ STEPHEN BISHOP—On And On (ABC) 16-12
- ★ RITA COOLIDGE—Higher And Higher (A&M) 16-12

KLIV—San Jose

- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ SLAVE—Slide (Cotillion)
- ★ COMMODORES—Easy (Motown) 5-1
- D★ EMOTIONS—Best Of My Love (Columbia) 6-2

KNDE—Sacramento

- ★ GLEN CAMPBELL—Sunflower (Capitol)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 23-6
- ★ EMOTIONS—Best Of My Love (Columbia) 27-17

KROY—Sacramento

- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ MERI WILSON—Telephone Man (GRT) 14-6
- ★ HEART—Barracuda (Portrait) 12-5

KYNO—Fresno

- NONE
- ★ DOOBIE BROS.—Little Darling (I Need You) (W.B.) 29-24
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-25

North Central Region

TOP ADD ONS

- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)
- STEVE MILLER BAND—Jungle Love (Capitol)
- SUPERTRAMP—Give A Little Bit (A&M)

PRIME MOVERS

- FLEETWOOD MAC—Don't Stop (W.B.)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FOREIGNER—Cold As Ice (Atlantic)

BREAKOUTS

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- CAROLE KING—Hard Rock Cafe (Capitol)

CKLW—Detroit

- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 15-5
- ★ RAM JAM—Black Betty (Epic) 6-3

WJLB—Detroit

- ★ GENERAL JOHNSON—Let's Fool Around (Arista)
- ★ R.B. HUDMON—This Could Be The Night (Atlantic)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 6-1
- ★ GEORGE BENSON—The Greatest Love Of All (Arista) 5-3

BREAKOUTS - NATIONAL

- FLOATERS—Float On (ABC)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

WPEZ—Pittsburgh

- SUPERTRAMP—Give A Little Bit (A&M)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ JAMES TAYLOR—Handy Man (Columbia) 22-10
- D★ EMOTIONS—Best Of My Love (Columbia) 32-21

WRIE—Erie, Pa.

- ★ GEORGE BENSON—The Greatest Love Of All (Arista)
- ★ BEE GEES—Edge Of The Universe (RSO) 25-20
- ★ CAT STEVENS—Old School Yard (A&M) 20-17

WJET—Erie, Pa.

- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- D★ EMOTIONS—Best Of My Love (Columbia) 7-1
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 20-14

Southwest Region

TOP ADD ONS

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- CARLY SIMON—Nobody Does It Better (Elektra)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

PRIME MOVERS

- FLOATERS—Float On (ABC)
- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

BREAKOUTS

- (D) MECO—Theme From "Star Wars" (Millennium)
- B J THOMAS—Don't Worry Baby (MCA)
- COMMODORES—Easy (Motown)

KILT—Houston

- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ STEPHEN BISHOP—On And On (ABC)
- ★ FLOATERS—Float On (ABC) HB-23
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 38-24

KRBE—Houston

- NO LIST
- ★ NO LIST
- ★ NO LIST
- ★ NO LIST

KNOK—Dallas

- ★ NO LIST
- ★ NO LIST
- ★ NO LIST
- ★ NO LIST

KLIF—Dallas

- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ STEPHEN BISHOP—On And On (ABC) 29-19
- ★ FLOATERS—Float On (ABC) HB-23

KNUS-FM—Dallas

- ★ EMOTIONS—Best Of My Love (Columbia)
- ★ NEIL SEDAKA—Amarillo (Elektra)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 15-9
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 18-13

KFJZ-FM (Z-97)—Ft. Worth

- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 19-7
- ★ JAMES TAYLOR—Handy Man (Columbia) 14-4

KINT—El Paso

- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ STEPHEN BISHOP—On And On (ABC) 24-18
- ★ HEATWAVE—Boogie Nights (Epic) 28-24

WKY—Oklahoma City

- ★ B J THOMAS—Don't Worry Baby (MCA)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- D★ EMOTIONS—Best Of My Love (Columbia) 19-12
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 14-9

KOMA—Oklahoma City

- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 17-11
- ★ HEART—Barracuda (Portrait) 18-12

KAKC—Tulsa

- FLOATERS—Float On (ABC)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- D★ MECO—Theme From "Star Wars" (Millennium) 32-23
- ★ STEPHEN BISHOP—On And On (ABC) 33-24

KELI—Tulsa

- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ FLOATERS—Float On (ABC) EX 24
- ★ CAROLE KING—Hard Rock Cafe (Capitol) EX-30

WTIX—New Orleans

- NONE
- ★ NONE
- ★ NONE
- ★ NONE

KEEL—Shreveport

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ COMMODORES—Easy (Motown)
- ★ RAM JAM—Black Betty (Epic) 28-22
- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 11-6

Midwest Region

TOP ADD ONS

- B J THOMAS—Don't Worry Baby (MCA)
- LEO SAYER—How Much Love (W.B.)
- JAMES TAYLOR—Handy Man (Columbia)

PRIME MOVERS

- (D) EMOTIONS—Best Of My Love (Columbia)
- JAMES TAYLOR—Handy Man (Columbia)
- FLEETWOOD MAC—Don't Stop (W.B.)

BREAKOUTS

- CARLY SIMON—Nobody Does It Better (Elektra)
- (D) MECO—Theme From "Star Wars" (Millennium)
- FOREIGNER—Cold As Ice (Atlantic)

WLS—Chicago

- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ LEO SAYER—How Much Love (W.B.) 16-10
- ★ HELEN REDDY—You're My World (Capitol) 11-6
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 11-6

WMET—Chicago

- FLOATERS—Float On (ABC)
- ★ ALICE COOPER—You And Me (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 17-12
- ★ COMMODORES—Easy (Motown) 25-22

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (8/4/77)

WVON—Chicago

- AL HUDSON & THE SOUL PARTNERS—Why Must We Say Goodbye (ABC)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 19-8
- ★ SMOKEY ROBINSON—Vitamin U (Tamla) 18-10

WNDE—Indianapolis

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ JAMESTAYLOR—Handy Man (Columbia) 24-14
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 29-22

WOKY—Milwaukee

- RAM JAM—Black Betty (Epic)
- GLEN CAMPBELL—Sunflower (Capitol)
- FOREIGNER—Cold As Ice (Atlantic) 31-24
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 26-20

WZUU-FM—Milwaukee

- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ TED NUGENT—Cat Scratch Fever (Epic)
- D★ EMOTIONS—Best Of My Love (Columbia) 21-8
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-10

WIRL—Peoria, Ill.

- ★ BJ THOMAS—Don't Worry Baby (MCA)
- ★ LEO SAYER—How Much Love (W.B.)

D★ MECO—Theme From "Star Wars" (Millennium) 20-13

- ★ KISS—Christine Sixteen (Casablanca) 18-12

KSLQ-FM—St. Louis

- ★ DONNA SUMMER—I Feel Love (Casablanca)
- ★ WILD CHERRY—Hold On (Epic)
- ★ KISS—Christine Sixteen (Casablanca) 14-8
- ★ FLOATERS—Float On (ABC) 34-28

KXOK—St. Louis

- ★ HEATWAVE—Boogie Nights (Epic)
- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BEE GEES—Edge Of The Universe (RSO) 34-27
- ★ BJ THOMAS—Don't Worry Baby (MCA) 39-32

KIOA—Des Moines

- ★ LEO SAYER—How Much Love (W.B.)
- ★ STEPHEN BISHOP—On And On (ABC)

D★ EMOTIONS—Best Of My Love (Columbia) 29-8

- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 25-11

KDWB—Minneapolis

- ★ BJ THOMAS—Don't Worry Baby (MCA)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-2
- ★ PETER FRAMPTON—I'm In You (A&M) 17-8

WDGY—Minneapolis

- ★ NO LIST
- ★ NO LIST

KSTP—Minneapolis

- ★ FOREIGNER—Cold As Ice (Atlantic)
- ★ BJ THOMAS—Don't Worry Baby (MCA)
- ★ COMMODORES—Easy (Motown) 22-16
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 17-14

WHB—Kansas City

- ★ 10 C C—Good Morning Judge (Mercury)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ ELVIS PRESLEY—Way Down (RCA) 23-11
- ★ MERI WILSON—Telephone Man (GRT) 30-18

KKLS—Rapid City, S.D.

- ★ BEE GEES—Edge Of The Universe (RSO)
- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ LITTLE RIVER BAND—Help Is On The Way (Capitol) 28-21
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 23-17

KQWB—Fargo, N.D.

- ★ CAROLE KING—Hard Rock Cafe (Capitol)
- ★ DAVE MASON—We Just Disagree (Columbia)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 14-9
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 21-17

Northeast Region

TOP ADD ONS

- FOREIGNER—Cold As Ice (Atlantic)
- COMMODORES—Easy (Motown)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

PRIME MOVERS

- (D) EMOTIONS—Best Of My Love (Columbia)
- HEART—Barracuda (Portrait)
- CARLY SIMON—Nobody Does It Better (Elektra)

BREAKOUTS

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

WABC—New York

- ★ NONE
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-13
- ★ ALICE COOPER—You And Me (W.B.) 19-14

WBLS—New York

- ★ MICHAEL HENDERSON—I Can't Help It (Buddah)

D★ LOVE & KISSES—I Found Love (Casablanca)

- ★ NONE

99-X—New York

- ★ DONNA SUMMER—I Feel Love (Casablanca)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ HEART—Barracuda (Portrait) 34-24
- ★ JAMES TAYLOR—Handy Man (Columbia) 32-25

WWRL—New York

- ★ MCCOO & DAVIS JR.—Look What You've Done To My Heart (ABC)
- ★ HOT CHOCOLATE—So You Win Again (Big Tree)
- D★ WHISPERS—Make It With You (Soul Train) 15-8
- D★ HODGES, JAMES & SMITH—Since I Fell For You (London) 18-11

WPTR—Albany

- ★ BEE GEES—Edge Of The Universe (RSO)
- ★ ANDREW GOLD—One Of Them Is Me (Asylum)
- D★ EMOTIONS—Best Of My Love (Columbia) 22-10
- ★ STEPHEN BISHOP—On And On (ABC) 23-15

WTRY—Albany

- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ KISS—Christine Sixteen (Casablanca) 24-16
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 10-5

WKBW—Buffalo

- ★ COMMODORES—Easy (Motown)
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 19-12
- ★ KISS—Christine Sixteen (Casablanca) 22-17

WYSL—Buffalo

- ★ CAROLE KING—Hard Rock Cafe (Capitol)
- ★ DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-4
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 20-15

WBBF—Rochester, N.Y.

- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 27-20
- D★ EMOTIONS—Best Of My Love (Columbia) 12-8

WRKO—Boston

- ★ FOREIGNER—Cold As Ice (Atlantic)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ BEE GEES—Edge Of The Universe (RSO) HB-26
- ★ FLOATERS—Float On (ABC) HB-28

WBZ-FM—Boston

- ★ COMMODORES—Easy (Motown)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 26-16
- ★ FOREIGNER—Cold As Ice (Atlantic) 30-23

WBVF-FM—Boston

- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- D★ EMOTIONS—Best Of My Love (Columbia) 21-6
- ★ SUPERTRAMP—Give A Little Bit (A&M) 20-16

WORC—Worcester, Mass.

- ★ FOREIGNER—Cold As Ice (Atlantic)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ BJ THOMAS—Don't Worry Baby (MCA) 19-15
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 13-10

WORC—Hartford

- ★ BJ THOMAS—Don't Worry Baby (MCA)
- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 23-16
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 13-8

WPRO—Providence

- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ HEART—Barracuda (Portrait) 22-11
- ★ COMMODORES—Easy (Motown) 16-8

Mid-Atlantic Region

TOP ADD ONS

- BEE GEES—Edge Of The Universe (RSO)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- STEVE MILLER BAND—Jungle Love (Capitol)

PRIME MOVERS

- FLOATERS—Float On (ABC)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

BREAKOUTS

- CAROLE KING—Hard Rock Cafe (Capitol)
- BOB SEGER—Rock & Roll Never Forgets (Capitol)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)

WFIL—Philadelphia

- ★ BEE GEES—Edge Of The Universe (RSO)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 11-7
- ★ FLOATERS—Float On (ABC) HB-23

WIBG—Philadelphia

- ★ CAROLE KING—Hard Rock Cafe (Capitol)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 23-15
- ★ COMMODORES—Easy (Motown) 16-9

WIFI-FM—Philadelphia

- ★ FLOATERS—Float On (ABC)
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 21-14
- D★ EMOTIONS—Best Of My Love (Columbia) 5-2

WPGC—Washington

- ★ BEE GEES—Edge Of The Universe (RSO)
- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ FLOATERS—Float On (ABC) 26-8
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 24-13

WOL—Washington

- ★ JERRY BUTLER—Chalk It Up (Motown)
- ★ DONNA SUMMER—I Feel Love (Casablanca)
- ★ NONE

WGH—Washington

- ★ LEO SAYER—How Much Love (W.B.)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) EX-18
- ★ FLOATERS—Float On (ABC) EX-19

WCAO—Baltimore

- ★ BOB SEGER—Rock & Roll Never Forgets (Capitol)
- ★ STEPHEN BISHOP—On And On (ABC) 13-7
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 16-10

WYRE—Baltimore

- ★ GEORGE BENSON—The Greatest Love Of All (Arista)
- ★ MCCOO & DAVIS JR.—Look What You've Done To My Heart (ABC)
- ★ FLEETWOOD MAC—Don't Stop (WB) 21-10
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 27-20

WLEE—Richmond, Va.

- ★ FOREIGNER—Cold As Ice (Atlantic)
- ★ JENNIFER WARNES—I'm Dreaming (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 26-16
- ★ HEATWAVE—Boogie Nights (Epic) 30-21

Southeast Region

TOP ADD ONS

- CARLY SIMON—Nobody Does It Better (Elektra)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)

PRIME MOVERS

- HEATWAVE—Boogie Nights (Epic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- (D) EMOTIONS—Best Of My Love (Columbia)

BREAKOUTS

- FLOATERS—Float On (ABC)
- STEVE MILLER BAND—Jungle Love (Capitol)
- KENNY ROGERS—Daytime Friends (U.A.)

WOXI—Atlanta

- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-19
- ★ STEPHEN BISHOP—On And On (ABC) 18-11

Z-93 (WZGZ-FM)—Atlanta

- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 14-10
- ★ ELVIS PRESLEY—Way Down (RCA) 10-7

WBBQ—Augusta

- ★ CAROLE KING—Hard Rock Cafe (Capitol)
- ★ STEVE MILLER BAND—Jungle Love (Capitol)
- ★ KISS—Christine Sixteen (Casablanca) 25-19
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 30-25

WFOM—Atlanta

- ★ KENNY ROGERS—Daytime Friends (U.A.)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ FLOATERS—Float On (ABC) 15-6
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 22-15

WSGA—Savannah, Ga.

- ★ HEATWAVE—Boogie Nights (Epic)
- ★ BJ THOMAS—Don't Worry Baby (MCA)
- ★ COMMODORES—Brick House (Motown) (LP) 17-10
- D★ EMOTIONS—Best Of My Love (Columbia) 7-3

WQAM—Miami

- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ FLOATERS—Float On (ABC) 18-8
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 10-5

Y-100 (WHYI-FM)—Miami

- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ DONNA SUMMER—I Feel Love (Casablanca)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 27-15
- ★ HEATWAVE—Boogie Nights (Epic) 18-8

BJ-105 (WBJW-FM)—Orlando

- ★ BJ THOMAS—Don't Worry Baby (MCA)
- ★ FLOATERS—Float On (ABC)
- ★ BOB SEGER—Rock & Roll Never Forgets (Capitol) 33-23
- ★ HEATWAVE—Boogie Nights (Epic) 12-3

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- ★ NONE
- ★ NONE

WQPD—Lakeland, Fla.

- ★ SWEET—Funk It Up (Capitol)
- ★ GARLAND JEFFREYS—Wild In The Streets (A&M)
- ★ HEATWAVE—Boogie Nights (Epic) 37-17
- ★ LEO SAYER—How Much Love (W.B.) 24-13

WMFJ—Daytona Beach

- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ DONNA SUMMER—I Feel Love (Casablanca)
- ★ FOREIGNER—Cold As Ice (Atlantic) 26-16
- ★ HEATWAVE—Boogie Nights (Epic) 16-10

WAPE—Jacksonville

- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ HOT CHOCOLATE—So You Win Again (Big Tree)
- ★ COMMODORES—Easy (Motown) 16-10
- D★ EMOTIONS—Best Of My Love (Columbia) 7-4

WAYS—Charlotte

- ★ FLOATERS—Float On (ABC)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- D★ EMOTIONS—Best Of My Love (Columbia) 18-8
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 17-11

WGIV—Charlotte

- ★ PARLIAMENT—Fantasy Is Reality (Capitol)
- ★ MANHATTANS—We Never Danced To A Love Song (Columbia)
- ★ RAMP—Everybody Loves The Sunshine 39-21
- ★ HUES CORP.—I Caught Your Act (W.B.) 35-18

WKIX—Raleigh, N.C.

- ★ FLOATERS—Float On (ABC)
- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-17
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 15-7

WTOB—Winston/Salem

- ★ FOREIGNER—Cold As Ice (Atlantic)
- ★ CAROLE KING—Hard Rock Cafe (Capitol)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 14-9
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 25-20

WTMA—Charleston, S.C.

- ★ FOREIGNER—Cold As Ice (Atlantic)
- ★ BEE GEES—Edge Of The Universe (RSO)
- ★ HEART—Barracuda (Portrait) 17-12
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 5-1

WORD—Spartanburg, S.C.

- ★ SWEET—Funk It Up (Capitol)
- ★ ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 23-14
- ★ KENNY ROGERS—Daytime Friends (A&M) EX-23

WLAC—Nashville

- ★ NONE
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 36-27
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 39-30

WMAK—Nashville

- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 27-19
- ★ LEO SAYER—How Much Love (W.B.) 30-24

WHBQ—Memphis

- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ STEPHEN BISHOP—On And On (ABC)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 29-22
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) HB-24

WMPS—Memphis

- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-11
- ★ LEO SAYER—How Much Love (W.B.) 29-22

WGOW—Chattanooga

- ★ HEART—Barracuda (Portrait)
- D★ EMOTIONS—Best Of My Love (Columbia) 15-10

'Cousin Brucie' In Career Turnaround

By DICK NUSSER

NEW YORK—"Business people and statisticians are running radio," complains "Cousin Brucie" Morrow, one of the country's highest paid air personalities.

Morrow ends a 19-year career as a fast-talking Top 40 jock Aug. 15, the day his contract with NBC expires. He plans to concentrate on his television projects, write "a tell-all" autobiography and shop around for a

metro area radio station he can own and operate the way he thinks radio should be run.

"Fat cat radio is coming to an end," he claims. "The human element is disappearing. The programming is now being done by guys who worry about who gets an impulse or sweats when they listen to a certain record. That's ridiculous.

"Sooner or later," he says, "computers will put disk jockeys out of work. Everything today is automation."

He will continue to cover pop music for NBC-TV's NewsCenter Four several times a week, he notes, as well as produce several more syndicated tv shows he describes as "entertainment documentaries." They'll feature current rock and pop acts taped in the studio and in remote situations.

"And we're taking great care with the sound of these shows, as well as the visuals," he adds.

Morrow says he broke off contract talks after being informed by Charles Warner, vice president and general manager of NBC local radio, that a new format planned for NBC's New York outlet didn't require a high-priced voice.

"I feel very good about it," he says now. "I'm not angry. This is the time where I can now work for myself." He estimates his yearly income to be "way up in six figures."

"The people who are running radio these days are not aware of their audience," he says. "Major market stations are becoming jukeboxes with a transmitter. It (automation) works for a while but the audience sooner or later will kick up its heels," he predicts.

He's looking to purchase a station "no more than two or three hours" away from his Manhattan home, where he'll program it "with the human element in mind."

Morrow's radio career began in a Brooklyn high school. His first professional job was with Miami Beach's WINZ in 1958. He was 13 years with ABC in New York, doing daily shows-plus television and personal appearances. He joined NBC in 1974.

The 41-year-old personality says he's available for lecture chores. "I'll lecture anyone who wants to hear what I have to say about radio's future, or the lack thereof," he concludes.



SALUTE—Denny Laine (left) of Paul McCartney & Wings, visits with Scott Muni, WNEW-FM program director at the New York studios to promote his first solo effort for Capitol Records—"Holly Days." Muni did a 90-minute show on Laine.

Watermark's '40' AFRT's Top Program

LOS ANGELES—Watermark's "American Top 40" three-hour weekly series ranks as the most popular show broadcast over AFRT radio stations around the world, according to Robert J. de la Torre, officer in charge.

"For the second time, 'American Top 40' received a perfect 5.0 popularity rating from all AFRT program director. No other program has ever achieved this rating."

The American Forces Radio and Television Service provides programming for more than 400 military outlets in 22 countries and aboard 130 Navy ships. Torre also notes that Casey Kasem continues to be "one of our most popular personalities."

Another Watermark program, "American Country Countdown," ranks second in the one-per-week category, he says. Beginning in October, AFRTS will use the full-three hour version.

The two Watermark Inc. shows, produced at Watermark studios here, were among 44 programs distributed around the world by the AFRTS in the program series.

Cable Radio-TV Wins Swiss OK

ZURICH—The Swiss government will permit cable radio and television, as of Aug. 1 for private operations. Previously, the government allowed itself only to operate radio and tv facilities.

Cable radio and tv will only be on a trial basis, pending a definitive law in 1981. Both tv and radio on cable, however, must be commercial free and free from cost-participating programs. And a third of the programming must be cultural.

KULF Promotion

HOUSTON—KULF here has come up with a timely promotion in its "Star Wars" Survival Kits, distributed free to film fans enduring the long lines to see the boxoffice smash of the year. Included in each kit are tacos, hamburgers and cokes; a deck of cards and a frisbee to pass the time; and a souvenir poster and the high-charting double-pocket "Star Wars" soundtrack album on 20th.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Sid Mark, who had been spinning records on WWDB in Philadelphia for years, has been named the station's executive operations manager. He'll continue his "Friday With Frank" and "Sunday With Sinatra" radio programs, but drop his talk programs. Mark is a legend as a jazz disk jockey. But the station, once a jazz operation, now features mostly talk.

... Ed Osborne, 201-297-4297, is still looking for radio work. ... Harvey J. Steele writes from WEIC, Charleston, Ill.: "We're Central Illinois' only 24-hour contemporary outlet an AM and stereo FM simulcast and have a sound that will easily compare with any or all of the St. Louis contemporary stations. We have promotions running all the time, as well as special album giveaways on our weekends.

"Just finished giving away the brand new double WAR album from UA and have an A&M spectacular this weekend." Lineup at the station features music director Scott Allen 6-10 a.m., program director Brian Johnson 10-noon, Bill "Billy T. Kidd" Krone noon-3 p.m., J. Corbin 3-6 p.m., promotion director Harvey J. Steele 6-10 p.m., Dan (Mike Daniels) Betian 10 p.m.-2 a.m., and Kenna Slifer 2-6 a.m., with Steve Stewart and Tom McEleroy on weekends.

Ernie G has joined KCOH, Houston, to do a noon-4 p.m. show; he was with KYOK and KRBE in the market previously. ... Kevin McCarthy has left KNUS, Dallas; he was with the station 12 years. ... After seven years as music director of KALX, an FM station at the Univ. of California in Berkeley, Doc Pelzel has moved up to become manager. Tim Devine is the new music director.

Don Anti and Tony Muscolo of Anti/Muscolo Promotions in Los Angeles, 213-651-2383, will conduct another Secondary Radio Conference Aug. 26-28 in Providence, R.I. Registration is \$30 for radio people, \$40 for record and trade people. Working on the committee are some heavyweights—Dick Smith of United Artists Records, Boston, whom I recall well from his WORC, Worcester, Mass. days; Gary Berkowitz, program director of WPRO-FM in Providence who isn't a heavyweight yet, perhaps, but soon will be; Bob Savage of 13-Q in Pittsburgh.

As for conventions, they continue to roll on. The James Gabbert extravaganza, otherwise known as the National Radio Broadcasters Conference and Exposition will be Oct. 9-12 at the New Orleans Hilton. The NRBA had a good meeting last year in San Francisco. This year should also be good. Write or call the NRBA, Suite 500, 1705 De Sales St., N.W., Washington, D.C. 20036, for details.

David Berner writes: "Why is it that radio captivates me so? It's a true love. I'm currently a student in communications entering my senior year. I'm program director of the Top 40 station on campus—WCCB, a superb college station; work at the FM educational station, and do weekend mid-days at WIXZ in McKeesport near Pittsburgh.

"I can't thank the people at WIXZ enough for the opportunities I receive there. Everyone has been great.

"I'm an innovative, hard-working, dedicated and hungry radio junkie. Besides all of this I do a damned good Top 40, personality-oriented show. And when school lets out, I'm going to pay some more of my radio dues and then I'm comin' to get ya. Don't ever count me out and don't forget that name: DAVID BERNER." But it's probably Robert W. Dark by now, David.

The air staff at WXLO, New York, features Jay Thomas 6-9 a.m., Glen Morgan 9-noon, David Collins noon-3 p.m., Terry Nelson 3-6 p.m., Ed O'Brien 6-10 p.m., Paulie Riccio 10 p.m.-2 a.m., and Dick Sloan 2-6 a.m. Bill Garcia is program director. Roxy Myzell is the newish music director.

Phillip H. Roberts, national sales director for Greater Media stations with headquarters in East Brunswick, N.H., will also be general manager of Greater Media Services, a newly formed company that is producing programming for syndication, including the "Magic Music" format. ... Towle R. Tompkins is the new program director of WBGW, Bangor, Maine; he's been at the station about a year as morning man.

Some more names to consider: James Paul Gabriel Melchiorre is also Jim De Marco at WTHI, country music station in Terre Haute, Ind.; Burton Myron Goldberg is also B. Mitch Reed; and Jerry Bloom is Jerry Bishop. But the one that will probably get me a ticking commercial in the mail for revealing is Charles Blower, who is also Chuck Bloré.

Bubbling Under The HOT 100

- 101—VITAMIN U, Smokey Robinson, Tamla 54284 (Motown)
- 102—ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 103—EXODUS, Bob Marley & The Wailers, Island 089
- 104—THEME FROM "N.Y., N.Y.," Liza Minnelli, United Artists 1014
- 105—A SONG IN THE NIGHT, Johnny Duncan, Columbia 3-10554
- 106—THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, Columbia 3-10556
- 107—LOVE AND HAPPINESS, Al Green, London 2324
- 108—LADY OF MAGIC, Maze featuring Frankie Beverly, Capitol 4456
- 109—FUNKY MUSIC, Jupar Universal Orchestra, Ju Par 8002 (Motown)
- 110—THEME FROM "STAR WARS," David Matthews, CTI 030

Bubbling Under The Top LPs

- 201—MANHATTANS, It Feels So Good, Columbia PC 34450
- 202—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 203—PABLO CRUISE, A&M SP 4528
- 204—SERGIO MENDES & BRAZIL '77, Elektra 7E-1102
- 205—STEPPIN' OUT—DISCO'S GREATEST HITS, Midson International BKL1-2423
- 206—THE SPY WHO LOVED ME/SOUNDTRACK, United Artists UA-LA 774-H
- 207—SHIRLEY BASSEY, You Take My Heart Away, United Artists UA-LA 751-H
- 208—SILK, Smooth As Silk, Prelude 12145
- 209—PAT TRAVERS, Makin' Magic, Polydor PD-1-6103
- 210—ENGELBERT HUMPERDINCK SINGS FOR YOU, London BP 686/9

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Soul Sauce

Publisher Strives To Help WVOE

By JEAN WILLIAMS

LOS ANGELES—Jack Gibson, publisher of the Jack The Rapper weekly newsletter, is in the news again. Gibson has donated \$1,000 to station WVOE in Chadburn, N.C., in an effort to help save the financially troubled outlet.

According to Gibson, "We have too few black-owned stations and if we let this one go down the drain we have nobody to blame but ourselves."

"This station means that we have another black voice in the industry and we must save that voice."

"We tend to have the 'it's a shame syndrome': we shake our heads and say 'I hope they pull out of this situation.' Well I say to hell with that attitude. It's time to put our money where it will do us the most good."

★ ★ ★

Marilyn McCoo and Billy Davis Jr.'s newest ABC Records LP "The Two Of Us" was simultaneously released in the U.S. and Japan.

According to a label rep, "Because of the impact created by Marilyn and Billy in winning the Tokyo Music Festival they (Japanese) are projecting their highest sales ever for an international LP." He notes the projection is also based on initial orders in excess of 50,000 units.

There's also an extensive advertising campaign set to accompany the LP in Japan, including radio spots in key Japanese markets, fashion magazine covers for McCoo, posters and the usual U.S. merchandising aids. ABC's Japanese affiliate is Nippon Columbia.

★ ★ ★

The Floaters, ABC's newest group to gain national attention, had a promotional film prepared during a live show in Los Angeles which aired Wednesday (3) on the "Top Of The Pops" show in England.

The film was made to back up the group's chart action in England. The Floaters were filmed performing their hit tune, "Float On." "Top Of The Pops" is comparable to "Midnight Special" here.

★ ★ ★

Gemini Artists Management has launched a major expansion with the signing of eight additional acts to its roster. The two-year-old firm has signed the Floaters, Salve, Richie Havens, Lonnie Liston Smith, Larry Coryell/Alphonse Mouzon Band, David Sanborn and Staff.

In addition, Gemini will also represent "A Black Man's Place In America," a one-man show featuring actor John Amos of "Roots" fame. The show will tour college campuses across country beginning this fall as part of the Gemini special events division.

★ ★ ★

National Assn. of Broadcasters (NAB) heads have directed that a task force be established in an attempt to foster an increase in minority broadcast ownership.

An organizational plan for the task force is expected to be presented at the next NAB executive committee meeting.

★ ★ ★

Well-known producer Jeff Lane is now producing two acts, Garnet Mimms' first LP for Arista Records at Groove Sound Studio and Brass

(Continued on page 60)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/WoodSongs, BMI)	35	35	12	JOYOUS—Pleasure (Hepburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	68	82	2	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)
2	1	9	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Oh The Wall, BMI)	36	30	13	ONCE I'VE BEEN THERE—Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	69	70	3	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/ Belinda/Unichappell, BMI)
3	3	13	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spurtree, BMI)	37	29	16	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	70	61	6	BLOCKBUSTER BOY—Sister Sledge (M. Kunze), Cotillion 44220 (Atlantic) (Rosaba, ASCAP)
4	4	12	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steelchest, ASCAP)	38	34	8	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	71	77	3	MY HEART JUST CAN'T STOP DANCING—Swamp Dogg & The Riders Of The New Funk (J. Williams, Jr.), Musicor/Privilege 6303 (Springboard) (Atomic Art/Demain, BMI)
5	8	10	DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	39	43	10	OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Vai, ASCAP)	72	39	11	CAN'T WE JUST SIT DOWN (And Talk It Over)—Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)
6	5	12	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	40	50	4	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	73	52	7	I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)—Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)
7	6	12	EASY—Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	41	54	5	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	74	64	6	IF THIS IS HEAVEN—Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)
8	10	8	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	42	36	11	FUNKY MUSIC—Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lense, BMI)	75	65	7	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)
9	11	8	I BELIEVE YOU—Dorothy Moore (D. Address, D. Address), Malaco 1042 (TK) (Musicways/Flying Address, BMI)	43	53	5	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patrino, BMI)	76	79	3	MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
10	12	7	LET'S CLEAN UP THE GHETTO— Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	44	42	10	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Salter), Martin 3312 (TK), (Antisia, ASCAP)	77	89	2	BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)
11	19	7	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	45	58	3	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	78	83	5	TOMORROW—Cissy Houston (C. Strouse, M. Charnin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)
12	15	7	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	46	56	4	STOMPED, BEAT-UP & WHOOPEE—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty-Five, BMI)	79	85	3	EXPRESS YOURSELF— New York Community Choir (B. Diggs, W. Weeks, Jr., A. Freeman), RCA 11035 (Dunbar/Nycom, BMI)
13	13	11	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	47	47	6	GOOD THING QUEEN PART 1—Margie Evans (F. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)	80	90	2	THE REAL THING—Sergio Mendes (S. Wonder, Elektra 45416 (Jobete/Black Bull, ASCAP)
14	7	9	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	48	51	8	BITE YOUR GRANNY— Morning, Noon & Night (J. Worlth), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	81	NEW ENTRY		NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)
15	22	4	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	49	41	26	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	82	NEW ENTRY		WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)
16	16	11	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casserolet/Unichappell/Stamm, BMI)	50	60	3	CAN'T GET ALONG—Impressions (E. L. Richmond), Cotillion 44222 (Atlantic) (High Class, BMI)	83	88	4	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)
17	25	5	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	51	46	11	I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)	84	NEW ENTRY		BABY LOVE—Mother's Finest (To Be Furnished), Epic (To Be Furnished)
18	18	9	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tamla 54284 (Motown) (Jobete, ASCAP)	52	62	5	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	85	87	2	YOU CAN'T SEE FOR LOOKIN'—Betty Wright (W. Clarke), Arista 3734 (TK) (Sherlyn, BMI)
19	20	9	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Braggs), ABC 12280 (Don/ABC-Dunhill, BMI)	53	63	4	NOWHERE TO RUN (Pt. 1)—Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Agate, BMI)	86	86	4	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhem 532 (Bareback) (B. Womack/Unart, BMI)
20	9	7	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	54	45	9	ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)	87	NEW ENTRY		BOHANNON DISCO SYMPHONY—Hamilton Bohannon (H. Bohannon), Mercury 73939 (Phonogram) (Bohannon Phase II/Intersong-USA, ASCAP)
21	24	8	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	55	48	12	SPELLBOUND—Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)	88	NEW ENTRY		MUTHA FUNK—Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin), ABC 12292 (Ainal, BMI/Mother Pearl, ASCAP)
22	14	12	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	56	55	8	I NEED SOMEBODY TO LOVE ME—Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)	89	95	3	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
23	17	14	THIS I SWEAR—Tyronne Davis (L. Graham), Columbia 3-10528 (Times Square/ Content/Little Bear's, BMI)	57	67	4	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	90	NEW ENTRY		FREE AS THE WIND—Crusaders (J. Sample), ABC/Blue Thumb 273 (Four Knights, BMI)
24	32	8	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	58	68	3	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malib, BMI)	91	91	3	SO YOU WIN AGAIN— Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
25	37	7	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	59	69	3	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/ Padavon-Portfolio, BMI)	92	92	3	LOVE AND HAPPINESS—Al Green (A. Green, M. Hodges), London 2324 (JEC/Al Green, BMI)
26	21	14	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	60	72	3	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddah 578 (Electrocord, ASCAP) (RCA)	93	96	2	UP FOR THE DOWN STROKE—Fred Wesley & The Horny Horns (W. Collins, B. Worrell, G. Clinton), Atlantic 3408 (Rick's/Malib, BMI)
27	23	10	I CAN MAKE IT BETTER—Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	61	75	4	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)	94	NEW ENTRY		I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappell, BMI)
28	26	12	BABY DON'T CHANGE YOUR MIND— Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	62	73	3	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kippis, Jr.), Motown 1420 (Charles Kippis, BMI)	95	98	2	LEAVING YOU IS KILLING ME—Vernon Burch (V. Burch), Columbia 3-10564 (Unart, BMI)
29	38	5	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	63	66	4	MY FIRST MISTAKE—Chi-Lites (P. Hurt), Mercury 73934 (Phonogram) (Cookie Box/Richie Rome, BMI)	96	NEW ENTRY		THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)
30	27	11	GET IT UP—Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	64	76	4	NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddah 572 (Unichappell, BMI) (RCA)	97	74	6	SHARING—Vitamin E (P. Smith), Buddah 574 (Buddah, BMI)
31	28	19	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	65	80	2	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	98	100	2	GOLD BLESS OUR LOVE—Charles Brimmer (A. Green, W. Mitchell, F. Randle), Chelsea 3017 (Hi, BMI)
32	40	6	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Slang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	66	71	4	DO IT THE FRENCH WAY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1592 (Delightful/Cabrina, BMI)	99	97	3	GOTTA FIND A WAY TO GET BACK HOME—Innovation (L.R. Robinson, M. Karriem), Ariola America 7657 (Capitol) (Johnny Power, BMI)
33	33	9	GETAWAY—Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	67	81	2	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Belfield), ABC 12296 (American Broadcasting/Mother Pearl/ Dennis Earl, ASCAP)	100	99	15	WHATCHA GONNA DO?—Pablo Cruise (Lenos, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)

BUT NO GOSPEL FOR EX-MOTOWNER

Music & Religion Wilson's Life

By JEAN WILLIAMS

LOS ANGELES—Veteran r&b/pop writer/producer Frank Wilson is combining religion and music without recording gospel.

Says the former Motown staffer, who recently opened his own Spec-O-Lite Production firm: "I am now a Christian but I have not gone to gospel music because it's extremely limited."

"I want to get my spiritual message to the world through music by means available to the mass audience. I want to reach people who listen all day long to Top 40 radio."

ABC Records' Lakeside is the first act signed to Spec-O-Lite but Wilson is working with Marilyn McCoo & Billy Davis, Freda Payne, Lenny Williams, formerly of Tower Of Power, New Birth and the Mighty Clouds Of Joy.

He has also brought on a staff of writers including John Footman, who penned McCoo & Davis' new ABC single "Look What You've Done To My Heart"; Terri

McFadden, who is still signed to Motown; Judy Wider, author of New Birth's single "Deeper"; Art Posey, Josef Powell and Ernestine Madison.

Wilson, who says he has personally produced three LPs in the past two months, explains he is in the process of developing other producers.

Among Motown groups which he has written for and/or produced are the Supremes, Marvin Gaye, Eddie Kendricks, Temptations, Smokey Robinson and the Four Tops.

Rumors have been circulating concerning Wilson leaving the record industry to enter the ministry. "Not So," he says. He took a short hiatus following his approximately 10-year stint with Motown, emerging with a new set of musical values, he explains.

"Everybody whom I bring into my firm now must be spiritually inclined because it cuts down on the

friction. If I say no to a tune, they will understand why.

"All of the artists with the exception of one have accepted Christ and our way of dealing with music. These acts don't want to record any type of sex or drug-oriented songs.

"As a matter of fact," he continues, "there was one song where I was not as strict as perhaps I should have been and a couple of guys in Lakeside told me about it.

"I am sensitive as to what I say in my music. Lyrically, if I feel that a song is detrimental to the upbuilding of Christ, I will turn that song down even though I know it could be a commercial smash.

"The acts I work with seem to feel the same way and I hope to get my spiritual message to the masses through them.

"I even encourage them to give Christian testimony during their shows. I don't want them to go overboard and carry it throughout the entire show but maybe at a certain point in the concert."

Wilson says he is forming an alliance within the entertainment industry by hooking up "spiritual networks" among artists across country.

N.Y. AFM Hits New Demo Rate

NEW YORK—The new scale formula for demo recordings adopted by Local 802, AFM, last month, has so far failed to generate a single additional recording session, according to a union spokesman.

Under the plan, demo sessions may be scheduled for as little as one hour, in which time one tune may be recorded. Payment to each musician on the date is \$35. For a two-hour demo session, the rate is \$50 and two selections may be taped. Should any of the performances be released commercially, the full commercial recording scale of \$110 per player must be paid.

Al Knopf, Local 802 recording supervisor, says he opposed the demo plan, but that it was adopted over his objections. Those who felt it would lead to additional engagements have been proven wrong, he maintains.

Top 40 Lyrics UCLA Course

LOS ANGELES—The second section of UCLA Extension's "Song Lyric Writing" class will focus on creating lyrics for Top 40, folk and country music, with discussion of content, dramatic qualities, characterization and emotion.

Award-winning lyricist and producer Buddy Kaye will teach the class and offer personal consultation and review to each student.

The class begins Tuesday (2) and meets every Tuesday and Thursday through Aug. 25. For additional information call UCLA Extension at (213)825-1328.

Calif. Distributors Into S.F. Branch

SAN FRANCISCO—California Record Distributors is opening a branch here under the direction of Hugh Overton, local sales manager.

The Glendale, Calif.-based firm will beef up its sales staff. Abattoir Records is among the labels signing with the firm for Northern California distribution. Its top act from Hawaii is Kalapana.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	FLOATERS ABC AB 1030	31	37	4	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
2	2	19	COMMODORES Motown M7-884R1	32	17	18	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)
3	3	13	RIGHT ON TIME Brothers Johnson, A&M SP 4644	33	43	2	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)
4	4	7	REJOICE Emotions, Columbia PC 34762	34	42	7	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
5	5	18	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	35	27	44	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)
6	6	17	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	36	38	3	LIVE! LONNIE LISTON SMITH RCA APL1-2433
7	7	4	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	37	34	42	PART 3 K.C. & The Sunshine Band, TK 605
8	8	20	SLAVE Cotillion SD 9914 (Atlantic)	38	40	3	CHOOSING YOU Lenny Williams, ABC AB 1023
9	9	23	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	39	50	2	DOROTHY MOORE Malaco 6353 (TK)
10	10	19	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	40	46	6	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
11	11	12	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	41	41	4	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
12	12	8	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	42	44	4	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
13	13	22	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	43	NEW ENTRY		GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
14	14	9	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	44	NEW ENTRY		SHAKE IT WELL Dramatics, ABC AB 1010
15	21	7	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	45	45	9	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-88751
16	20	3	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	46	51	11	HOT Big Tree BT 89522 (Atlantic)
17	18	9	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	47	49	6	SHOTGUN ABC AB 979
18	25	10	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	48	NEW ENTRY		INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
19	19	9	SWEET PASSION Aretha Franklin, Atlantic SD 19109	49	NEW ENTRY		BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6-355S1 (Motown)
20	15	8	EXODUS Bob Marley & The Wailers, Island ILPS 9498	50	NEW ENTRY		FEEL THE FIRE Jermaine Jackson, Motown M6-88851
21	16	25	UNPREDICTABLE Natalie Cole, Capitol SO 11600	51	58	2	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros. BS 3040
22	22	15	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	52	59	3	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
23	23	11	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	53	35	9	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
24	33	4	OPEN UP YOUR LOVE Whispers, Soul Train BVLI-2270 (RCA)	54	48	16	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
25	39	3	SOMETHING TO LOVE LTD, A&M SP 4646	55	55	8	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654
26	36	4	TOO HOT TO HANDLE Heatwave, Epic PE 34761	56	52	2	CERRONE'S PARADISE Cerrone, Cotillion SD 9917 (Atlantic)
27	30	20	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	57	29	25	IT FEELS SO GOOD Manhattans, Columbia PC 34450
28	28	27	IN FLIGHT George Benson, Warner Bros. BSK 2983	58	32	10	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)
29	26	15	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053	59	31	5	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
30	24	8	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	60	60	2	PEDDLIN' THE MUSIC Lamont Dozier, Warner Bros. BS 3039

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Orion In Cassette Release

By DAVE DEXTER JR.

LOS ANGELES—Although sales grosses were "somewhat poorer" in the first six months of 1977 than the corresponding period a year ago, Giverson Cornfield of Orion Master Recordings in suburban Malibu says he is confident that new revenue highs will be achieved by his independent classical label in the months ahead.

Cornfield has appointed Aquarius Distributors to handle the growing line in areas of New England not now serviced by Larry Sockell in New York. Aquarius is based in East Hartford, Conn.

And soon, Cornfield promises, he and his wife Marian and their staff of about 15 other employees will be shipping the first Orion Dolbyized cassettes, to list at \$7.98, the same price as Orion LPs.

"We have no plans for the 8-track configuration," he declares. "We tried a few of those and we found that 8-track is both technically and format-wise unsuitable for classical music."

"Not all the 300 LPs in our catalog will be available in cassette form but we will make any item available on a special order basis."

Two albums released by Orion last year have been awarded the grand prix du disque international by the Liszt Society in Budapest. Cornfield intends to fly to Hungary this fall to accept the awards.

"Only six prizes are awarded by the group every year," he notes, "and it is rare for a comparatively small independent label to win a grand prix: to garner two such honors in the same year is unprecedented."

The winning albums are Liszt's "Complete Works For Violin And Piano" by Andre Granat and Francoise Regnat and pianist Robert Silverman's performance of the prelude and variations on "Weinen, Klagen, Sorgen, Zagen." Both titles are lesser known compositions of Liszt. Dr. Silverman, who resides in Vancouver, has been invited to perform in Russia next year as the result of the prize.

Other artists who captured grand prix kudos are Berman, von Karajan, Sziffra and Campanella on the non-American Melodiya, DGG, EMI and Pye labels of Europe.

Renowned musicologist Nicolas Slonimsky serves as Orion's musical adviser.

MusiCues Offering Classical Catalog

NEW YORK—MusiCues Corp. has added a classical series to the catalog of Chappell background music it distributes to commercial users.

More than 50 titles are in the initial offering, designed for use on television and radio commercials, films, and for educational and industrial purposes.

All the music on the special recordings is in the public domain and titles range from relative esoterica such as Bach's "Well-Tempered Clavier" to chestnuts like "Flight of the Bumble Bee" and the "Nutcracker Suite."

Fee per needle drop for use of the music is twice that of protected music in the catalog, averaging about \$500 for each use. The performances, by unidentified artists and or-



HI FI FUNDS—Anthony Bliss, executive director of the Metropolitan Opera, left, receives a check for \$55,000 from Bernie Mitchell, president of Pioneer High Fidelity. Money comes from the public and the firm's dealers, with \$70,000 the current goal. Funds are tripled via matching contributions from Pioneer and the National Endowment for the Arts. Met star Renata Scotto displays an ad mock-up thanking contributors.

\$100G CLASSICAL INVENTORY

Library Decor Adds Class To New D.C. Record Store

By ALAN PENCHANSKY

CHICAGO—Discount Records And Books, Washington, D.C., has structured its new suburban store to maintain the chain's traditionally strong identification with classical product.

The new outlet in the prestigious White Flint Mall, Bethesda, Md., features an entirely separate room devoted to classics, with its own sound system, and two full-time specialty clerks.

Wresch Dawidjan, record sales manager, says the store does "as much in classics as any other outlet in the city" with the exception of the chain's original downtown D.C. location, where 50% of volume is in classics. This compares with 30% to 35% of sales at the mall location.

Dawidjan says classical inventory there totals \$100,000 wholesale. Stock is extensive enough so that only a sampling is displayed in the browsers that line the walls. Additional titles are shelved below.

The outlet, also trading in books, is designed after a Victorian library, with decorative archways, large hanging chandeliers and balconies encircling both rooms.

One of the most unusual features of the outlet is its display of books and records on opposite sides of the same custom fixtures. Books about music and art are stocked in the back room with the classical disks.

The outlet maintains wall displays that feature covers of new full-price and budget releases, and newly re-

leased operas. Dawidjan says cutouts also are emphasized, priced between \$2.99 and \$4.99, "depending upon what we can get."

Shelf price for \$7.98 product is \$6.79, while \$3.98 merchandise is stickered at \$3.39.

"The records carry the store, since we sell books at a discount," explains Dawidjan.

"What it boils down to is the reputation of the store," he observes. "The store has a reputation for classics, and people connect the store with classics. They always come to us when it's this kind of product they're looking for."

\$1 Mil In Funds For Detroiters

DETROIT—More than \$1 million has been raised in the Detroit Symphony's funds campaign for the 1977-78 season and 12,000 season tickets have been sold as Antal Dorati prepares to take over the orchestra as music director.

Philip Caldwell, general chairman of the fund raising committee, says the goal of \$1,500,000 "will almost certainly be reached by early autumn."

Radio WJR will contribute 24 hours' airtime spread over Oct. 8-9 for a marathon of music and music conversation which is expected will add \$100,000 to the fund and, once the season begins, the Detroit Symphony will broadcast every week, in stereo, over 10 Michigan public stations as it did last year.

Dorati, long an internationally prominent conductor, has firmed Werner Torkanowsky to become guest conductor and assistant to Dorati effective Sept. 1. Torkanowsky last season was music director of the New Orleans Philharmonic-Symphony Orchestra, his 14th year in the post.

Classical Notes

That's Erich Leinsdorf conducting the L.A. Philharmonic in a recent direct disk project undertaken by Sheffield Labs—not Zubin Mehta as mistakenly reported here last week.

One-fourth of a new \$27 million federal matching grant to the arts has been earmarked

for symphonic groups, including \$1 million each to the orchestras of Cleveland, Detroit, Pittsburgh, St. Louis and Washington (National Symphony). The orchestras are required to match the grant with new local moneys, at a ratio of 3 to 1.

Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 8/13/77

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
2	2	13	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
3	6	6	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
4	5	8	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
5	3	9	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
6	4	15	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
7	7	11	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
8	12	5	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
9	14	4	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
10	8	15	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
11	13	17	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
12	9	16	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
13	10	6	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
14	11	18	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
15	24	6	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
16	16	20	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
17	17	13	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
18	18	14	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
19	20	6	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
20	21	4	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
21	15	7	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
22	34	3	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
23	23	8	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
24	31	2	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
25	27	4	ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
26	19	10	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
27	35	7	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
28	22	12	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
29	40	3	KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
30	39	3	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
31	45	2	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
32	25	8	YOU AND ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
33	43	3	HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
34	28	5	(Remember The Days Of The) OLD SCHOOL YARD Cat Stevens, A&M 1948 (Colgems-EMI, ASCAP)
35	36	3	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
36	33	12	UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic) (Warner Bros., ASCAP)
37	30	11	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10924 (Baby Chick, BMI)
38	42	6	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
39	32	9	MAKING A GOOD THING BETTER Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
40	NEW ENTRY		DOWN THE HALL Four Seasons, Warner/Curb 8407 (All Seasons, ASCAP)
41	38	10	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
42	41	5	WALK RIGHT IN Dr. Hook, Capitol 4423 (Peer, BMI)
43	44	5	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
44	NEW ENTRY		ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Kece, ASCAP)
45	NEW ENTRY		JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
46	50	2	FOR A WHILE Mary Macgregor, Ariola America 7667 (Capitol)
47	47	3	HOLD ME, THRILL ME Bobby Vinton, ABC 12293 (Mills, ASCAP)
48	NEW ENTRY		YOU'RE THE ONLY ONE Geils, Atlantic 3411 (Juke Joint/Walden, ASCAP)
49	46	3	I BELIEVE IN LOVE Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnossos/Three-Some, ASCAP)
50	37	7	DA DOO RON RON Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)

Country

Fanta's Nashville Mobile Studio

By SALLY HINKLE

NASHVILLE—Predicting a trend towards more remote recording sessions, including at-home recordings, Fanta Professional Services, a Nashville studio-on-wheels, is gaining a healthy share of the national remote business.

Utilizing a 40-foot tractor-trailer rig, which houses the remote recording equipment, Fanta has been catering to customers ranging from symphonies to rock'n'roll artists to foreign governments at sites varying from artist's homes to barns, and is one of two installations of its type in the U.S.

According to Johnny Rosen, Fanta president, there are probably four or five major mobile recording facilities in the U.S. "But there are only two installed in tractor-trailer rigs. One is ours and the other is owned by Brian Ahern, the Enactron truck.

"It's a very competitive business because there's not that many live recordings. But it's becoming popular now, and I think Peter Frampton did a lot to make live recording popular with his hit record."

Among the clients Fanta has worked with are Black Sabbath, Head East, Sonny James, Mac Davis, the Nashville Symphony and filmmaker Robert Altman. The company has also recorded Charlie Daniels' "Volunteer Jam," and just recently captured some 20 hours of music at the Columbia Pictures Industries and WWVA-sponsored "Jamboree In The Hills" in Ohio.

"Technically, the two-day festival was the toughest kind, and we had no idea when we took the job the magnitude of it," says Rosen. "We recorded such acts as Charlie Rich, Johnny Cash, Barbara Mandrell, Donna Fargo, Tom T. Hall and Freddy Fender while we were simultaneously feeding a mono audio mix to a television facility for every act and supplying audio for a live radio broadcast."

Fanta has been involved in the remote recording business for quite a while, and before designing its 40-foot tractor-trailer rig studio, which is about a year old, made use of a 35-foot tractor-trailer rig along with a smaller portable facility, which is designed for 4-track.

"We went to our customers when designing our newer facility and asked them what they wanted technically and emotionally, and how they wanted it," notes Rosen. "We already knew they wanted hard-core technical equipment with lots of inputs. And we're equipped to do 40 inputs. 32 on the main console and eight on a separate console. So we can handle 40 mikes simultaneously on 24 tracks.

"We also went to filmmakers as well as record people. This facility will spend, out of the month of August, almost half of its time in Los Angeles working on a film."

Among the equipment items installed inside, which are completely removable, are Ampex and Studer 24 channel recorders, a 32-input

Sphere console, power amplifiers, limiters and other equal processing devices.

"Up in the nose of the trailer, we have a space designed to hold either a disk mastering system for live direct-to-disk recordings, or we have a video module that fits in there allowing us to do two-inch quad broadcast quality video.

"We also carry an echo unit, to get as close to the final product as possible, and 80 microphones so that we have the right microphone for the right people," adds Rosen. "If someone wants a certain kind of mike, we'll have it. We don't want to limit our clients by either the equipment or the environment."

Other equipment on board that wouldn't ordinarily be found in a studio facility are 60-cycle generators, which are used for generating sync tones for film projects, and a tremendous amount of voltage regulating and stabilizing equipment.

Operating expenses for Fanta's facility run around \$1,000 per day, therefore Fanta charges more than the other four major remote facilities.

"We charge more simply because we want to do a more thorough job. We generally bring a larger crew and a larger facility, therefore we expect a higher return on our investment.

"We've had other companies come into Nashville to do live recordings because we wouldn't do
(Continued on page 46)

Nashville Scene

By PAT NELSON

RCA artists Charley Pride and Dave & Sugar will join forces for an extensive fair tour throughout the U.S. and Canada beginning Saturday (13). Dave & Sugar began the month performing fair dates in Minnesota, Illinois and Missouri and will join Pride and his band, the Pridesmen, at the Illinois State Fair in Springfield.

After headlining a special show for RCA and Pickwick International at the Playboy Club in Lake Geneva, Wis., both acts will head west for dates in Oregon, Washington, the Pacific National Exhibition in Vancouver and state fairs in Missouri and Colorado. The month will wind up with a show at the Canadian National Exhibition in Toronto. While in Toronto, the groups will tape two segments of Ronnie Prophet's "Grand Old Country" television show.

Following a two-week break, the tour resumes with September appearances at the Tri-State Fair in Amarillo, and other fairs in Texas as well as in Oklahoma, Pennsylvania and Iowa.

Spurred by the sellout success of its first boat ride, O'Lunney's, the New York country music nitery, set sails for its second annual boat dance, Thursday (4). The nautical float, aboard a Circle Line vessel, featured music by the Hank B. Snow, Troy Ferguson, Sue Smith and the Country Gentlemen, the New Pine Hill Ramblers and other acts.

Proud Country radio stations KTOW-AM and KGOW-FM, covering Tulsa, sponsored their second annual air show and country music festival Sunday (7). Besides aerial maneuvers, the show was highlighted with entertainment by Mack Sanders and guest acts Roy Senior and Mike Smith.

National Geographic Magazine's Mike Kernan has been in Nashville talking with various artists for an upcoming story. Among the interviewees thus far are Chet Atkins, Hank Snow, Eddy Arnold and Danny Davis. ... KLAC Radio in Los

Angeles is sponsoring a Merle Haggard and Marty Robbins concert Nov. 11 at the Anaheim Convention Center.

Jerry Reed will be at the filming set of "Dan!" in Knoxville this October to do a show for Ernie Frankel, producer of the weekly tv series which deals with the life of Daniel Boone.

... The Chet Atkins Super Axe, specially designed by Gretsch guitar, is now on the market retailing for approximately \$800. The guitar features a built-in sustaining device and phaser.

Don Williams will be teaming with Waylon Jennings and Emmylou Harris for shows Friday (12) at the 10,000-seater Summit in Houston, and Saturday (13) at the 8,000 seat Tarrant County Convention Center in Ft. Worth. Williams will appear with Jerry Jeff Walker on Tuesday and Wednesday (16-17) for shows at the Marin Civic Auditorium in San Raphael, Calif., and the Santa Cruz, Calif., Civic Auditorium.

Stella Parton was in Hollywood July 21 taping the "Merv Griffin Show" to air Sept. 2. Parton sang her newest Elektra release, "The Danger Of A Stranger."

Johnny Lee has completed a six-city promotional tour for his current GRT release, "Country Party," with stops at key country stations in Dallas, Ft. Worth, Columbus, Ohio. He also taped the "Country Crossroads" syndicated radio program and appeared on KTVT-TV in Ft. Worth, performed on the WMNT "Country Calvacade" in Columbus, Ohio and the "Bob Braun Show" in Cincinnati.

Vern Gosdin's Elektra release, "Till The End," was written by his wife, Cathy, and was originally recorded 8-track by Vern and his brother for Capitol Records in 1967. Known as the Gosdin Brothers, their recording of "Till The End" hit beyond the 20s on national country charts. Gosdin's current release got the full 24-track treatment and features backup vocals by Janie Fricke.

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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	12	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	35	50	3	I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)	68	66	6	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pietsch-D. Fisher-A.B. Clyde), GRT 120, (Coffee Shop, BMI)
2	4	8	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab Wemar/Lion, BMI)	36	44	10	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)	69	NEW ENTRY	NEW ENTRY	SILVER MEDALS AND SWEET MEMORIES—Statler Brothers (D. Reid), Mercury 55000 (Phonogram) (American Cowboy, BMI)
3	3	12	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	37	31	8	CALIFORNIA LADY—Randy Barlow (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	70	NEW ENTRY	NEW ENTRY	EAST BOUND AND DOWN—Jerry Reed (J. R. Hubbard, D. Feller), RCA 11056 (Duchess/Vector, BMI)
4	5	10	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	38	46	6	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Times Square/Ray Moondo, BMI)	71	71	5	I CAN'T STOP NOW—Mike Lunford (J. Coleman, M. Lytle), Starday/Gusto 160, (Power Play, BMI)
5	6	11	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	39	27	13	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	72	73	8	COCONUT GROVE—Maury Finney (H. Owens), Soundwaves 4548 (NSD), (Famous, ASCAP)
6	2	11	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Irving/Screen Gems-EMI, BMI)	40	58	2	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	73	76	3	A COLD DAY IN JULY—Ray Griff (R. Griff), Capitol 4446, (Blue Echo, ASCAP)
7	8	11	A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	41	51	5	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull Ti Hit, BMI)	74	84	2	LADY—Johnny Cash (J. R. Cash), Columbia 3-10587 (House Of Cash, BMI)
8	11	7	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)	42	48	4	YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Irving, BMI)	75	NEW ENTRY	NEW ENTRY	THE OLD MAN AND HIS HORN—Gene Watson (D. Harnes), Capitol 4558 (Doubleday, BMI)
9	9	10	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	43	37	16	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reeler, BMI)	76	87	2	I DON'T WANT TO BE ALONE TONIGHT—Ray Sanders (R. Sanders, D. Hall), Republic 0003 (Singletree/Country Pickers, BMI)
10	10	11	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dotty (K. Robbins), RCA 10982, (Pi-Gem, BMI)	44	54	6	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)	77	80	3	SUMMERTIME BLUES—Jim Mundy (E. Cochran, J. Capehart), Hill Country 778 (NSD), (Warner-Tamerlane/Belinda, BMI)
11	12	8	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	45	55	4	ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Keca, ASCAP)	78	NEW ENTRY	NEW ENTRY	DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr.), MCA 40755 (Fourth Floor/Rick Hall, ASCAP)
12	16	6	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	46	28	14	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	79	90	2	AIN'T THAT LOVIN' YOU BABY—David Houston (J. Reed) Starday 162 (Gusto) (Conrad, BMI)
13	14	7	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	47	63	2	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)	80	82	4	GOOD CHEATIN' SONGS—Carmol Taylor (C. Taylor, D. Malloy), Elektra 45409, (Algee/Deb Dave, BMI)
14	7	12	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	48	32	13	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	81	91	2	IF YOU'RE GONNA LOVE (You Gotta Hurt)—Dave Conway (L. Satterfield, D. Orender), True 105 (Acoustic, BMI)
15	19	5	SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (ATV/Algee, BMI)	49	68	2	IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawes), Mercury 55001 (Phonogram) (Warner Bros., ASCAP)	82	NEW ENTRY	NEW ENTRY	PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (G. Jones), Epic 8-50423 (Deb Dave, BMI)
16	25	4	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754, (Twitty Bird, BMI)	50	62	3	'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Ditts/U. Burton), Warner Bros. 8416, (Eden/Times Square, BMI)	83	89	4	MIDNIGHT FLIGHT—Pam Rose (M. McClellan), Capitol 4440, (Beechwood, BMI)
17	21	7	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	51	52	7	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reichert), Mercury 73930, (Phonogram) (Warner Bros., ASCAP)	84	NEW ENTRY	NEW ENTRY	IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones), United Artists 1026 (Brougham Hall, BMI)
18	22	5	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gillon, J. Dougherty), RCA 11034, (Famous, ASCAP)	52	69	2	DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8418 (Boxer, BMI)	85	85	3	RED-NECK HIPPIE ROMANCE—Bobby Bare (S. Silverstein), RCA 11037, (Evil Eye, BMI)
19	20	8	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall-Clement/Vogue, BMI)	53	53	6	LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers), Con Bro 121 (NSD) (Con Bro/Dale McBride/Val Rio, BMI)	86	92	2	FOR A WHILE—Mary Macgregor (P. Yarrow, K. Hunter), Ariola America 7667 (Capitol) (Silver Dawn, ASCAP)
20	13	9	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	54	39	13	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRD-Cromwell, ASCAP)	87	NEW ENTRY	NEW ENTRY	WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau), ABC/Dot 17712 (Chess, ASCAP)
21	26	7	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	55	61	4	FREEDOM AIN'T THE SAME AS BEING FREE—Eddy Arnold (J. Johnson), RCA 11031, (Contention, SESAC)	88	88	4	CHASIN' MY TAIL—Jim Glaser (J. Glaser, J. Payne), MCA 40742, (Inmy/Clancy, BMI)
22	15	9	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers), Columbia 310551, (Peer, BMI)	56	67	3	THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)	89	NEW ENTRY	NEW ENTRY	ONCE IN A LIFETIME THING—Joh Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17698 (Jack & Bill, ASCAP)
23	29	7	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	57	57	8	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)	90	NEW ENTRY	NEW ENTRY	WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce), Epic 8-50424 (Sugar Plum/Tree, BMI)
24	30	5	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Lebock, F. Hart), Capitol 4448, (ATV, BMI/Hartline/Jack Lebock, BMI)	58	72	3	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. Wimblerly), Capitol 4457, (Publicare, ASCAP)	91	93	2	JUST TO PROVE MY LOVE FOR YOU—David Allan Coe (D.A. Coe), Columbia 3-10583 (Captive/Window, BMI)
25	17	11	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Bro 120 (NSD), (Wiljex, ASCAP)	59	36	9	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	92	NEW ENTRY	NEW ENTRY	EASE MY MIND ON YOU—Marie Owens (C. Riddle, Jr.) Sing Me 45-12 (MRC) (Sing Me, ASCAP)
26	18	11	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)	60	77	2	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Ovation 1103 (Lorville, SESAC)	93	95	3	I FALL TO PIECES—Mary Miller (H. Cochran), Inergy 1-300 (NSD), (Tree, BMI)
27	34	5	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	61	47	18	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	94	NEW ENTRY	NEW ENTRY	FRECKLES BROWN—Red Steagal (R. Steagal), ABC/Dot 17709 (Otter Creek, BMI)
28	23	8	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	62	75	2	AMBUSH—Ronnie Sessions (L. Martine Jr.), MCA 40758 (Ray Stevens, BMI)	95	NEW ENTRY	NEW ENTRY	THROW OUT YOUR LIFETIME—Cates (J. Hunter, R. LeBlanc) Caprice 2038 (Sound Corp, ASCAP)
29	33	6	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	63	64	5	THE COWBOY AND THE LADY—Tommy Cash (P. Russell), Monument 45222, (Clancy, BMI)	96	96	2	GLAD I WAITED JUST FOR YOU—Beba McEntire (R. Porter, B.E. Jones), Mercury 73929 (Phonogram) (Ma-Bee/Warner Bros., ASCAP)
30	38	5	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	64	74	2	I'M A HONKY TONK WOMAN'S MAN—Bob Luman (J. Foster, B. Rice), Polydor 14408 (Jack and Bill, ASCAP)	97	99	2	MR. BOJANGLES—Jerry Jeff Walker (J.J. Walker), MCA 40760 (Cottillon/Daniel, BMI)
31	35	6	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)	65	65	4	BUDDY I LIED—Nat Stuckey (G. Martin), MCA 40752, (Tree, BMI)	98	NEW ENTRY	NEW ENTRY	CHEATER'S KIT—Willie Rainford (J. Wilson, G. Dobbins, R. Bourke) Record Productions of America 7629 (Chappell, ASCAP)
32	40	7	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	66	NEW ENTRY	NEW ENTRY	I GOT THE HOSS—Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	99	NEW ENTRY	NEW ENTRY	BETTY'S SONG—Roy Drusky (D. Reeves, W. Ortiz), Scorpion 0540 (Hikil/Boogie Bear, BMI)
33	24	12	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	67	70	4	BREAKING UP IS HARD TO DO—Con Hunley (C. Hunley), Prairie Dust 7618 (NSD), (Me and Sam, ASCAP)	100	NEW ENTRY	NEW ENTRY	DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster-Rice), Ramwood 1080 (Jack & Bill/T. B. Harms, ASCAP)
34	45	3	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddy Fender (T. McLain), ABC/Dot 17713, (Crazy Cajun, BMI)								

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New Direction For Haggard

By PAT NELSON

NASHVILLE—Merle Haggard plans new directions for his career, including his first overseas tour, and more television and movie work. And, as his single "Ramblin' Fever" climbs to a starred No. 8 on this week's Billboard Hot Country Singles chart, joining the top 10 LP by the same name, he's enthused over his recent label affiliation with MCA. "I'm really up for pickin' again," he says. "I'm enjoying the music and enjoying recording it."

"The people at MCA have bent over backwards to help me and so far I've been completely happy with them as a company," Haggard says. "Their distribution setup seems to be effective and they're in touch with what each other is doing, which isn't always true of a company. We've got some good things ready to come out for them too."

The switch from California studios to Nashville studios to record his current album happened by chance—he had come to Columbia's Studio B about five years ago while Capitol's studio in Los Angeles was undergoing changes and ended up at Jack Clement Studios for this album—and whether or not he continues to record in Nashville will depend on the success of the material he's already done here. Fuzzy Owen will continue to produce Haggard, assisted occasionally by a co-producer who will probably be Dave Kirby for the next LP.

An overseas tour is in the works for next spring beginning in London and he's "really looking forward to experiencing and breaking into the European market."

Although he's been more interested in obtaining dramatic tv roles than being involved in musical situations on tv, he does hope to do the "Tonight Show" sometime this year and more music/talk show type programs than he's done in the past.

"I've wanted to do dramatic parts instead of musical situations to separate the careers and see if I could develop a tv following that doesn't really have anything to do with my music career," Haggard explains. "Television audio is not up to par yet and there's not much visual entertainment available through music. And, if you're Merle Haggard, they want you to do 'Okie From Muskogee.' If I start doing that on national tv, it might start something that I don't really want. I really don't know if I want to go on with this spokesman attitude around me. I just want to do some great music."

He's acting this month in a film tentatively titled "Contact 303" with Henry Fonda, Chad Everett and Billy Ray Williams, among others.



Merle Haggard: California singer says he is branchin' out professionally.

The film deals with the first black Air Force squadron in World War II. "I play a private, a southern boy," he says. "It's not a huge part, but it's an important part."

There'll be another movie role after that. "Hopefully, I'll have a big part in this one," Haggard adds. "I can't give the title now, but I think

Free N.Y. Show Draws Overflow Crowd Of 10,000

NASHVILLE—For the second time in less than a month an overflow crowd turned a free New York area country music concert into a highly successful event.

More than 10,000 fans flooded the Sunrise Mall Shopping Center in Massapequa, Long Island, to hear Bobby Borchers, Paul Evans, Tommy Cash, Willie Samples and the Yankee Rebels. The three-day festival, July 19-21, was hosted by WHN air personalities Larry Kenney, Bob Wayne and Ed Baer.

Richie Allen and Metropolitan Friends of Country promoted the festival through a direct mailing of 4,000 pieces, flyers distributed by Sunrise Mall merchants, an ad in Newsday, flyers to all Long Island arts councils and press releases to major and local press. WHN ran continuous free hourly announcements about the festival for more than a week.

A month earlier a similar concert drew some 5,000 to the parking lot of a supermarket in Maspeth, Queens, for performances by Kitty Wells, Johnny Carver, Johnny and Bobby Wright and others.

Metropolitan Friends Of Country is a nonprofit arts corporation dedicated to the cultivation of country music in the metropolitan New York area.

They Love Dottie At Jubilee Event

NASHVILLE—United Artists' Dottie West and actress Elizabeth Taylor were recent honorees at the 50th Apple Blossom Festival in Winchester, Va.

A featured entertainer in the Country Music Jubilee show, West also served as fireman's marshal in the three day festival's parade which drew more than 300,000 visitors to the city.

West's visit, sponsored by Coca-Cola, was preceded by commercial recordings for Coca-Cola filmed in Tennessee's Smoky Mountains.

it's a hit movie and if I told you the name of it, you'd think it was too."

With all of the standards and meaningful songs Haggard has written pulling events from his past, present and current world affairs, he admits to being slightly uninspired at the moment.

"I haven't written any songs in the last 30 minutes," he jokes. "But seriously, I'm a periodic writer. Sometimes I'll go for months and not write anything that's worth a damn then I'll finally come up with something. Hopefully a person gets more critical with each piece of material he writes and I keep searching and trying to write more quality than quantity. Most writers I'm associated with get slower as time goes by but the quality get better. As of right now I'm just trying to cut good records and do what I can to keep my career escalating."

Controlled radio programming of Top 40 and country music is constantly being debated and Haggard feels that whether or not these restrictions are lessened will be a determining factor in the direction of country music.

"I would like to see radio stations back like they were a few years ago," he points out. "Disk jockeys had more of a free hand to play whatever they wanted to, right or wrong, and the public had more to choose from. There are a multitude of things being recorded but only a small portion of it is being programmed and that happens to be what a handful of people decide is commercial."

Competition in airplay would add new blood and, in some ways, might hurt the more established artists. But Haggard adds that "the controlled programming ties your hands as to what you can record. If we were able to hear new ideas from up-and-coming artists, it might spur new ideas for us. At this point there's just one path to go in and if you step out of that path you're out. Fewer controls would help us as artists and broaden the directions for country music as a whole."

Statlers Depart For Fair Blitz

NASHVILLE—With a new single and LP out, and buoyed by their successful "Happy Birthday U.S.A." celebration in Staunton, Va., the Statler Brothers are off on a 26-city blitz of state and county fairs.

Some 50,000 fans attended the July 3-4 Staunton festival which featured the Statlers and guest Ronnie Milsap.

Phonogram company officials took advantage of the celebration to present the Mercury artists with gold records for the LP "The Best Of The Statler Brothers." Presenting the gilded disks were Charles Fach, executive vice president and general manager; Jerry Kennedy, vice president of Nashville a&r; Frank Leffel, national country promotion director, and Danny Davis, Washington-Baltimore promotion manager.

Acts To New York

NASHVILLE—ABC/Dot recording artists Barbara Mandrell and Tommy Overstreet will be appearing in the Richie Allen & Metropolitan Friends Of Country's third annual "Lincoln Center Out-Of-Doors" free concert Aug. 24 in New York's Damrosch Park. WHN air personality Lee Arnold will host the festivities.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			* Star Performer—LPs registering proportionate upward progress this week.
1	1	13	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	6	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
3	4	7	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
★	6	5	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
5	3	17	KENNY ROGERS, United Artists UA-LA689-G
★	8	8	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
★	9	22	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	10	4	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
9	5	10	RAMBLIN' FEVER—Merle Haggard, MCA 2267
10	7	8	RABBITT—Eddie Rabbitt, Elektra 7E1105
11	11	17	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
12	13	23	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2188
13	16	5	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
14	15	4	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
15	12	14	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
16	17	49	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
17	14	29	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
18	20	8	THE BEST OF ... VOLUME 1—Moe Bandy, Columbia KC34715
19	19	22	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
20	18	9	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
21	22	13	BEST OF FREDDY FENDER, ABC/Dot D02079
★	22	30	BOBBY BORCHERS, Playboy K2 34829 (Epic)
23	21	25	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
24	24	9	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
★	31	3	TILL THE END—Vern Gosdin, Elektra 7E-1112
26	23	11	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
27	26	13	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
★	40	2	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
29	29	5	I'M JUST ME—Charley Pride, RCA ANL 1 1214
30	33	3	MIRRIAM—Jessi Colter, Capitol ST 11583
31	25	8	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
32	32	5	RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
33	28	16	I REMEMBER PATSY—Loretta Lynn, MCA 2265
34	27	19	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
35	36	10	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot D0-2076
36	38	3	THE RAMBLER—Johnny Cash, Columbia KC 34833
37	34	32	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	46	2	BEST OF—Dolly Parton, RCA APL1 1117
39	37	10	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
40	42	22	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros)
41	35	17	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
42	NEW ENTRY		SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram)
43	43	2	NICK NIXON, Mercury SRM-1-1175 (Phonogram)
44	NEW ENTRY		COUNTRY SWEET—Stella Parton, Elektra 7E-1111
45	44	3	WHEN IT'S JUST YOU AND ME—Dottie West, United Artists UALA 740 G
46	NEW ENTRY		RONNIE SESSIONS, MCA 2285
47	47	3	MIXED EMOTIONS—Sammi Smith, Elektra 7E-1108
48	NEW ENTRY		DREAMS 'N THINGS—Don King, Con Bro
49	41	5	IF YOU WANT ME—Billie Jo Spears, United Artists UA LA 748-G
50	NEW ENTRY		AWARD WINNERS—Various Artists, RCA APL1-2262

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General News



APPROVED—The Keane brothers of Los Angeles record for 20th Century, but they had to have their contract with Pierre Cossette for their own network prime time specials approved by Judge Christian Markey last week before they could face the CBS cameras. From left are David Gershenson, manager; Tom Keane, 13, and John Keane, 12. Father of the young pair is Bob Keane, clarinetist and record label veteran.

MCA Pins R&B Star
To War's Acquisition

LOS ANGELES—MCA Records' signing of War stresses the label's commitment to expand its presence in the r&b/pop field.

MCA vice president of a&r Denny Rosencrantz says the War signing gives the label a "star" r&b/pop act that is also a major rock act with black roots. He also sees it as an incentive for other acts to join the label.

Says Rosencrantz: "Hopefully, War will attract other established and upcoming black acts to the label." He intimated that negotiations are in progress with other acts. MCA has signed Leon Haywood, formerly on 20th Century Records.

Rosencrantz admitted that the MCA/Rollers production deal, designed to heighten the label's r&b thrust, has not materialized according to expectation. He adds that the MCA roster is being trimmed to accommodate acts "that have a shot."

MCA president Mike Maitland

stresses that the promotion and marketing of War will not be restricted to national black marketing director Wendell Bates' staff. "We don't want all the work done by the r&b marketing staff," says Maitland. "It will be shared by everybody."

Steve Gold, vice president of Far Out Productions, adds that MCA was the "best company for the act and vice versa."

Initial War product on MCA is expected in October.

Acts Aiding
Foundation

LOS ANGELES—The Greenpeace Foundation, an environmentalist group seeking a moratorium against the killing of whales and seals, is enlisting the aid of rock performers to help raise funds by way of benefit concerts.

In excess of \$76,000 has been obtained over the past six years in benefits by Joni Mitchell and James Taylor, Ronnee Blakely/Country Joe & the Fish/Danny O'Keefe/Paul Winter, John Mayall and most recently Elton John at an appearance at the Bluemax in Maui, Hawaii.

John Sargent, Los Angeles coordinator of the non-profit organization, says that other performers have donated their services in other capacities.

Supertramp composed the soundtrack to a Greenpeace film called "Voyages To Save The Whales" that has yet to be released in the U.S. and Buffy Sainte-Marie and Peter Fonda have also done charity work.

Sargent says many performers are familiar with the cause and volunteered services, while others are being approached through agents.

Greenpeace was founded in 1970 and maintains worldwide offices.

When Answering Ads . . .
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AUGUST 13, 1977, BILLBOARD

SHORT-LIVED THREAT *Concord Jazz Festival In Calif. Staggers, But Will Repeat In '78*

By JOHN SIPPEL

CONCORD, Calif.—Carl Jefferson warned a small under-2,500 house Saturday (30) night at his Pavilion here that unless attendance picks up, he might cancel the 1978 edition of his nine-year-old jazz festival.

But it was a short-lived threat, for that same night after the concert, he was mulling talent for next year.

Actually, the splendid 9,000-capacity isn't Jefferson's. It's part of the 140-plus acre foothill site which took shape six years ago after the auto agency entrepreneur vowed the booming northeast Bay Area suburb would have its own outdoor venue.

There's an unobtrusive brass plaque on the Pavilion building attesting to his persistence and leadership in initiating and continuing the drive to build the park/location site.

And you can bet Jefferson will have at least three mid-summer 1978 weekends like the Friday-Saturday one that failed to draw because of record 104 and 106 heat that didn't drop 10 degrees even at midnight when the concerts were over. And like every year since 1968, he'll offer top-drawer jazz that tops the prior year.

The July 29-30 fare headlined two Hollywood television motion picture big bands,

both of which have been recorded by Jefferson on his Concord Jazz label. The Bill Berry Big Band and the new Frankie Capp/Nat Pierce Juggernaut worked the closing slot Friday and Saturday night, respectively. It was the first out-of-town major gigs for both bands.

Unfortunately the rare appearance of both bands, staffed with all-star sidemen, was not filmed for tv. Names with the mileage on them like Pierce, Berry, Marshall Royal and Bob Cooper, for example, merit PBS footage. And big bands of this quality may never again be assembled when Berry and Pierce step down.

Berry and the Juggernaut both feature powerhouse performances, with very little muted section work anytime. But when the band did Pierce's "Moten Swing," it was all sotto voce.

And the variance in volume is something that must be learned by bands like opening act Friday night, Freddie Hubbard. He opened with amps loud and just got louder. One of the defects of this progressive venue is the positioning of audio monitors so players can regulate their own volume onstage. It fails to work on jazz/rock. They only know loud and loudest.

Carmen MacRae, holding down the middle

spot Friday, was effectively laying down contrasts through a 50-minute stint which drew the biggest hands of the two days and the most standing ovations (3).

Her expertise at softening her lyric and drawing in the ear would benefit players like Hubbard.

Hubbard, too, overstayed his welcome. He stayed on too long because he plays each number too long. If he'd tighten up his numbers he'd retain interest. And his self-demeaning talk about buying his albums, cause he needs the loot, injures his image.

Blue Mitchell/Harold Land opened Saturday night with an uneventful set. These two great horns are almost too laidback, too well-rehearsed. Both Mitchell/Land and Hubbard could play more downhome funk to break the blues/rock monotony. MacRae, when she got funky, got her largest reaction.

Kenny Burrell performed masterfully on amplified guitar. But for a huge al fresco audience, he needs more than upright bass and drums to really smack home. Burrell sparkles on both single-string and chords and his backup of drum and bass solos was first-rate,

but a Hammond organ and tenor would help on an expansive gig like this.

This multi-million dollar facility has a computerized sound system that has outdistanced its human masters. At times, the sound seemed without a guiding hand. Two microphones on the left side of the stage, into which the two Juggernaut tenormen worked never seemed to pick them up.

And the most thrilling vocalist this reviewer has heard in years, Ernie Andrews, who worked 25 minutes with Juggernaut, was often lost among the 17-horn attack going on behind him.

Andrews, who sounds like a combination of Al Hibbler, Arthur Prysock, Billy Eckstine and Jon Hendricks, should do an album of his own with a blues groove backing for Jefferson. Andrews is by the far the most exciting of his school and should groove even more than he did between lyrics.

Producer Jefferson is aware of the minor but important shortcomings of the Pavilion's sound system. Bill Putnam, the pioneer Midwest and now Los Angeles studio chief, didn't make last weekend because of illness in his family, but the United/Western boss will be up here soon.

L.A. Promoters Seek Outdoors In Summer

By JEAN WILLIAMS

LOS ANGELES—Due to the difficulty in booking indoor rock concerts in the summer months, Wolf & Rissmiller, one of L.A.'s largest rock concert promotion firms, has taken to the outdoors.

This move to arenas such as the

Greek Theatre and Universal Amphitheatre both in the L.A. area is also attracting a younger audience, says Jim Rissmiller, co-owner with Steve Wolf of the firm.

He notes that outside facilities also necessitate a slight hike in ticket prices.

The Forum, Southern California's largest indoor concert facility, 18,000 seats, is apparently off limits to rock concerts much of the summer because of other events. The circus comes in for two weeks and the newest Forum franchise is the World Team Tennis Los Angeles Strings.

Says Rissmiller: "These are the kinds of consecutive shows that indoor facilities have during the summer. In the winter major facilities like the Forum or San Diego Sports Arena have basketball and hockey but because winter sports are usually only a couple of days a week we can work around that."

"But when you have a building that's dark for two or three weeks, with a circus or that type of attraction, it presents a major problem."

He notes that another problem is that in the summer there are a lot of groups touring and it's difficult to find maybe four separate dates for four separate acts so he often ends up combining the acts.

Rissmiller explains that during the summer his firm is competing with outdoor venues like the Greek Theatre and Universal Amphitheatre but this situation tends to balance itself out in winter when the same acts return to the city to perform indoors for his company.

The 10-year-old concert firm selects its acts largely based on LP sales. And naturally the more popular the act, the larger the facility required.

"We believe that concert tickets are sold in direct relationship to LP sales. If an act sells LPs we believe it will also sell concert tickets," says Rissmiller.

"If we take an act that's starting with one or two LPs on the verge of breaking," he continues, "we'll put it in the 3,000-seat Santa Monica Auditorium. The following year we'll progress to the 8,000-seat Anaheim

Convention Center, then to the 14,000-seat Long Beach arena and on to the 18,000-seat Forum.

"Beyond that the act either plays multiple nights at the Forum along with multiple nights at Long Beach or it will go outdoors or a combination of both."

He cites Peter Frampton as an example. Last year Frampton played outdoors with Yes, then came indoors and played four nights at the Forum and this year he headlined his own show at the Anaheim Stadium.

"Outdoor concerts basically attract a younger audience. It's usually the kid who wants to be there because it's a 'happening' and he doesn't necessarily want to sit in the seats. It's more to them than just seeing the act itself; it's a whole cultural environment going outdoors."

"Indoors we tend to have an older crowd that wants to sit in comfort. That's why an act can come back into the market and play twice in one year. They get two different audiences and in this way the act isn't asking the audience to come to see him twice, he's catering to two different groups," says the promoter.

Rissmiller notes that ticket prices for outdoor concerts are more expensive, again citing the Frampton show. "He (Frampton) played the

Forum for \$8.75 tops; outdoors it's \$10 in advance and \$12.50 the day of the show.

"The reason outdoor prices are higher is because many times the show features four major acts. Where you pay \$8.75 separately to see four different acts, this way you're paying \$10 in advance and \$12.50 the day of the show to see one show. You actually save money by going to the one show."

"Secondly you're paying for more than the acts. You're paying for the environment, the intermission acts such as the circus acts we bring in, and outdoor expenses are much higher than indoor expenses."

He explains that the sound outdoors has become excellent but he adds that sound can easily cost six times what it costs indoors. This is also partly responsible for the ticket price increase.

"On the other hand," he says, "we're talking about a maximum of approximately 55,000 people so we have a lot more patrons to draw from. The way we look at it is that we can make as much in one day with an outdoor show as we can taking four separate acts going individually in each arena. So we're making in one day what it would otherwise take four days to make."

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Talent In Action

BAD COMPANY CLIMAX BLUES BAND

Madison Square Garden, New York

This July 31 concert was a double-barreled rock show all the way and the capacity crowd was ready for action. Neither group was disappointing, though Bad Company's 105-minute set started lackadaisically and built at a dangerously slow pace.

The Climax Blues Band had no such problems. This is a tightly knit five man group that wastes no time on preliminaries and knows how to grab an audience till it hollers.

The band ripped through eight selections, including the infectious "Couldn't Get It Right." Colin Cooper's saxophone playing and vocals were right on target throughout the group's 80-minute stint and Pete Haycock contributed

some slide guitar playing which was positively dazzling.

An encore, appropriately entitled "Goin' To New York," got the audience into the act, singing along with gusto. The group could easily have done several more encores, but wisely left the crowd clamoring for more.

Bad Company, the four-man British group which rose from the ashes of Free, Mott The Hoople and King Crimson, had its work cut out for it, trying to follow the high energy Climax contingent.

It decided to opt for contrast, kicking off the set with several of the softer items from the latest album. Though lead vocalist Paul Rodgers posed and strutted across the stage, the material was so subdued as to become nearly soporific.

(Continued on page 31)

Talent In Action

• Continued from page 30

Fortunately, things changed for the better, midway through the set, with the group's signature tune, "Bad Company," providing the spark that shook the audience out of its seats.

From there, it was clear sledding as the quartet stormed relentlessly through a parade of familiar favorites, including "Ready For Love," "Live For The Music" and "Run With The Pack."

As the music got heavier, Rodgers seemed to grow more inspired, as did guitarist Mick Ralphs, who played some fierce licks. Following its 13-song set, the band returned for three encores, the best of which was a lively version of the hit single, "Feel Like Makin' Love."

ED KELLEHER

COMMODORES

Nassau Coliseum, Uniondale, N.Y.

Over the past two years this group has been the most consistently successful crossover singles act in black music yet, thanks to a paucity of hype they remain one of r&b's best kept secrets. Consequently, a lot of New York industry types were surprised that, in its first area headline gig, the Commodores drew close to 17,000 rabid fans to this suburban arena which is inaccessible to the great bulk of young Big Apple blacks.

With just talent, hard work and prudent management, the Commodores have quietly become one of the more successful acts in music.

For this July 22 show the six-man band was augmented by three extra hornmen and a talented, though unidentified young man who doubled on guitar and drums. The 80-minute, 12-song set was slick and professional and it featured the kind of lighting gimmicks and pyrotechnics that have become standard with top rock attractions.

Lead vocalist Lionel Richie has developed into a polished performer and an adequate singer to go along with the tight, proficient band. The group is smart enough to avoid long self-indulgent solos and the act runs smoothly and rarely drags.

The band performed most of its most popular material such as "Slippery When Wet," "Close To You," "Zoom," "Easy," "Sweet Love," "I Feel Sanctified" and "Brickhouse." The set was well received by the young, boisterous audience which spent much of the evening on its feet.

ROBERT FORD JR.

JOHN DAVIDSON

Las Vegas Hilton

Although it's a year since his last Vegas appearance, the strikingly handsome Davidson notched an in-concert triumph July 26 before a near-capacity house. It was an entertaining accomplishment to fill that large showroom with his presence, comedy material and smooth, strong vocalizations.

The 20th Century Fox recording artist has graduated to a polished level of showmanship devoid of any surface scars from the recent Kentucky nightclub fire from which he escaped.

In a fitting tribute to the memory of his best friend and composer-arranger Doug Herro, lost in that club inferno, Davidson delivered a tight-knit, 65-minute opening night show, which contained 15 songs from soft love ballads and rock numbers to humorous patter with the audience.

Standouts among his itinerary included Stevie Wonder's "Sir Duke," "Evergreen" and Harry Chapin's "Cat's In The Cradle" set in a semi-classical, eight-string arrangement.

Looking a mere 20 instead of 35 years old, Davidson scored well with established act routines from "Sing To Your Lady," a cities-song medley and love-song medley, which included forays into the audience.

A fair rendition of "Southern Nights," a third medley of old hit songs through the years and his traditional closing combination of a comic salute to today's music in commercials and "I Will Never Pass This Way Again," closed out his upbeat efforts. New pianist, harmonic singer Tom Shell and arranger Lenny Stack aided in perfecting Davidson's stage presence.

HANFORD SEARL

JOAN BAEZ

Universal Amphitheatre,
Los Angeles

The 36-year-old Portrait recording artist, like some rare vintage, keeps getting better with

age. A July 19 set showcased her at her melodic, vocal and evocative best in a 25-song, 2½-hour evening

Most significantly, perhaps, Baez appeared to be having a great deal of fun. From the time the purple-sari-clad singer appeared onstage

she bantered with the crowd, told jokes, did Lily Tomlin imitations and even kidded herself with an engaging charm that never faded. She still integrates consciousness-raising social/political anthems into her set but her mood seemed less serious and more relaxed.

With guitar she held center stage for the first half acoustic segment of the show and fluidly went through "Heartfelt Line Or Two," a song from the new "Blowin' Away" LP, "Love Is A Four-Letter Word," "Honest Lullabye," "Turn
(Continued on page 47)



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Signings

War, the group that left U.A. some time ago, has signed with MCA Records. . . . The Pirates have signed a longterm contract with Warner Bros. Records. . . . Sevega has signed to Le Monde Productions and Pitts Management.

Gamble Rogers to Mountain Railroad Records. . . . Merlin Rose to Hat Band Music. . . . Craig Dillingham to Granny White Records.

SEEKS CROSSOVER HEAVEN Fewer Notes Pull More Axelrod Sales

By ELIOT TIEGEL

LOS ANGELES—For composer/arranger David Axelrod, using sparser orchestral arrangements is his ticket to jazz crossover heaven.

The MCA artist's debut LP, "Strange Ladies," is the first he's done in which he doesn't have all the pieces playing together all the time.

In fact, this spaceness of sound apparently appeals to some radio programmers who told Axelrod on a recent promotional trip that his music now has greater mass appeal than had been the case.

Tied in with the spreading out of the instruments, so to speak, Axelrod has also boosted his usage of rhythmic emphasis "and the rhythm is what appeals to the people," he acknowledges.

"Actually I like my music leaner," he continues. There is more space between when all the elements are working together, but they do all come together.

The LP, MCA's first attempt at crossover jazz, is looked upon by the composer as a test of the label's ca-

pability to break into this burgeoning field.

MCA, of course, has had a long tradition of recording jazz, but up until recently, it wasn't involved with the contemporary jazz/rock scene.

Axelrod credits Mike Maitland, MCA's president, with giving him the chance to create a vehicle for the company's participation in what has come to mean big dollars to labels working with the right material and performer.

Axelrod used 25 musicians on the project which entailed three rhythm sessions plus three sweetening dates. The six tunes are all new originals.

With the LP out several weeks, Axelrod is clarifying an idea he has in mind for a single and is looking beyond that to a followup LP.

The fact that MCA sent him out on the promo junket is significant to the aggressive musician who acknowledges that "nothing like this has ever happened to me."

Axe's previous progressive jazz compositions have appeared on Capitol, Fantasy and Polydor.

"To walk into a store in Chicago and see mobiles spinning around promoting my album is beautiful."

During his week on the road, Axelrod visited Denver (one of the first cities where there was public reaction to the LP) and did interviews at KFML and KADX.

"We were planning to start the tour in Chicago but we had to change our plans and head to Denver first when we got word about the airplay the LP was getting there," Axelrod says, beaming.

From there it was onto Chicago for appearances at WBMX, WBEE and WXFM plus a meeting with Jim Smith, WLS' music director.

In Philadelphia, the composer did interviews at WYSP, WCAU-FM, WIOD WDAS and WMMR. In New York he visited WRVR and

22,000 At 3-Day Bermuda Festival

NEW YORK—Bermuda Summerfest '77, that island's first major pop festival, drew a total of 22,000 fans and grossed \$275,000 for its three-night run, July 27-29.

Helped by clear skies and a holiday atmosphere stemming from the island's annual cricket Cup Match, the festival reached a peak on closing night, with a record breaking audience of 10,000, or roughly one out of every five people in Bermuda.

The concert series, held in the National Stadium, proved so successful that promoter Julian Hall of Tamar International Entertainment, Ltd. is now reported to be considering plans to make the festival an annual event.

This year's concerts featured Brass Construction, Richie Havens, Peter Tosh, Wild Cherry, Tavares, Ramsey Lewis and Crown Heights Affair.

New Kansas City Mark For Frampton

LOS ANGELES—Peter Frampton has broken the all-time attendance record at Kansas City's Arrowhead Stadium, drawing nearly 60,000 who paid almost \$600,000 for the July 31 show. The old record is held by the Rolling Stones who drew 35,000 in 1975.

WNYU and in Washington visited WHFS and did an interview with Felix Grant of WMAL.

In many cases the LP was played and questions spun around the various cuts. There were also discussions anent Axelrod's close professional and personal relationship with the late Julian "Cannonball" Adderley.

A key factor in MCA's belief in the LP, believes Don Whittemore, Axelrod's manager, is the fact that it has been released simultaneously in LP, 8-track and cassette configurations.

In his radio interviews, the topic of crossover jazz cropped up regularly, Axelrod says, adding: "The broadcasters are happy it's happening because it makes jazz more commercial. But what's commercial? Everything is commercial if you can sell it."

In comparing the evolution of his writing style, Axelrod has this cogent comment: "People have said my problem is one of timing. 'Song Of Innocence' (on Capitol) came out in 1968 and nobody knew what to do with it. It was a little early for jazz/rock. And we used jazz solos on another album I produced, 'The Mass In F Minor' (on Reprise), with the Electric Prunes. Don Randi took the piano solos on that LP."

Axelrod credits Maitland's interest in his music with generating company support for the project. The tour was worked out among Maitland, Richard Bibby, MCA's marketing vice president; Joan Bullard, label artists relations vice president and Wendell Bates, head of soul promotion.

Although he says he doesn't like to be pigeon-holed, Axelrod says he can live with a jazz/rock monicker. "That's fine because it doesn't make a difference. I don't think the consumer uses terms like that the way we do in the industry. To them it's artists and music. To us it's rhythm and blues and jazz/rock."

"My style? It's urban music."

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Billboard SPECIAL SURVEY For Week Ending 7/31/77

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PETER FRAMPTON/STEVE MILLER BAND/STYX/RICK DERRINGER—Contemporary Prod./Cowtown Prod./Chris Fritz/Kansas City Chiefs, Arrowhead Stadium, Kansas City, Mo., July 31	54,547	\$10-\$12.50	\$583,315
Arenas (6,000 To 20,000)				
1	BOB SEGER & THE SILVER BULLET BAND/JAY BOY ADAMS—Nederland Prod., Pine Knob Theatre, Detroit, Mich., July 27, 28, 30, 31 (4)	40,000	\$6-\$8	\$283,824*
2	EMERSON, LAKE & PALMER/JOURNEY—John Bauer Concerts, Col., Seattle, Wash., July 31	15,000	\$10	\$150,000*
3	BAD COMPANY/CLIMAX BLUES BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 29	18,515	\$7.50-\$8.50	\$142,728
4	EMERSON, LAKE & PALMER/JOURNEY—John Bauer Concerts, Col., Vancouver, B.C., July 30	10,146	\$10	\$101,460
5	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, July 28	14,829	\$5.50-\$6.50	\$90,976
6	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Kemper Arena, Kansas City, Mo., July 30	12,500	\$5.50-\$7.50	\$89,595
7	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Civic Aud., Omaha, Neb., July 29	11,300	\$7-\$8	\$84,158*
8	BAD COMPANY/CLIMAX BLUES BAND—Ruffino & Vaughn/Concerts West, Civic Center, Providence, R.I., July 30	9,934	\$7-\$8	\$76,514
9	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Henry Levitt Arena, Wichita, Kan., July 31	7,690	\$7-\$8	\$69,984
10	DOOBIE BROS./HENRY GROSS—Mid-South Concerts, Mid-South Col., Memphis, Tenn., July 26	9,500	\$6-\$7	\$60,626
11	DOOBIE BROS./HENRY GROSS—Mid-South Concerts, Barton Col., Little Rock, Ark., July 24	8,570	\$6-\$6.50	\$52,829
12	MARSHALL TUCKER BAND/FIREFALL—Don Law Co., Civic Center, Portland, Me., July 29	7,894	\$6.50-\$7.50	\$51,982
13	DOOBIE BROS./REO SPEEDWAGON—Entam. Scope Arena, Norfolk, Va., July 31	8,145	\$6-\$7	\$50,258
14	AMERICA/POCO—Albatross Prod., Expo Park, Central Point, Ore., July 30	7,000	\$7	\$49,000*
15	AMERICA/POCO/LITTLE RIVER BAND—Bill Graham, Pavilion, Concord, Calif., July 31	6,288	\$6-\$7	\$40,159
16	DAVE MASON/KENNY LOGGINS/STEPHEN BISHOP—Bill Graham, Greek Theatre, U.C. Berkeley, Calif., July 30	5,166	\$6-\$7	\$31,453
17	BENNY GOODMAN & HIS ORCHESTRA—North West Releasing, Pavilion, Concord, Calif., July 29	4,852	\$4.50-\$8.50	\$29,885
18	JANIS IAN/KENNY RANKIN—Friedman & Johnston, Pavilion, Concord, Calif., July 26	4,681	\$5.50-\$7.50	\$29,154
19	NEIL SEDAKA/ENGLAND DAN & JOHN FORD COLEY—Electric Factory Concerts, Robin Hood Del West, Philadelphia, Pa., July 31	3,865	\$4-\$10	\$28,543
Auditoriums (Under 6,000)				
1	YES/DONOVAN—Entam, Civic Center, Wheeling, W. Va., July 31	5,353	\$6-\$7	\$36,403*
2	AMERICA/POCO—Albatross Prod., Armory, Salem, Ore., July 29	4,000	\$7.50	\$30,000*
3	FRANKIE VALLI & THE FOUR SEASONS—Entam, Rupp Arena, Lexington, Ky., July 30	4,369	\$6.25-\$7.25	\$29,724
4	JESSE COLIN YOUNG/KENNY RANKIN—DiCesare-Engler Prod./Dick Clark Concerts, Syria Mosque, Pittsburgh, Pa., July 30	3,774	\$7.50	\$27,600*
5	FRANKIE VALLI & THE FOUR SEASONS—Entam, Civic Center, Wheeling, W. Va., July 29	3,223	\$5-\$7	\$22,214
6	SUPERTRAMP/VERNON HALL—Gulf Artists, Gusman Cultural Center, Miami, Fla., July 28, 29 (2)	3,380	\$6	\$20,280
7	PLEASURE/IDRIS MUHAMMED—Savoy Concerts, Tower Theatre, Philadelphia, Pa., July 30	2,981	\$5-\$7	\$19,401
8	RONNIE LAWS/SONS OF CHAMPLIN—Fun Prod., Civic Aud., Santa Monica, Calif., July 30	2,648	\$6.50-\$7.50	\$18,484
9	DARYL HALL & JOHN OATES/VALERIE CARTER—Cross Country Concert Corp., Bushnell Mem. Aud., Hartford, Conn., July 28	2,600	\$6.50-\$7.50	\$18,029
10	JIMMY BUFFETT/KIKI DEE—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 28	2,839	\$4.50-\$6.50	\$16,969
11	JANIS IAN/KENNY RANKIN—Avalon Attractions, Convention Center Theatre, Fresno, Calif., July 25	2,363	\$6.50-\$7.50	\$16,584*
12	JERRY GARCIA BAND/CARLOS & STARR—Savoy Prod., Theatre 1839, San Francisco, Calif., July 29, 30 (2)	2,342	\$6-\$7	\$14,566
13	SUPERTRAMP/VERNON HALL—Gulf Artists, Curtis Hixon Hall, Tampa, Fla., July 30	2,379	\$5.50-\$6	\$13,737
14	RONNIE LAWS/PRESSURE/SIDE EFFECT—MorningSun Prod., Zellerbach Aud., U.C. Berkeley, Calif., July 29	2,103	\$5.50-\$6.50	\$12,075*
15	DICTATORS/RAMONES/THE NUNS/WIDOWMAKER, "Punk Night"—Bill Graham, Winterland, San Francisco, Calif., July 30	1,826	\$5-\$6	\$9,860

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And allow me to credit our Gary Naseef, working hand in hand with me, for the talent-booking achievements that made these awards possible. Together with Gary, now booking both our main showroom and the arts theatre, I can only see better things to come.

JAMES TAMER, Executive Show Director, Aladdin Hotel

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Soundtracks and Original Cast Recordings

A Dedication

Jack Kapp, Goddard Lieberson

One of the moving forces in the record industry's romance with original cast albums from Broadway hit musicals was the late Goddard Lieberson, president of Columbia Records.

Earlier, Jack Kapp a co-founder and president of Decca Records, led the way in Broadway cast albums up until his death in 1949.

Lieberson joined Columbia in 1939 as assistant to the director of Masterworks, but it was not until the 1950s that he began to emerge as the champion of the recorded Broadway musical. At that time his emphasis was not on original cast albums, as we know them today, but on studio re-creation of outstanding scores with emphasis on quality of performance, superlative recording techniques and creative packaging. His early involvements included "Pal Joey," "Porgy & Bess," "Babes In Arms," and "Girl Crazy."

In 1956 Lieberson was responsible for the issuance of Frank Loesser's "The Most Happy Fella" in the first multi-LP cast album ever released. It was around that same time that with the foresight of a shrewd businessman he also began stockpiling stereo master tapes of cast albums when he envisioned the release of stereo LPs.

One of Lieberson's most memorable successes in the original cast album business was also realized in 1956 when he talked CBS into backing Lerner & Lowe's "My Fair Lady," with an investment of \$400,000. That investment was to eventually pour millions of dollars into the company's coffers.

In all, Lieberson produced more than 80 cast albums, of which seven were certified gold. His final production was from the Tony Award-winning show, "A Chorus Line."

By RADCLIFFE JOE

When scribes of the music industry finally sit down to chronicle the evolution and growth of original cast and soundtrack music, 1976-77 will undoubtedly be recorded in the annals of history as a period heralding a resurgence of interest in this music medium.

Following a period of more than 10 years during which this sound concept languished in the doldrums of commercial unviability, the past year seems to have signalled a period of revitalization of creativity among writers and composers lending their talents to the soundtrack/original cast album medium.

The Broadway theatre in which original cast albums have their roots has provided the vehicles for commercial success through such shows as the New York Shakespeare Theater's "A Chorus Line" by Cy Coleman and Michael Stewart; "Side By Side By Sondheim," a musical revue of the best of Stephen Sondheim's works; "Happy End" by Kurt Weill and Bertolt Brecht;

and "Your Arms Too Short To Box With God" by Vinnette Carroll, Alex Bradford and Micki Grant.

Additional support to these award-winning newcomers has come from the remakes of such long-standing successes as "The King And I," "Fiddler On The Roof," the all-black remake of "Guys & Dolls," as well as such outstanding forerunners of the current boom as "Chicago," "The Wiz," "Bubbling Brown Sugar," "Grease" and "Godspell."

The movies, in turn, are providing commercially successful music from such shows as "Star Wars," the current boxoffice smash; "Evergreen," from the Barbra Streisand movie, "A Star Is Born;" the heavy disco score from "Car Wash;" the theme from the soul-searching movie "Rocky" and others.

This new creativity in soundtrack and original cast album music, and the wide consumer interest it has

(Continued on page 44)

TAKING THE SHOW HOME

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THE DEEP



The Great Soundtrack Explosion

By JOE X. PRICE



The only thing sound about the soundtrack album facet of the record business in recent years is the sound sleep it fell into starting at the turn of the decade and ending last Christmas, when First Artists and Columbia Records unleashed their respective versions of "Star Is Born." Then all hell broke loose.

But not since 1974 had there been one original cast or soundtrack album rated among the top 10 best sellers for that year—"American Graffiti" being the last, and that just managed to place sixth.

The big nosedive started in 1971 when, for the first time in the history of the art form, not one sound-

track or original cast LP showed up in the top 10. Ditto '72 and '73 and again nothing in '75 and '76.

Now, on the heels of "Star Is Born," there are any number of clicking soundtracks, including music from "Rocky," "The Greatest," "Star Wars," "The Deep," "Sorcerer," "New York, New York" and "Car Wash" (to name just a few)—all of which are either on the charts and climbing or have been there and are still hanging in.

Labels with long-running show product are suddenly going into new promotion on items such as "The Wiz," "Shenandoah," "Bubbling Brown Sugar," "Grease" and "Chicago." Some of the original cast properties being reved up for the marketplace are: "Annie" (Columbia); "I Love My Wife" (Atlantic); "Fiddler On The Roof" and "Side By Side By Sondheim" (RCA); "Guys & Dolls" all-black cast (Motown); "Your Arms Too Short To Box With God" (ABC) and "Godspell" (Arista).

Even television is represented in the form of a package Arista Records has in hand—"Saturday Night Live" with Chevy Chase. Still another Arista show goody is "Lily Tomlin On Stage."

And consider Martin Scorsese, who co-directed "Woodstock" (his entry into music) and his music for "Taxi Driver" and "Mean Streets." He recently opened his first stage musi-

cal to critical acclaim—"Shine It On," which stars Liza Minelli who, incidentally, is the key figure in the Scorsese-directed film musical, "New York, New York," with its dynamic Kander & Ebb score.

Reflecting the Broadway boom in soundtrack albums is CBS' "Annie" with Mike Nichols and music by Charles Strouse—perhaps the most ambitious project of them all.

The Barbra Streisand Columbia LP version of "Star Is Born" has sold in excess of \$4,000,000 to date, and according to Gary LeMel, music topper at First Artists, "is still going strong." Moreover, the ancillary harvest is equally rich, he says. "Folio sales as of July 1 of this year are approaching 100,000 and as for single sheets, approximately 350,000."

Continuing, LeMel states that the "Star" soundtrack album sold more copies in a shorter period of time than any other soundtrack ever. "Cover records have been phenomenal, too. There have been some 100 covers of 'Evergreen (Love Theme From Star Is Born)' so far," adding that the LP will get still another shot in the arm when the film version is re-released—at which time they'll also unveil another single.

Asked what he attributed this sudden reawakening of the soundtrack business to, LeMel responds:

"'Star' penetrated the record market like an Elton John or a Frampton record and that was no accident. We planned this. It's not that pictures are any better than before, it's just that record-oriented people are now more involved than ever in the pre-production of motion pictures."

LeMel, himself a former singer and publishing executive (E.H. Morris and A. Schoreder International) before filling the top music slot at First Artists, split up the "Star" score chores nine ways—by assigning as many Hollywood name composers (including Streisand) a piece of the over-all musical pie—Paul Williams, Rupert Holmes, Kenny Asher, Alan and Marilyn Bergman, Leon Russell, Kenny Loggins, Donna Weiss and la

Barbra herself, who penned the melody to "Evergreen."

So successful was the formula that brought "Star Is Born" to the top that First Artists is following through with a new feature, "A Piece Of The Action," which will star Sidney Poitier, one of the principals of First Artists, and will spotlight musically Curtis Mayfield and Roberta Flack. Latter will sing five Mayfield originals, LeMel discloses.

"We'll work that picture the same way we worked 'Star.' We promoted it in conjunction with the record company, Columbia, the film company, Warner Bros., and First Artists, the production company. It was truly a combined effort. We cross-plugged everything," concludes LeMel, adding modestly, "and it's all the brainchild of Jon Peters, the producer of the movie."

Concurring heartily with First Artists' theory on soundtrack records in Neil Bogart, president of Casablanca Records. "The business is becoming an audio-visual business more and more. Films are a natural beginning for record company people. We're gearing up to be one of the largest suppliers of software—through our Film Works Division, of course."

Film Works, which merged with Casablanca last year, produced "The Deep" for Columbia Pictures. Anent its soundtrack album counterpart, a chart-buster almost from the onset, with score by John Barry, Bogart has this to say:

"We took advantage of being able to put two of our artists—Donna Summer and Beckett—on the album. Both of them had new albums of their own and, by being able to get airplay on both artists, we were promoting the movie, the album and the music at the same time.

"And we took care to make it a special package, too. We went in and re-scored one side of the album as a water ballet. That way we made it more commercial.

We also put in a poster—something that's usually reserved for rock groups. And we pressed the record on blue vinyl, making it more expensive."

Asked what Casablanca's advertising budget on the album

(Continued on page 40)



Eric Clapton, Peter Townsend and John Entwistle in the rock opera "Tommy" (above). At top of page, Tiger Haynes in role of Tinman and Stephanie Mills as Dorothy in the all-black musical "The Wiz," based on Frank Baum's "The Wonderful Wizard Of Oz."

Shaking the Foundation of Soundtrack Art

By JIM McCULLAUGH

The ultimate multi-track sound and visual envelopment movie theatre that might literally put the viewer "into the experience" the way Disneyland's new Space Mountain ride attempts still totters on a futuristic, though not unrealistic horizon.

Nonetheless, advances and developments have and are being made on a number of technological levels to noticeably enhance the moviegoer's sensual adventure with the wide screen for dialogue, effects and music.

Dolby Laboratories, inventors of noise reduction circuitry for professional and consumer electronics, has been working with filmmakers to create Dolby encoded movie soundtracks. Cerwin-Vega, California speaker and electronics manufacturer, has created the unique "Sensurround" effect for theatres made famous with the movie "Earthquake." Music Recorders, a Hollywood recording studio, has been exploring refinements in mixing movie soundtracks with video interlock. And probably more than one speaker manufacturer is developing a better quality, fuller range theatre speaker.

Of course, any method of improving the quality of movie sound will pay significant dividends for both the film and record industries. And while album soundtracks are mastered in the conventional sense, the better the theatre sound—particularly with musicals—the more inclined a moviegoer will be to later plunk down a hefty \$7.98 for the soundtrack LP.

As Dolby Labs explains, motion picture sound is still pretty much where it was some 30-40 years ago since it is still based on the conventional 35mm optical soundtrack which is used in most theatres throughout the world. The optical soundtrack has certain disadvantages as any moviegoer will attest to. It's noisy, its frequency response, or the ability to produce as wide range of audible sound is limited, and there's distortion. In fact, a conventional optical track, heard in the theatre, will have a high frequency response little better than 4kHz or about the same as a telephone receiver. That compares with 12 kHz or more from a home stereo system.

Essentially the Dolby system is an electronic circuit that reduces the noise a recording makes and material is passed through this circuit during the recording process and again when it is being played back. There are now some 15,000 units installed in recording studios in 50 countries and a simpler version can be found in many brand name consumer cassette tape decks, all of which are Dolby licensees.

Film studios and dubbing stages have been using Dolby units to make better master soundtracks with the system cutting down on the noise of the magnetic generations.

Now, however, Dolby has applied its technology one step further and has developed decoding and equalizing equipment for theatres for films that have been properly Dolbyized and the result is a noticeably enhanced sound product.

To date some 20 films have been released with Dolby encoded soundtracks including "Little Price," "Callan," "Flame," "Steppenwolf," "Rocky Horror Picture Show," "Three For All," "Conduct Unbecoming," "Alfie Darling," "Speed Merchants," "Great Expectations," "Tommy," "Nashville," "Led Zeppelin," "Lisztomania," "River Niger," "Logan's Run," "Welcome To L.A.," "A Star Is Born," "Mr. Billion," "The Great Balloon Race," "The Canadian Olympic Games," and "Star Wars."

In production with Dolby encoded soundtracks are "The Manitou," "Valentino," "Close Encounters Of The Third Kind," "Grease" and "Saturday Night Fever."

The phenomenal success of "Star Wars" has created a huge demand by movie chains and houses to get proper Dolby decoding equipment to take maximum advantage of the soundtrack and Ioan Allen, Dolby vice president of marketing who runs Dolby's U.S. office in San Francisco, feels the film and the system will go a long way to make Dolby encoded soundtracks a standard.

"One of the prime benefits," says Allen, "is that we are able to get those high frequencies and the soundtrack is much more alive and realistic."

Both Gary Kurtz and George Lucas, the producer and director of "Star Wars," approached Dolby early in 1975 to discuss the firm's possible involvement with the film, feeling it required a superior soundtrack. Dolby engineers worked very closely with location and floor mixers in London prior to shooting and wherever possible during production, the 1/4-inch location and floor tape were Dolby encoded, the minimum possible use of limiting was made and no equalization was allowed. The Dolby encoding process was used throughout and the net result for the "Star Wars" viewer is that the sound heard in the theatre should, to all extents be identical to that heard by the director during the mix. More than 50% of the

first wave release theatres for "Star Wars" were equipped with Dolby theatre playback packages with the necessary noise reduction decoders and equalizers tailoring the loudspeaker response to match those of the dubbing theatre where the film was mixed.

Another successful liaison between the film industry and an electronics manufacturer has taken place with Universal and Cerwin-Vega.

Universal was desirous of embellishing their "Earthquake" project with a unique special effect and it was decided to try and generate very low frequency sounds at high intensities that theatre patrons could physically feel as well as hear.

Cerwin-Vega's Mike Koehn explains, "Universal invited a number of speaker manufacturers to display their wares and we brought over some of our stock concert theatre horns. We were really the only company at the time that had the type of

equipment that could respond to their needs and that really was how 'Sensurround' was born."

Cerwin-Vega then designed and manufactured its "Earthquake" horns and ancillary electronics which were to be keyed in sync with the projectionist booth. By placing the horns at strategic locations around a theatre the desired "rumbling" was achieved. The collaboration netted Cerwin-Vega an Academy Award for technical achievement, perhaps the only audio firm ever to receive one. "Sensurround" was also employed for "Midway," and most recently "Rollercoaster." Universal now owns several million dollars worth of

"Sensurround" equipment which can be easily installed and taken out of their theatre distribution system and also intends to use the effect outside the U.S. including theatres in Japan, Europe and Brazil.

For the past several years, Gary Ulmer, who owns and is chief engineer of his own independent recording studio, Music Recorders in Hollywood, has been much concerned with sound mixing to video and film.

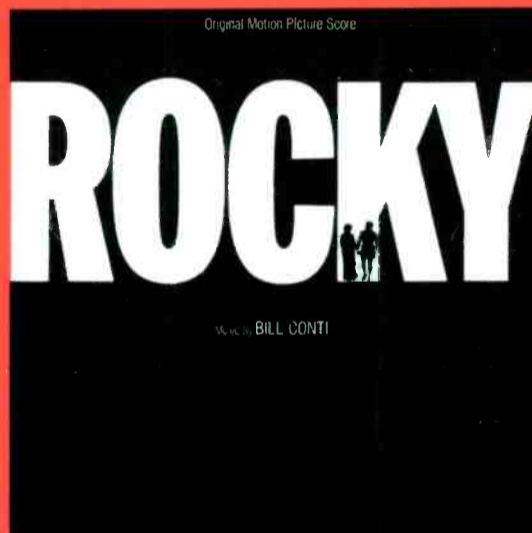
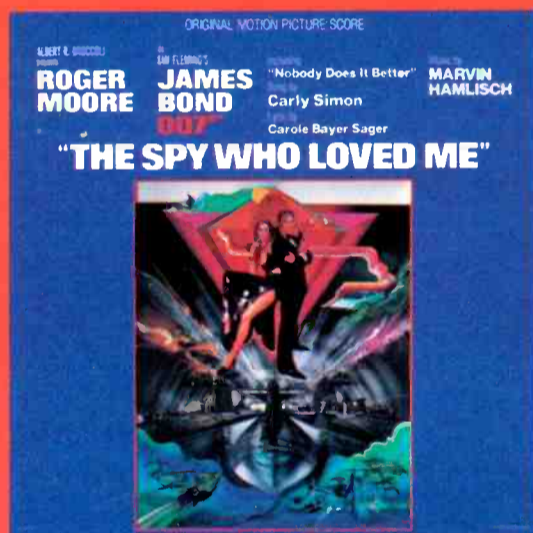
He's installed an interlock system with a 24-track audio

(Continued on page 40)



The terror of "Earthquake" is made more vivid through "Sensurround" effects and typifies the strides being made to make movie sound more realistic.

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Labels Advance On Soundtrack Market

By TOM CECH

Soundtracks and original cast recordings are not confined to any one label, as a quick glance at past charts reveals. If anything, this area of repertoire is becoming more exciting and competitive. In 1977, many labels are discovering that buyers are returning to show music in record numbers, though show music has never failed to sell and the shows which have topped the charts in past years remain strong catalog items.

A survey of the labels reveals certain trends in the promotion of soundtrack albums. One difference between the promotion of an original cast recording and a soundtrack recording is geographic. Original cast shows reach a much smaller area, and promotion centers around major cities in which the show is playing. When the company goes on the road, local campaigns will be carefully coordinated with the arrival of the show. An example of this technique is Columbia's handling of "Chorus Line." Columbia promotion stays in constant touch with the road show managers to be on top of the show's movements.

On the other hand, a movie reaches a much larger populace and nearly all at the same time. Thus, soundtrack promotions tend to be national in character. There are basically four markets in the life of a movie with which a soundtrack must be coordinated. First is the "road show" or release of the film into major metropolitan markets. This special run will be characterized by opening night atmosphere and reserve seating. The second market is the general first run release of the film. This reaches most of the country and is followed by saturation booking, which includes drive-ins and smaller local theaters. The final market is the re-run market. Saturation booking and re-run markets are developed on a local level by distributors and retail chains.

A major rebirth of a soundtrack can result from its prime time showing. An example is "Sound of Music," believed by RCA to be the largest seller of all time. When it ran at Christmas a year ago, sales reached a half-million copies. The film is expected to be shown on national tv at least twice more.

Major shows become solid catalog items and continue selling on a regular basis even after the show itself has disappeared from public view. International sales tend to be very strong in soundtracks, matching and sometimes exceeding the popularity of the film itself. Sales of original cast recordings internationally is limited by the tour of the road show—places where the show is seen will register good sales.

RCA has just begun to explore the collectors market, via its

RCA-Red Seal label, with the reissue of several shows which had become rare enough to garner up to \$100 per LP at specialty record stores. The six reissues include "Hazel Flagg," "Silk Stockings," "New Faces Of 1955," "Make A Wish," "Seventeen" and "Call Me Madam." RCA is hopeful the shows will find a market at the more reasonable \$7.98 list price, although it is still too early to assess results. Future re-releases are being considered if these are well received. New entries include a classic film score series, recorded by a symphony orchestra in London; "Side By Side By Sondheim" original cast recording, also recorded in London before the troupe moved to New York; "The Omen" soundtrack; "Starting Here, Starting Now"; "Rex" and "Pacific Overtures."

Great success has been had at RCA with catalog items such as "Sound Of Music," "Fiddler On The Roof" and "Hello, Dolly," with international sales matching domestic sales. An amusing aspect of international sales for "Sound Of Music" is that the record has sold well everywhere except Austria, where the story takes place. Tie-in ad campaigns are underway for "Hello, Dolly," which has been revived in Houston with Carol Channing in the lead role. "Porgy & Bess" has been doing well considering that it straddles the line between opera and musical. Healthy sales are especially significant since it is a three record set, a comparatively large investment for the typical show music buyer.

At Columbia new recordings of "My Fair Lady" and "Three Penny Opera" are doing well. Both are cast recordings of new productions taking place on the East Coast. "Annie" has been successful and has been backed by heavy print, tv, T-shirt and in-store advertising. And "Chorus Line," which received similar treatment, remains a

best seller, kindled by the reception of a new road company as well as continuing runs in New York, Los Angeles and San Francisco. "Raggedy Ann & Andy" has sold well, but the children's film has now pretty well exhausted its run.

A list of reissue possibilities is being drawn up at Columbia
(Continued on page 40)



Julie N. McKenzie, David Kernan and Millicent Martin in a scene from the Broadway hit, "Side By Side By Sondheim."

Soundtracks With A Hook

The soundtrack field is wide open for the young composer, according to two-time academy award winning soundtrack team, Al Kasha and Joel Hirschhorn. The reason is that there are numerous filmmakers working with a small budget but craving good music to enhance their films. The basic requirement is that the composer be able to provide a sound which reinforces the images in the movie and at the same time appeals to the audience.

The two composers lean toward simple melodies which can be remembered easily by the listener. As Kasha says, "One good technique is to begin with a simple melodic phrase, repeat it and then possibly move it a little higher or a little lower and repeat it again." This way, the listener has an opportunity to learn the tune as the song plays. To achieve this, the songwriters occasionally will work without a piano or other accompaniment to insure the tune is able to be sung. Intricate chord changes then can be woven in behind the melody.

Kasha says it is important for the lyricist to avoid restating the plot of the movie (or, as Hirschhorn adds, giving away the plot, which some writers will do). Instead, lyrics should try to capture the spirit of the film. Burt Bacharach's "Raindrops Keep Falling On My Head" from "Butch Cassidy And The Sundance Kid" is a good example because it plays on the devil-may-care image of the main characters without any mention of them.

Historically, the dominant force in soundtrack writing has been swinging back and forth between the musician who scores the film and the songwriters who provide main themes and hit material. In the '50s, the score predominated, with academy awards going to musicians such as Henry Mancini. The '60s saw a swing toward pop material, with songs like "Raindrops" becoming the focal point. And, of course, there was Kasha and Hirschhorn's "Morning After" from "Poseidon Adventure." "But now," says Kasha, "we are approaching a more middle ground where it is recognized that both the score and pop numbers are important."

Kasha and Hirschhorn are just completing a musical for Disney Studios entitled, "Pete's Dragon." For the film, which stars Helen Reddy and is the biggest Disney production since "Mary Poppins," the team created 12 songs. An interesting approach is being taken in producing a soundtrack album, to appear on Capitol records: The entire show is being remixed. Voices are being dropped back, more rhythm and guitar is being added for the LP and even certain verses of the songs are being cut in order to enhance their hit potential.

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A Record Breaker



Burt Reynolds

“Smokey AND THE Bandit”

Sally Field · Jerry Reed and Jackie Gleason

as Sheriff Buford T. Justice

Music From The Original Motion Picture Soundtrack



MCA-2099

Produced for MCA Records by Sonny Burke

MCA RECORDS

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Recent Releases

ALL THIS & WORLD WAR II—20th Century 2T522 (2)
 ANNIE—Columbia PS34712
 BARRY LYNDON—Warner Bros. SB 2903
 BIG TIME—Motown
 BOUND FOR GLORY—United Artists UALA695H
 A BRIDGE TOO FAR—United Artists UALA762H
 BUBBLING BROWN SUGAR—H&L 69011
 BUGSY MALONE—RSO RS-1-3501
 CALL ME MADAM—RCA Red Seal CBM1-2032
 CAR WASH—MCA 2-6000
 A CHORUS LINE—Columbia KSQ-33581
 THE DEEP—Casablanca NBLP7060
 EVITA—MCA MCA2-11003
 EXORCIST II: THE HERETIC—Warner Bros. BS3068
 FOREVER YOUNG, FOREVER FREE—MCA 2093
 FUNNY LADY—Arista 7301-9004N
 GODSPELL—Arista 7301-4001H
 THE GREATEST—Arista AL-7000
 GUYS & DOLLS—Motown M6876S1
 HAUNTED—Midsong Int'l BKL1-2131
 HAZEL FLAGG—RCA Red Seal CBM1-2207
 I LOVE MY WIFE—Atlantic
 MacARTHUR—MCA
 IPI-TOMBI—Ashtree ASH-26000 (2)
 JEREMIAH JOHNSON—Warner Bros. BS2902
 KING KONG—Warner Bros. MS2260
 MAGIC FLUTE—A&M SP4577
 MAKE A WISH—RCA Red Seal CBM1-2033
 MY FAIR LADY—Columbia PS34197
 NEW FACES OF 1952—RCA Red Seal CBM1-2206
 NEW YORK, NEW YORK—United Artists UALA750L2
 NEXT MAN—Buddah BDS5685ST
 ONE FLEW OVER THE CUCKOO'S NEST—Fantasy 9500
 ONE ON ONE—Warner Bros.
 OUTLAW BLUES—Warner Bros. BS3072
 THE PINK PANTHER STRIKES AGAIN—United Artists UALA694G
 PORGY & BESS—RCA Red Seal ARL3-2109
 RAGGEDY ANN & ANDY—Columbia 34686

ROCKY—United Artists UALA693G
 ROLLERCOASTER—MCA 2284
 SEVENTEEN—RCA Red Seal CBM1-2034
 SIDE BY SIDE BY SONDHEIM—RCA Red Seal CBL2-1851 (2)
 SILK STOCKINGS—RCA Red Seal CBM1-2208
 THE SLIPPER & THE ROSE (The Story Of Cinderella)—MCA 2097
 SMOKEY & THE BANDIT—MCA 2099
 SORCERER—MCA 2277
 THE SPY WHO LOVED ME—United Artists
 A STAR IS BORN—Columbia JS34326
 STARTING HERE, STARTING NOW—RCA Red Seal ABL 1-2360
 STAR WARS—20th Century 2T541
 TAXI DRIVER—Arista AL4079
 THREE PENNY OPERA—Columbia PS34326
 TOMMY—Polydor 2-9502
 THE VAN—Warner Bros. BS 3063
 THE WIZ—Atlantic QD 18137
 THE YOUNG & THE RESTLESS—PIP 6812
 YOUR ARMS TOO SHORT TO BOX WITH GOD—ABC AB1004



Reid Shelton as Daddy Warbucks, Andrea McCardle as Annie and Sandy from the Broadway hit, "Annie." Sylvester Stallone in the familiar still photograph from "Rocky."

A Billboard Spotlight

AUGUST 13, 1977, BILLBOARD

Labels Advance On Market

• Continued from page 38

and, while not yet firm, there is a good chance that some older original cast and soundtrack albums will be released in the fall.

At 20th Century the success of the basically classical "Star Wars" soundtrack is the big soundtrack news. Dealer tie-in ads, radio spots and newspaper ads are planned and in-store appearances of "Darth Vader" have spurred sales. A higher percentage of print advertising is being used because of the recognition value of the film. The recording has not yet gone international, because the company is awaiting European release of the film. Also currently in release is "The Other Side Of Midnight," reported as doing well.

"I Love My Wife" and "The Wiz" are two entries from Atlantic. The a&r decision on these shows originated at the top with Jerry Wexler and Ahmet Ertegun. While the two recordings do not represent a new direction for Atlantic a&r, they do indicate a commitment to good product opportunities. "The Wiz," according to an Atlantic spokesman, has sold a lot and continues to sell well.

Polydor, the label which has picked up the entire MGM catalog, has scored with "Tommy" in the past couple of years and a new burst of energy is expected from "Logan's Run," set to become a tv series. But the real excitement is for a new soundtrack entitled "Record City," scored by producer of the year Freddie Peren. "We expect a couple of hits," says director of publicity Len Epand, "and we also think the soundtrack will surprise a lot of people because there are some very sophisticated instrumental tracks." Rick Dees and Keni St. Lewis are featured performers; also, Freddie Peren sings on one cut (but he's shy about it, so he won't let the word out).

Although it hasn't had any current soundtracks for a while, Capitol has decided it is a good time to reenter the market. Upcoming are "Outlaw Blues," with Peter Fonda and various artists as well as "Pete's Dragon," a new Disney movie starring Helen Reddy. "Pete's Dragon" is the first Disney soundtrack to appear on a non-Disney label and with several good pop songs sung by Reddy and written by Al Kasha and Joel Hirschhorn, the LP is causing Capitol to gear up for a major promotional effort. The details are not yet available but, says Dennis White, vice president of sales, "We will be very aggressive in promoting 'Pete's Dragon.'" Capitol also has recently reissued seven of its hard-to-get catalog items, including "Tovarich" and "Golden Boy."

With the new "Filmworks" division, Casablanca is moving into soundtracks in a big way, creating the soundtrack as an integral part of the film. "The Deep," as a first entry, is doing extremely well, spurred on by a top box office movie. Donna Summer's performance of the main theme, for which she penned the lyrics, is doing well as a single, as is the "Disco Calypso" number by newcomer Beckett. Additional soundtrack music was composed by John Barry.

Donna will soon be doing her first U.S. film appearance in "Thank God It's Friday," a combined production of Casa-

blanca and Motown for Columbia Pictures. The film is about discos and will feature new material from Summer, the Commodores and Paul Jabara. And publicist Nellie Prestwood says enthusiastically, "We have the best version of 'Star Wars.' It should have been in the film!"

"Grease" is on tab for RSO, scheduled for Easter and starring Olivia Newton-John and John Travolta. The two-record set will feature eight golden oldies, three numbers by Sha-Na-Na, a new title song and songs for the leads as well as material from the Broadway show. The Dolby optical sound process is being used for quality sound. "Saturday Night Fever" precedes "Grease" on the RSO roster, for which the Bee Gees penned five new songs and perform three. Tavares and Yvonne Elliman each handle one of the other numbers.

"Sgt. Pepper" is also on the boards. RSO will be filming the Beatles album concept and rerecording each of the numbers with the Bee Gees, Peter Frampton and the assist of George Martin, who produced the original album. "We are pleased to have the fine RSO label machinery to market our soundtracks, which we have created to be excellent LPs as well and not just one hit with a lot of strings as filler," says RSO Films soundtracks chief Bill Oakes. "With RSO promotion and the additional thrust of the films, we anticipate several hits from these soundtracks."

UA is offering "The Spy Who Loved Me," "A Bridge Too Far," "New York, New York" and "Bound For Glory." Current MCA entries include "MacArthur," "Car Wash," "Evita," "Rollercoaster," "Smokey And The Bandit" and "The Sorcerer."

The Soundtrack Explosion

• Continued from page 36

came to, Bogart answers candidly: "The tv buy was \$75,000 and for radio about \$50,000." In its first six weeks on the market the soundtrack LP sold upwards of 250,000 units, according to Bogart.

"The merger of Film Works into Casablanca was one of total synergy," Bogart concludes. "Making the music that important is what is making 'The Deep' that important."

"Sure, that's all well and good if you got your own label," protests Happy Goday, assistant to president Sam Trust at ATV. "I've been involved in 10 soundtracks the last 10 years and I've learned one thing: it makes life a lot easier if you got your own record company, like Casablanca and UA and 20th and those guys."

"Like I'll tell you what happened to me because we don't have our own label. 'Jesus of Nazareth' was done two weeks in a row on NBC, right? Lord Grave paid NBC to put it on the tube every year. It cost \$1 million. Now Pye Records has the record in England, right? So I have to get it for the world, so I go to RCA."

CREDITS

Editor, Earl Paige. Writers: Radcliffe Joe, Jim McCullough, Tom Cech and Joe X. Price. Art. J. Daniel Chapman and Kim Bucknam.

"Everything is great there and RCA makes a \$10 package out of the 'Jesus' thing, right? But then the regimes changes over there, so the deal is off. Now I got to start all over again."

"Danny Crystal, vice president/motion picture music at UA, attributes the resurgence of soundtrack albums to the superior quality of music being written today. "I think people are beginning to buy soundtrack albums for the music in them rather than to have something to remember the movie by, which is the way it used to be. For instance, I can listen to Max Steiner's score to 'Gone With The Wind' and I can see the whole picture float right before my eyes—even now."

Steve Keator, spokesman for 20th Century Records, says this about his label's hot item, "Star Wars": "TV, movies and records, in the right package, can be powerful. It's all a matter of merchandising. There was definite planning behind 'Star Wars.' There had to be. It's too bad Mark Hamill can't sing—he'd have had a blockbuster!"

Taking an opposite stance entirely is the man who scored "Rocky," Bill Conti, who expresses amazement at the fact that his soundtrack LP has gone platinum and the single has turned gold.

"I don't agree with the statement that it's all in the merchandising. I think the reawakening of interest in soundtracks is due to the fact that we're between things musically. There is no trend—no real direction to whatever that output is to those people who listen to radio. You go from Streisand to Fleetwood Mac—to me? That's ridiculous."

"But I think it's a healthy thing for the industry. It's no longer a situation where any one act is dominating the charts for a whole year. We're in a transitional period. No one's leading the way."

Perhaps Conti has the answer—that we're in a state of transition where music is concerned, thus leaving many doors open for change. Perhaps, too, there has evolved more expertise in the industry where merchandising abides with art. But quite possibly the real answer lies somewhere in the middle, with more than a little emphasis placed on the consummately exquisite hypothesis that movies (and, consequently, movie music) are better than ever?

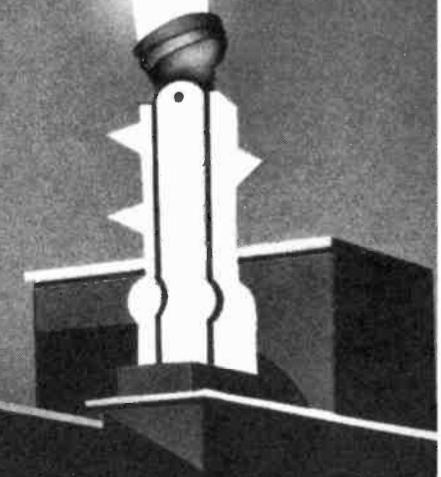
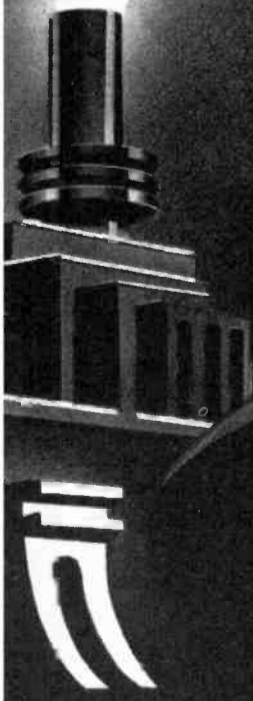
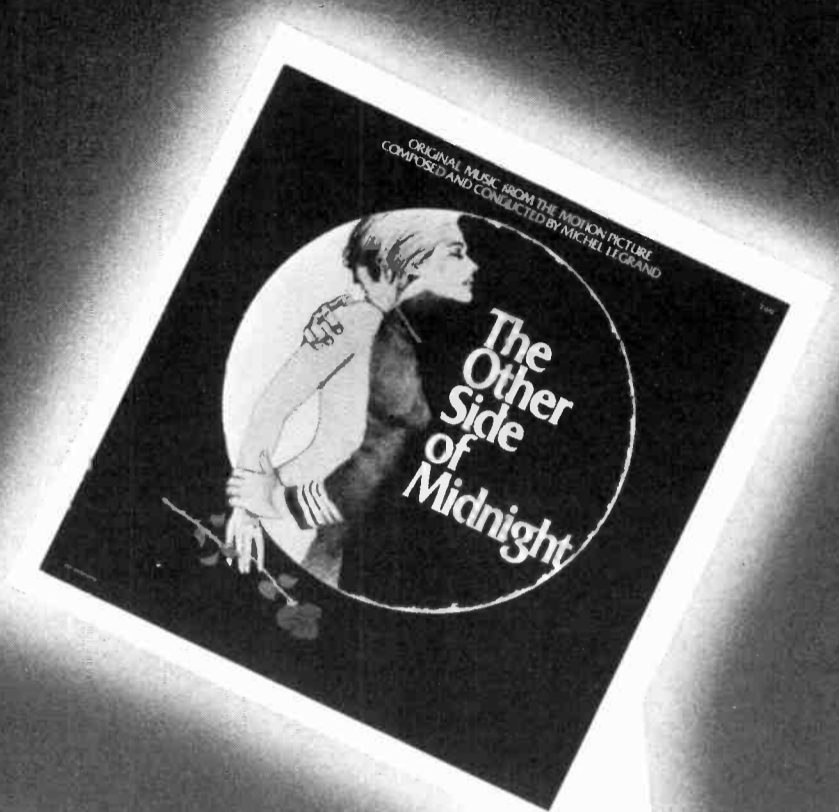
Shaking The Foundation

• Continued from page 36

recorder and a video cassette tape recorder. With this capability he can record, sweeten, dub and overdub in sync to picture, and layback to a finished master video cassette. In addition, he can furnish a mono or stereo master for layback to quad(video) or mag stripe to film.

"What I'm interested in doing is getting the sound that you are capable of getting in the studio and being able to dub a complete film in the recording studio. The 24-track is equivalent as far as I'm concerned to 24 sound stage dummies," he adds, referring to the complicated sound building process movie makers go through.

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Septee Adds Boardwalk Theatre

By MAURIE ORODENKER

ASBURY PARK, N.J.—Concert impresario and theatrical producer Moe Septee, who was contracted several months ago to serve as this resort's exclusive booking agent for its beachfront Convention Hall, has now added the resort-owned Paramount Theatre, also on the Boardwalk, to his operations.

And with the 3,500-seat Convention Hall and the 1,700-seat Paramount, Septee says he expects to be able to offer a wide variety of entertainment 52 weekends a year within the next few years. He adds that the only way to make entertainment viable in the city is with consecutive bookings.

With the Paramount now under his booking wing, it opened the way for John Schor and his Monarch Entertainment Bureau to add that facility to his rock concert promotions. Schor, who is already promoting rock shows exclusively at Convention Hall, introduced rock shows at the Paramount, originally a vaudeville house, with Climax Blues Band the opener July 27, following with Southside Johnny and the Asbury Jukes on July 30, and Utopia coming in Sunday (7).

Septee, who himself promoted rock shows successfully in the 1960s at the Convention Hall here, had indicated earlier that Schor would have the exclusive on all rock show bookings here.

For the past years or so, Septee has been promoting Broadway-bound stage productions and classical music and dance events in Philadelphia. He says he is trying to book opera productions, Broadway road companies, the New Jersey Symphony and the New Jersey Ballet at Convention Hall, as well as special movie shows and youth-oriented concerts for the Paramount Theatre.

In Philadelphia, Septee promotes the All Star-Forum concert series at the Academy of Music and has again renewed his lease to operate the Locust Street Theatre for the coming theatrical season.

Septee was hired by Asbury Park under a contract which will give him various percentages of the gross rentals paid for the use of Convention Hall and the Paramount Theatre. Under terms of the contract, Septee would receive nothing
(Continued on page 47)

New On The Charts

RAMONES

"Sheena Is A Punk Rocker"—91

This four-man group is unarguably at the forefront of the new wave of punk rock. It was one of the first bands ever to play CBGB, the New York bar/club where the punk scene began in late 1974.

It was one of the first new wave acts signed to a major label when Seymour Stein, an early punk enthusiast, added it to the Sire roster in early 1976. It became one of the first punk outfits to make the Hot 100 when this hard-driving primitive rocker made the Hot 100 six weeks ago (though such pub rock acts as Starz, the Hollywood Stars and Graham Parker & Rumour have broken through to the singles chart over the past year).

The group consists of four men in their early 20s, who, though unrelated, have all taken on Ramone as their last name. Tommy is on drums, Joey on vocals, Johnny on guitar and Dee Dee on bass. Originally from Forest Hills, N.Y., they have been playing together off and on since they were in high school in Queens.

The act's first album for Sire, "Ramones," was released in April 1976 and hit the pop LP chart in June, where it remained for 18 weeks. Reflecting the group's basic, pared-down production values, it cost only \$6,400 to make. The second album, "Ramones Leave Home," "cost considerably more," according to Sire president Stein.

Stein, whose label also has punk acts Talking Heads, Richard Hell & the Void-oids, the Dead Boys and Saints, explains the popularity of new wave music by saying, "It's just like rock'n'roll of the '50s and '60s; a return to basic rock songs and a turning away from long, arduous jams and MOR."

This single clocks in at 2:45, and yet is longer than any of the 14 cuts on the second album. The bulk of the material speaks of adolescent frustration and carries a tough, ominous tone that has made it a big hit with angry, down-trodden youth in Britain (Billboard, Aug. 6, 1977). In fact the Ramones, though born and based in America, are bigger in the U.K. Their songs have drawn some covers there, and they

have had three hits on the U.K. charts, with the new one, "Swallow My Pride," debuting this week at number 36.

The Ramones are managed by Danny Fields in New York, (212) 755-9464, and booked by Paul Smith of Music Management in L.A., (213) 656-6353.

MECO

"Star Wars Title Theme"—★

The Bill Conti/Maynard Ferguson cover battle on the "Rocky" theme worked out for the best for both acts: Conti went No. 1 and gold, while Ferguson made the top 30 after never having even hit the Hot 100 before. So, although the London Symphony Orchestra has an early lead with its original version of "Star Wars" from the 20th Century soundtrack (which enters the pop LP top 10 this week), this disco treatment should quickly find its audience.

The artist here is Meco (Pronounced Meeko), short for Meco Monardo, who was the co-producer of such groundbreaking early 1975 disco smashes as Gloria Gaynor's "Never Can Say Goodbye," Carol Douglas' "Doctor's Orders" and Al Downing's "I'll Be Holding On."

Meco explains that he saw "Star Wars" the day it opened, quickly made a deal with Casablanca to do a disco version of John Williams' music to the film and recorded the album "Star Wars And Other Galactic Funk" in just three weeks.

This is actually being released on Casablanca's New York-based Millennium label, since Meco and the disco industry are both centered there.

Millennium just a few weeks ago had a mid-chart hit with Bruce Foster's "Platinum Heroes." The label is headed by Jimmy Ienner, one of only three producers (along with Gus Dudgeon and Arif Mardin) to have made the top 10 on Billboard's top producer recaps the last two years running.

The first side of Meco's album consists entirely of main and incidental themes from "Star Wars"; the second side features three cuts: "Inter," "Galactic" and "Funk."

He has no manager or agent at this point.

DANDY DAVENPORT DOINGS

20,000 See 9 Dixie Units Romp At Beiderbecke Fest

LOS ANGELES—More than 20,000 persons flocked to Davenport, a small city on the Mississippi River bordering Iowa's vast cornfields, for the seventh annual Bix Beiderbecke Jazz Festival July 29-31.

Nine spirited dixieland bands played marathonic six five-hour concerts at Le Claire Park and on small and large riverboats. Several combos performed on flatbed trucks in early New Orleans style. All were effective.

The budget for talent hit \$40,000, reports Donald O'Dette, who heads the Bix Beiderbecke Memorial Society in Davenport. "In time," he enthuses, "we will use the money from our annual fest to construct and operate a permanent memorial to Beiderbecke, who was born and was buried here."

Beiderbecke died in 1931 after a brief but spectacular career as a cornet soloist with Paul Whiteman and other topflight orchestras of the

period. He was 28. Bix also attracted international attention in those dank depression days as a pianist and composer.

The recent fest was highlighted by two-beat music served up by the Bob Barnard band from Sydney, Australia, and Gene Mayle's Rhythm Kings, Dayton; Rosie O'Grady's Goodtimers, Orlando, Fla.; the Fort Dodge, the Davenport and the River City bands of Iowa, the Jazz Minors, Eugene, Ore.; the Tom Saunders-Bob Hirsch Stars, Detroit, and Sid Dawson's Chicago Rhythm Kings.

Among the honored guests were Bill Rank, who recorded with Beiderbecke 50 years ago, and Barrett Deems, for several years drummer with Louis Armstrong.

O'Dette, 49, says he spends about six months every year working on the event. But his long-term goal is a memorial building which would house rare Bix artifacts and memorabilia. "I think we will reach our goal," O'Dette muses, "by about 1980."
DAVE DEXTER, JR.

Taking The Show Home

• Continued from page 34

sparked, have galvanized once-complacent record labels into a tug-o-war for recording and distribution rights to the music from these mediums.

Following the vibrant 1940s, '50s and '60s when "show music" was a big seller on the retail music racks around the country, there came a slump in record label interest in this musical medium, as industry executives turned their attentions to the emerging rock music era, and the staggering commercial potential of this format. In this period, the creative minds behind both the Broadway musical and soundtrack music lamented the indifference with which they were being treated by the record companies, and some, particularly in the musical theatre, went so far as to create their own promotional labels in the hope that their music could, in this way, enjoy some exposure, and attract the attention they felt it deserved.

But even as rock rode the crest of the proverbial success wave, the creative minds behind theatre and movie music were working skillfully behind the scenes to make the new music phenomenon work to their advantage.

The breakthrough came with the Broadway production of "Grease," followed in quick succession by such shows as "Hair," "Jesus Christ Superstar" and the rock-opera "Tommy." In Hollywood, about the same time, they were busy releasing movies like "American Graffiti," "The Sting" and a film version of "Jesus Christ Superstar," which were not only destined to be major boxoffice successes, but were also to incorporate such sparkling pop scores that music lovers would be literally queuing at the retail record shops to buy them.

Still, despite these early indications that a renaissance was in the offing, the record labels—vital artery for the flow of music to the people—dragged their feet over making a commitment to the cast album/soundtrack medium, until it was literally forced by public opinion into its present involvement.

This, unfortunately, has almost always been the case with the music industry. With movies for instance, even though sound came to Hollywood as far back as 1927 and music of a fashion was added almost instantly, first with a live organist playing background music from the orchestra pit and later through canned music, the record industry's involvement remained "spotty" at best until the late 1960s and early 1970s. This situation existed in spite of the presence of such soundtrack giants as Walter Scharf, David Raksin, Dimitri Tiomkin, the late Max Steiner, John Green, Miklos Rozsa and Paul Francis Webster.

Broadway, or show music fared somewhat better. A theatre-oriented public was made aware of its potential as far back as

1879 with the import of the British comic opera, "HMS Pinafore," by Gilbert & Sullivan, which, according to music historians, was widely pirated because of the demand for the music and the absence, at that time, of international copyright agreements.

From that period, until it fell on hard times in the depression era of the 1930s, and again during the rock era of the 1960s, "show music" was a staple of the recording industry, both growing together and complementing each other.

As history shows, the term "show music" evolved because the first Broadway recordings were neither original cast nor albums. (The 33 1/2 r.p.m. record, as we know it today, was introduced around 1948.) However, in 1877, Thomas Edison had already developed the cylinder phonograph. About 10 years later Emile Berliner had developed the concept of the disk as it is known today, and wasted no time in soliciting the talents of performers of the Broadway musical stage for the label bearing his name.

On his single-sided 78 r.p.m. disk he later recorded such early musical gems as "Robin Hood," "Gypsy Love Song," "Oh Promise Me," and "The Fortune Teller."

Even after the Berliner disk evolved into the Victor Talking Machine Co., Broadway remained the prime source of new, exciting and commercially viable music, utilizing the talents of such current showstoppers as Bert Williams, Grace Cameron, Lew Dockstader, Stella Mayhew, May Irwin and Thomas Sea-brooke.

Broadway was good to the fledgling record industry, and the industry in turn registered its appreciation with the debuting of Victor's 60,000 series on 10-inch disks, and 70,000 series on 12-inch disks, especially designed to discover and develop talented Broadway musical personalities.

This move signalled the start of the heyday of original cast recordings, the competition heating up with Columbia Records and Edison getting into the act. The latter, in his inimitably creative style, decided to release Franz Lehar's operetta, "Gypsy Love" on five cylinders featuring original cast members. The package was promoted with much fanfare and Edison's marketing techniques may well have had some bearing on record industry promotional concepts as we know them today.

Another milestone in the development of the original cast recording concept was reached in 1925 with the transition from acoustical to electrical recordings. Taking advantage of the advanced technology, Columbia Records released several Broadway show tunes using this technology, including the ambitious "Andre Charlot's Revue of 1926," featuring such top theatre personalities as Gertrude Lawrence, Beatrice Lillie and Jack Buchanan.

Two names that were later to become synonymous with the evolution and growth of the original cast album were Jack Kapp, co-founder and president of Decca Records, and Goddard Lieberson, president of Columbia Records.

Kapp, whose involvement with Broadway recordings went back to his early affiliation with Brunswick Records, was responsible for grouping a selection of songs from Jerome Kern's "Show Boat" into an album. It was not, however, a true original cast album as only two cast members, Paul Robeson and Helen Morgan were actually used. The first original cast album, in the true sense of the word, was "The Cradle Will Rock," released by Musicraft in 1937.

Kapp's role in the evolution of the Broadway cast album cannot, however, be minimized. After moving away from Brunswick to form Decca, he continued his pursuit of the concept with recordings of "Porgy & Bess," "Mexican Hayride," "Carmen Jones," "Annie Get Your Gun," "This Is The Army," and "Lost In The Stars," among others. His progressive policy was to be continued by the company, even after his death in 1949.

Lieberson, on the other hand, was to play a major role in helping Columbia to meet and better the blistering competition from Decca and Victor. It was in the 1950s that Lieberson emerged on the Broadway recording scene as producer of quality recordings. His early productions of shows like "My Fair Lady," "Pal Joey" and "Babes In Arms," though not all original cast recordings, enjoyed commercial popularity because of the professionalism employed in both recording and packaging. Lieberson was later to issue the first multi-LP cast album of Frank Loesser's "The Most Happy Fella."

With a foresight that was later to earn him the presidency of his recording company, Lieberson went on to stockpile stereophonic master tapes of original cast albums with the anticipation that the stereo LP would one day be a viable commercial commodity. Today Columbia's catalog of original cast albums includes the Tony award-winning musical "Annie," Stephen Sondheim's "A Little Night Music," and one of the first Broadway show albums to be recorded in stereo, "Bells Are Ringing."

The question today is, will the momentum currently being enjoyed by original cast and soundtrack albums continue? The consensus is that it will. More and more exciting new writers and composers are pooling their talents to create shows of outstanding musical value. These innovative young minds refuse to be shackled to the once-standard format of the Broadway or soundtrack music. Instead their talents are spanning the broad spectrum of musical concepts, from country ("Robber Bridegroom"); to gospel ("Your Arms Too Short To Box With God,") to pop ("Chorus Line" and "Annie,") to reggae, an upcoming Michael Butler show of the same name; to a combination of all these formats, as seen in the Cy Coleman score of "I Love My Wife."

The feeling is that with such broad musical appeal being incorporated into Broadway and soundtrack music, a much wider audience will be reached. This will, in turn, not only sustain this segment of the industry, but will provide it with the impetus needed to proliferate itself.

Encore!



SD 18137
Produced by Jerry Wexler

SD 19107
Produced and arranged by Cy Coleman

On Atlantic Records and Tapes



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Studio Track

By JIM McCULLAUGH

LOS ANGELES—Capitol Records recording studio was the site of a two-day direct-to-disk recording session recently, a rarity in major studios, for Les Brown. The upcoming LP project on

the Great American Gramophone Co. label was co-engineered by recording pioneer Wally Heider and Capitol's Hugh Davies and was produced by Les Brown. (Continued on page 47)



Star track

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'Video Interlock' In L.A.

LOS ANGELES—At first glance the inside of the control room at Music Recorders studio here resembles many others.

You get the feeling, however, something is different when you look up from the API console and spy a color video projector and a 5-foot by 5-foot screen. Or when you swivel around and see ¼-inch color video cassette recorders along a wall with other recording studio gear.

With a particular emphasis on motion picture and television scoring capabilities, owner Gary Ulmer has installed what he terms "video interlock" with computerized 24-track audio recorder and video cassette tape recorder. The combination, he says, gives him the ability to record (sweeten, dub and overdub) in sync to picture and layback to a finished master video cassette.

Moreover, he adds, he can furnish a mono or stereo master for layback to quad (video) or mag stripe for film.

Complementing the equipment is a recent increase in studio space which now features two rooms, one a second level string loft, which can accommodate up to 50 musicians offering the option of complete separation of strings, horns and rhythm simultaneously. Full visual contact of all isolation chambers is facilitated by 24-inch color video monitors for conductors and musicians.

Another feature, Ulmer's own innovation, is a special head utilized

by an EECO synchronizer, which can locate by minutes and seconds by computerized readout the frame wanted, which he claims is an invaluable aid in film scoring.

"What I've been interested in," says Ulmer, is getting the sound that's capable of being gotten in a recording studio and being able to dub a complete film in the recording studio."

Ulmer figures his method is more sophisticated and streamlined than the conventional sound effect, dialog and music building process in film and video media and adds, "If I can transfer sound effects and dialog from mag to 24-track in sync and interlock with video I can do the final mix here and use the computer to mix down. In fact, the computer is probably more invaluable in motion picture dubbing than a regular recording situation. If you can store all that information on a computer, one person can mix down an entire film."

Among advantages Ulmer cites for his methodology are, "you can see a replay immediately and it's a lot simpler, easier and less expensive.

"A composer can see exactly what he's done. Invariably they make mistakes, even with click tracking, and people have been so used to working without picture they think it's a luxury. With click tracking, timing is going to be pretty much right on but being mechanically right on the button isn't everything. Aesthetically a scene has to match the music. Sometimes a composer misses the point. They can over-orchestrate and overlook certain subtleties. By being in the studio with video interlock you can see the scene back immediately. You can not only determine if the clicks came out right but you can sweeten immediately afterwards.

"That's why records in the studio take so long. If you hear something and you want to add here or there, there's no reason why you can't. You can do the same things with film if you have the picture at hand. Since I've had video my mixes are 10 times better."

In addition, Ulmer estimates he

can eliminate tape generations on music with his method, thereby getting a better sounding product.

Ulmer also feels the whole home video market is set to explode and feels his video interlock has wide applications for it.

"I think one of the most important things about the studio," he adds, "and video is the home market. The home market for video is skyrocketing. I think 4-channel went by the wayside because people are more interested in seeing something visually. People want to be stimulated. Films are stimulating the ears and the eyes and all you have to do is combine those and put them in the home and you have a fantastic market. All record albums could be video albums whether it's animation, light, laser or whatever. It's going to enhance the video portion. The quality on ¼-inch cassette is phenomenal. If you have a video album you are getting twice as much with picture. Even if you just play the video cassette without watching it you are not getting any less sound than an album recording."

The owner/engineer also believes studios will be going after more film business.

"Film dollars are heavier than record dollars and if studios get more sophisticated with video they can use their facilities for other than making records.

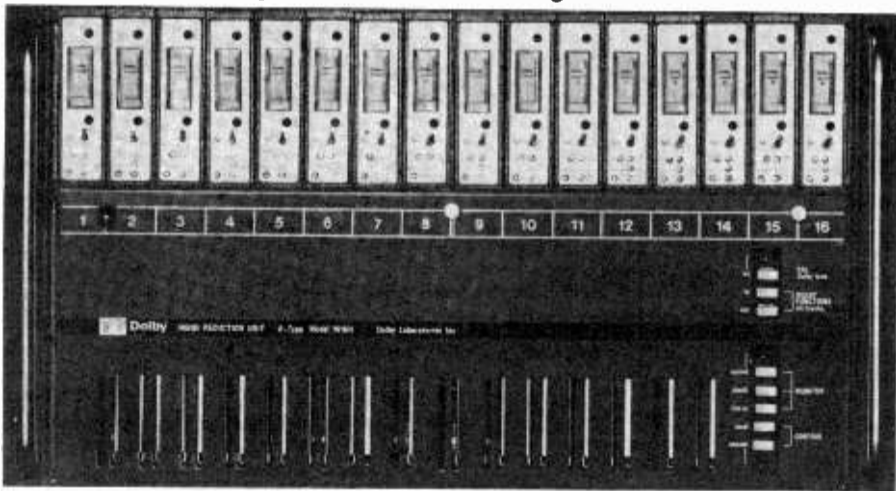
Ulmer figures his ratio now is 60% film and video business and 40% records and he hopes to eventually gravitate to 80/20.

Recent film projects Music Recorders has been involved with include "Outlaw Blues," "Demon Seed," "Bugsy Malone," "Lipstick," "Doberman Gang," "Butterflies Are Free," and "Sextette," with television shows including "Sparrow," the "Julie Andrews" show, Dorothy Hamill special, Richard Rodgers special and others. Ulmer is also readying a Muppets "Emmett Otter Jugband" Christmas special for tv.

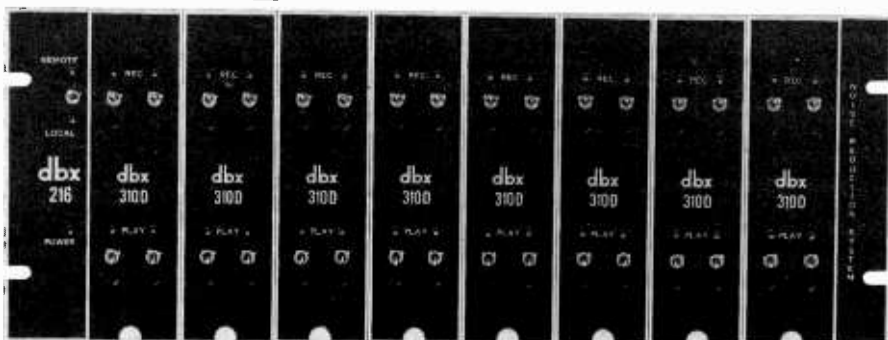
"I don't know of anyone else scoring to video with 24-track," concludes Ulmer, "and I'm sure I'm the only studio doing computer mix-down to picture in sync."

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BASED IN NASHVILLE

Fanta Mobile Studio Sees a Remote Trend

• Continued from page 25

them for the same price that that company's unit would. But the same has happened with us, being hired over another company in their own home town."

"Our credit terms are strict. We require 50% in front and the rest when we arrive for the recording. Then the tapes are paid for when we ship them to our customers. We put a lot of faith in our customers and we expect them to put that kind of faith in us, too."

The attractiveness of recording live is twofold. Rosen feels. "By doing it live you have the advantage of spontaneity, feeling, mood, and sometimes the magic of the crowd pushing you to your limit. And one of the nice things about recording live is that you can leave it just the way it is, which is a comfortable, panoramic set of feelings, or you can go back into the studio and relate to it as a studio-oriented project with

just the rhythm sections basically cut, which for most people is the best way to do it."

Fanta thinks nothing of going places for remote recordings or for overdubbing.

"We've done recordings in people's homes, barns, and we've even rented an auditorium just for overdubbing. What it all boils down to is our attitude about recording. The performance and the feeling of the music is more important than anything else."

In looking towards the future of live recording, Rosen sees it happening more and more, "and I don't think it's going to be just in auditoriums or at large outdoor concerts. I think there's really going to be a trend towards artists wanting to record in their homes."

Representing the technical state of the art of Nashville, Fanta sees its services as an extension of the Nashville music community.



STUDIO GOLD—While in Macon recently at the Capricorn Recording Studios to re-mix a new single, Marshall Tucker band members Doug Gray and Jerry Eubanks presented gold records to producer Paul Hornsby and engineers Kurt Kinzel and Richard Schoff for their efforts on the group's "Carolina Dreams" album. Left to right: Gray, Schoff, Hornsby, Kinzel, and Eubanks.

Studio Track

Continued from page 46

duced by Glen Glancy, president of the label. Another direct-to-disk project is slated for the same site in September. The Capitol studios have been a flurry of activity lately with projects involving Starwood, Fleetwood Mac, Dan Hicks, Sweet, Freddie Hart, and Caldera.

Chrysalis president Terry Ellis checked into Kendun recently for a Rory Block session, produced by the label's Roger Watson with Rick Heenan at the board.

Hall & Oates putting the finishing touches on a new LP at Sound Labs. . . . Denny Cordell and Robert Appere co-produced Lyons & Clark for an upcoming Shelter LP project at Indigo Ranch Recording Studio, Malibu.

Ian Matthews doing pre-production recording at Hit City West with Ken Kravitz and Jason Bell behind the console.

Mimi Farina did some overdubbing for a new Columbia LP, produced by Richard Greene, at Columbia Recording Studio, San Francisco. Engineers were Glen Kolotkin and George Engfer. In other action there, Santana cut one side of its forthcoming double album which is being produced by David Rubinson and engineered by Tom Vicari, assisted by Tom Lubin.

Country rock group Buckdancer recorded live at Cassidy's, a club in Northern California near Sacramento. Recording was done through the joint auspices of Common Ground Productions and Factory Productions, the latter providing the remote facilities. Stu Cook, ex-bass player for Creedence Clearwater Revival, was the engineer.

Brainstorm was finishing up its LP at Total Experience, in L.A. with Frank Byron at the board. Seals & Crofts' new Dawnbreaker Studio, San Fernando, Calif., staged an open house July 21.

In out of town notes:

Producers Mike Zager and Jerry Love of Love-Zager Productions plan busy sessions at Columbia's New York Studio B. Andrea True is scheduled to record her next single on Buddah. Cissy Huston will put the finishing touches on her Private Stock LP. And Denny Green, former

lead singer of Sha-Na-Na will also finish up his first Midsong LP.

Charlie Daniels Band, produced by Paul Hornsby, and engineered by Kurt Kinzel, set to begin a new LP at Capricorn Recording Studios, Macon, Ga. . . . Joel Diamond was cutting the New Seekers for Columbia at Media Sound, N.Y.

. . . Parker McGee began recording his second LP for Big Tree at Lee Hazen's Studio By The Pond, Hendersonville, Tenn.

The Lettermen and Bob Seger both put in some time on recording projects at Lorio Studios, Warren, Michigan. . . . Blondie began recording its second Private Stock LP at Plaza Sound, N.Y. Richard Gottehrer producing and Rob Freeman engineering. . . . Lou Reed has been in Soundmixers Studio, N.Y., with producer Richard Robinson working on a new LP project for Arista.

Stallion began working on a new LP for Casablanca at Pyramid Studios, Denver, with Dik Darnell producing and Casablanca executive vice president Larry Harris acting as executive producer.

Producer Rob Steven was working with Crack The Sky for an upcoming LP for Lifesong and with Lavender Hill Mob for a new album on UA at Le Studio, Montreal.

Don Nix completed cutting tracks for his next Cream LP at Dallasonic Recording Studio, Dallas, Don Smith engineering.

Record Plant, N.Y., hosted sessions by Gary Portland, a new Capitol artist, with Richard Landis producing and Charlie Callo arranged. Elliot Randall and the Brecker Bros. played on some of the sessions. . . . Gove finished an LP for Flying Fish at Nashville's Sound Shop, co-produced by Ernie Winfrey and Mike Melford.

Melba Moore has been recording her new upcoming album at Sigma Sound's Philadelphia and New York studios. Philippe Wynn cut vocals and tracks at the New York facility and was mixing his new LP at the Philadelphia complex, Joe Tarsia at the board. Also in New York, Wilson Pickett laid down tracks and did some overdubbing with Mike Hutchinson at the board. And the Four Tops, produced by Laurence Payton, cut vocals, Hutchinson again at the dials.

Talent In Action

Continued from page 31

Me Around," "Dida," "Suzanne," and "The Night They Drove Old Dixie Down."

Particularly stirring in this part was Bob Dylan's classic "Blowin' In The Wind" when she sang different verses in various foreign languages and a riveting a cappella song/poem called "Do Right Woman" focusing on women's rights.

After a brief intermission, she appeared onstage with a five-piece backup unit and after offering another Dylan classic "One Too Many Mornings" they launched into six successive tunes from the "Blowin' Away" album including "Many A Mile To Freedom," "Sailin'," "Miracles," "Cry Me A River," "The Altar Boy And The Thief," and the sarcastic, talk/disco "Time Rag" a sour interview she had with Time Magazine correspondent.

The band, led by guitarist Elliot Randall, provided dazzling and funky musical support, especially on keyboards and horns, not normally associated with a Baez concert. At one point she let them cook on their own while she danced and gyrated around the stage in go-go fashion.

The troupe wound down the evening with "Take It," "George Jackson," "I Shall Be Released," "Diamonds & Rust," and "Joe Hill."

The anticipated encore was a goose-bump raising "Amazing Grace" which she led the crowd through, after which she commented, "That was right pretty." The whole evening was.

JIM MCCULLAUGH

JUDY COLLINS

Wollman Rink, New York

Collins was in splendid voice July 23 for the second of two Central Park concerts. Working with three new band members, she delivered a two-hour concert virtually devoid of rough edges. In other words, it was a typical Collins performance, smooth, professional and audience-pleasing.

Looking cool and regal in a floor-length, floral pattern dress, Collins opened the show with the Richard Farina oldie, "Hard Lovin' Loser." This tune and the 21 which followed offered a pretty fair sampling of the Collins repertoire, ranging from tried and true favorites to a couple of brand new additions.

Over the years, Collins has generally chosen wisely from the songbooks of contemporary writers. In this concert, her perennials—Jacques Brel and Leonard Cohen—were well represented. She also unveiled some fresher material, notably a Bridget St. John song called "Moody," which established a gently rhythmic feeling in the SRO audience.

Collins accompanied herself on guitar for about half the numbers and played solo piano on two more. A six-piece band provided excellent backup, with Gerry Niewood earning special kudos for his reedwork on the Stephen Sondheim number "Send In The Clowns."

Collins returned for one encore, "Lovin' Of The Game," and exited to a well deserved standing ovation. No question about it, she's a seasoned, consummate performer. ED KELLEHER

CHARLES AZNAVOUR

Carnegie Hall, New York

Aznavour celebrated his 53rd birthday on May 22 with a concert in which he demon-

strated once again his unique showmanship and captivating vocal style.

Striding on unannounced in an immaculately-tailored three piece suit, Aznavour was in total command as he launched into a 14-song opening set. Following intermission, he returned for an additional 16 numbers. All told, he was onstage for slightly more than two hours and the enthusiastic audience acted as though it would gladly have stayed for more.

Aznavour alternated between French and English as he maneuvered his way deftly through a repertoire that included such popular fare as "She," "The Old Fashioned Way" and "Yesterday When I Was Young."

Many of his songs are miniature short stories and it was during the performance of these that Aznavour truly excelled. With his expressive face, conversational tone of voice and sheer physical presence, he brought his little narratives to life with remarkable clarity and style.

Among the characters portrayed in song were unlucky lovers, long-lost friends, gamblers, femme fatales and, in a particularly poignant number, a transvestite nightclub performer who, like most of Aznavour's creations, just wants a little happiness in this life.

Accompanying him was a surprisingly undistinguished seven-piece instrumental section, along with three female vocalists. Working with some rather plodding arrangements, the ensemble made an interesting contrast with Aznavour, who rose above it all with characteristic Gaelic charm. ED KELLEHER

Texans Building Outdoor Theatre

SAN ANTONIO—An outdoor theatre with a 35,000 person capacity will be opening this fall between Austin and San Antonio.

To be known as Showtime City, the facility will be located four miles south of San Marcos on IH 35.

Construction on the project is due to begin Aug. 1, with a tentative grand opening targeted for Oct. 30.

All matters pertaining to the production and talent will be handled by Gary Gray of Showtime Productions, a subsidiary of Outdoor Entertainment Centers of America, Inc.

Boardwalk Theatre

Continued from page 44

unless the gross rental fees exceed \$49,000. That was the amount of money the resort realized last year from Convention Hall rentals.

However, Septeet will receive 75% of the gross income if rentals amount to more than \$49,000 but less than \$99,000; 50% of the income if the range is between \$99,000 and \$149,000; and 25% of all income over \$149,000. The resort's City Council has also agreed to spend \$10,000 to promote the attractions brought to the resort by Septeet.

Booker Aims To 'Excite'

By ED HARRISON

LOS ANGELES—Gordon Singer, president of Variety Artists booking agency, says excitement must be created oncampus with acts in the \$1,000-\$1,500 price range.

Singer's clients range from a top price of \$10,000-\$7,500 to a bottom of \$500. Among the agency's top clients are Johnny "Guitar" Watson and Pure Prairie League.

"Schools are mixing acts well," says Singer, "and are receptive to good ideas. If you present them with something appealing they'll take a shot at it."

Variety is a national agency with headquarters in Minneapolis and an office here.

Although there is no campus activity during the summer, Singer says he is "still working like hell" booking fairs, parks and other events to compensate for the lack of campus business.

Says Singer: "It's becoming more of a 12-month business much more than it used to be. Sure there are peaks and valleys like any other business. But the fall is still the best for schools and promoters."

Singer sees the outside promoter playing an increasing role in campus bookings and frequently works in conjunction with them.

"The college market must cover a larger gamut due to the promoters," Singer says. He claims his roster is well diversified, with a proper balance of MOR, rock, country and r&b.

Singer feels that campus bookings have not waned in the past year, claiming his bookings are about the same as they ever were. He also says his fall bookings are filling quickly.

Six agents work out of the Minneapolis office with each handling a specified territory. Agents are Ross Essig, Bob Engel, Max Kittel, Al Neuman. Singer and a newcomer who will join the staff shortly.

The local office, which opened in September, is helmed by Leo Lichter.

The agency concentrates its bookings in the East because of the heavier concentration of schools in that region.

As far as NECAA involvement, Variety makes its presence felt only at the national convention because Singer feels it's hard to evaluate the showcase value.

Launch Newspaper

LOS ANGELES—A group of current and recently graduated Univ. of California students are launching a free monthly music-oriented newspaper called "L.A. Pop."

The paper will be aimed at the 18-30-year-old audience and will cover established acts, up-and-coming talent, the local club scene, recording studios and home and semi-pro equipment.

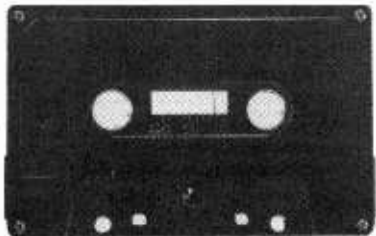
Chi Firm Relocates

CHICAGO—Creative Direction Inc. has moved to expanded quarters here at 233 E. Ontario, Suite 401, Chicago 60611. Under Elzy White, Bill Traut, Steve Rosenthal and Finis Henderson, the firm handles management and direction of acts including the Impressions, the Dells, Weapons Of Peace, Aquarian Dream, and (for personal appearances only) the Ohio Players.

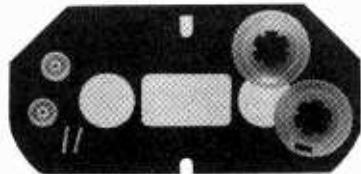


OLD FANS—Darryl Dragon and wife Toni Tennille chat with Jerry Lee Lewis backstage at the Palomino in North Hollywood following Lewis' recent performance there.

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'Son Of Sam' Affects N.Y. Clubs

• Continued from page 1
targets. "As a result," says Schrage, "the kids have just stopped patronizing the local discos. They are either staying at home or going to clubs outside the danger zones, in Manhattan, or in Nassau and Suffolk counties on Long Island."

At least four of the killer's victims were stalked and gunned down shortly after they emerged from neighborhood discos. Jasmine's in the Bay Ridge section of Brooklyn was the place where Robert Violante and Stacy Moskowitz had their last drink before falling victims. Moskowitz died of her wounds Aug. 1, while Violante who is still hospitalized is expected to lose his sight in both eyes.

Last June 26, another young couple was gunned down after leaving the Elephas discotheque in Queens. Frightened young disco

lovers are speculating that "Son of Sam" is deliberately stalking disco patrons. On the other hand police officials concede that "Sam" may be hanging out or in and around discotheques because of the easy access they provide to his potential victims.

Among the discos hardest hurt by the killer's spree are Elephas Karoons, Enchanted Gardens and Seconds, all in Queens; the Gazebo, Penthouse and Jasmynes in Brooklyn; and Damien's in the Bronx. Even some clubs outside of the areas being stalked by "Son of Sam" are hurting. As Jackie McCloy of Penrod's in the Hempstead Turnpike in East Meadow explains, "There has been a fall-off in club patronage even though we are located in Nassau county."

Schrager of Enchanted Gardens laments that before "Son of Sam" struck, his room was packing close to

1,000 patrons on an average night. Now however they are down by between 80% and 90%, and on the night of the first anniversary of the killer's first attack they had fewer than a dozen patrons at the club.

Schrager said that in an effort to reduce the fear, his club introduced valet parking and other special security measures, but even these have not helped.

Police meanwhile have beefed up their patrols around clubs in an effort to thwart any planned attack on patrons. However, many club operators feel that this strategy is hurting rather than helping, as potential patrons are made even more aware of the possibility of danger by the presence of the police and tend to shy away.

Paradoxically, clubs outside of the gunman's target area, are registering an increase in patrons, and operators are theorizing that disco lovers, afraid to patronize clubs in their own neighborhoods, are seeking entertainment further afield in places like Manhattan, Nassau and Suffolk counties on Long Island.

Meanwhile, Schrage, whose partnership also operates the successful Studio 54 disco in Manhattan, predicts that unless the killer is apprehended soon, many of the less financially sound clubs will be forced into closing their doors. He states, "We have been able to stay open only because the club has been good to us and we are in a position to absorb most of the losses, but there are those who are not as fortunate as we, and they are the ones who are desperately struggling to stave off disaster."

LATIN ROUTINES ARE BACK

Clubs Reviving Old Dance Steps, Chicagoan Asserts

By ALAN PENCHANSKY

CHICAGO—Something old is new again, believes Bill Hicks, a dance instructor here who views disco as a renaissance of ballroom dancing.

Disco is cha cha, merengue, samba and mambo, claims Hicks, whose students at Dancing Nights Inc. in north suburban Barrington execute these formal steps to the latest disco cuts.

"In actuality, ballroom dancing is

just good disco dancing," says the instructor, who also is host of a weekend disco radio program over suburban station WWMW.

Hicks claims the slower disco pieces are based on rumbas and cha chas, and that what today is called the "hustle," stands for nothing more than dancing in close position.

"The N.Y. hustle started six years ago, but at this point dancing with a partner is all it means," he says.

"As far as what people want to be taught, they want to be taught to the disco type music, and most of them want to learn the disco type dancing," the instructor says of the modern dance school crowd.

To facilitate dance instruction, Hicks would like to see record companies label disco cuts according to dance meters, as the diskeries did in the swing era.

"They did it years ago, and it's not that hard for the group who put the rhythm together to know what it is," he observes.

Hicks has taken a tentative step toward instituting such a rhythm catalog, with publication of his own playlist, that is distributed to dance students, record companies and retail outlets in his area. Current disco titles are grouped according to rhythm: foxtrot/hustle, merengue, cha cha, West Coast swing, etc.

"I'm trying to take all the newer cuts that come out and get people used to them immediately," the instructor explains. "In order for people to know how to dance to something they have to know what rhythms they are."

Such a cataloging procedure would also benefit deejays in clubs, notes Hicks, who calls beats-per-minute, "only half of the music's story."

Because people no longer know how to dance, Hicks says development of the disco market is being retarded. He calls disco line dances a "choreographic nightmare," and says most of the instruction offered in discos he has visited is "not up to par."

In his estimation, disco is the best thing that's happened to popular music since rock ushered in formless dancing and no dancing at all. Hicks compares disco's rise to the post-Charleston era, when couples, who had danced apart, once again were united on the ballroom floor.

Disco Mix

By TOM MOULTON

NEW YORK—Butterfly Records (not affiliated with the European label of the same name) of Los Angeles has released the debut album by Saint Tropez titled "Je T'aime." The group consists of Suzanne Mireille, Monique D'Ozo, Ida Boros and Louis Aldebert. There are three strong cuts including the title cut which starts off slowly and builds to a fast tempo. This French classic is done exceptionally well, with emotional arrangements. There is also a short but effective break.

"On A Rein A Perdre" is sung entirely in French, has a beautiful melody and an even more beautiful arrangement done over an exciting rhythm track. "La Symphonie Africaine" (African Symphony) the Van McCoy classic, is done with all the excitement of a motion picture score. This is well arranged and produced. It is done by Michael Lewis and Laurin Rinder, who also produced El Cocos, "Let's Get Together."

Atlantic Records has released two disco disks—Dennis Coffey's "Wings Of Fire" and the new Boney M's "Ma Baker." "Ma Baker" is, without doubt, this group's biggest worldwide hit to date. It is already selling well in this country as an import, and with the release of the 12-inch 33 1/3 r.p.m. disco disk, it should be even more appealing. The song is a lot like "Daddy Cool," the group's earlier success.

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CHICAGO—It's 145 miles from here to Champaign-Urbana, home of the Univ. of Illinois, and twice a month Bob VanBlaricom makes the trip to buy records for the Zodiac disco.

"We have to go to Chicago to pick the records up," explains VanBlaricom, who spins and oversees sound and musical operations at the newly opened Champaign club.

VanBlaricom says the Zodiac spins only disco records, and patrons "eat them up as quick as I can play them."

However, Zodiac can't get record company promotional service, despite attempts, and a steady diet of disco releases is not available at any of three major record stores serving Champaign-Urbana.

"They only carry them when they're out three or four weeks, and I can't wait that long," says VanBlaricom. "The store owners say there's not enough of a disco market in this area regardless of the fact that there are three discos in town."

VanBlaricom says the Zodiac is the only Champaign-Urbana disco that sticks strictly to "disco" sounds. The club features a true 32-channel ceiling and wall light system, and a fog machine, "an attraction which many people come in to see."

In the slow summer months the Zodiac has booked live acts once a week, VanBlaricom informs. In the fall, when the 38,000 college students return, so will the straight diet of disco. The club, opened in April, replaces the Balloon Saloon disco at the same location. A new sound system and extensive remodeling and physical expansion went into the changeover.

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Discos

Studio 54 Looking To L.A. And London

NEW YORK—Studio 54, one of this city's most successful new discotheques, is expanding to Los Angeles and London according to Ian Schrager, one of the facility's owners.

Studio 54 scouts are looking at locations in both cities with an eye to having the new ventures operative by the end of this year.

According to Schrager, the new clubs will be joint-ventures instead of franchise operations, and may or may not carry the Studio 54 name. The plan is also to steer clear of rubber-stamping the Studio 54 design.

Schrager stresses that the last thing he and his partners want is a MacDonald's or Kentucky Fried Chicken concept of the club. He states that for this reason a substantial offer from a major hotel chain was recently turned down. The hotel, which Schrager declined to name, wanted to enter into an agreement for a chain of Studio 54 clubs in its hotels throughout the U.S. and Canada.

The London and Los Angeles clubs will emphasize the classiness that has become the hallmark of Studio 54's operation, and according to Schrager will utilize the same theatrical approach in its design. The tal-

ents of Ron Doud and Jules Fisher who worked on the New York club will again be tapped for the new rooms.

London and Los Angeles were selected for the new rooms because it was felt that these were cities that attracted the same "beautiful" people who now frequent the New York club. It has been reported that the owners of Tavern On The Green and Maxwell's Plum in New York are among those with whom negotiations are underway for the joint-venture discos.

New Policy Set At Chicago's Zanadu

CHICAGO—The disco-in-a-restaurant concept is being dropped here at Mel Markon's northside Zanadu nitery.

Restaurant entrance to the disco, formerly Zanadance, has been sealed, and the club is being promoted as a separate entity under new name Sundance Social Pub. Disco's addition of a new "sit down and talk room," and acquisition of its 4 a.m. liquor license complete the changes.

"We've found the restaurant patrons and the disco patrons are two different types of people," says Bruce Barnes, pub manager.

Chi Retailer Offering Discount Cards

CHICAGO—In a unique promotional program that is already paying dividends in increased sales, Gramophone Ltd., a disco-oriented record retailer on this city's northside, is offering discount cards to disco music lovers patronizing participating discos.

Working with disco deejays.

Disco On Street

NEW YORK—The Ritchie Family, Marlin Records group from Philadelphia, is scheduled to appear in a street disco festival in front of Manhattan's Federal Hall Aug. 5 to raise funds for the National Hemophilia Foundation.

Gramophone Ltd. has supplied discount cards to more than 15 Chicago area discotheques. These cards are passed out to patrons who express interest in certain tunes played, and the patrons in turn can use them for special discounts of the disco records of their choice. The deejay reportedly gets no special incentive for passing out the cards.

Gramophone officials state that the card promotion has not only been a tremendous stimulant to disco record sales, but the questionnaire on the card is also giving the store's officials invaluable information on disco music preferences by club patrons in the area.

5 New Markets For Marcus TV Disco '77 Skein

NEW YORK—Marcus Productions of Miami has added five new markets to its popular half-hour Disco '77 tv series. The disco dance show can now be seen in 31 markets nationwide, with stereo simulcast in many of these markets.

Cities in which the show is now viewed include New York, Los Angeles; Washington, D.C.; San Francisco, Philadelphia, Tampa, Pittsburgh, Kansas City, Albany, Dallas, Houston, San Juan, P.R., Tallahassee; Greenville, N.C.; Austin, Tex.; San Antonio, Tex.; Duluth, Minn.; Kearney, Neb.; Green Bay, Wis.; Columbia, S.C.; Battle Creek and Flint, Mich.; Norfolk, Va.; Honolulu; Des Moines, Iowa; Traverse City, Mich.; Charlotte, N.C.; Paducah, Ky., and Indianapolis.

Among the artists who have appeared or are contracted to appear on Disco '77 are Lou Rawls, Melba Moore, Rose Royce, Vicki Sue Robinson, Andrea True Connection, Carol Douglas, Jose Feliciano, the Ritchie Family, Eddie Kendricks, Crown Heights Affair, Hues Connection, Loleatta Holloway, Candi Staton, the Sylvers, the Stylistics, Gloria Gaynor, Brich, the Originals, the Manhattans, B.T. Express, George McCrae and Billy Paul.

'Little' In An LP

NEW YORK—Carl Wurzbach's "Take A Little," is being included in a news disco album titled, "Steppin' Out," featuring such top disco performers as Silver Convention, Carol Douglas, Touch Of Class and Andrea True.

The album is being released by Midsong International Records, and according to Frank D'Amico of Bach-Trac Music which publishes the tune, it is being re-released due to its pop/r&b crossover potential. "Take a Little" was recorded by Liquid Pleasure.



Expanded Coverage

Expanded in-depth coverage of DISCO will be the high-light of Billboard's September 3 issue.

The expanded section will include the latest developments in Disco management, equipment (sound and lighting), music and programming as well as a special close-up look at the controversial 12-inch Disco single.

Disco coverage coincides with the Billboard Disco Forum III being held at the Americana Hotel, August 28 - 31 in New York City.

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U.K. TAPE 'PIRACY' *The British Music Industry Is Reacting To Counter the Blank Tape Explosion*

• Continued from page 3

Of the eight million, a hardcore 10% is thought to be responsible for more than 40 million LP equivalents.

The revenue loss to the copyright owners is estimated in the region of \$50 million per year, on the assumption that 20% of the domestic recordings replace proper purchases—which in itself may be a conservative estimate.

(Several variables have to be considered: although a blank tape sells for about one-fifth the retail price of a prerecorded tape or LP, a number of popular cassette brands are more expensive. At the same time, two LPs can be recorded on one C-90 tape.)

The explosion in blank tape provides equally dramatic statistical evidence. In 1967, blank cassette sales were thought to be around 500,000 units. In 1976, the figure was little short of 30 million, and it could reach 40 million this year.

There are few in the U.K. music business who believe that such growth is attributable to more tape-letters being sent to Australia, or an upsurge in recording baby's first words.

Audio hardware ownership also has increased to the point where sales of portable

cassette recorder/players last year were put at 1.5 million (worth \$51 million at retail level); radio cassette recorder/players at 1.2 million (\$61 million); cassette decks at 250,000 (\$41 million), and music centers (compact systems, considered by the record industry to be the domestic "pirate's" best friend) at 550,000 (\$170 million).

The sales graph of virtually all these items is moving up, and there are estimated to be more than 15.3 million tape players now in U.K. circulation.

Throwing the problem into sharp relief at present is the soft state of the prerecorded music market. And even if home taping is not the only reason for depressed sales, as the managing director of one major U.K. disk firm points out, it is a permanent factor. It will not go away once the market improves.

Meanwhile, how many dealers would welcome a 20% increase in their turnover this summer? That, says the owner of the country's leading retail chain, is the amount of business being lost to domestic pirates.

But BPI activity is gathering momentum this year, even if firm battle lines have still to be drawn. The group's every meeting includes

discussion of the topic, and a special committee has been established under the chairmanship of WEA's Richard Robinson.

Members include Walter Woyda (Pye), Leslie Hill (EMI), David Betteridge (Island), Tony Morris (Phonogram) and J. A. Lodge (EMI Laboratories), representing technicians from BPI member companies who are searching for a scientific solution to the problem.

The group has met once in late spring, and its composition reflects the two-tier approach employed by BPI to tackle home taping: political and technological.

The latter was once thought to afford the best chance of success. Most often mulled is the implant of a signal into recordings which will not interfere with their playback on audio equipment in the normal way, but will, when taped along with the disk and then reproduced, emit an unpleasant and irritating noise.

BPI (like RIAA in the U.S.) is reluctant to disclose what progress has been made along these lines, although the research has been going on for some years, but the attendant problems are well known.

Such a signal would interfere with radio station usage of disk-taping for legitimate broad-

cast purposes—not to mention record companies' own aboveboard activities—and require separate, non-implanted disks to be produced. It has also been said that the "spoiler" signal may not reproduce at all on some models of audio equipment, and that it would be ineffective if domestic pirates did their taping with microphones.

Whether the U.K. record companies could act in isolation from the rest of the world in doing this is another question, but, more seriously, it is not impossible to believe that the hardware manufacturers could fit into their products a device to suppress the "spoiler." Interference in radio transmissions, after all, now can be successfully overcome.

The cloak of secrecy covering the scientists' studies, and their apparent lack of success to date, has led a number of observers to conclude that many in the industry now favor the "political" route.

This is an area of far greater complexity, involving the legalities of copyright and embracing the recently published Whitford report on copyright revision. It also involves matters of the Mechanical Copyright Protection Society

(Continued on page 52)

Studer Sees Payoff In Shift To Nashville

By SALLY HINKLE

NASHVILLE—The move of Studer to Nashville two years ago is now paying dividends in increased sales of Studer equipment, according to Ray Updike, vice president and general manager of Studer Revox America, Inc.

"When we came to town, we had maybe one or two 2-track professional tape recorders and only one 24-track installed in Nashville," notes Updike, whose operation has since become an entity on the Nashville scene with five 24-tracks in the area and numerous 2-track machines.

"We've done quite well as far as re-equipping a lot of the major studios here," says Updike. "In fact, most of the majors in town have some of our equipment and a lot of them have converted over to most of our equipment, including Woodland Sound Studio, which has converted to Studer almost completely, Audio Media, which is converting slowly, and America Sound Studio, which is all Studer."

The firm's facilities here, recently doubling in size to accommodate in-

creased volume and anticipated growth, offers a separate 9,000 square foot warehousing facility, complete technical services with a staff of six technicians to handle major servicing on Studer Revox products, as well as some \$500,000 worth of spare parts for immediate dispatch for customers.

"How we've managed to come from virtually unknowns in this country to having equipment all over is due to the fact that we support our equipment," explains Updike. "We don't go after everybody market-wise. We take only what we can handle, and we've actually gone out of our way to turn down sales in really remote areas because there was no way to service them."

Because of its strong parent company in Switzerland, Studer Revox isn't tied down with tight cash flow problems, so they don't have to make a sale in order to be in business.

"We're a long-term company, which is why we can be a little bit more selective of who we go after for

(Continued on page 61)

1st Dividends Seen In New Fuji Stance

By STEPHEN TRAIMAN

NEW YORK—Fuji Photo Film U.S.A.'s aggressive new marketing stance for its blank audio tape is already beginning to pay dividends since the company restructured its magnetic tape division to incorporate both audio and video products this spring.

John Dale, general manager of the division, credits increased individual contact between the company, the factory reps and the individual dealers.

"Additional incentives are special programs, such as the one at the recent CES, that allow the dealer more of a margin so he can price the product more attractively," he notes.

"Our reps have been reinforced by a heavy field schedule from Terry Donnelly, our sales manager, and Dennis Hedlund, the newly-named Eastern regional sales manager. The results show our most recent sales to be the best in the company's U.S. history."

Typical is the experience of Medbury Sales, Fuji's New York metro area rep since the line was bowed in America about three years ago. The company has opened up a number of major accounts, including both Sam Goody's and Korvettes in the area.

"As far as we're concerned, they're doing a fine job," says partner Henry Guggenheim, a 20-year-plus rep veteran. "They're allowing us to work with the dealers, offering better programs and backing it up with a varied media mix. It's all starting to get results."

Citing acceptance of the Fuji brand at Goody and Korvettes, "two of the top people in the business, it's obvious that if the record stores are doing a job with tape, we'll be there," Guggenheim asserts.

"When Fuji gets the image we're all looking for, and expect to see, then we'll be moving the line into other types of stores as well, although the thrust is still primarily the hi fi and record outlets," he says.

Fuji is making every effort to en-

(Continued on page 56)

ESS Diversifies Into Projection TV And Autosound Speakers

By JIM McCULLAUGH

LOS ANGELES—A 52-inch projection television system and autosound speakers which use the Heil air-motion transformer are just two products being readied by ESS, Inc., all part of a product and marketing diversification program.

To date the Sacramento, Calif.-based, vertically integrated firm has been a specialist in the high end audiophile and commercial (disco) speaker and electronics markets.

But the company, which was restructured last year, is eyeing new products and markets, according to Gene Thomas, product manager. ESS is a wholly owned subsidiary of parent company Kinestar, Inc. Kinetek is the other subsidiary, involved in oil reclamation.

The projection tv, called the ESS Tinsley home entertainment system and sneak previewed at the recent CES, is a joint development of ESS and optical firm Tinsley Laboratories, Berkeley, Calif., and is expected to retail for under \$4,000.

Initial marketing will be in the commercial realm, indicates Thomas, with free-standing consumer versions expected to be ready for market in a year's time. Discos are viewed as a prime market.

The system, according to Thomas, is a completely self-contained rear projection system and because the unit is self contained, no additional modules or elaborate room set-up is required. There are no drawers of equipment to pull out and no separate screen to set up.

The system uses a standard, unmodified tv chassis and picture tube and Thomas adds that the system is 50% brighter than other projection sets available from other manufacturers with the screen not nearly as reflective as front projection systems.

It will also be adaptable to a variety of formats including built-in and free standing models for home, commercial and educational applica-

(Continued on page 54)

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Tape Duplicator

Maxell Corp. of America has inaugurated a major expansion campaign with the import of ¾-inch U-Matic videocassettes from its parent in Japan, introduced earlier this year at the NAVA

expo, according to Jim Ringwood, national audio/visual sales manager.

Videocassettes are available in half-hour (KCA-30) and hour (KCA-60) lengths at sug-

gested \$27.20 and \$37 respectively, packed 12 to a carton and 24 to a master carton. They are available through Maxell authorized A/V dealers, as is the firm's 7-inch open-reel EIAJ ½-inch

standard videotape (30 and 60-min. reels) and A/V cassettes.

Maxell joins its Japanese competition in the U-Matic field here—Sony, TDK and Fuji, as well

as U.S. suppliers Ampex, 3M, Memorex, Irish and Dupont.

An agreement in principle to merge **Unitel Production Services Inc.**, New York-based videotape production firm, with **Teletronics International Inc.**, Manhattan-based video conglomerate, was announced by George Gould, Teletronics chairman.

Joining the Teletronics team as vice presidents are **Herbert Bass** and **Alex Geisler**, Unitel's president and vice president respectively, who will continue to operate Unitel's business. A definitive agreement is expected within several weeks, and the merger will become effective soon after.

Audio/visual product sales and services made a strong comeback last year after a weak performance in 1975. Gross income is estimated at \$2.21 billion from sales of products, sponsored productions, film rental and dealer services, compared to \$1.98 billion in 1975. First quarter reports indicate the strength of 1976 is continuing to hold up.

Sales of videocassette player/recorders were active, but not with the vigor of several years ago when corporations, government agencies and school systems established video networks.

The full audio/visual study will be available in the new annual yearbook being prepared by **Hope Reports**, 919 S. Winton Rd., Rochester, N.Y. 14618.

U.K. 'Piracy'

• Continued from page 51

(MCPS, which presently issues an Amateur Recording License to prospective home copyists) and the attitudes of the blank tape and hi fi manufacturers.

Is the music business to seek the active enforcement of laws which protect their copyright, and prosecute individuals who make home recordings without a license? Should it encourage the spread of the license, and seek to offset its revenue by an increase in the fee, which began life some four years at the equivalent of 85 cents and is now \$2.55, plus 8% value added tax (VAT). Or if recompense is really its aim, should it see the Whitford recommendations of a levy on hardware into law, then lobby for an additional levy on blank tape?

There are industry supporters of each and every one of these approaches, who will and do speak out as individuals. But no firm BPI guidelines are likely until an expected meeting soon to thrash out the whole affair.

A substantial campaign to emphasize the illegalities of home taping—views differ as to consumer awareness of this point—could certainly be conducted. But would the industry then be prepared to prosecute the lawbreakers, assuming it could uncover their activities?

The public relations problems of large, profit-motivated companies pursuing individuals in courts (for what level of compensation?) would be considerable, especially when dealing with the popular press, and could be counter-productive in terms of record sales.

Furthermore, BPI experience in commercial piracy and bootlegging cases suggests that the judiciary may not be entirely sympathetic, and incidentally, there seems to be no precedent here. Geoffrey Bridge, BPI director general, knows of no case anywhere in the world where a private individual has been prosecuted for domestic piracy.

(This series continues next week with a look at last year's MCPS public education campaign, legislative prospects for Whitford report recommendations, and tape manufacturer attitudes on the situation.)

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 **BASF The Purist.**

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Video Software, Hardware Accelerates For Music Marts

• Continued from page 1

the tape acceleration. Sony's new portable Betamax system, and imminent fall market launches for a half-dozen other consumer videocassette brands all have important implications for the record tape industry.

Film musicals and/or soundtracks are part of all announced home video programming to date, including the most recent confirmations. Some concert tapes also are anticipated, depending on various artist clearances.

Biggest group is approximately 100 top feature films announced for availability in two-hour Beta-format and VHS tapes by Magnetic Video, Detroit-area custom duplicator for audio and video. Package is licensed from 20th Century-Fox on a non-exclusive basis (as did RCA for videodisk). No prices or distribution are set—although MagVideo is major mail-order audio disk and tape marketer, most recently for a heavily promoted classical music series (Billboard, May 14, 1977).

At Time-Life, success of a spring market test for a "Best of Time-Life TV" package, using both direct mail and phone to some 6,000 Betamax owners has led to an expanded retail test in 10 markets from Oct. 1 through next April. From five to 20 Betamax dealers in each area will offer the deluxe-edition one-hour programs. There was little price resistance at the higher \$59.95 and \$49.95 test prices, but orders on a subscription basis were better at \$39.95. Time-Life would prefer to sell near the lower price, and is working on getting the cost of goods down. More volume at lower price is one profit key, with the magic number about 10,000 units of a program, notes Paul Eisele.

RCA's decision to send its videodisk system back to the lab in Princeton, N.J., for development of a two-hour, more-easier-replicated disk and player, may prove a bonus for its software library. While the SelectaVision videodisk project staff under Dick Sonnenfeldt will be radically trimmed, with attention shifting to the Princeton, N.J., lab where Dr. Don McCoy will head the new engineering activity, the software catalog is very much alive.

"We have rights to 1,500 different programs, a large number of which are movies, some in disk only but a considerable number for tape as well," Sonnenfeldt emphasizes. "In my judgment it's the most extensive video software catalog of anybody as we've gone to many different sources for the best programs available."

Acknowledging that RCA would like to see outside investment of current program product for replication in its VHS tape format soon to be debuted, Sonnenfeldt couldn't comment on plans to be announced by the consumer electronics division under Roy Pollack which has the responsibility for the tape system marketing.

However, the programming was acquired in the name of RCA Corp., with Sonnenfeldt's staff people working closely with Pollack's division, and the announcement by RCA and Matsushita emphasized the availability of prerecorded programming at the time of the system's debut. The likelihood that some part of the RCA library will see the VHS light of day is certainly feasible.

Sony struck a strong blow for its half-inch Betamax with the preview in Japan and the U.S. of its 300 series institutional system that extends the initial 100-series player and recorder shown at NAVA in January. The compact, portable

SLO-340 field production VTR with up to 60-minute capability is a natural for music industry remotes and disco programming. Tie in the new RM-300 auto-search control unit—a microprocessor that provides ran-

dom-access to any spot on up to an hour tape—and you have a host of potential record business applications.

Weighing less than 20 pounds and expected to list for about \$1,600, the

portable field VTR and two other models also offer better than 43 dB signal-to-noise ratio, a significant improvement over the 40+ dB S/N of the initial 100 series units. Also shown were the SLP-300 portable

player (\$1,600 with the RM-300 auto-search) and the SLO-320 recorder (\$1,475 without tuner).

The random access, repeat and pause features of the new series of—
(Continued on page 56)

AMAZING DEVICE FOR SELLING AMPEX TAPE.

It's called a radio.
And we'll be spending almost a million dollars on radio this year to sell Ampex recording tape.

We estimate that this campaign will reach 58% of the 18-34 age men in our advertising markets an average of 34 times each.

And we estimate that's going to sell one heck of a lot of tape.

Be ready.
With plenty of our popular priced Plus Series, and premium 20/20+. Both high performance tapes, in open reel, cartridge, and cassette.

But radio advertising isn't the only thing we've got up our sleeve this year.

There's The Ampex Ultimate Stereo System Sweepstakes, where we're giving away the stereo system to end all stereo systems, and 99 other prizes.

And an array of trade promotions unsurpassed in the industry. Our always popular Plus Series

Stackette, cartridge and cassette "Plus Packs," and exciting dealer incentive programs.

And if you think all this promotional fever isn't paying off, we came back from this year's CES with a record number of orders. Which means to us that our programs make sense to you.

The man who can fill you in is our Ampex salesman or rep. He's another amazing device for selling Ampex.



AMPEX

If it's worth taping, it's worth Ampex®

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3M VHS SET; PRICE HIKES

ST. PAUL—3M dealers got good news and bad news last week, with the official announcement of plans to market a Scotch-brand, VHS-compatible videocassette sometime in 1978, and across-the-board 5 to 10% price hikes in mid-September for retail audiotape products.

The 3M VHS tape, demonstrated at the Summer CES in Chicago, will be marketed through both the consumer and industrial divisions, as is the Beta-format tape that will be in national distribution by October.

The audio price increases for the entire retail cassette, 8-track and open reel line are the first since January. They are made reluctantly, according to 3M spokesmen, only after a careful analysis of costs in raw materials, labor and other areas that have affected all aspects of the industry (Billboard, July 30, 1977).

ESS Into Projection TV, Mobile Sound

tions. All models will come equipped with wireless two-function remote control.

Distribution for the consumer system is expected to go through ESS audio channels where a majority of these units are being sold but Thomas adds, "There are other viable retail outlets for this type of product."

The car stereo speakers are still in the developmental stages and will use the company's exclusive Heil air-motion transformer, said to deliver superior high frequency performance.

In addition, the firm indicates it is assuming a more retail-oriented posture throughout its worldwide marketing structure.

"We recognize the interdependence between ESS and our retailers," says Phil Coelho, president, "and by opening up the channels of communication, and being more responsive to our dealer's needs, we'll be helping each other."

Mike Conroy has been upped to manager of international marketing,

• Continued from page 4

equipment and games. Astralvision visuals will be sent each month to all clubs, lounges and discos serviced by Century.

Approximately eight hours of visuals have been produced with more in production including what is claimed to be the first fully computer/laser animated holographic motion picture called "Stardate."

responsible for all territory outside the U.S. Frank Jones has been named European sales manager. Dwight Renzema is new national sales manager. And Jeff March is advertising and publicity coordinator.

Thomas adds that the ESS Transar/atd, a new speaker system which the firm introduced recently, will be in the retail pipeline by the end of August.

The Transar/atd, which combines the high frequency performance of the Heil air-motion transformer with the Heil low frequency driver, was cited for its design and engineering at the past CES.

'UNAUTHORIZED'

Seize Uher Shipment

HACKENSACK, N.J.—Taking a more aggressive posture on its exclusive agreement, Uher of America Inc. reports an unauthorized shipment of tape recorders manufactured by the Uher firm in West Germany was seized by U.S. Customs last month.

"The consignee of the shipment was not authorized to import Uher trademarked products and was in violation of the law," according to Dr. John Alroy, general manager of locally based distributor.

Uher of America is the only authorized importer and exclusive distributor of Uher products, mainly professional and semi-pro open reel and cassette decks, in the U.S.

The shipment was seized in Milwaukee after it had arrived through Chicago and was consigned to a Midwest company, Dr. Alroy says. Authority was a circular letter by the Treasury Department's Customs Service, effective Jan. 25, 1977, and distributed to all U.S. port of entry customs offices.

Key section of the letter reads, in part: "No imported articles bearing copying or simulating (counterfeit or confusingly similar) names or marks may be imported unless consigned to or for the account of, or authorized by, the American trademark owner."

Dr. Alroy's intent in reporting the seizure is to serve notice on the company's intent "to do everything legally possible to protect our bona fide dealers and trade sources."

Blackwoods Return

NASHVILLE—R. W. Blackwood and the Blackwood Singers recently became the first group from Nashville to headline Honolulu's 50th State Fair held in Aloha Stadium and sponsored by the Honolulu Jaycees.

Tour arrangements for the group were handled by James Mitchell Productions of Aiea, Hawaii and also included stops at N.C.O. clubs in the outlying islands.

MANY MUSIC APPLICATIONS

Astralvision: New Video Vistas

The film will be about an intergalactic entertainment conference that takes place in outer space where various forms of alien life gather to intercommunicate their music and art.

The effect of the production, according to the firm, will be to increase sensory perception and will feature introductory dialog only and the storyline will be communicated through music and visuals as a type of 21st century "Fantasia."

"We want to offer Astralvision," states the company's Joe Molina, "to the record industry as well as the disco markets. It can be an invaluable aid in record merchandising, particularly now with all the tv record companies are doing."

Negotiations are under way, say both Cole and Molina, with major music and film production companies and Astralvision is doing a test promotional film for Arista.

David Levi Productions has been named to do promotion for the company and Astralvision will soon be launching a large industry campaign in conjunction with various projects. And Larry Cuba, a computer animation specialist who was responsible for some of the effects in "Star Wars" has joined the company as a

consultant, joining a staff of 30 other consultants.

Blueprinted for the future, adds Cole, is a 360-degree visual recording studio being developed with a company in Northern California enabling artists to edit visual tracks as well as audio tracks.

"We also," adds Cole, "are developing a musical videodisk label and holographic videodisk label."

A worldwide roadshow consisting of a robot band with computer laser visuals is also in the works.

Mike Levin of Laser Associates is a vice president of Astralvision and Laser Associates is developing laser techniques and holographic processes for the newly formed company.

Fahy Follows Taylor

SILVER SPRING, Md.—Morris F. Taylor, veteran electronics industry sales figure, is stepping down here from the manufacturer's rep firm he founded more than 47 years ago. Taylor began his retirement effective June 30.

The Morris F. Taylor Co., Inc. continues under the direction of James J. Fahy, president; James W. Ferris Sr., vice president, and Eugene Wingo, secretary/treasurer.

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RepRap

World Wide Products, Florida rep for **Pioneer Electronics of America**, recently gave its outstanding sales and installation award to **Auto Sound Associates**, Fort Lauderdale. On hand for the presentation at the Summer CES in Chicago were Bruce Cohen and Rod Bannister of Auto Sound Assoc., Larry Kassman of World Wide and Mike Meyer, Pioneer Southern regional sales manager. * * *

A free trip for two to the Nov. 14-18 **Dixie Electronics Representatives** distributor-manufacturer-rep cruise will be awarded to the winning sales contest entries at each of the three participating ERA chapters—Piedmont, Sunshine and Dixie.

District salesmen from all distributors are eligible, according to **Bill Fanning**, Dixie D-M-R vice president from the Grady Duckett Sales Co. Finalists from each distributor firm, who will set their own rules, will then write in less than 1,000 words "How I won the DMR cruise contest," with winners to be selected by A.D. Adams who heads the group's advertising and p.r. agency in New York. * * *

Robins Industries Corp. has named two new reps and a Canadian distributor. **Audio Marketing Assoc.**, Brecksville, Ohio, headed by Keith Fannon and Bruce Hagen, will cover Ohio, West Virginia and Western Pennsylvania for Robins consumer products. **Kimberly Sales Co.**, Carmel, Ind., with Tom Billingsly as president, will rep the line in Indiana and Kentucky.

The entire line of Robins consumer product accessories in Canada will be marketed by **Tri-Tel Assoc., Ltd.**, Willowdale, Ont., headed by Ralph Finkle Sr. and Jr. Other lines handled by the 15-year-old distributor include Stanton, Thorens, Hitachi-Maxell, Onkyo, Ball Corp. and Nippon Columbia. * * *

Newest reps for **Mura Corp.**, Westbury, N.Y. based CB accessory manufacturer are **Green-Whiston Sales Co.**, 6214 Morenci, Suite 200, Indianapolis 46268, phone (317) 291-2232, for Indiana and Kentucky, and **Garmisa Sales**, 10457 Lindbrook Dr., Los Angeles 90024, phone (213) 475-8884, for Southern California and Nevada. Appointments were made by **Ed Weisl**, Mura vice president, sales. * * *

Larry Sinclair, formerly a rep with L.J. Paul & Assoc., has formed his own company, **Larry Sinclair & Assoc.**, 3607 Elms Ct., Missouri City, Tex. 77459. Among first clients are the Setton line of audio equipment, Audionics of Oregon, DFS Speakers and Leever Bros. (Tel-O-Fun) in the Southwestern U.S. * * *

Newest rep for **Pioneer Electronics of America** autosound and Centrex home entertainment systems and cassette decks for Upstate New York is **A.V.A. Marketing**, with David Tamburelli as principal contact, 11 Computer Dr., West, Albany, N.Y. 12205, phone (518) 458-7715. Announcement was from Stephen Solot, Pioneer vice president, sales. * * *

Paul Epstein, vice president of **Bressler &**

Baum Assoc., Englewood, N.J., was elevated to partnership recently, president Milton Baum reports. Epstein joined the firm as a regional sales manager in 1959 and was promoted to vice

president in 1974. Marking its 30th anniversary this year, the firm reps E-V Game, Amperex, Antenna Specialists, Littelfuse, Pace, J. W. Miller and other electronics industry factories.

Rep of the year award for **Kenwood** was presented at the Summer CES in Chicago to **Cal West Marketing, South**, headed by **Marcus Sorenson**. He accepted the plaque from Kenwood

president George Aratani and marketing vice president Don Palmquist, for outstanding sales and service to dealers in Southern California and Southern Nevada during 1976-77.

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AUGUST 13, 1977, BILLBOARD

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Send six dollars, and we'll rush you an operating manual complete with schematics on our PM Series. (Please, certified check or money order only. No cash or personal checks.) Or better yet, see your Yamaha dealer and match a Yamaha PM mixer to your job.

*PM-170 uses unbalanced inputs, ideal as a keyboard mixer.

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YAMAHA

CASSETTE 'SINGLE' TOPS DISK

LONDON—Sales of the U.K.'s first single-play cassette, "Salud Amor Mallorca," by cabaret singer Ricki Disoni on the Fifth Avenue label, hit the 4,000-unit mark over the first five weeks. So says Don Dive, the company's creative consultant, who claims the sales ratio since the single's release has been two-to-one in favor of the tape version.

Fifth Avenue is the first company to enter the single-play cassette market and is scheduling further releases, hopefully featuring U.S. names. Dive says: "We've had a lot of trade and media interest. Dealer response has been very encouraging and now at least two majors are costing for single-play cassettes. I'm sure there is a great future for such product and it is good to know that big companies are closely watching our experiment."

First Dividends From New Fuji Marketing Structure

• Continued from page 51

hance its image, particularly with its high-end FX cassette line. "One of the advantages dealers have picked up on with FX is 'headroom,'" claims Donnelly, who joined the

firm from Ampex in the recent restructuring.

"Other manufacturers are talking about extended frequency response, but if the tape also provides more headroom than others, you have a

higher recording level capability, resulting in a better signal-to-noise ratio, as well as less distortion, since you're not recording at the outer limits of the tape's capacity," he maintains.

"The dealers also like the fact that FX is a very consistent tape with great uniformity from end to end, properly polished and with no drop-outs. This is a direct result of Fuji's experience in the coated tape field—

making photographic film; audio, video and computer tape, and sensitized materials," Donnelly notes.

Thrust of the magnetic tape division's marketing policy is controlled expansion of the Fuji brand to the audiophile market, backed with a major ad and promotion campaign stressing the company's technological superiority.

With a full complement of 17 rep firms in its restructured network, Fuji will be expanding product availability on a selected basis.

Since Fuji makes its own base film in Japan, raw materials are less a factor in the firm's pricing, and Dale anticipates holding the line, at least for the time being, which also gives dealers added confidence.

As part of a major sell-through push, Fuji is launching a substantial spot radio campaign in September to run through year-end, covering both rock and classical stations in the top 15 markets across the country. Spots will be live, read by the local deejay on the air.

Rock stations will range from progressive to soft rock in format, targeting the young male listener. The classical station listeners will be addressed as heavy users of quality recording tape.

Fuji also will be offering a second generation Erect-A-Sette promotion built on the initial campaign's success earlier this year. The new promo, self-contained and packaged for shelf or counter, will offer an extra FL cassette with each three bought at regular price, with three free Erect-A-Sette storage units as a bonus.

The company is also working on back-to-school and Christmas promotions, complemented by P-O-P display materials, according to Donnelly.

All the programs are aimed at Fuji's expected goal to be a major factor in the U.S. blank tape market.

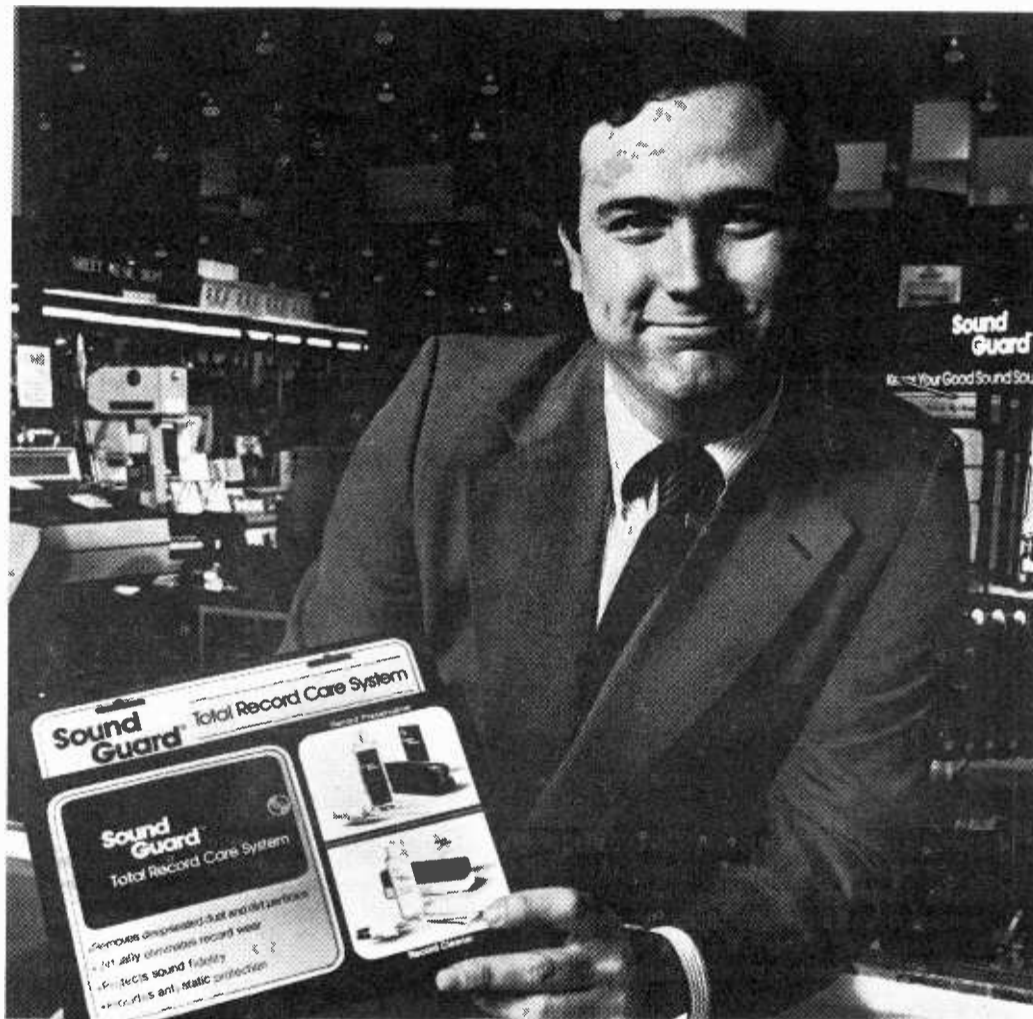
There's a whole new business in the accessory department.

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

Because it works.

For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money is—your accessory department.



And now, two new Sound Guard products:

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record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

2. Sound Guard™ Total Record Care System.

Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.



Sound Guard® keeps your good sounds sounding good.



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
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Video Mart Update

• Continued from page 53

fers potential point-of-sale record/tape merchandising possibilities, as well as a more economical software/hardware delivery system for the growing number of video discos. A new \$5,500 lightweight portable color camera, the Sony DXC-1610, used in conjunction with the new 300 series, also extends the applications for growing record industry video activity.

Blank software supplies continue to expand, with 3M expected to be in full national distribution with its Beta-format, cassette by October, and officially confirming production of a Scotch-brand VHS-compatible tape (previewed at the Summer CES) for sometime in 1978.

Sony's Dothan, Ala., Betamax plant is virtually fully on-line for production of both consumer and institutional blank cassettes. And Matsushita has assured its VHS licensees—including RCA and Magnavox—that it will have readily available supplies of VHS blanks, being "filled" by TDK and Fuji in Japan, for introduction of their new units later this year.

Certainly the heightened activity in the video area over the last six months should have all segments of the music industry alert to the potential profits in programming, merchandising and ancillary areas. When you consider that the consumer video cassette market has literally "happened" since February—when only the Sony Betamax and Quasar VK-2000 were on the market—the ramifications are far-reaching for the business.

DEMANDS ACTION

SACEM Petitions Prime Minister On Home Taping

By HENRY KAHN

PARIS—Copyright society SACEM is preparing a resolution demanding that French Prime Minister Raymond Barre launch a government inquiry into the question of home cassette recording.

This is the latest move by the music industry here in a continuing campaign to stem the growing practice of private home recording, or to create a means of realizing compensatory revenue for copyright owners and artists.

George Auric, SACEM president, said at the society's 125th annual meeting that government changes had made it difficult to get the national assembly to consider appropriate legislation. The hope is that a more favorable climate now exists for such steps.

Earlier surveys have shown that one French family out of three owns a tape recorder and 88% of these buy blank tape for recording music. Pop is said to account for 30% of the music taped in homes.

A bill introduced last year, designed to raise about \$4 million from a proposed tax on taping equipment was dropped after industry objections. But the new move by SACEM is said to have full industry support.

Auric says the society is also paying close attention to the develop-

ment of videograms and cable television in France, and their implications for music industry.

Use of the term "show business" to cover many aspects of French entertainment, including records, was also discussed. Jean Luc Tournier, SACEM director general, complained that the expression in France indicates "low business" and the society hopes the term would soon disappear.

The meeting also condemned music publishing activities of the local radio stations and called on the prime minister to introduce legislation within the Treaty of Rome framework to end this kind of fringe activity.

Another topic concerned the use of a computer to discover the percentage of French music broadcast as opposed to the amount of foreign music used. The computer could provide a basis for talks and ideas on classical usage as well as pop and jazz. It suggests intensification of moves by the recently formed "union" here to take legal action against French radio on the grounds that more foreign music is being used that statutes allow.

George Auric was re-elected president of the SACEM administrative council.

Franchise Bids For Local Radio Snowball In Britain

LONDON—Groups from more than 50 areas of the U.K. are seeking franchises to open Independent Local Radio stations. This was revealed by Lady Plowden, Independent Broadcasting Authority chief.

And at the same time the existing

Sofrason Bows Label In France

PARIS—Sofrason here has set up a new label, IPG, the initials an acronym for the International Pelgrim Group which distributes Decca in France and has its own local catalog.

The company points out that IPG is not a multinational organization in the accepted sense of the term. Represented in several countries, it is essentially a private concern, guided by Pelgrims de Bigard. The IPG group includes Sofrason in France, Fonior in Belgium and Durco in Holland, all functioning independently and responsible for individual policy and administration.

In Germany, Switzerland and Austria, the Aristocrat IPG series is distributed as Bellaphon; as Teichiku Records in Japan; and by Peters International in the U.S. and Canada.

Lucien Ades Elected Federation President

PARIS—Lucien Ades, president of SNEPA, the French record company syndicate, has been elected president of the Federation Nationale de la Musique, a body which links all national musical activities.

Elected joint president with Ades was Jean Brunet, with Georges Selmer as treasurer, Pierre Chesnais, of the record company syndicate, remains general secretary. Federation plans to extend musical activity in France are to be announced.

19 ILR companies spoke out in favor of an immediate and steady expansion of the network, so hitting out further at the Annan Committee's proposal to set up a new authority to look after local radio in the U.K.

The growth of local radio here was halted by the government in 1974 while the Annan investigators looked at the whole future of broadcasting. The last commercial station, Beacon, came on the air a year ago. Meanwhile the BBC has 20 local stations operating in Britain.

Publication of the Annan report in March this year showed a decision to expand local radio, but calling for a new body, the Local Broadcasting Authority, to take over local radio from both the BBC and the IBA. Since then, the BBC has been involved in an impressive campaign to hold on to its local interest and Lady Plowden's speech emphasized the IBA fire power in its own bid to control the future growth of radio.

Today's hustle from groups anxious to back commercial radio is in sharp contrast to the situation in 1975. When the Beacon franchise for Wolverhampton in the Midlands was advertised there was just one application. And it was the lack of U.K. interest that brought about the heavy and much-publicized Canadian investment in the later ILR companies.

But the bandwagon of commercial today rolls along profitably, with advertising revenue at around \$28 million for the year ending June this year, up some 65% on the previous 12 months. Around a 20% further increase is envisaged for the calendar year.

BILLBOARD IS BIG INTERNATIONALLY

PRICE RISE AFTERMATH

Discounting Trims Dealer Margins For U.K. Singles

• Continued from page 1

sterling-dollar exchange rates, recommended for EMI group releases as of Aug. 1.

Laurie Krieger, head of Harlequin, largest chain of independent record stores in the country, says it is a ridiculous position because no dealer could charge the EMI rate while the multiples are discounting

so substantially. He feels it is "a confidence trick for EMI to put such a RRP on a single." His company is retailing at 65p. or \$1.11 and \$1.20 for oldies.

Bob Egerton, buyer for the record divisions of the multiple Woolworth, says: "We really don't want to undercut, but we won't go up unless everyone else does, because we must

charge the competitive price in the High Street. But the situation is obviously laden with dangers and it is making it difficult for new artists to break through.

"Really, I'd like to see a decent profit margin on singles, instead of virtually giving them away, but that situation won't change until everybody involved stops undercutting."

Woolworth sells at 64p., or \$1.09 at current exchange rates.

British observers now question whether the latest round of price increases, and the trade response, is bringing the U.K. record industry closer to an artificial RRP situation, where manufacturers suggest list prices beyond realistic levels to maximize their profit margin, knowing that retailers, pressured by the forces of the marketplace, have no option but to discount. This situation exists already with other consumer goods, notably hi fi hardware.

Record buyers may be more immune to price hikes than the industry believes, but they are still cost conscious. Retailer Mark Green, of St. Albans, says: "The first question a consumer asks is how much a record costs and not whether we have it in stock. Discounting has had a great affect on people's buying habits and the independent dealer has to make greater efforts. So far as the current price levels are concerned, we are leveling them all out at 75p. (\$1.28.)"

Another dealer says, "It is the first time in my memory that a price rise discounted 10% will be higher than the old recommended retail price."

Some dealers believe that the day of the \$1-\$1.71-single is near.

ROSTER TRIMMED

Major Changes At DJM To Brighten Label Image

By TERRI ANDERSON

LONDON—Aiming at a complete revamp of DJM's image as a record company, Stephen James, managing director, has spearheaded big staff and policy changes, plus dramatic cutbacks in the U.K. artist roster.

One major first step is the closing down of DJM's international a&r department, which involves the redundancy of David Yeats, who has run the division for the past two years. This move comes soon after the company's renewed deal with Springboard in the U.S., which brought the rights to the Scepter and Wand catalogs.

Says James: "We've taken about 100 albums from these catalogs and reckon we have picked the best. We've made a lot of money from them on export, which is what we wanted, though it may have contributed to making us look like a rather mediocre and middle-of-the-road record company here in Britain.

"The Vee-Jay catalog has been dropped altogether. We were just not getting any tapes out of them in Los Angeles and so the contract was aborted."

James has unburdened DJM of the direct administration of the licensed labels but will retain a financial interest. He has made a deal with Pickwick for release of the remaining budget product and six LP releases are planned under this agreement for the fall.

He is also talking to tv merchandisers about use of this licensed product.

General staff changes do not, James says, amount to an exercise in staff cutting. The DJM turnover has dropped this year but it is not in any financial trouble and the main aim is to give the company a new direction.

James admits he has been concentrating on the European and U.S. operations for some while and the musical direction in that time has

tended to drift too far towards MOR.

Now the new plan for a&r starts with a cutback of the U.K. artist roster to about 10—the original figure, including lease tape and outside production deals, was 32. The remaining acts are to be strong rock and pop acts.

The few new signings envisaged are likely to include a punk band.

Tony Palmer, head of a&r, has resigned but will continue, like other a&r men affected in a similar DJM reshuffle earlier this year, to work on company acts on an independent freelance basis. Les Tomlin, head of sales for some years, moves over to head up the a&r team.

James says DJM is consolidating U.S. signings to a block of four strong-selling acts, Johnny Guitar Watson, the Watsonian Institute, Papa John Creech and Buzz Cason.

(Continued on page 59)

WEIN TO CONTINUE

Nice Fest Best Since '74 But Still a Loss Operation

By MIKE HENNESSEY

NICE—An estimated 100,000 people attended the 11-day Grande Parade du Jazz. George Wein's mammoth open-air festival in the Jardins des Arenes de Cimiez here July 7 to 17, making it easily the most successful since the event was inaugurated in 1974.

The standard of music was consistently high although the range of jazz presented was necessarily limited by the nature of the festival. The Nice policy is to present a few major bands and then put together various permutations and combinations of musicians from a pool of more than 200. Thus, to ensure maximum compatibility, the emphasis is very heavily on mainstream music.

The major set pieces this year were the Count Basie Orchestra, the Dizzy Gillespie Quartet with Jon Faddis, the Thad Jones-Mel Lewis Orchestra, the Charles Mingus Quintet, Wallace Davenport and the New Orleans All Stars, the Earl Hines Quartet, the Muddy Waters Blues Band, the new Dave Brubeck Quartet and Cab Calloway's Harlem on Parade package.

Among the supporting musicians were Bobby Rosengarden, Alan Dawson and Oliver Jackson (drums); Clark Terry, Joe Newman, Jimmy Maxwell, Doc Cheatham, Pee Wee Irwin and Dick Vance (trumpet); Bob Wilber, Kenny Da-

vern, Billy Mitchell, Eddie Daniels, Barney Bigard, Budd Johnson, Zoot Sims, Arnett Cobb, Benny Carter, Buddy Tate and Billy Harper (reeds); Vic Dickenson, Kai Winding (trombones); Hank Jones, Ray Bryant, John Lewis, Teddy Wilson, Ellis Larkins (piano); Joe Venuti (violin); Major Holley, Slam Stewart, George Duvivier, Mike Hinton (bass); Bucky Pizzarelli (guitar) and vocalists Joe Williams, Carrie Smith and Marva Josie.

In addition there were jazz contingents from Britain (in which trombonist Roy Williams was outstanding) and France.

But the outstanding successes of the Grande Parade were the presentations by the New York Jazz Repertory Company, showcasing the music of Louis Armstrong and of the Basie band of the 30s and 40s. Guided by the musical genius of pianist Dick Hyman, the NYJC gave spirited readings of some of the great classic arrangements of jazz.

The Cab Calloway Harlem on Parade package scored a resounding success—it was Calloway's first continental appearance since 1934 and then as now he had Eddie Barefield as his musical director.

Up to 7,000 people thronged the gardens each night moving among the three open air stages between 5 p.m. and midnight.

CBS-Sugar Parting Takes Shape In Italy

By GERMANO RUSCITTO

MILAN—The long-anticipated split between CBS and the Italian Sugar organization has been implemented, bringing with it substantial policy changes.

At the time, news of the pending dissolution of the partnership first surfaced (*Billboard*, May 28, 1977), it was said no firm statements could be made pending top-level international meetings still to be held.

But newly established CBS Dischi Italia is now directly selecting titles from the international CBS catalog and is also creating domestic product, handling the release and promotional side. Co-owned April Music is becoming a fully controlled CBS property.

CBS-Sugar is to be known as CGD, the company's original name prior to being linked with Sugar, and this will come to fruition not later than the fall.

CGD will continue distributing the CBS catalog for at least three years, pending a fourth year option, as well as pressing CBS product for five years.

Simultaneously with these moves, Messaggerie Musicali, the Sugar distribution wing, and Cogestin, the Sugar company which owns the building where all the group companies are located along with the recording studios, will be incorporated into CGD, which already embodies the pressing, printing and duplicating plants.

A staff reshuffle is planned within the new all-inclusive CGD company. The Sugar Music group of publishing companies is to keep its individual status.

Jacques Ferrari, as previously reported, will lead the new Italian operation, having moved to Italy from CBS France. Some 35 people from CBS-Sugar will join CBS Dischi Italia, as part of the contractual split between the Sugars and CBS, with most of them starting in September in offices still to be found.

A limited contingent of former CBS-Sugar personnel is working from a provisional office, including Ernesto Tabarelli, former CBS label manager; Marina Testori, former press officer; and Gian Borasi, former manager of several international labels. It is believed they will get greater responsibility within

the fast-expanding company CBS Dischi Italia is expected to become.

While no comment was available from the CBS Dischi Italia people, CBS-Sugar (CGD) central general manager Giuseppe Giannini says that all Italian artists will stay with the company at least until their contracts expire.

International license agreements will continue as well, including ABC, CTI and Brunswick. Giannini also notes that the company is very active in acquiring international repertoire, both through master deals and through catalog pacts.

Most recent acquisitions include the Parachute catalog as well as that of Al Bennett's Cream Records, along with all new masters released by French producer Henry Belolo, responsible for the Ritchie Family and the Lovers, and the Rochets from French Decca.

Currently CBS-Sugar (CGD) has a huge hit with the single "Ti Amo," by new artist Umberto Tozzi, claimed by Giannini as "the fastest-selling record of our history, with 200,000 copies sold in less than a month and often selling more than 10,000 a day."

Apart from his responsibility on the record side of the Sugars companies, Giannini is to supervise acquisition of international publishing catalogs for the Sugar Music group.

From The Music Capitals Of The World

LONDON

Upcoming London stage musical based on George Bernard Shaw story "Cashel Byron's Profession" to have a score by Geoff Stephens and Don Black. . . . Chiswick Records to launch new label Thrust, covering more pop-slanted product.

NEMS Organization, including the agency offshoot, now housed at 55 South Audley Street, London W.1. (01-409-1091). . . . Charly Records rushed out rockabilly EP featuring Billy Lee Riley's 20-year-old "Red Hot," to compete with Robert Gordon's newly recorded version on Private Stock. . . . Some 30 U.K. companies, including Decca, registered so far for this year's Mus-expo, 25 of them applying for and getting the Department of Trade subsidy.

Private Stock latest to use the limited edition 12-inch format for a three-track release by Emperor, the first 5,000 in the large format. . . . And the first RCA disco 12-incher, "Keep It Up," by the Olympic Runners and George Chandler, is being promoted in discos and on air before the official release date.

Tour later this year of U.K. and Europe being planned for Rose Royce, following three hit singles here for the nine-strong band. . . . Ry Cooder back for five major dates in November, accompanied by his full Chicken Skin Revue. . . . Rolling Stones' double album "Love You Live" out (Sept. 2) having been recorded in Paris and Toronto during 1976 and 1977.

Chart-climbing New York band Mink DeVille to be a guest attraction at the EMI Records annual sales conference next month. . . . Eric Clapton, his band and guests Ronnie Lane and Slim Chance, booked into the Bull Ring, Ibiza, combining the gig with a Mediterranean holiday. . . . Comeback bid by Billie Davies, who had a 1960s hit with "Angel Of The Morning," with a Philips release "I'll Dance The Ants Back In Your Pants."

Songwriter Archie Alexander has written "Stand By Maggie," his tribute to Conservative Party leader Margaret Thatcher and is hoping for a commercial release. . . . Polydor extending its tv campaign for the Connie Francis "20 Golden Greats" album following high LP chart placing from earlier small-screen promotion. . . . Neil Sedaka Fan Club here pondering a charter flight to see the artist work in Las Vegas next

International

Mountain Moves To Phonogram

LONDON—Industry guesswork here has ended with the news that Mountain Records has signed an exclusive licensing deal with Phonogram.

It is a first signing for Ken Maliphant, new managing director designate of Phonogram since he took up his new role, and was completed with Derek Nicol, Mountain group managing director.

The deal covers all new product from the Mountain roster, which includes Nazareth, the Sensational Alex Harvey Band, the Martyn Ford Orchestra, Wales O'Regan, Crazy Kat and traditional Scottish repertoire.

Mountain was previously licensed through EMI. Under the new deal, all existing back catalog is now available through Phonogram.

MAGGIE HITS IN BRAZIL

AMSTERDAM — Maggie McNeal, one of Holland's best-known pop singers, made a two-week visit to Brazil, where her single "When You're Gone" topped the charts for eight weeks.

Maggie taped two tv shows, visited 25 radio stations and was awarded a gold disk for Brazilian sales of "When You're Gone." Her visit was filmed by a Dutch tv crew and will be screened as a special by AVRO in October.



JOB WELL DONE—Jimmy Phillips, veteran international music publisher whose career spanned nearly 60 years, is flanked by U.S. publisher Al Gallico, left, and EMI Music managing director Ron White at recent presentation of a special award from BMI for his many contributions. Just retired as director and consultant to the EMI Music Publishing Group in London, Phillips built the Kenith Prowse publishing outlet (now part of EMI), helped form the Mechanical Copyright Protection Society and with 34 years service is the "longest-running" director of the Performing Right Society.

Jazz Draws At Northsea; Promoter Seeks Sponsor

By WILLEM HOOS

THE HAGUE—The 1977 Northsea Jazz Festival, held at the Congress Center here July 15 through 17, attracted a record 16,000 fans.

Dutch promoter Paul Acket, who organized the festival in conjunction with The Hague Jazz Club and the local jazz foundation, hopes the success of this year's event will help him attract a sponsor for next year's festival.

Last year Acket financed the event himself and lost heavily. This year he had to fall back on a \$40,000 subsidy from The Hague municipality after sponsorship negotiations with American tobacco company North State fell through a few months ago.

Most of the artists on the bill this year were signed through the agencies of Norman Granz and George Wein. Acket was able to secure acts like Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass, who are performing on the European summer jazz festival circuit.

Other headline acts were signed

through Dutch agents Wim Wigt and Bob Holland and German agency Kleinschmidt. Acket himself signed Switzerland-based Nina Simone.

Most Dutch record companies with a jazz repertoire booked stands at the festival, but EMI, Negram and WEA pulled out a week before the event, following what promoter Acket calls "a silly incident." They claimed Polydor had been allocated the best site for its stand.

The festival threw up a number of minor problems which Acket hopes to iron out before next year's event. Concerts by the Dave Brubeck Quartet, the Stanley Clark band and other acts were ruined by hassles with the sound, supplied this year by Bose. Inadequate air conditioning meant temperatures were at times unbearably high.

Paradoxically, Dutch television companies showed no interest in the festival, but it was filmed by Belgian and German crews.

Reggae Clicks For U.K. Distributor

LONDON—A wholesale and distribution company specializing in reggae product, set up just six months ago, is now claiming to move at least 15,000 singles and 5,000 albums a week.

The company, Mojo Distributions, services retail outlets, including specialist reggae shops. Mo Claridge, previously a van salesman with Creole Records, who started the company with Philip Savier and Steve Hillier, says: "Reggae has been treated for too long as a Cinderella by the industry and by dealers. Our experience shows that reggae has tremendous potential."

"General dealers are at last waking up to its possibilities and realizing the value of having a reggae section in their record departments."

Mojo is run through a fleet of four vans which visit down-market shops as well as High Street sites. Says Claridge: "When we started, he handled only half a dozen labels, mostly London-based, but now we have 34 different labels, including majors in the field like Dynamic and Cactus."

"As a one-stop firm we aim to have 100% coverage of all the reggae product released in the U.K."

Though it has been underestimated, a lot of reggae records sell more than the average pop single.

"Record companies issue records which barely get to the 2,000 mark, but the average reggae sale is much more than that, and many reach the 10,000 sales mark. But because many of the retail outlets are not officially recognized as chart shops, those sales tend to go unrecorded."

Claridge's view is that reggae acts such as Bob Marley and Rico have helped broaden the appeal of the music, with names like Tim Chandler, Peter Tosh, George Faith and Fred Locks now creating further interest.

Kinsler Fest Winner

PRAGUE—Jonathan Kinsler, of the U.S., took first prize at the Rosstock Pop Festival, reorganized for the first time this year as an international event under the banner "People And The Sea."

Kinsler won according to audience response for the first concert in the festival, and was followed by Swedish group O. Barna and Mary Bosman, from the Netherlands.



ITALIAN FIRST—Sergio De Genaro, right, general manager of Messaggerie Musicali, presents Pippo La Rosa of Dig-It Records, an indie label distributed by MM, with a gold disk for releasing records with total sales of 1.5 million units. MM is the distribution wing of the Sugars' record company CGD (formerly CBS-Sugar). Dig-It launched Abba in Italy, among other achievements in its two-year history under La Rosa.

From The Music Capitals Of The World

• Continued from page 58

Sonet in special campaign for several Danish and U.K. acts, including the **Sex Pistols**, **Eddie and the Hot Rods** and others on a sampler. . . . Steel guitarist **Nils Tuxen** formed new group **Pack**, which starts operating on his return from a steel guitarist convention in the U.S.

KNUD ORSTED

ATHENS

MCA records now distributed here by Emial. First releases under the new agreement are "Wishbone Ash," "Evita" and Bill Haley's "Golden Hits." . . . "Metro Music Men" is the debut album of **Ypsilon**, a new group formed in France by expatriate Greek musicians **Lakis Vla-vianos** and **Loukas Sideras**, members of now defunct **Aphrodite's Child**, and **Dimitris Kata-kouzinos**. . . . British singer **Barbara Dickson** spent three days in Athens and made a special one-hour show for ERT-TV.

A complimentary copy of Atlantic's charity compilation "Golden Soul" was presented to first lady **Mrs. Jonna Tsatsou** by a United Nations representative. Part of the proceeds of the album's sales go to refugees. . . . Greek composers have written more than 120 electronic works, according to the local Union of Contemporary Music.

The Children's Chorus of the Volos Music School performed at the sixth international "Jugend Und Music" festival in Vienna. . . . Composer **Mikis Theodorakis** conducted his work

"Captain Andreas Zepos" at the ancient Herod Atticus Theater. . . . French singer **Jeanine Aubert** is in Athens to record about 40 Greek songs in 16 languages in aid of Cypriot and Lebanese refugees. . . . Pioneer singer-bouzouki player **Loukas Dallaros** died here age 51.

Defeat for lyricist **Nikos Routsos**, who filed suit charging composer-singer **Vasilis Tsitsanis** with plagiarism. However, Routsos' attorney appealed against the court's decision.

LEFTY KONGALIDES

PARIS

An enthusiastic reception for Pathe Marconi-EMI's new compilation album of music hall variety material, recorded between 1925 and 1935 and featuring **Maurice Chevalier**, **Mireille Mathieu** and others. . . . Billed as "the highest festival in France," the first Festival of Folk and Popular Song drew singers and writers from several countries to the mountain town of Karellis. . . . Barclay released **Raymond Lefevre's** latest album throughout Europe on the same day. King Records, which distributes Barclay product in Japan, is launching a \$100,000 promotion campaign to coincide with his tour of the country.

New Swiss citizen **Charles Aznavour**, already reeling after a \$400,000 fine and suspended prison sentence for tax evasion, now faces a new problem. Dissatisfied with the light sentence, the tax administration is appealing against the court's verdict. . . . Spanish singer **Julio Iglesias** opened the Sporting Club's summer season in

Monte Carlo. . . . Barclay released a nostalgic rock'n'roll compilation album. . . . Violinist **Jean Pierre Wallez**, founder of the Albi music festival and classical music director of IPG (Decca) has been made Chevalier of Norre du Marite National.

HENRY KAHN

BRUSSELS

Boney M's "Ma Baker" single (Decca) heading rapidly for gold status here. . . . **Steve Miller's** "Jet Airliner" rocketed into the Top 15. . . . Chart action and strong airplay here for the **Four Seasons'** "Down The Hall" and **Cat Stevens'** "The Old Schoolyard." . . . Release of the "Carwash" movie has boosted sales of the soundtrack album and single. . . . IBC released a summer single, "Experience," by organist **Andre Brousseau**.

Ann Christie in the Top Five of the BRT chart with her version of the Fugain hit "Bravo Mr. Le Monde" (IBC). . . . Phonogram Belgium may issue three singles from the "Star Wars" soundtrack to generate interest before the movie and album are released in September. . . . Finland's Eurovision Contest representative **Monica Aspe-lund** filmed a 40-minute special for BRT-RTB TV's summer contest series "Golden Sea Swallow."

A Belgian hit for **Laurent Voulzy's** "Rockollection" (RCA France). . . . Chart action here for **Al Stewart's** "Year Of The Cat" single and album; **David Bowie's** "Sound and Vision," **Shalamar's** "Uptown Festival" and **Dr. Buzzard's Original Savannah Band's** "Cherchez La Femme."

Belgian Radio and Television has broadcast three programs in its innovative "Jazz In The Barn" series, featuring **Philip Catherine**, **Ian Carr's Nucleus** and **Double Image**. Forthcoming programs will showcase the **Alphonse Mouzon Quartet** and **Michael Urbaniak's Fusion**, among others. . . . Recent visitors included the **Archie Shepp Quartet**, **George Coleman Quartet** and several American high school and college jazz ensembles, one of which, the **Humber College A Band** from Toronto, was hailed as "one of the best bands ever heard in Belgium."

JUUL ANTHONISSEN

LISBON

Television viewers in Portugal will soon have a choice of five more channels of direct tv via satellite, following a decision taken at a tv top-level conference in Stockholm recently. . . . RTP is organizing a contest to find a Portuguese entry for the OTI Festival of Iberian-American Song arranged for Nov. 5 in Spain.

The UNESCO international society of musical education promoting a September seminar slanted at amateur musicians in conjunction with SPA and Juventude Musical. . . . Singer **Jose Cid** (Orfeu) receiving the first Portuguese gold disk for sales of "Anita Nao E Bonita," with U.S. company Penco said to be interested in the English-language version of the song.

Following the big success of his Festival of Rostock appearance, fado singer **Carlos De Carmo** (Movieplay) to perform in Italy, Poland, West Germany and Russia, with a return trip to East Germany lined up. . . . **Arnaldo Trindade** has invited Dutch country singer **Debbie** (Negram) for a television appearance. . . . Chart group **Gemini** (Philips) to perform soon in London.

Daniel de Sousa, a&r head of Phonogram Portugal, completed successful negotiations in London on a new deal with Chrysalis to represent the label on license in Portugal. . . . Latest album sales breaks by "The White Ladies," **Trace** (Vertigo): "Songs From The Wood," by **Jethro Tull** (Chrysalis); and "Solar Fires," **Manfred Mann's** Bronze set.

Charisma artist **Peter Gabriel's** solo album has topped the chart here and "Solsbury Hill," a single taken from it, is also a big seller. . . . Cultural-action group **GAC** (Vozes Na Luta) has strong new album "E Vira Bom," with arrangements of Portuguese traditional songs played on rare instruments. . . . Plenty of airplay for the LP "Cantigas De Ao Pe Da Porta," by the **Outubro** group (Sasseti). . . . And another strong current release is the album "Canta Cigarra," by Spanish singer **Maria Ostiz** (Hispanovox).

The third Costa Do Sol festival of music opened with a concert at Cascais Church by Czechoslovakian pianist **Josef Palenicek** and the **Gulbenkian Orchestra**, conducted by **Alvaro Salazar**, including music by Stravinsky, Lopes Graca, Palenicek and Hayden. . . . Successful concert at the Pavilhao dos Congressos in Estoril by pianists **Sequeira Costa** and **Tania Achot** and percussionists **Juan Pedro Roper** and **Xavier Benec** included music by Bartok, Ravel and Shostakovich and a new composition by **Lopes Graca**, "Paris 1937." **FERNANDO TENENTE**

International Turntable

Roy Tempest, until recently head of BBC Records in London, is now professional general manager of EMI Music Publishing, reporting to creative director **Terry Slater**. Nearly five years at the BBC, Tempest has also had 15 years with Philips. Departments reporting to him at EMI Music will be those involved with the acquisition and exploitation of U.K. and international copyrights, the development of the standard catalog and the KPM recorded music library and the KPM recording studios.

The promotion division of CBS Records has been restructured in London with new promotion managers for the CBS, Epic and custom labels. All three report to national and regional promotion coordinator **Jeff Gilbert**. **Louis Rodgers** is looking after the CBS label in all national tv and radio, as is **Judd Lander** on Epic's side and **Phil Holmes** for the custom labels.

Reporting to Rodgers, with CBS promotion for six years, are **Alvin Jordan** and **Martin Sunley**. Reporting to Lander, who joined CBS from Charisma 18 months ago, are **Edward Christie** and **Golly Gallagher**. And reporting to Holmes, former tv promotion manager at EMI, are **Richard Comben** and **Chris Stevens**.

David Harmer has been appointed field sales manager for RCA in Lon-

don, the appointment made by **Brian Hall** recently made sales manager. Harmer is replaced as national accounts manager by **Ken Rowlands**, formerly with the tape merchandising division.

Mike Olivier has been appointed WEA national accounts manager, reporting to **Mike Heap**, national sales manager. A national accounts clerk will be based with him at the Alperston office to deal on a day-to-day basis with national accounts. Olivier joined WEA in May 1973, as trainee sales representative.

Also at WEA, **Stuart Evers** has become export administrator, responsible to sales director **Mike Hitches**, and will handle the export service to associated firms, licensees and distributors at worldwide level. Meanwhile **Ray Howard** has left WEA. He was national sales manager until his appointment as training and development manager this year. No successor has yet been announced.

Ron Bullen has joined Damont Records as production coordinator, having previously been with Pye Records as production manager. . . . **Winston Lee**, formerly director of promotions at Arista Records in London, has joined the executive staff of Private Stock as promotions manager. His personal assistant is **Jackie Grayston**. Prior to his spell with Arista, Lee was with EMI for three years.

John Stewart, United Artists salesman for Manchester and Liverpool, has been promoted company field sales manager. He is replaced by newcomer **Tony Collins**. The field sales management also includes **Jeff Revill** and **Andy Trotter**. . . . **Sally Lillywhite** has joined Pye's promotion team, reporting to **Peter Summerfield**, having previously been a secretary at the BBC.

Sally Shackleton is the new manager, a&r licensing services, at CBS Records, reporting to **Peter Robinson**, manager of international a&r. She had previously been licensing coordinator. At CBS Manufacturing, **Fred Whittle** is the new distribution division manager, reporting to manufacturing chief **George Ridnell**.

New classical editor of London-based trade paper Music Week is **Nicholas Webber**. He is a former features editor of Hi Fi Weekly.

DJM Changes

• Continued from page 57

plus one new band, the Rockspurs. The British cutback, accomplished simply by not taking up options of groups not fitting the new image, will be complete by April of 1978 and a parallel effort is being made to trim the number of releases so as to concentrate on promotional work.

Says James: "The decision to go for sweeping changes came when I realized the sales force could not function properly because the product was not good enough. They had nothing to sell and were losing credibility with dealers. The company has suffered from bad product which has given it a bad image and this is preventing us from pushing product and artists who do seem to be getting somewhere."

INTL CONFAB

Piracy, Home Dubs Due For Probe At IFPI Meet

By GERALD LEVITCH

TORONTO—Record Piracy and home tape duplicating will be prime topics on the agenda of a board meeting of the International Federation of Producers of Phonograms and Videograms (IFPI) Sept. 27, the first such conclave to be held by the group in North America.

The meeting at the Harbour Castle Hotel, hosted by the CRIA, will be preceded on the evening of Sept. 26 by a dinner and reception.

The piracy question is expected to focus in on the acute nature of the situation on the Far East, with Singapore given special attention.

Home duplication is also a high priority problem being grappled with by IFPI. The burgeoning practice is seen as a major factor inhibiting future industry growth.

Also due for discussion are mechanical royalties and an upcoming contract with BIEM, the European collection society.

In attendance at the IFPI meet will be Fraser Jamieson of London Records, this year's president of the international group; Stephen Stewart, IFPI director general, and association executives I.D. Thomas, G. Davies, J. Goldsmith, P.J. Glason and D.J. Young.

Also due to attend are S. Gortikov, president of the RIAA; and H. Jessen, secretary general of the South American Association

FLAPF; and IFPI vice presidents A. Holmstedt (Sweden), F. Minchin and G. Meyerstein-Maigret (France), K. Kinkele and K. Richter (Hamburg), C. Solleveld (Holland), and N. Ertegun (U.S.).

It is considered possible that a board meeting next year will be held in the U.S. in view of the closer relationship developing between IFPI and the RIAA.

Japan Junket Clicks For True North Acts

TORONTO—True North recording artists Murray McLauchlan and Bruce Cockburn have completed a 10-date tour of Japan, which included Sapporo, Kanazawa, Kyoto, Fukuoka, Morioka, Yokohama and four performances in Tokyo.

The concerts were presented by Hiroshi Asada on behalf of Tom's Cabin Productions. Concerts were held in 1,000 to 1,500 seat venues and played to a total of more than 10,000. Future solo tours by both artists are anticipated.

Product by both artists has been released in Japan, and True North reports great success in this market. McLauchlan's latest album, "Hard Rock Town," and Cockburn's as yet untitled double live recording of his 1977 Massey Hall concert are to be released in Japan shortly.

CHFI-FM INNOVATION

Cartridge Dubbing System Boosts Broadcast Quality

TORONTO—Beautiful music station CHFI-FM here has adopted a new process for the transfer of program material to cartridge which it describes as a quality breakthrough in broadcasting. The stereo station converted to total cartridge use July 10.

The transfer system is said to eliminate much of the phase shift in conventional duplicating which can seriously degrade stereo recordings received over monaural radio. If phase discrepancy is severe, significant portions of the program can be lost or distorted to the listener.

Under the system, developed by Ron Turnpenny, vice president in charge of engineering for Rogers Radio Broadcasting Ltd., individual azimuth adjustments are made on the duplicating record head to compensate for cartridge response. This can vary considerably from cartridge to cartridge, it is said. In ef-

fect, each cartridge is tailor-recorded to its own characteristic.

Random noise is recorded first on the virgin cartridge and analyzed via an oscilloscope and phase meter to determine the extent and nature of the correction required.

The station claims that the procedure brings phase alignment to within six degrees of optimum, well below NAB quality limits for the configuration.

Ted Randal, program director of CHFI-FM, maintains the system is the first to be installed anywhere and that it has already received strong interest from the engineering community.

He says the station is now completing the transfer of its entire library of some 3,000 cartridges using phase compensation, and that new additions will shortly bring the number of treated units in its possession to more than 6,000.

From The Music Capitals Of The World

TORONTO

Piano-makers Heintzman & Company are sponsoring four Ottawa-area jazz concerts during the month of July. Performers include an 18-piece stage band called **Fluid Suspension**; the **Dave Hildinger Trio**; **Stratus**, an 8-piece jazz-funk band; and the **Mike Scorah Quartet**. . . . Vancouver-based **Chilliwack** is back in Mushroom's studios working on a second album for the label. . . . "The Irish Rovers Live" and "Emigrate, Emigrate," formerly distributed by Polydor Ltd. Canada on the Potato label, are now being released on the Attic label, distributed by London Records.

RCA recording artist **Ray McAuley** and His **Wild Country Band** were honored at the first an-

nual "Danny" awards for British Columbia country artists. The banquet was held in Vancouver, and McAuley won the award for best country recording for his "Diesel Cowboy." His band was named most popular group, and their guitarist-songwriter **Ed Moleski** the top composer.

Andy Gibb will be fronting **Neil Sedaka** at Toronto's CNE, Sept. 3. Gibb's first solo album has almost reached the 50,000 mark. He plays the Ottawa Civic Centre on July 29, and Montreal on July 30, opening for **April Wine**. . . . Producer **Ben Kaye** has updated "Les Trois Cloches," which was a French-Canadian hit in the late '60s for **Gilles Girard** et **Les Classels**. Girard has re-banded as **Gilles Girard et Super Classels**. The disco single was acquired by Phonodisc Ltd. for its French label, Frontenac.

U.S. DISK SALES AFFECTED

Shady Imports From Mexico

• Continued from page 1

in this type of trade who have pounced on the profit possibilities created with the devaluation of the Mexican peso last year.

The movement of product across the Mexican border violates the licensing contracts of firms established on the U.S. side. But it is not necessarily illegal.

One of the major import dealers in California has been identified as Azteca Records of Asuza (not to be confused with a Northern California firm of the same name).

The firm's owner, Norberto Sigala, was unavailable for comment. But Sigala's brother Carlos, who also works for the company, says it began importing the product about four months ago.

Carlos says he and his brother travel to Mexico City and purchase the product there from RCA, CBS and Musart. They then ship it across the border by bus.

Once back in the U.S., Carlos says the firm distributes the product to record shops all over California, Texas, New Mexico and in Chicago.

The brash attitude of the importers, along with the lack of weapons to fight the problem, has Latin label executives here infuriated and frustrated.

Musart's West Coast branch manager Valentin Velasco, estimating there are about four or five active importers, calculates his sales have been cut about 10 or 15% by the problem.

But Velasco believes the source of the product flow is at the border and involves the representatives of Mexican labels stationed there.

"There are cases," he reports, "of companies in Mexico filling orders for fictitious people in Tijuana. They send invoices to Mexico under the false name and address, but the product is really destined for customers in the U.S."

Velasco does not accuse the executives of Mexican firms of knowingly violating their contracts with the U.S. companies.

He believes the fraud is the work of the border salesmen who look to increase their commission by ex-

panding their market unethically into the U.S.

Velasco also believes that some record shops in Tijuana are used by the Mexican label reps to cover the transaction for a certain cut of the action.

After alerting the Mexico City offices of Musart/Peerless, Velasco says he was promised protective measures.

Peerless, for example, was to have suspended payment to its border salesmen on any increase in sales between last year and now, according to Velasco.

Another possible measure considered in Mexico, says Velasco, is to impose an across-the-board price hike to eliminate the incentive for the trans-border business.

The price gap between the two countries is most exploitable with product that is released in Mexico on budget lines but in the U.S. on primary lines.

For example, a popular group, Los Freddys, is issued in Mexico on the budget line Eco at \$1.50. But in the U.S., Los Freddys appear on Peerless at the regular \$2.25 wholesale price.

"If the companies in Mexico could agree to raise their prices," says Velasco, "then the profit margin would be cut and the importers would have to compete with me on credit, guarantee and return privilege."

Tony Cortes, Caytronics promotion director here, confirms the problem is most severe for his firm on its first-line product released in Mexico as budget.

Product released here on Caytronics at \$2.57 is being purchased in Mexico on CBS' budget line, Harmony, at \$1.30.

The same holds for RCA/Mexico's budget line Camden which Caytronics releases here as first-line on Arcano.

In Los Angeles, Latin distributors like Guiro Records and Baly Records have been approached with offers to purchase the imported product.

Caco Baly, reporting he has taken a hands off position with the product, analyzes that Mexican companies may be taking a sort of revenge on their U.S. licensees.

When the financial tables were turned before the peso problems, Baly explains, U.S. labels took improper advantage by selling their product to customers along the border on the Mexican side.

While admitting he was involved in the border trade himself, Baly decries the current practice because of the damage it is causing to U.S. Latin distributors.

"What's happening," he says, "is that there is sort of a Mexican distributor business developing that is selling to record shops at a very low price."

"My accounts are laying out cash for the Mexican product, so that when I come along they already have the best product, they don't buy anything new from me and they even fail to pay me on old transactions."

"And worse than that, the U.S. labels, which have already been selling more and more direct to record shops, are lowering their prices to compete with the Mexican product, selling to record shops at distributor prices."

"The distributor is simply being driven out of business," Baly concludes.

Baly laments, for example, that he

Latin Scene

NEW YORK

Vocalist/bandleader Hector LaVoe, who is among the most popular and most in demand groups on the salsa scene, is back in New York recovering from a two-month illness which kept him and his band out of circulation. His tour to Caracas had to be cancelled. However, it has been announced by RMM, his management firm, that the vocalist and band will be appearing at Madison Square Garden Sept. 2 when RMM presents "Salsa At The Garden" in honor of "Salsa Day" here.

LaVoe's last major performance was with Sandro at the Felt Forum April 24. Following his date at the Garden, LaVoe will gig in Chicago and then Caracas Sept. 6 to 8. All cancelled dates are now being rescheduled.

A new label has just opened here, Cesta Nueva Records Inc., owned and operated by Larry Landa and vocalist Joe Quijano at 850 Seventh Ave. Artists signed to the label are vocalist/conguero Willie Pastrana and his salsa orchestra and David Cedeno, pianist, and his band. An LP has just been released entitled "Joe Quijano Presents Ray Cruz" a salsa LP which has begun to receive nominal airplay here. A second LP is in the works called "Joe Quijano Sings Beleros." Quijano, a veteran of Latin music, was a popular vocalist in Puerto Rico who made many hit tunes. Distribution of the label will be handled here by R & J Distributors with licensees in Santo Domingo, Venezuela, Colombia and Panama.

Willie Colon has been signed to a long-term exclusive worldwide recording contract with Fania Records, announces Jerry Masucci, president of Fania, and Stuart Silverman, attorney for Colon.

Under terms of contract, Fania will distribute all future product by Colon. Colon has recorded with Fania since the beginning of his career almost 10 years ago. . . . Vocalist Vitin Avilez, now residing in Puerto Rico, received the newspaper guild associate (ACE) award for singer of the year. . . . Los Kimbos' LP was released on the Tico label last week. Timbalero Orestes Vilato director for Los Kimbos announced the signing of contracts for exclusive representation with RMM booking agency.

AURORA FLORES

LOS ANGELES

Live appearances by important Latin artists in this city are of special note. On Saturday (30), three of Peru's greatest native talents appeared on the same stage here for the first time. Oscar Aviles, contemporary master of the Peruvian-styled guitar, accompanied the rotund black singer with the robust voice, Arturo "Zambo" Cavero, who kept rhythm to the powerful and graceful Peruvian waltzes on a crude and simple box known as "el cajon."

The pair was joined by well-known composer Augusto Polo Campos who has penned several classic cuts in this genre. Occasion for the rare performance here was the celebration by the small Peruvian community in this city of Peru's Independence Day. And though the audience greeted the trio with near-adoration, a rather rowdy atmosphere interfered with the subtlety and intensity of a very special performance.

Another concert first, the appearance here of Spanish vocalist Julio Iglesias, is set for certain this coming September. This according to Rebecca Estevez who helps husband Tony run the Alhambra branch here. She also informs that the new Iglesias LP, consisting for the first time of all Iglesias compositions, will be released around the time of his L.A. appearance. . . . Meanwhile, the Fania All Stars have started their tour which will include their second appearance in this city Aug. 12 with a San Francisco date set Aug. 13. Hopes are for a reception at least as strong as the salsa stars' debut last year, also at the Palladium. . . . While on the subject of salsa, mention must be made of an extraordinary album which has been regrettably

spotted a Mexican-made LP on Melody by Rigo Tovar at Discotendencias Fiesta, a downtown retailer, and the album is not yet released on Mericana by Caytronics in the U.S.

Jose A. Garcia of Latin International reports he has also been affected by the problem. His complaints to the Border Patrol have yielded no results.

Caytronics vice president Rinel Sousa warns that is the problem worsens, the firm may have to protect its trademark by closing the border to the Mexican product.

neglected commercially. FranFerrer's "Yerba Bruja" on Guanin (Fania-distributed) is a richly textured work unlike anything being done in salsa today. The work incorporates traditional folkloric elements in a progressive structure that is semi-symphonic in scope. But unlike some progressive salsa works, this LP contains several cuts with enough melodic charm to make them single candidates. Yet as salsa critics rave about the album, it remains relatively unknown to the public at large.

A clever promotional flyer from RCA/Mexico admits the firm was "mistaken" in announcing previously that the new Juan Gabriel single would reach 750,000 units. The corrected information claims the firm is doing 100,000 copies per week on "Siempre En Mi Mente" and says that "for the first time in the history of single records in Mexico," the cut will reach 1,000,000 units sold. . . . On a trip through L.A. earlier this month, Norberto Kaminsky, executive of the Argentina-based Microfon label, reports the firm is establishing a special LP series called "Serie Internacional." All Microfon artists of international appeal (Aldo Monges, Eliana, Carlos Torres Vila) will be issued on the new series which features attractively designed, double-fold jackets.

AGUSTIN GURZA

Soul Sauce

• Continued from page 22

Construction's third United Artists LP at Ultra-Sound Studios. Both are in the New York area.

Lou Rawls goes back into the studio in September in Philadelphia to record his third Philadelphia International LP. . . . The Sylvers recently completed taping ABC-TV's "Donnie And Marie Show" set to air Nov. 18. The seven-member family group is performing "Boogie Fever" and "Hot Line" in addition to a session with the Osmonds. The group was recently named "international youth ambassadors" by the March Of Dimes.

On the gospel side, Dannelbell Hall has launched a career as a solo artist with a new LP "Let Me Have A Dream" on Sparrow Records.

Hall, formerly a lead singer with the contemporary gospel ensemble Andrae Crouch and the Disciples, will also expand her talents as a composer/lyricist.

The singer is being hosted with an LP launching bash at the Beverly Hilton Hotel in Los Angeles on Monday (8).

Philadelphia International recording artists the O'Jays make their first concert appearance in Seattle on Tuesday (9).

This concert, a part of the group's 20th anniversary national tour, will have as special guests Johnny "Guitar" Watson, the Whispers, Carrie Lucas and Truth.

The show is presented by Northwest Releasing in association with Artist Consultants and Dick Griffey.

Well, War has finally found a new home with MCA Records. The group left United Artists records some time ago.

According to Steve Gold, group manager and vice president of Far Out Productions, "We signed with MCA because they offered us the best deal of any record company. The company is also ready to go with the revolving trends of the music business. This is the commitment MCA has given us. Our decision was based on more than money. We needed a total commitment."

Remember . . . we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 8/13/77

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Pop)

EAST COAST (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	JOHNNY PACHECO The Artist, Fania 503
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	2	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
3	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	3	ISMAEL MIRANDA Z o Voy Al Festival, Fania 508
4	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accron 4014	4	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
5	NELSON NED Por La Puerta Grande, West Side Latino 4077	5	EL CIEGUITO DE NAGUAS Karen 27
6	JULIO IGLESIAS A Mexico, Alhambra 21	6	ORQUESTA BROADWAY Pasaporte, Coco 126
7	LOS FELINOS Los Felinos, Musart 91701	7	WILLIE COLON El Baquino De Angelitos Y egros, Fania 506
8	MANOLO MUNOZ Llamarada, Gas 4153	8	SAOCO Siempre Sere Guajiro, Mericana 144
9	CHELO Con Mariachi, Musart 10585	9	TIPICA 73 The Two Sides Of Tipica 73, Inca 1053
10	NELSON NED La Magia De Nelson Ned, West Side Latino 4076	10	WILFREDO VARGAS Wilfredo Vargas Y Sus Beduinos, Karen 28
11	LOS POTROS Cuando Llego El Amor, Peerless 10037	11	CHARANGA 76 Encore, TR 128
12	JUAN GABRIEL Con Mariachi, Arcano 3283	12	FANIA ALL STARS Rhythm Machine, Columbia 34711
13	GERARDO REYES Ya Vas Carnal, Caytronics 1494	13	HECTOR LAVOE De Ti Depende, Fania 492
14	EYDIE GORME/TRIO LOS FANCHOS Amor, Caytronics 1316	14	SOCIEDAD 76 Sociedad 76, Borinquen 1312
15	LOS HUMILDES Mas, Mas, Mas, Fama 529	15	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
16	RITMO 7 El Sonido Triunfador, Fama 555	16	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
17	MARIO QUINTERO Nomás Contigo, Orleon 12-973	17	LA SONORA PONCENA Conquista Musical, Inca 1052
18	NAPOLEON Napoleon, Raff 9055	18	ANGEL CANALES Angel Canales Con Sabor, TR 125
19	ALBERTO VAZQUEZ Rancheras Romanticas, Gas 4129	19	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57
20	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	20	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109
21	LOS FREDDYS Sin Lagrimas, Peerless 10027	21	EDDIE PALMIERI Gold, Coco 133
22	LOLITA Abrazame, Caytronics 1489	22	OSCAR D'LEON Con Bajo Y Todo, TH 2012
23	JULIO IGLESIAS America, Alhambra 27	23	BOBBY RODRIGUEZ Salsa At Woodstock, Vaya 58
24	LOS FREDDYS Un Sentimiento, Peerless 10035	24	BOBBY VALENTIN Bobby's Best, Fania 507
25	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	25	JOSE FAJARDO El Talento Total, Coco 135

Airplay Versus Playlist During Toronto Radio Forum

• Continued from page 1

cited strangulating short playlists plus competition from the record promotion community itself as key reasons why it's difficult to get new records on major market playlists. "The feeling of anger and frustration when a playlist tightens up is felt by all promotion men and radio programmers," Davis said.

No radio programmers or disk jockeys in the audience responded affirmatively to this comment which linked them to those frustrated persons having to deal with restrictive playlists.

Lenny Silver, owner of Best And

Gold Distributing, Buffalo, and Amherst Records, in emphasizing the need for more cooperation from broadcasters, suggested program directors take more time to study the background of the new artist, its producer and material before refusing to take a chance on a new record. Doug Morris of Big Tree Records, New York, claimed it was sour grapes on the part of record men who claimed they cannot get new disks aired. "If you've got the goods," he said from the audience, "everyone plays it."

Ed Rosenblatt, Warner Bros. Records sales vice president, continued

this thought from the floor with: "If the record's there, a good promotion team will get it through." Rosenblatt additionally pointed to the potency of retail exposure as being an underrated area of promotion. "Go to many towns in the U.S. and you'll see stores like Peaches and Tower. You can get exposure there. The clerks are interested in music and you can sell albums. Get these clerks out to see an artist on tour. The promotion man who only goes to radio is only doing half his job."

The executive pointed to two examples of new artists being broken recently in which small market radio

and retail exposure worked hand-in-hand. "We broke Sanford and Townsend out of Atlanta and Michael Franks out of Pittsburgh. Today, you have full-line retail stores and these people are involved in the record business."

Asked by Davis whether friendships enter into the decision to add a new record to a playlist, panelist Rosalie Trombly, music director of CKLW, Windsor, Ont., answered that the quality of the record was uppermost. If she had two friends on an equal plane with good product, she'd "flip a coin."

Panelist Mike Klenfner, Atlantic Records senior vice president, recalled his days as an FM broadcaster to comment on the question thusly: "You had to weigh whether you do a favor or wait for the quality record." He subsequently admitted that "down home promotion" would affect his decision.

Panelist Larry Green of WEA of Canada asked the audience what it was looking for from new Canadian artists in order to qualify for representation in the U.S. Shelly Cooper, Warner Bros. advertising director, also on the panel, said her company looked at Canadian artists in the same terms as it does other new acts: how potent is its style, music, management, touring capabilities? Green suggested that labels should commit themselves to more time in the artist development process if that glorious hit doesn't happen with the first release.

Panelist David Urso, Warner Bros. national promotion director, answered a reflection from Niles Siegel, RCA promotion man from New York, that radio stations "are not in the business of selling records" with: "stations do care about sales."

The significance of the Forum being held in Canada was emphasized by Ed Prevost, chairman of the Canadian Assn. of Broadcasters, Thursday in his welcoming address.

Prevost pointed to some of the differences in broadcasting in Canada and the U.S. His politically themed speech touched on the growing French separatist problem (two-thirds of Canada is English speaking).

"In these emotionally charged times our mission," said Prevost, "is

to improve the relationships between the English and French speaking segments of the population."

Canada's 60 million persons—23 million in isolated regions of its vast land—are serviced by radio which Prevost said is more regulated than that in the U.S. He referred to the 30% Canadian content for all stations, with French speaking stations only allowed to play 25% of its material from English speaking groups between the hours of 6 p.m. and midnight.

Prevost said Canadian radio is looked upon heavily as a social instrument, adding: "I find this creatively stifling."

Claude Hall, Forum director, in his Thursday keynote speech, issued warnings to broadcasters. He said that while radio "refuses to play most new records," there are groups like Kiss which sell extremely well without any airplay, indicating some record companies are not 100% dependent on radio play.

He said the computer was a "reality" in programming but that it "could destroy radio because of the sameness of programming" if not used inventively.

He said that radio, which he called an "instant art," had to go beyond merely transporting recorded music—itsself an art form—in order to achieve distinctiveness.

Hall chided some Top 40 and AOR stations for failing to achieve their potential by not allowing their air personalities to emerge and give the station character.

He cited the need for more research by stations into what generates listenership. Said Hall: "We need to know why people don't listen to radio more."

Stating that lots of music is bland, Hall asked: "Are we too restricted, too regimented and too complacent to become musical boredom carriers?"

Hall emphasized the need to let the human computer get involved more to instill creative excitement into music programming.

Fifteen panel sessions comprised the conference plus an awards presentation (see separate story in the radio section) highlighted by entertainment by Leo Sayer. Additional conference coverage will be provided next week.

TEES AT CHERRY HILL, N.J.

Basic Selling To Be Stressed At 12 Regional NARM Mini-Confabs

By DICK NUSSER

NEW YORK—The basics of merchandising will be stressed at the forthcoming 12 NARM regional meetings to be held nationwide, NARM officials say. The first all-day meeting is set for Sept. 20 at the Cherry Hill (N.J.) Hyatt House.

Geared toward middle management branch executives, salesmen, buyers and store managers, NARM hopes the meetings will hopefully open "a complete circuit of communications among the local merchandiser, the local salesman and regional manager and national marketing executives."

In a poll undertaken to determine the interests of potential attendees, NARM officials discovered that many people in the music business

today are drawn to it via a dedication to the music, rather than through a fascination with merchandising.

"This happens in the record business on account of the nature of the product," Mickey Granberg of NARM says, explaining why the emphasis is on fundamentals rather than "how to set up a store display."

Each meeting will be divided into three parts. One segment will feature a merchandising expert selected to appeal to the needs of the attendees in that locale. Another segment will feature a luncheon/discussion with NARM executive vice president Joe Cohen. Since the meetings will be small compared to the annual NARM get-together, Cohen is expecting to hear the views of many workers in the industry who wouldn't be on hand for the annual.

"These are people who only know what NARM does from what their boss tells them when he returns from the convention every year," Granberg says.

A third segment will include representatives of various record manufacturers.

NARM wants its regular member companies to send as many people as feasible to the meetings, which are being held in cities located, whenever possible, near major industry activity.

New Organ Folio

NEW YORK—Bradley Publications has a new double folio devoted to an organ rhythm course, listed at \$6.95. Each spiral bound book has 12 lessons consisting of pop songs demonstrating different organ rhythms.

Stookey Label Self-Distributed

LOS ANGELES—Paul Stookey has joined the growing list of MOR-based performers who, dropped by major labels, rebound by forming their own self-distributed record companies.

Stookey, a member of Warner's Peter, Paul & Mary from 1962 to 1970, this year established Newworld Media, based in South Blue Hill, Me.

The company will release two new Stookey albums in September: "Something New And Fresh" and "Real To Reel," the latter recorded live on a recent tour of Australia.

Newworld will also re-release Stookey's two WB solo albums: 1971's top 50-charting "Paul And . . ." (which featured the hit single "Wedding Song (There Is Love)") and 1973's "One Night Stand."

LONG LIVE ROCK 'N' ROLL

NEW YORK—Rock 'n' roll will never die because promoters like Ralph M. Newman keep reviving it.

Newman left his job at BMI several years ago to launch Bim Bam Boom, a fanzine devoted to oldies. He then started Bim Bam Boom Records, geared to the same market. Oldies concerts at Manhattan's Palladium followed that.

His latest efforts are a radio show and Time Barrier Express, a 50-page journal tracing, in great detail, the careers of various pop artists, their discographies, and pages and pages of advertisements from retailers and private collectors who specialize in early rock 'n' roll disks and memorabilia.

It's difficult to judge how much gold can be mined in the oldies mart, but the existence of magazines such as Time Barrier Express and the legion of fans who prefer original versions of pop hits indicate the market is growing rather than diminishing.

"I'm not complaining," says Newman, "but it is hard keeping up with the demand."

Last week (7) Newman and Billy Vera, a veteran musician and oldies fan, began "The Old Rock Show" on New Jersey's WRNW, featuring music, discussion and interviews with pop stars who have a history.

Each meeting will be structured to correspond to the prevalent activity in the area. Granberg explains that the Philadelphia meeting, for example, may be largely comprised of retailers, while the Texas meet would draw small rack jobbers.

Here are the dates for the other NARM meetings:

Detroit (Detroit Plaza) Oct. 17; Cleveland (The Keg & Quarter) Oct. 19; Chicago (Ritz Carlton) Oct. 21; Miami (Omni International) Nov. 1; Atlanta (Omni International) Nov. 2; Los Angeles (Century Plaza) Jan. 9; San Francisco (Union Square Hyatt) Jan. 11; Seattle (Washington Plaza) Jan. 12; Washington, D.C. (L'Infant Plaza) Feb. 7; New York (Essex House) Feb. 9; and Dallas (Registry Hotel) Feb. 16.

Musexpo's Expanding

NEW YORK—For the first time in its three-year history, Musexpo '77 will feature a radio programming and record industry panel as part of a seminar devoted to vital issues in the radio field.

Named to the panel are Paul Drew, president of Paul Drew Enterprises; Kent Burkhart of Burkhart/Abrams Associates; Bob Henaberry, president of Henaberry Associates; Marvin Taylor, president of Bonneville Broadcast Consultants; Bob Pittman, program director of WNBC-AM, New York; and John Farina, general manager of WDJZ, Bridgeport, Conn. Moderator for the radio section of the panel will be Doug Hall, publisher of the Hall Radio Report.

In addition, there will be an international section of the panel, headed by John Ross-Barnard, manager of BBC Radioplay Music and Marcel Stellman, vice president at Decca Records, both from London, England.

Musexpo '77 will be held at the Doral Hotel, Miami Beach, Oct. 28-Nov. 1.

Move For Viking

LOS ANGELES—Viking Records and Accessories has moved from North Hollywood to new offices in Burbank, at 4140 Vanowen Pl. The new phone is (213) 843-2105. The firm's new operation in Northern California is located at 2525 Karen Rd., Belmont Calif. 94002.

Nashville Payoff At Studer

• Continued from page 51

customers and it also allows us to promote the industry," adds Updike. "We're going after the top 20% because we're more expensive, at least 30% higher than most on a comparable basis for multi-track machines."

Looking to the future for Studer Revox product, Updike sees the audio industry at an indecisive point. "As far as tape recorders go, there are two ways people are going to go. Either to a three-inch tape format with more tracks or a digital recording format with other advantages.

"We're ready to go either way, and we prefer one way over another, but we're kind of settling back to see which one of these will go."

In September, Studer Revox will be introducing a complete new product line in New York which will be revealed to members of the audio press.

With its expansion into the Revox lines, Updike has announced the appointments of two executives to the Studer Revox staff (see Executive Turntable), including James Woodworth, named as manager of sales

for Revox brand products in Nashville, and Fred Layn, who has been named Eastern Regional manager.

"Though the Revox line has always been well respected for quality, we've never gotten our fair market share to date, and the market has expanded away from us," says Woodworth.

"My first objective will be to clean up the rough edges of our distribution and effectively reestablish Revox as the clear leader in the high end of the reel-to-reel market.

"In addition, there's a whole family of Revox high end components the U.S. market has scarcely seen, including two power amps, a conventional tuner, a digital frequency synthesizer FM tuner-preamp combo at the \$1,800 price point and others. We may even bring in our line of speakers, which is doing well in the European market," Woodworth adds.

Layn assumes responsibility for the newly opened Studer Revox factory office at 156 Avenue of the Americas, New York, and will manage a new service department for the firm's Revox line of tape recorders and associated audio components.

Absolutely The Whole Truth About The Undisputed Truth...

It all started last fall. Back then, Whitfield Records released the first single from the Undisputed Truth's *Method To The Madness* album, "You + Me = Love." It promptly became a king-sized R&B hit, threatening to cross pop at any minute. A few months later, after everyone thought "You + Me" had cooled sufficiently, we released single #2, "Let's Go Down To The Disco." It quickly became an R&B smash. And, while "Let's Go Down To The Disco" smashed through the charts, "You + Me = Love" resurfaced and *did* cross strongly to some very important pop stations (CKLW, WRKO, KSLQ).

Here's the punch line. Despite requests and airplay from black radio, we've been holding onto single #3 for two months now, waiting for the still powerful "You + Me = Love" to finally run its course. Now it's time.

"Sunshine"/The Undisputed Truth



(WHI 8362)
From the album
**Method To The
Madness**
(WH 2967). Produced
by Norman Whitfield on
Whitfield Records.
Distributed by Warner
Bros. Records, Inc.

WHITFIELD RECORDS

BILLBOARD'S DISCO III



AUGUST 28-31, 1977 AMERICANA HOTEL, NEW YORK CITY

DISCO III AGENDA

Day	Time	Event
Sunday, August 28	10 am-6 pm	REGISTRATION
	8 pm-1:30 am	ENTERTAINMENT & DISCO DANCING 8-9—GLORIA GAYNOR 9:30-10:30—THE TRAMMPS 11-12—GRACE JONES 12:30-1:30—GEORGE McRAE
	9 am-10 am	CONTINENTAL BREAKFAST
	10 am-11 am	WELCOMING REMARKS KEYNOTE SPEECH—"The Impact of Discos on the Recording Industry" LARRY HARRIS, Exec V-P Casablanca Records & Filmworks
Monday, August 29	9 am-10 am	CONTINENTAL BREAKFAST
	11 am-11:15 am	COFFEE BREAK
	11:15 am-12:45 pm	CONCURRENT SESSIONS (1) Disco Club Owner/Manager Seminar (2) Disco DJ Seminar (3) Mobile Disco Seminar
	1 pm-2:30 pm	LUNCHEON
	2:30 pm-4 pm	CONCURRENT SESSIONS (4) The Communications Gap between Club Owners/Managers and Disco DJs (5) Disco Product Promotion and Marketing (6) Franchising
	4 pm-4:15 pm	COFFEE BREAK
Tuesday, August 30	9 am-10 am	CONTINENTAL BREAKFAST
	10 am-12 pm	CONCURRENT SESSIONS (10) Television (cable TV, Syndicated TV, Network TV)—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (11) Disco Pool Seminar
	12:15-1:45 pm	LUNCHEON
	1:45 pm-3:15 pm	CONCURRENT SESSIONS (12) Disco Sound & Lighting—Manufacturers Presentation Seminar, Part I (13) The 12-Inch Single Seminar (Profitability of use as a promotional tool) (14) The Euro-Disco Music Scene
Wednesday, August 31	9 am-10 am	CONTINENTAL BREAKFAST
	10 am-12 noon	HOT SEAT SESSION Moderator: BILL WARDLOW, Billboard Panelists from every facet of the disco world in a question and answer session Forum attendees free to make plans for individual meetings, visit Disco III Exhibits
	12 noon-5 pm	EXHIBITS OPEN DISCO AWARDS DINNER ENTERTAINMENT & DISCO DANCING 9-10:30—SALSOL ORCHESTRA, featuring CHARO and LOLEATTA HOLLOWAY 11-12—BRASS CONSTRUCTION 12:30-1:30—(open)
	7 pm-1 am	ENTERTAINMENT & DISCO DANCING 7-8:30—DOUBLE EXPOSURE. 1ST CHOICE, CLAUDJA BARRY 9-10—K.C. & THE SUNSHINE BAND 10:30-11:30—THELMA HOUSTON 12-1—(open)

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 \$175—Disco D.J.'s/Disco III Panelists/Student/Military/Spouses

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

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REGISTER NOW! REGISTRATION AT THE DOOR WILL BE \$25 HIGHER THAN NOTED ABOVE.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 8/13/77

Number of singles reviewed
this week **70** Last week **99**

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MARILYN MCCOO & BILLY DAVIS JR.—Look What You've Done To My Heart (3:23); producer: Frank E. Wilson; writers: J. Footman, T. McFaddin, F. Wilson; publishers: Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O Lite/Jobete, ASCAP, ABC AB12298. The duo follows the top 15 "Your Love" with the first cut from its new album, "The Two Of Us." This is a powerful, punchy pop-soul ballad produced by Supremes-Temptations-Eddie Kendricks hitmaker Frank Wilson. The sound here is bolder, more rhythmic, more disco-oriented than its sweet-sounding pop hit.

THIN LIZZY—Dancing In The Moonlight (3:26); producers: Thin Lizzy, Tony Visconti; writer: Lynott; publisher: MCPS, ASCAP, Mercury 73945 (Phonogram). Not quite as frenetic as "The Boys Are Back In Town" but a lively horn-backed rhythm section nevertheless with a Boz Scaggs-like feel highlights this rocker. And Phil Lynott's unique vocal style is evocative.

recommended

ANDREW GOLD—One Of Them Is Me (3:39); producer: Peter Asher; writer: Andrew Gold; publisher: Luckyu, BMI, Asylum E45417X (Elektra).

CLIFF RICHARD—Try A Smile (3:06); producer: Bruce Welch; writer: John Perry; publisher: Colgems-EMI, ASCAP, Rocket PIG40771 (MCA).

CORKY LAING—Makin' It On The Street (3:08); producer: John Sandlin; writers: C. Laing, F. Conroy; publisher: Youngbuck, ASCAP, Elektra E45423A.

AMERICAN FLYER—Dear Carmen (3:05); producers: American Flyer, Ken Friesen; writers: E. Kaz, C. Fuller; publishers: United Artists/Glasco, ASCAP/Cu'Chulainn, BMI, United Artists UAXW1029.

DANNY O'KEEFE—You Look Just Like A Girl Again (3:40); producer: Kenny Vance; writer: Danny O'Keefe; publishers: Warner-Tamerlane/Road Canon, BMI, Warner Bros. WBS8435.

STEVE TUDANGER—We Really Got The Rhythm Now (3:17); producers: E. Greenwich, S. Tudanger; writer: Steve Tudanger; publisher: My Own, BMI, Big Tree BT16093 (Atlantic).

CRANE—Oh Dancer (3:05); producers: Chuck Crane, Steven Goldberg, Ben Edmonds; writer: Chuck Crane; publishers: Steven Goldberg/Beechwood, BMI, Capitol P4471.



MEMPHIS HORNS—Just For Your Love (3:21); producer: Alan V. Abrahams, Clarence K. McDonald; writers: J. Gadson, C. McDonald, A. Abrahams; publisher: Pennelford, ASCAP, RCA JH11064.

WATERS—I Just Wanna Be The One (In Your Life) (3:34); producers: Steve Barri, Michael Omartian; writers: M. Price, D. Walsh; publisher: Meadow Ridge, ASCAP, Warner Bros. WBS8437.

JAMES GAYLYN—Deeper In Love (2:45); producers: Jim O'Loughlin, Tom Shapiro; writers: Tom Shapiro, Jim O'Loughlin; publishers: Heath Levy/O'Lyric, ASCAP/Geoff & Eddie/O'Lyric, BMI, RCA JH11043.

FREEDOM MACHINE—She Shakes For My Sake (2:50); producers: George Clinton, Jerry Strickland; writers: Dexter Walker, Tony Williams; publisher: Rogan, BMI, Alarm 2120 (Sound City).



JIM ED BROWN/HELEN CORNELIUS—If It Ain't Love By Now (3:05); producer: Bob Ferguson; writers: Jeff Barry-Doug Haywood; publishers: Steeplechase, BMI, RCA JH11044. Crisp vocal harmonies and solo spots highlight this duo's latest release. Production by Ferguson is in keeping with the duo's style of simplicity with instrumentation relying mainly upon electric guitar and steel.

BILLIE JO SPEARS—Too Much Is Not Enough (2:13); producer: Larry Butler; writer: K. O'Dell; publisher: Hungry Mountain, BMI, UA UAXW1041. An easy vocal delivery by Spears coupled with a full production in the Butler style give this O'Dell tune a catchy, summertime backdrop. Instrumentation includes guitars, strings, background vocals, harpsichord and steel additions.

HANK WILLIAMS, JR.—I'm Not Responsible (3:04); producers: Hank Williams, Jr./Terry Woodford/Clayton Ivey; writers: Merle Kilgore-Abe Mulkay; publisher: House of Cash, BMI, WB WBS8410. A fifties vein is explored here by Williams whose direct vocal delivery adds a sassy feel to the production. A loose and rocking number, the tune is carried by backup vocals, piano, saxophone, horns, bass and drums.

NARVEL FELTS—To Love Somebody (3:13); producer: Johnny Morris; writers: B. Gibb/R. Gibb; publisher: Nipper, BMI, ABC/Dot D017715. Felt's emotional vocal delivery lugs at every word in this popular tune as if it were his last. Heavy bass, strings, horns, backup vocals, guitar, drums and electric guitar accentuates the mood and brings each verse to a pulsating high.

recommended

BILLY THUNDERKLOUD AND THE CHIEFTONES—Oklahoma Wind (3:03); producer: Chip Young; writers: Dennis Linde-Alan Rush; publisher: Combine, BMI, Polydor PD14412.

SHARON FORREST—Faded Rose (2:50); producer: Otis Forrest; writer: Charlie Love; publishers: Music Craftshop/Country Love, ASCAP, Pineapple PA19777.

BONNIE NELSON—Good Nights Make Good Mornings (2:30); producer: Kelson Herston; writer: Naomi Martin; publisher: Cedarwood, BMI, Hop-A-Long HL2.

JONI LEE—Your Love Had Taken Me That High (2:07); producer: Snuffy Miller; writers: Jack Dunham-Galen Raye; publisher: Twitty Bird, BMI, MCA MCA40766.

DUGG COLLINS—How Do You Talk To A Baby (2:19); producer: The General; writers: Wayne Walker-Webb Pierce; publisher: Cedarwood, BMI, SCR SC147.

CARL SMITH—This Kinda Love Ain't Meant For Sunday School (2:41); producer: Wesley Rose; writer: Jimmy Walker; publisher: Acuff-Rose, BMI, ABC/Hickory AH54016.

CHRISTY LANE—Let Me Down Easy (2:36); producer: Chaz Black; writer: Lobo; publishers: Kaiser/Famous, ASCAP, LS GRT131.

DAVID WILLS—Cheatin' Turns Her On (2:30); producer: Stephen A. Davis; writers: J. Payne/B. Holmes; publisher: Clancy, BMI, UA UAXW1042.

KENNY STARR—Old Time Lovin' (2:31); producer: Jerry Crutchfield; writer: Gerry House; publisher: Duchess, BMI, MCA MCA40769.



SILVER CONVENTION—Hotshot (3:22); producers: Michael Kunze, Silvester Levay; writers: S. Levay, M. Kunze;

publishers: Midsong/Rosalba, ASCAP, Midland International JH11062 (RCA). The trio that had back-to-back million-sellers in 1975-76 with "Fly, Robin, Fly" and "Get Up And Boogie" presents another Munich Machine production, mixing a funky, spacey instrumental with sexy, thin vocals.

LOVE UNLIMITED ORCHESTRA—Brazilian Love Song (3:07); producer: Barry White; writer: B. White; publishers: Sa-Vette/January, BMI, 20th Century TC2348. Producer White spices up this cut with adaptations of Brazilian rhythms and a prominent piano striking bossa-nova style chords. The soft romantic melody is carried by lush string arrangements.

recommended

RAUL DE SOUZA—Sweet Lucy (3:35); producer: George Duke; writer: George Duke; publisher: Mycenae, ASCAP, Capitol P4470.

LOVE CHILDS AFRO-CUBAN BLUES BAND—Spandisco (2:53); producer: Michael Zager; writers: Michael Zager, Alvin Fields; publishers: Diagonal/Sumac, BMI, Midland International JH11052 (RCA).



Easy Listening

BOB CREWE—Marriage Made In Heaven (3:35); producers: Jerry Wexler, Barry Beckett; writers: Bob Crewe, Kenny Nolan; publishers: Heart's Delight, BMI/Kenny Nolan, ASCAP, Elektra E45425A. Producer/writer Crewe turns to singing on this midtempo optimistic look at wedded bliss. A soft background accompaniment is fronted by Crewe's soothing vocals that sounds in the Paul Anka vein.

recommended

CHARLENE—I've Never Been To Me (3:49); producer: Ron Miller; writers: Ron Miller, Ken Hirsch; publisher: Stone Diamond, BMI, Prodigal P0636F (Motown).

KENNY RANKIN—When Sunny Gets Blue (2:58); producer: Michael Stewart; writers: Marvin Fisher, Jack Segal; publisher: Marvin, ASCAP, Little David LD737 (Atlantic).

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Judge Hits C'right Ganging Of Plaintiffs

By JOHN SIPPEL

LOS ANGELES—The long-time standard practice of U.S. music licensing organizations ganging together multiple publisher plaintiffs to sue alleged copyright infringers is being questioned here by an experienced Federal District Judge.

In examining a routine seven-publisher plaintiff suit against KOAD-AM, a Lemoore, Calif., radio station, Judge Irving Hill has filed a brief in which he opines that the complaint is dismissible "on the grounds of misjoinder of causes of action and/or misjoinder of parties of plaintiff."

A misjoinder is an improper union of parties or of causes of action in a single legal proceeding.

Judge Hill, who presided at the six-week precedential 1975 tape piracy jury trial which convicted Rick Taxe of tape piracy, is most often allocated industry litigation in this district, most heavily populated in the U.S. with correlated music businesses.

In essence, the jurist is querying the legality of a separate group of publishers suing a defendant over a separate group of alleged infringed compositions.

Judge Hill asks legal counsel for the publishers, all BMI licensees, to

appear Aug. 22 before him to discuss the matter. Hill notes that the seven publishers are totally unrelated to each other, except that BMI is their exclusive licensor.

Hill, in his opinion, states "F.R. Civil P Rule 20 (a) permits persons to join in a single action as plaintiffs if they assert any right to relief in respect arising out of the same transaction, occurrence or series of transactions, and if any question of law in fact common to all these persons will arise of the action."

The assertion that the defendant radio station separately infringed upon separate copyrights by separate playing of records on a given day in 1976 would not appear to be a cause for a claim arising out of a common transaction. Judge Hill feels.

He holds that each copyright could be the subject of separate defenses and trial concerning the validity. Judge Hill says, "It would appear a greater connection and relationship must be found than a certain defendant committing the same type of wrong to various plaintiffs."

He states that each infringement is a separate transaction. "Moreover, it would not appear that the claims of all instant plaintiffs would involve a common question of law or fault," Judge Hill continues. He adds that because it happened on the same day does not constitute a common question.

Judge Hill's opinion, if upheld legally, would strike publishers and the licensing organizations in the pocketbook. Instead of instituting one multiple publishers' suit, separate suits, costing far more money, would have to be filed.

Numerous infringements are lumped into one case because the force of multiple counts against a defendant could mean payments of thousands of dollars instead of just one \$1,500 possible payment.

It's estimated that BMI and ASCAP collectively file an estimated 700 to 850 such infringement suits per year in Federal District Courts cross country. Most suits are filed against owners of clubs allegedly illicitly using music.

associate and participating members voting power, the record companies will no longer support it. And the people also feel that if labels pull out, NATRA can not survive.

"There is already a limited amount of support from record companies for functions this year. Motown is sponsoring something, as is Atlantic. T.K. Productions sponsored the evening Thursday night but there are no luncheons even scheduled. Polydor in conjunction with NATRA is sponsoring the Awards Banquet but the other major labels such as Columbia and Warner Bros. don't seem to be participating in the functions.

"Just looking at it down here, there just isn't that much sponsorship coming from labels for the first time in the history of the organization."

Farrell In Move

LOS ANGELES—The Wes Farrell Organization moved its offices from 9200 Sunset Blvd. to 8272 Sunset Blvd., Los Angeles, Calif. on Aug. 1.

Are Elton John and the Rocket Records roster headed for CBS distribution? ... The CBS Records price jump on country product, announced by Rick Blackburn (Billboard, Aug. 6, 1977) includes some \$4.98 C/CS LPs along with approximately 50 key former \$5.98 titles. ... George Souvall, NARM president and topper at Alta Distributing, Phoenix, rackjobber, finally made it to Greece. He's vacationing there following the CBS International convention, which he attended along with Joe Cohen of NARM. But what was Cy Leslie of Pickwick doing at the confab? ... Ira Heilicher, the subject of mucho gossip about his next move, is proprietor of a record shop in the HarMar shopping center, St. Paul. And the word is that the site originally was a Musicland store, but that he and Pickwick's Chuck Smith got their heads together so that young Heilicher got the location. ... The giant Pickwick retail chain of Musicland stores celebrated their 10th anniversary with a T-shirt giveaway in which a variety of labels' commemorative threads were distributed.

Improvising Artists, the Paul Bley jazz label, has alerted its distributors to a \$7.98 list price rise, effective Oct. 1. ... Rumor is that GRT will confine its annual lavish key account hejiras to the U.S., instead of going far afield as it has done previously. A tax ruling on foreign outings is the factor. ... Lorry Laventhal, youngest son of Lou, who now operates Roundup Music, Seattle, with Stan Jaffe, is selling time for KYAC, Seattle's black mu-

sic station. ... What was Stan Sulman discussing with ABC rack and distribution bosses in New York last week? ... London Records has transferred from Record Merchandising to MS Distributing for the entire state of California (see separate story in the issue on the closing of the last London branch). ... Fania president Jerry Masucci was shot in the eye accidentally by one of his artists, singer Pete Conde. Conde was fooling with a gun worn by timbale player Nicky Marrero at a Fania All Stars concert at Madison Square Garden. Luckily, the gun carried blanks. Masucci was in the hospital overnight.

Is American Can watching closely the Record Bar chain or have talks already begun between the recent acquirer of Pickwick International and the Bergman clan? Scott Young, now mastermind of the huge PI retail holding, was a Record Bar top executive before he went to Minneapolis. ... Those weird ads, where a male is biting someone else's epidermis, are reportedly teaser ads for the next Rolling Stones album. What will the cover be like? Can we expect a plain brown wrapper? And Atlantic Records had to change the artwork on the new Yes album cover just for a Sunset Blvd. billboard. Pacific Outdoors turned up its nose at the male bare behind. So the label artist painted on yellow shorts yet. ... Appears that the tv special pondered by NBC for the upcoming Sonny Bono nuptials has been junked. ... The current issue of Newsweek heralds the "return" of jazz.

REVIVALS ERUPTING IN NEW YORK

Nostalgic Music Booming Again

By ED KELLEHER

NEW YORK—"Beatlemania," "Hair," Herman's Hermits, the British Rock Invasion. "Sergeant Pepper's Lonely Hearts Club Band."

If these sound like pale reminders of the mid-to-late 1960s, take another look around. They're all vital parts of today's music scene and, according to some observers, may be signaling the start of a nostalgia craze for the music of the last decade.

"Popular music goes in cycles," explains Richard Nader, long-time promoter of 1950's rock and roll revivals. "The flower power people and hippies who were 17 to 22 years old during the summer of love now have both feet in the reality of the establishment. The time is ripe for a 1960s revival."

Few in the audience nightly at Broadway's Winter Garden theatre would argue with this assessment. "Beatlemania," subtitled "the story of the 60s," features four Beatle lookalikes performing Lennon-McCartney tunes as part of a mixed-media event.

The show began previewing in late May and has been doing capacity business ever since. Though it still has not opened officially for the

critics, word-of-mouth and a radio/tv commercial blitz have already assured it a healthy run, with ticket orders now being accepted through Dec. 31.

A few blocks south, "Hair," the late 60s rock musical, has been revived at the Biltmore Theatre, site of its original production, which ran for 1,750 performances. Like "Beatlemania," it is getting under way with a long string of previews. Critics are scheduled to be invited in mid-September.

Meanwhile "Hair" is being turned into a film, to be produced by Lester Persky and directed by Milos Forman, who won an Oscar for bringing to the screen "One Flew Over The Cuckoo's Nest," another popular favorite of the 60s youth cult. The "Hair" movie is slated to begin shooting in New York in late September, with a 1978 release date planned.

Another 60s classic going before the cameras is MGM's "Sergeant Pepper's Lonely Hearts Club Band." Produced by Robert Stigwood, and directed by Michael Schultz, it features Peter Frampton and the Bee Gees, with more stars to be an-

nounced. MGM is hoping for a summer 1978 release.

In addition, two Beatles albums recorded during the 60s, have been enjoying sales popularity. "The Beatles At The Hollywood Bowl" on Capitol is at number 65 in its 13th week on Billboard's Top LPs chart. And "The Beatles Live At The Star-Club In Hamburg, Germany 1962" on Lingasong, distributed by Atlantic, is at 191 in its seventh chart week.

Meanwhile, in the area of publishing, Music Sales Corp. has just begun marketing "The Sixties," a 128-page collection of photographs, text, and the lyrics and music to 34 hit songs from that period. Included are such tunes as "I Got You Babe," "Ode To Billy Joe," "Sweet Caroline" and "Winchester Cathedral." The 9x12 inch softcover book retails for \$5.95.

The revival of interest in 60s music has prompted promoter Nader to look for artists from that era to supplement the pre-Beatles standbys who have played a key role in the success of his rock and roll spectacles. To date, Nader has mounted more than 300 such shows, 22 of them at New York's Madison Square Garden.

"Our most recent show," he recalls, "was headlined by the Supremes and I was amazed at how many really young kids—some of them pre-teens—knew all the words to their songs. We've also done well with Johnny Maestro and the Brooklyn Bridge, another late 60s act, and we're ready to book more from that period."

Nader is putting together a 1960s British rock invasion show, to be staged early next spring. He tried a similar venture back in 1973 but it enjoyed only moderate success. Explains Nader, "We were ahead of our time."

Likely candidates for the 1978 version are British rockers Wayne Fontana & the Mindbenders, the Seekers, Gerry & the Pacemakers, Billy J. Kramer and Herman's Hermits.

As for acts such as these, how have they fared since the halcyon days of the mid-60s? According to Ray Renner, manager of Herman's Hermits, "We just played Vegas on a bill with Glen Campbell and we've been doing better than we did back then."

AUGUST 13, 1977, BILLBOARD



STEVIE'S MOM—Fleetwood Mac's Stevie Nicks introduces her mother to 16,000 fans at a recent appearance at Madison Square Garden.

NATRA Convention

• Continued from page 3

broadcasting industry persons were on hand, with a NATRA member insisting that it has been a number of years since such a large number of radio personalities attended a NATRA convention.

Alvin Dixon, a former president of the group along with Jack Gibson, the organization's first president, had thrown their hats in the presidential ring.

"There have also been rumors around the convention floor that some Southern DJs are also planning to run. Broady contends Dixon and Gibson are constitutionally ineligible," says a source.

"J.D. Black, program director of KOKY in Little Rock, is chairing a coalition with some other Southern announcers. These guys have gotten together a resolution to present to NATRA and I also hear that Black is going to run for president."

A group has also mentioned that Edward Wright who owns a Los Angeles management firm is a good contender for the seat.

"The overall feeling here seems to be that if NATRA doesn't allow

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WEA ITALY

This year WEA Italiana swept the Italian Record Critics' awards with Al Jarreau, Jori Mitchell and Italian artists Guido Marzulli and Agora. Meet one of the key reasons: Pino Velonà, Managing Director of WEA Italiana. Pino Velonà believes that a record company should "bridge the gap between the public and a new sound - however different."



That's why, in the 1960's, he was instrumental in making Joe Tex, Aretha Franklin and Vanilia Fudge names to conjure with in Italy.

People like Pino Velonà are making WEA International the worldwide record operation to watch. And, in more and more places around the world, the one to beat. The Big Button marches on.