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## Dealers' Early Reaction To \$1 LP Increase Favorable

LOS ANGELES—Though sporadic protests are being mounted against the first \$7.98 release by Queen on Elektra, big users are generally specializing the LP and tape at \$4.99 and reporting only minor consumer resistance.

And a national survey of volume accounts also indicates that the \$8.98 "Star Is Born" Columbia soundtrack LP/tape acted as a significant icebreaker for the first of a continuous trickle of established act albums at \$7.98 in the first 60 days of 1977.

The added dollar will cut down on unit volume and may eventually slash into the number of visits annually made to a record/tape outlet by the average fan, says Ben Bartel, executive vice president of Warehouse, the 74-store California chain.

But Bartel, like many of his contemporaries, sees dollar volume overall increasing. He's worried about continuing inflation and what it does to the important discretionary dollars which buy luxury items like recorded product.

"Will we get the same amount of dollars if our good customer visits the store only nine

times yearly instead of his previous 12 times?" Bartel asks.

Allen Rosen of the 10-store Recordland chain out of Lubbock, Tex., points out that unless prerecorded wholesale prices are lowered

*(Continued on page 8)*

## More \$7.98 LPs Imminent; Higher Costs Forcing Rise

By JOHN SIPPEL

LOS ANGELES—Escalating costs are forcing a mounting influx of \$7.98 suggested list albums, a check of U.S. label brass indicates. Diskery executives either affirm imminent

\$7.98 albums or admit they are seriously studying the trend.

The concurrent trend toward one-price policy for LPs and tape was greatly solidified last week when Joel Friedman, president of Warner/Elektra/Atlantic Corp., announced that on all \$7.98 albums forthcoming, tape and record price would be the same.

Friedman explains that Warner Communication labels had effected economies in tape duplication, which "were being passed along to our customers."

Friedman, attending the WB Records conclave in Acapulco, could not be reached, but a WEA spokesman says exact wholesale pricing for \$7.98 prerecorded tape is not yet available.

Bruce Lundvall, CBS Records president, points out that the \$1 album price hike on selected key acts was predicted by him at the 1976 NARM convention. Both he and Fried-

*(Continued on page 14)*

## RCA Lifts Classical Album Price To \$7.98

By IS HOROWITZ

NEW YORK—RCA Records last week became the first major domestic label to raise the suggested list price of its flagship classical line to \$7.98, heightening industry speculation that other companies will follow suit as the year advances.

While no other majors admit to firm plans for an imminent price rise on classics, it is known that mounting costs pressures have all manufacturers reviewing pricing policies on an almost continuing basis.

The RCA increase affects the entire Red Seal catalog, including original cast albums and brings their list into parity with the tape

equivalent. Two-pocket Bluebird packages were also upped \$1 per record to a new level of \$9.98.

At the same time, the company trimmed slightly the markup edge on its "long-discount" \$4.98 Gold Seal classics and Pure Gold pops.

Large users will now be billed \$1.84 per Gold Seal disk, as against the former \$1.78. The Pure Gold price to mass merchants now moves to \$1.78. It was formerly \$1.73.

News of the RCA increases became known late Tuesday (4) with the receipt by some deal-

*(Continued on page 8)*

## CES Attendees Pondering Home Electronics Growth

By STEPHEN TRAIMAN

NEW YORK—Only the tip of the iceberg of change ahead for consumer electronics will be seen at the Winter CES which opens its fifth stand this weekend (13-16) at Chicago's Conrad Hilton.

With dealers, distributors, reps and manufacturers all in a generally more hopeful mood this year there are still several big "ifs" to hurdle before the industry breathes easy.

Not the least of which is the economy itself. There is uncertainty over the new Administration's moves to solve the unemployment versus inflation paradox and get consumer confidence in the mood for buying the full range of home electronics products. *(Continued on page 58)*

## Country Sales Soaring In 45 Jukebox Market

By GERRY WOOD

NASHVILLE—Country artists—long-time favorites on jukeboxes across the nation—report a record breaking percentage of single sales going to jukebox operators.

Record labels verify the figures that show a dramatic 70%-90% sales proportion to jukeboxes as opposed to retail outlets.

"About 90% of my singles go to jukeboxes," confirms Conway Twitty. "It's a huge and important part of the singles business," adds

*(Continued on page 43)*



Behind the shades, a man of magic and mystery. A man whose artistry and album sales in 1976 made him the topic of conversation coast-to-coast. LEON REDBONE's back with a stepped-up timetable for world conquest. Double Time. Featured cuts: "Sheik of Araby," "Nobody's Sweetheart." On Warner Bros. Records and tapes. BS 2971. *(Advertisement)*



OLIVIA NEWTON-JOHN, she's got a new single and it's from her "gold" album "Don't Stop Believin'." Millions saw Olivia sing "SAM" on her ABC-TV Special. She just sounds so great on this single produced and arranged by John Farrar. MCA is proud of Olivia and her newest single "SAM." (MCA-40670) *(Advertisement)*

# ABBA / ARRIVAL

SD 18199

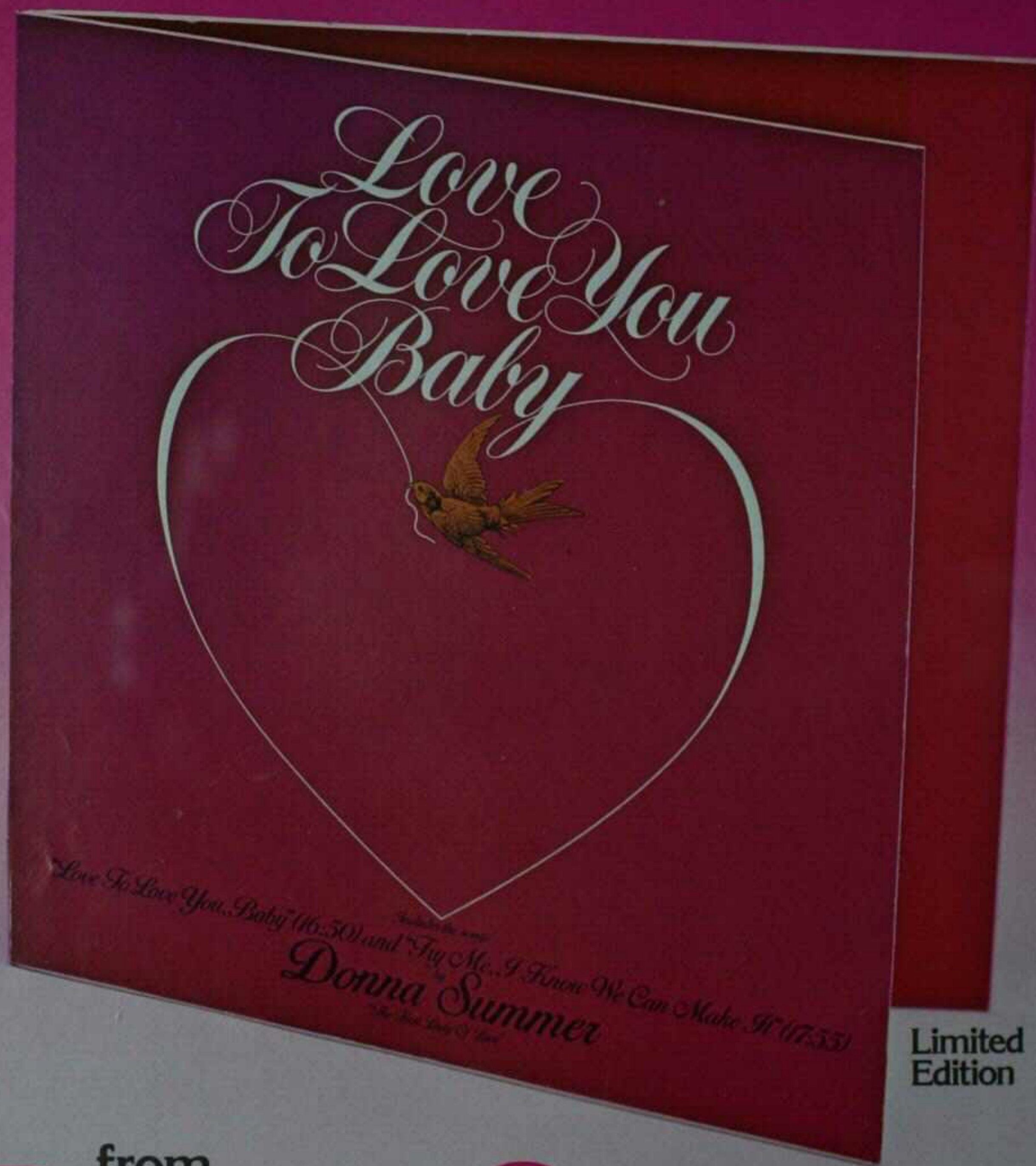
ON ATLANTIC RECORDS & TAPES





# The Gift Of Love

A Musical Valentine's Day Card



Limited  
Edition

from  
**Donna Summer**  
The First Lady Of Love

More Love



**Casablanca**  
Record and Filmworks



STUDY COMING

# Gap Between Hardware And Disks Fading

LOS ANGELES—The unfortunate communications gap between audio playback makers and record/tape labels may be vanishing.

William Kucera, director of communications for the Electronic Industries Assn. (EIA), attended the recent RIAA two-day conclave regarding its impending record/tape consumer market research study.

RIAA president Stan Gortikov says Kucera's interest could take either of two beneficial-to-the-record/tape industry tacks.

EIA, which has the majority of record/tape playback makers in its membership, could either parallel the RIAA industry research on its own or join the RIAA survey effort. Kucera acknowledged the affinity with the product and goals of the two industries.

At the New York meeting the RIAA 15-member committee fostering consumer market data recommended the hiring of Response

(Continued on page 90)



**DOUBLE CELEBRATION**—Barry Manilow reacts excitedly to the surprise announcement by Arista president Clive Davis that his new LP, "This One's For You," was certified platinum by the RIAA for 1 million-plus sales. The announcement was made prior to the opening of the singer-composer's SRO Dec. 21-Jan. 2 run at the Uris Theatre on Broadway.

## BASF Terminates Its Music Division

By WOLFGANG SPAHR

MANNHEIM—The music division of the giant BASF combine was officially terminated Dec. 31, although negotiations to settle outstanding contracts with labels and artists are still in progress.

Talks that were expected to lead to a takeover of BASF music interests by the Polygram group (Billboard, Dec. 11) have fallen through, reports Hans Jochen Versemann, BASF marketing director. As a result, the music division is being dismantled section by section.

In the U.S., however, Audiofidelity Enterprises, BASF licensee for that country and Canada, says it is continuing to represent the BASF line "as usual."

"Our contract remains effective through October 1978," says Bill Gallagher, Audiofidelity president, "and we are continuing to release product."

Gallagher adds that he has received no official word from BASF on its plan to disband. The firm has

(Continued on page 77)

WB CONVENTION

# Open Dialogs Key To Acapulco Meet

By NAT FREEDLAND

ACAPULCO—Warner Bros. Records third convention at the Princess Hotel here last week represented an extension of the label's "educational dialog forum" for key elements of the music-broadcasting industries.

Warner began this policy last year by inviting a panel of radio programmers to appear at its promotion meeting in Scottsdale, Arizona. The results were so useful for WB staffers that the role allotted for industry guest speakers at this convention was greatly expanded.

More than 400 attended the Monday through Friday (3-7)

gathering, the largest convention in WB's history.

Warner also had a full slate of departmental work meetings. And it showcased from 50 of its albums going into release during the first months of 1977, in a three-hour product presentation with WB chairman Mo Ostin introducing slide projections and taped musical excerpts.

The format of the product presentation had Ostin bringing up a series of Warner general managers, a&r producers and custom label presidents for fast-moving, infor-

(Continued on page 79)

# 15% Of U.S. Market Phono/Mercury Goal

By ELTON WHISENHUNT

MEMPHIS—Growth objective of Phonogram/Mercury for the next 10 years is to capture 15% of the American market, U.S. Polygram Group president Irwin Steinberg told promotion men at their annual conference held here Monday and Tuesday (3-4) for the first time.

The company has an estimated 10% plus of the market at present, Steinberg said. He said that if sales in the last quarter of 1976 had been maintained through all of 1976, Phonogram would have had 10% to 12% of the market.

Steinberg said the projected growth of Phonogram by 1986 was part of a program involving the 32 countries worldwide where it does business.

Phonogram, Inc., is owned by Philips of Holland and Siemens of Germany, two corporate giants which gross \$20 billion a year on the many products and services they deal in.

Forty-three promotion, publicity and staff members of Phonogram and its label divisions attended the conference, titled "Bionic Promotion" at the Hilton Inn near Memphis International Airport.

Reinhardt Klaussen, vice president of Phonogram International, Holland, and Ken Malliphant, marketing director for Phonogram in England, both flew in for the conference.

Klaussen, who has set up Phonogram offices from Europe to Japan, discussed the international aspects of the promotion man and the effect that the work the U.S. promotion man has on other parts of the world.

Both Klaussen and Malliphant emphasized that if an artist does well in sales in the U.S., he will do much better in foreign sales than if he were an unknown in the U.S.

The reason is that an artist enters the foreign market with a history of success and has sales potential. This also allows the foreign market's promotion department something to work with in publicizing the material, they pointed out.

"It is important to remember that success in the U.S. leads to success in England," said Malliphant, who is based in London.

Klaussen gave this example: The Bar-kays, a new act from Memphis signed by Phonogram in the past year, had a chart record in the U.S. with "Shake Your Rump To The Funk." Based on the U.S. success, the act and record were promoted in Japan. Now the record is No. 1 on the charts in Japan and the Bar-kays are a major act there.

"Another example is Roy C.," said Klaussen. "He has had limited success in the U.S., mostly in the South. But now in some African countries he is a big star. In promoting him in Algeria we had something to talk about and, based on that, he caught big there and it spread to other African countries."

Michael Hoppe and D.D. Rebeck of Polydor in Canada attended the conferences as observers to familiarize themselves with the U.S. and international aspects of promotion.

Tied in with the promotion con-

(Continued on page 90)

JANUARY 15, 1977, BILLBOARD

# Metro Music Corp. Sets Plans Black-Owned Chicago Chain Aims For National Stature

By ALAN PENCHANSKY

CHICAGO—If Edward Carter's far reaching game plan can be carried out here, Metro Music Corp. will emerge as a record and tape marketing organization of national stature.

The black-owned retail chain, founded here by Carter 17 years ago, recently has revealed plans for expansion—including a major new wholesaling effort—said to be more than 10 years in organization and groundwork.

Carter, 31, a lawyer and president of Metro Music, has disclosed none of these designs before now. "The time was not right," he says.

The key fixture in the Metro Music blueprint, is a four-story, 70,000-square-foot warehouse, to be used

exclusively as a base for one-stopping and rackjobbing. "We'll be racking a lot of national accounts before 1978," Carter predicts.

The structure, just south of the Loop and adjacent to Interstate 94, officially was inaugurated Dec. 9 with festivities attended by more than 100 trade figures here, and by the Impressions, Ramsey Lewis and Vicki Sue Robinson.

Along with Metro's emergence as a wholesale operation, Carter says the retail chain will expand by one store every 32 days throughout 1977, and that the additions will be here and in other cities. The chain, which has opened six new outlets here in the past seven months, added two more Chicago stores last month, at

7844 S. Halsted and in the Lake Meadow Shopping Center, 3100 South on the Lake. Thus, it enters the new year with a total of 10 Chicago-area outlets.

What could be the most visible component of Metro's surge was unveiled, in model form, at the firm's warehouse opening; a 40-foot high by 50-foot wide sign, featuring both electronic and mechanical display, is scheduled to be erected next to the building this spring, within spitting distance of one of the world's busiest expressways.

The warehouse itself is billed as the music industry's first "computerized, systematized, automated," facility. The foundation of this claim is an elaborate network of conveyor belts to be installed on the warehouse's three upper floors which will automatically move skids of merchandise to and from the lower level.

Carter says the system will be operating by mid-1977. According to his research, he claims the warehouse then will be able to move \$40,000,000 in product yearly, with a full-time staff of 25.

To maintain secrecy about its innovative systems, the building is outfitted with numerous security de-

(Continued on page 8)

## RCA Folds Nashville, L.A. Studios: N.Y. Next?

NEW YORK—RCA Records is closing its Nashville and Hollywood recording studios this month, and is still considering closing its studios here (Inside Track, Jan. 8), the label announced Friday (7). Negotiations with NABET are continuing on the Manhattan operation, which includes key mixing, editing and mastering facilities as well, with emphasis on cost-cutting economies.

With the move to more artistic and technical control demands by the creative side of the business, "we have not had the greater flexibility of operation needed to make continued use of our studios economically feasible," a company spokesman says. "We have sought but have been unable to obtain relief in negotiations with the union representing our recording engineers."

# Oz Retail Store With Concessionaires Judged Success

By JOHN SIPPEL

LOS ANGELES—The unique marketing concept of melding a bazaar of concessionaires within a full-line record/tape/accessory retail store, appears successful.

Seven of the 11 primarily arts and crafts stall owners of Atlanta's Oz, Enchanted Land of Records & Tape, will be tenants of the 4,200 square-foot bazaar section of the second Oz to open in Greenwood mall, Birmingham, Ala., about March 15.

The Birmingham Oz, 1,600 square feet larger than the original, will have an 8,400 square-foot complete recorded product area from accessories through sheet music and folios, says Steve Libman, vice president and general manager of Emerge City Records, the parent company.

Libman notes the four concessionaires not slated for the Birmingham store are fundamentally restricted from expansion by Atlanta proprie-

torship and personnel requirements.

Stall sizes will be approximately the same in Birmingham, he says, as will be departments in the record/tape area, except that the tape sector will be larger than in Atlanta.

The same crew of essentially set designers who created the areas, patterned after those in Dorothy's Kansas farm and the Land of Oz, are constructing the set-like physical backdrops in Atlanta, from where

they are trucked the 150 miles to the Alabama site.

David Kaye, president of the firm, estimates the remodeling and construction will run \$100,000.

Gary Moore, who has been managing a Music Scene store in Dothan, Ala., is training at the Atlanta Oz to take over as manager in Birmingham. Music Scene is a chain of 10 stores, also operated by Kaye and Libman through the mid-South.



# Publisher Accuses Archdiocese 'National Ban' Of Its Music Alleged By L.A. FEL Co.

By ALAN PENCHANSKY

CHICAGO—The Catholic Archdiocese of Chicago has attempted to encourage a "national ban" on the religious music of FEL Publications, Ltd., it is being argued here in the precedent-making lawsuit that charges the Archdiocese with copyright infringement (Billboard, Oct. 2, 16, Nov. 27).

Charges of the attempted "purge" came from FEL in the latest document filed here in U.S. District Court that FEL, a Los Angeles-based publisher of religious music, instituted in September. The Archdiocese has sought to "punish and injure" FEL for bringing the action the publisher claims in its recent filing.

At the heart of the pre-trial contention is removal by the Archdiocese from all 447 of its Chicago parishes of all materials containing FEL copyrights. The removal, and a prohibition against singing of FEL songs, were ordered by the Archdiocese in letters to its member churches dated Oct. 1 and Oct. 6, under an interpretation of an early court agreement in the dispute.

FEL maintains in its filing that the Archdiocese has effected a punitive boycott against its music in Chicago-area Catholic churches, since FEL claims this was not necessary for all FEL materials, including lawfully printed books and licensed copies, to have been included in the ban.

Additionally, FEL claims in its recent document to the court, the Chicago Archdiocese has sought to "extend the purge throughout the country," by sending copies of the Oct. 1 and 6 directives to other Bishops in the U.S.

As pre-trial filing continues here in that suit, FEL is asking the court that Bishops throughout the nation be informed "that the collection of lawful FEL materials and the ban on the use of these materials have been imposed solely by the Catholic Bishop of Chicago," and "that the Bishop should be restrained from indiscriminately removing all of plaintiff's music from each parish or insti-

tution in the Archdiocese regardless of its origin."

And in another action, Dennis Fitzpatrick, FEL's president, said at a December press conference:

"We have recently learned that letters were sent to Bishops of the United States stamped 'copy for your information.' We believe that these letters misleadingly give the idea that unless our music is banned, there could be penalties imposed by the court.

"I suspect that the letters might mislead the Bishops into thinking that if the Bishops too don't ban FEL's music that they might be subject to possible court sanctions," Fitzpatrick said.

Fitzpatrick further stated at the press conference that as a result of his inspection of the materials the Archdiocese had collected from its parishes, he had determined that 65% of the churches were "worshiping with or in possession of alleged copyright violations."

That figure is upwards of the estimate presented in the original filing, which asks \$180,000 in damages, but Fitzpatrick says he will not amend the suit to seek additional money.

Claiming damage from the actions of the Archdiocese, FEL has introduced in its filing letters from one Chicago parish, cancelling an order for printed songbooks, allegedly because of the ban by the Archdiocese.

Attorneys for the Archdiocese maintain that it was necessary for the preparation of their defense to remove all materials containing FEL copyrights.

"The authorized copies could allegedly have been the source of material that was unauthorized," comments Don H. Reuben of Kirkland & Ellis, counsel for the Archdiocese. "The only way to know that was to compare it and examine it. We had to get control of everything and then try to trace where things came from," says Kirkland, who claims the FEL house cleaning came at his insistence.

Reuben says the ban on singing was necessary to protect the Archdiocese from new unauthorized copies making their way into the churches.

"If they can't sing, nobody's going to try to make a copy," Reuben explains. "We've told Fitzpatrick we'll lift the ban on singing if he will hold the Bishop harmless because of unauthorized copying because of the singing."

Alleged widespread mimeographing and photocopying of FEL copyrighted words and music for inclusion in homemade church hymnals, is at the foundation of the original lawsuit.

The suit attacks this practice as copyright infringement and unfair competition. FEL directly licenses churches to allow duplicating, and since 1972, it claims, has notified every Catholic church and school in the nation through mass mailings of the necessity of securing a license to copy.

The National Conference of Catholic Bishops through an adjunct, the National Federation of Liturgical Commissions, has recently outlined a program to create a central clearing house to negotiate an annual blanket licensing fee between churches and publishers (Billboard, Nov. 27). The move is believed to have been influenced by the FEL lawsuit.

## Inaugural Music

WASHINGTON—The Capital will be awash in music of every variety during the Jan. 18-22 inaugural festival. There will be at least 200 free informal concerts around the city, the Carter Inaugural Committee has announced.

They are in addition to the main televised inaugural-evening concert at the Kennedy Center featuring such acts as Johnny Cash, Stevie Wonder, Leonard Bernstein, Paul Simon and Beverly Sills.

## Executive Turntable

I. Martin Pompadur, former president of ABC's Leisure Activities Group joins the Ziff Corp., New York, Monday (17) as senior vice president charged with the acquisition of radio and television stations for the publishing conglomerate. . . . Larry Cohen has been upped to vice president of merchandising at U.A. Records, Los Angeles, from East Coast promotional director and head of East Coast special projects. . . . Don Biederman joins ABC Records, Los Angeles, to head ABC's legal department. He was formerly with CBS Records legal department, New York. Rick Dobbis promoted to vice president, artist development, Arista Records, New York. He was director of artist development. . . . At Epic Records, New York, Lennie Petze promoted to vice president a&r. He was East Coast a&r for Epic. . . . At Elektra/Asylum Records, Los Angeles, Emmitt Rhodes, a former recording artist, and producer/musician Greg Prestopino have been added to the a&r staff. . . . New appointments at Casablanca Records, Los Angeles, include Scott Shannon being elevated to vice president, special assistant to Neil Bogart, president, and Peter Lake joining as vice president, creative services. Shannon formerly operated as director of promotion and media. Lake will be responsible for creating films and video presentations for the label's artists and developing film and television projects for the firm. . . . John R. Stank appointed manager, commercial distribution and inventory management, for RCA Records at the firm's Rockaway, N.J. distribution center. He was distribution manager. . . . Michael Pillot appointed director, album promotion and special projects, at CBS Records, New York. He was an associate director of album promotion. . . . Irv Biegel resigns as executive vice president of Private Stock Records, New York, to pursue interests of his own. He has been with the label since its inception. . . . Mel Fuhrman appointed vice president, sales and marketing at Lifesong Records, New York. He was head of the A&M office in New York. . . . Three promotional changes at Phonogram Inc./Mercury Records are Ronnie Raphael to West Coast regional promotion manager, Los Angeles; Charlie Ross replacing Raphael as promotion manager, Dallas; and Paul Pieretti to promotion manager for the Northern California area, San Francisco. . . . At Capitol Records, Boston, Dennis O'Malley named promotion manager moving from ABC Records, Boston, where he was sales manager. . . . Sylvia Calloway named director of secondary promotion at Tattoo Records, Los Angeles. . . . At Candy Stripe Records, Freeport, N.Y., Lillian Mae Baron returns as executive secretary to the president. Vinnie Birbiglia comes from ABC Record and Tape sales, New Jersey, to be vice president in charge of sales. Tim Heefner, formerly of Double B, is new buyer for all cutout products and Jerry Mercorella, previously with All Records, is buyer for all current product. Gus St. Angelo, also from All Records, now is in charge of inventory and returns. Morris Austein comes from Concorde Distributors to head the export division. Alan Lorenzo takes charge of shipping and receiving; he shifts from King Karol. And Billy Issues, who was with Brookville Television Marketing, is now in charge of product advertising. . . . Steve Breen, branch manager at Phonodisc Inc., San Francisco, has resigned to pursue opportunities within the record industry. Cathy Roszell to Capitol Records, Nashville, as assistant head of publicity. . . . Eleanor Boglin has been appointed national r&b promotion director of International Record Distributing Associates, Nashville.



Cohen



Petze



Lake



Fuhrman



Kleffman



Dobbis



Shannon



Pillot



Kaplan

## College Pres. Keynotes NARM Dinner

NEW YORK—Jacqueline Wexler, president of Hunter College, will be the featured speaker at the NARM Scholarship Foundation Dinner March 6 at the Century Plaza Hotel, Los Angeles, at the 19th annual NARM convention there.

An authority on urban education, Wexler is the first woman to be featured speaker at the dinner. She served on education panels in the Kennedy-Johnson Administration and is a noted writer and lecturer.

Eleven \$4,000 scholarships will be awarded to employees of NARM

member companies and their children. Donors are the American Broadcasting Co.; ABC Records; A & M Records; CBS Records; Murray Gordon of Ivy Hill Lithograph; Surplus Records and Tapes; Lee-Myles; RCA Records; Warner Communications; Mr. and Mrs. Peter Wish of Recoton Corp.; and the first annual David Kapp Memorial Scholarship, established by a group of industry members.

A total of 111 scholarships valued at more than \$400,000 have been given out since the program began.

## ABC 5-Day Dealer Meet In 13 Cities

LOS ANGELES—ABC Records held its first dealer conferences Monday through Friday (3-7) in 13 cities, with more than 3,900 wholesalers, racks, retailers, artists, artists managers, radio, concert promoters and nightclub operators in attendance.

The label took what would have been a national convention on the road to Miami on Monday (3); Minneapolis, Tuesday (4); Washington, D.C., Detroit, Dallas, Chicago, San Francisco, New York, Thursday (6); and Atlanta, Los Angeles, Cherry Hill, N.J., Cleveland and Cambridge, Mass., Friday (7).

The all-day conferences, identical in structure, were built entirely around an audio/visual presentation of the label's 32 product January releases.

The presentation, which ran approximately 50 minutes, was shown once every 90 minutes.

The presentations were arranged to fit each market, with local representatives handling the introduction of product.

Label acts were also on hand to meet the accounts with two acts performing, the Big Wha Koo in New York and the Ramones in Los Angeles.

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Richard Nusser joins the New York editorial staff of Billboard. He was with Country Music Magazine and Warner Bros. Records. Nusser replaces Jim Fishel, who will announce future plans shortly. . . . Dianna Pugh is named executive vice president of the Jim Halsey Co. Inc., Tulsa, Okla. Pugh has been with the agency for the past 11 years. . . . Holmes Hendricksen has been upped to executive vice president, entertainment and public relations at Harrah's, Reno and Lake Tahoe, Nev. Also, Mark Curtis has been promoted to vice president, p.r. and Doug Bushousen upped to vice president, entertainment.

William R. Cowdrey named Western regional sales manager for Columbia Magnetics, Los Angeles. He was the Southwest regional manager for Ampex. . . . At Ampex, Redwood City, Calif., Donald V. Kleffman promoted to vice president/general manager of the audio-video systems division. He was general manager. . . . Victor Kaplan named Eastern regional sales manager for Dynaco/Dynakit at Blackwood, N.J. He was manager of the sales order division. . . . Tom Pugh

Westover promoted to dual positions as national sales manager/special markets and Western Regional sales manager for Pioneer Electronics of America. He will work out of the firm's Long Beach, Calif., headquarters. His old position as Midwest regional sales manager, Minneapolis, is taken over by Jim McManus, who was sales manager for Markal Sales, Chicago. . . . Ruth V.A. Farmer promoted to circulation manager for the national advertising department of Radio Shack, Fort Worth, Tex. She was circulation coordinator. . . . Hal Weissman, president of Track Advertising, Bala Cynwyd, Pa., steps down to head public relations at the Valley Forge Music Fair, Devon, Pa.

JANUARY 15, 1977, BILLBOARD



# Our writers are going around in circles. Winning circles.

Chappell has a roster of award winning writers  
that's music to your ears.

**CHUCK JACKSON AND  
MARVIN YANCY**

whose song  
"MR. MELODY"  
was performed by  
NATALIE COLE  
GRAND PRIZE WINNER  
FIFTH TOKYO MUSIC  
FESTIVAL

**KIM CARNES AND  
DAVE ELLINGSON**  
PROFESSIONAL GRAND  
PRIZE WINNERS

in the  
1976 AMERICAN SONG  
FESTIVAL  
for their song  
"LOVE COMES FROM  
UNEXPECTED PLACES."  
The song is featured  
in the new  
**KIM CARNES LP "SAILIN' "**  
(A&M Records)

**PHIL GALDSTON AND  
PETER THOM**

GRAND PRIZE WINNERS  
in the  
1975 AMERICAN SONG  
FESTIVAL  
for their song  
"WHY DON'T WE LIVE  
TOGETHER."

The song will be featured in  
**GALDSTON and THOM'S**  
forthcoming L.P. for  
WARNER BROS.



# chappell

A Polygram Company  
LOS ANGELES NEW YORK NASHVILLE





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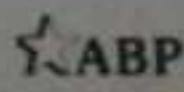
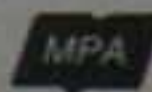
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## NOW THE WAVE

Maximum Album Exposure By Unit, Designer Rice Says

By JEAN WILLIAMS

LOS ANGELES—ABC accounts may soon have a new merchandising aid called The Wave.

The Wave, designed and manufactured for the label by Fred Rice Productions, was developed to offer maximum in-store exposure of LPs.

The 20 to 22-pound, two-sided contoured acrylic device is 26 inches long and six feet wide with slots for 14 albums.

The not inexpensive (approximately \$400) permanent display will be made available in three brilliant colors, red, orange and blue.

According to Don England, label marketing chief, the ABC Wave, although large, is designed to use minimum space with maximum product exposure by being suspended from a ceiling.

"We wanted a merchandising aid that did not require a counter, floor or wall because all of that space is at a premium in stores," says England.

"Most large accounts have a mirage of paper throughout their stores. We want something that will not get lost in this whole paper display.

"Fred Rice surveyed several retail stores and found that the only place open to have our product displayed were the ceilings.

"He also noted that mobiles were used extensively in almost all stores, so he felt a mobile sign would be readily accepted and used by most accounts.

"The ABC Wave can fit any promotion," says England. "It can be utilized to highlight price, special sales, artist-in-town, radio spot tie-in, new LP releases and in-store appearances. It's an art piece that can highlight product from classics to country."

The label has placed a prototype in one outlet of the Tower retail record chain here.



ABC Wave: Don England shows off ABC's newest 22 pound, six feet long merchandising aid.

The Wave will be available to accounts under a special sales/merchandising program currently being developed by England and scheduled to begin in the second quarter of 1977.

The program is being worked where accounts will be able to earn the sign, probably under the advertising allowance concept, says England.

No plan is being developed whereby accounts may purchase or lease the sign. ABC is initially order-

## Buddah Sharing

NEW YORK—Buddah Records has contributed office space in its New York headquarters to YAN (Young Activists Now), a community group seeking jobs and training for black and Hispanic inner-city youths.

YAN reports that record companies participating in its job program include: ABC, Atlantic, Warner Bros., Buddah, Capitol, CBS, Epic, Polydor, Spring and RCA.

## Polydor Focus On Dirty Tricks

NEW YORK—Polydor Inc., in the midst of a major merchandising campaign for its albums released in December, is also increasing its marketing campaign for the album "Night Man" by the British rock band Dirty Tricks.

Polydor's earlier releases include "Vibrations" by Roy Ayers; "My Spanish Heart" by Chick Corea; "A Rock'n'Roll Alternative" by the Atlanta Rhythm Section; "Body Heat" by James Brown; "Lovingly Yours" by Millie Jackson; "Rubber Duck" by C.W. McCall; RSO's "Midnight Cafe" by the British group Smokie; Terje Rypdal's "After The Rain"; Barre Phillips' "Mountainscapes" on the ECM label; and eight albums on Deutsche Grammophon.

These releases culminate what Polydor calls its most successful year ever.

"1976 has been an incredible year," says Lou Simon, executive vice president and general manager. "The turnaround and the success of Polydor Inc. has exceeded our planning.

"The quality of the artists we now represent and the quality of our staffing is such that we expect, in 1977 and the years thereafter, to increase our market share significantly."

The marketing campaign for Dirty Tricks' "Night Man" includes a 5% discount program for the album for the month of January. Released in October, the album has

## British Rocker Added To List For Promotion

By ROMAN KOZAK

gained a following in the Northeast and the Southwest. It will be reserved to all key accounts and progressive radio stations.

An advertising campaign is also underway in conjunction with the group's New York debut at CBGB's, the city's punk rock mecca. Alan Freeman, one of Britain's best known DJs, is scheduled to come to New York for the show.

A poster campaign featuring striking, but sexually ambivalent artwork has also been launched, with the poster appearing on many New York streets.

For its December releases Polydor devised a series of mini mobiles that consist of a 12-inch silver coated frame on which is suspended double-sided 8 1/2-inch floating panels of the album covers.

"It is a size that we studied, since if the mobiles are too big, either they are not put up, or people pull them down," says Bill Levy, creative services director.

Above the mobiles are color-coordinated headers giving the album title, artist and catalog number. The mobiles are designed so that they can occupy an entire wall or be

ing 50 displays with plans to reorder as needed.

England explains that during the year, other merchandising aids will be designed for the label but not necessarily of the giant proportions of The Wave. Rice is working on other projects.

One such project is a plastic divider card with a flag attached by a thin wire.

The card is placed in a browser. During a sales or special promotion, the flag on the card is raised for easy identification.

Says Rice: "When you walk into a store, you usually see a sea of paper. Nothing stands out.

"With this special divider card, a customer sees the flag up and your product is immediately exposed.

"Some stores over-kill; I want to expose. Take new releases for example. They should never be put into a browser box because they then become catalog items.

"I am trying to showcase and dramatize the product, to actually pinpoint the LPs so that customers will be able to trace the records throughout the stores."

displayed in various combinations.

On the promotion, publicity and sales side, a film/slide presentation is being shown in Atlanta, Boston, Philadelphia and San Francisco featuring the releases.

"Our program has been tailored for every kind of account from the small dealer to the rackjobber to the large retailer," says Harry Anger, national sales director.

Much of the plan for merchandising and promoting the releases comes from a Polydor national promotion meeting that was held in New York in mid-December. The meeting, chaired by Arnie Geller, promotion director, was attended by 40 persons including heads of various Polydor departments.

In addition to a review of 1976, and plans for the new year, a major topic of discussion at the meeting was the changing format of country music stations, which now have smaller playlists.

According to Geller, country radio stations at one time had a playlist of between 70 to 80 songs and it was not so difficult to put a record on that list. The trick was to get them on the top 30 of the charts, Geller says.

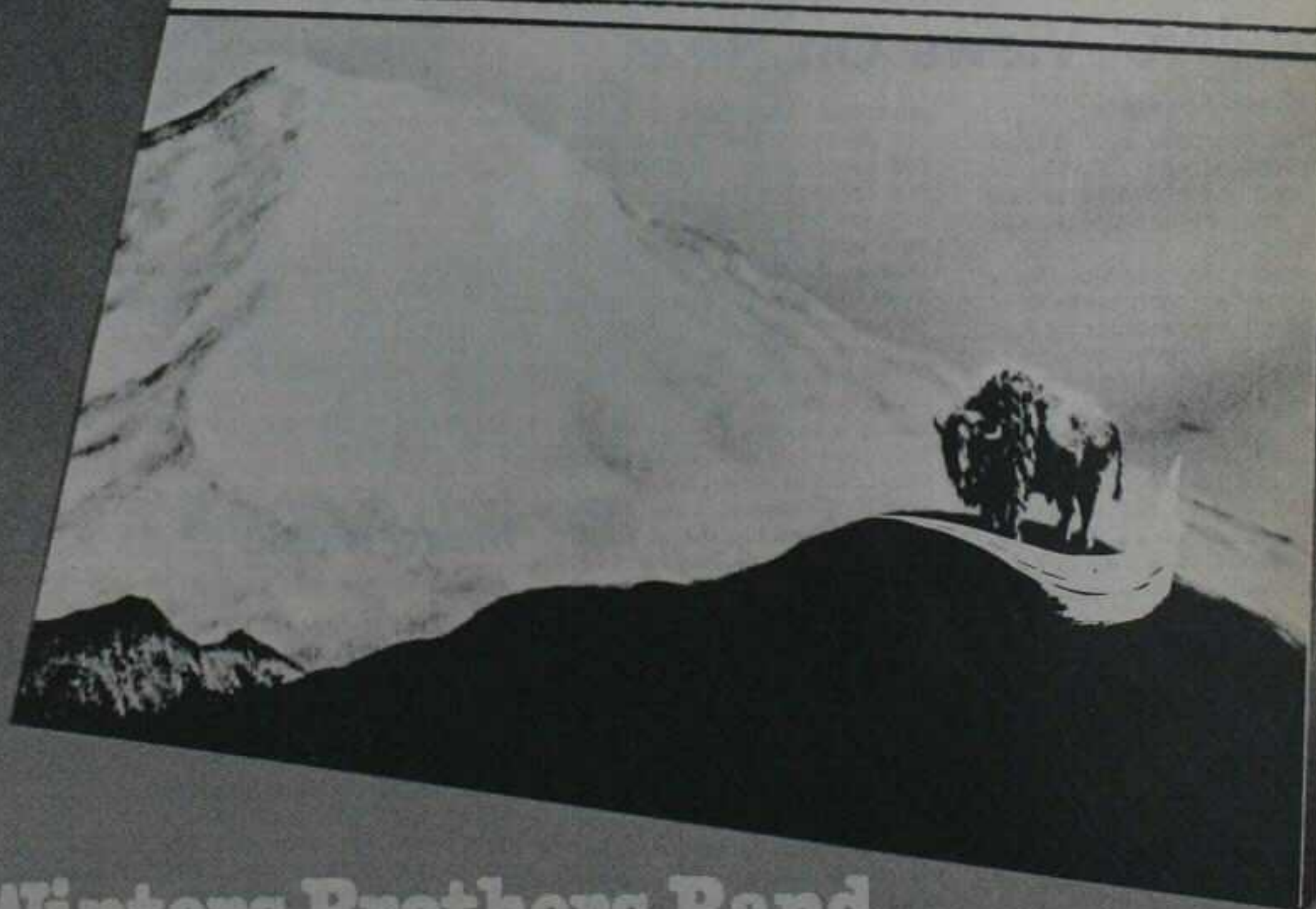
Now, he says, country stations have reduced their playlist to about 30 songs, and it is much more difficult to place a song among them. Geller says that album-oriented stations are now also much more tightly formatted.



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## In-Store Cassette Duping System Offered Retailers

By IS HOROWITZ

NEW YORK—A scheme for in-store duplication of sound material on cassettes is being offered to record dealers here and elsewhere in the country.

Scanfax Corp., a Los Angeles firm, has compact duplicators and master program tapes in some 10 test locations in a move to extend to the consumer trade an operational formula it has long pursued in the library and school market. Test locations are in California, Texas and other locations, although firm officials refuse to say where.

Under the Scanfax plan dealers acquire quantities of blank cassettes, a selection of master tapes and a duplicator capable of copying a 60-minute program in about two minutes.

For the price of the blank cassette alone, consumers are offered an immediate copy of a wide selection of program material. Promotion copy urges them to "start your valuable sound collection now."

"Our main purpose is to broaden the market for our blank tape," says Calvin Fox, Scanfax president.

The company's trademarked cassette pack is called Audio-Text Master Match. Custom fabrication is by Ampex and other suppliers, says Fox.

While none of the Scanfax recorded tapes are devoted solely to music, many of the programs offered do contain musical background. Much of the material derives from vintage radio programs, movies and Broadway shows.

No method is provided for keeping track of titles duplicated in stores, but Fox says that all obligations to producers of the original material have been met.

"We have cleared everything to the best of our ability," he asserts.

The Barnes & Noble classical record store here is one of the pilot locations in the Scanfax test. It is considered particularly suitable since the outlet is an offshoot of a major book dealer, a type of establishment where the company feels much of its potential lies.

In fact, Fox believes that book stores and camera shops will provide his company with its best prospects. Preliminary tests have already borne this out, he says.

Other locations Scanfax expects to explore with its instant duplication program are toy stores for juvenile program material, and religious stores for inspirational tape programs.

The company has some 63,000 master tapes in its archives, Fox says, and the catalog is growing at the rate of about 1,000 new titles a month.

The bulk of the material is of an intellectual nature, he says, suitable for libraries and schools which Scanfax and its affiliated Center for Cassette Studies have long serviced.

Experience in this market, he says, demonstrated that it was impossible to prevent or police unauthorized duplication and led to the Scanfax decision to stimulate and profit from location duplication by selling its own line of blank cassettes.

## Dealers' Views On Hike

• Continued from page 1

by from 20 to 30 cents, if all labels price LPs and tape at \$7.98 to the consumer, the average retailer will make less money on a tape sale with the \$1 list rise.

Steve Libman of the Music Scene and Oz stores, Atlanta, is a bit vexed by the price increase coming right now, but he zeroes in on the profit picture on LP sales, where the average big user buys a \$6.98 LP for about \$3.36 and specials it at \$3.99 for a 16% profit. The \$7.98 LP, expected to wholesale at about \$3.84, would generally special at \$4.99 at the outset, providing a 23% profit. Dave Marker, Music Plus, Los Angeles, also cites the better profit margin as a dividend.

Most stores began selling the Queen album Tuesday and Wednesday (28-29). Though there were outcroppings of buyer resistance, most consumers didn't gripe, the national check indicates. Alan Dulberger, 1912 Overture stores, Milwaukee, has the act coming to Milwaukee as a concert promotion in mid-January and reports "excellent" early response.

Kay Moran of Sound Warehouse, the 17-store Oklahoma-Texas skein, ponders whether a \$4.99 special price is possible. "Will this be the first time discounters have to go over \$5?"

It will take albums longer to make it up the charts and consumers will be even more selective, predicts Bob Willcox, Franklin Music, Atlanta. He has already found buyers going from store to store, unaware that the Queen album is a \$7.98 list and trying to find it as a normal \$3.99 special, he says.

John Grandoni of Cavages, Buffalo, feels Columbia's hefty ad allowance for "A Star Is Born" did much to condition music fans to a

price raise. Lenny Silver of the 20-plus Record Theatres feels price makes no difference, "but it must be in the grooves."

Almost all surveyed volunteered their hope that the \$7.98 list does not become universal on all new releases. The upped price could make the consumer so selective that even fewer new acts develop.

An outbreak of dissent in Portland, Ore., which began when Columbia announced the "Star" track boost prior to Christmas continues with the Queen release. Mike Reff of Everybody's Records, a part of the initial rebellion, says that now most Portland stores are selling the "Star" album, but because they got started late, they were out of stock in many cases because of small initial orders.

Steve Gabor of Music Odyssey, Los Angeles, says he told griping customers to call the labels personally and express their discontent. Sounds Good, Chicago, put up signs encouraging its patrons not to buy the Queen LP and to notify labels of buyer resistance. Suburban Dog Ear outlets were selling the Queen package at list and displaying protest placards about the \$1 increase.

Barrie Bergman of the giant Record Bar chain sees \$7.98 as the new base price in six months. Terry Cooper, who manages the 23-store Recordland chain, feels the \$7.98 single LP price is liveable, but wonders how his patrons will react to the first superstar two-pocket package at that price? **JOHN SIPPEL**

## Miller West Tour

LOS ANGELES—Riding the crest of the certified platinum album "Fly Like An Eagle," the Steve Miller Band launches an eight-city western tour Jan. 26 at the Vancouver Coliseum in Vancouver.

## NUMEROUS FIRSTS FOR 'FIDDLER' Mostel's Fee: \$30,000 Week

NEW YORK—The revival Dec. 28 of the Sheldon Harnick/Jerry Bock musical, "Fiddler On The Roof" brought with it many Broadway firsts.

The show, starring Zero Mostel (see separate review on this page) opened at the 1,542-seat Winter Garden Theatre with one of the largest boxoffice advances in the history of the legitimate theatre.

In addition, it is also paying Mostel an unprecedented \$30,000 a week for the "limited" 22-week engagement. Even more interesting is the fact that the actor's total salary will be paid on a deferred payment basis stretching it over a 10-year period, in actual fact paying him around \$1,250 a week.

This gives Mostel a significant tax break on the income from the show, and provides the show's producers with interest-free use of available financing.

With its huge advance, and the fact that it is expected to do capacity business for its entire 22-week run, the show is expected to gross about \$200,000 a week. It was capitalized

at about \$375,000, and is expected that after expenses it will net around \$25,000 a week for its backers who include Mostel.

Because of the relatively recent time span between the original and the revival, the show's producers—the Shubert Organization, the Nederlander Organization, and the Kennedy Center—are renting the original scenery and costumes from the original production company at a cost of about \$4,000 a week.

This, coupled with the fact that the show's new producers are paying the original production company 1% of the revival fee, should net an estimated \$50,000 a week for the original venture.

"Fiddler" has also established itself as one of the first big "new" musicals to come to Broadway with a \$20 a ticket tab. Most other new shows are expected to follow suit. Current popular Broadway musicals are already netting a \$17.50 per ticket top.

RCA Records which holds the

original cast album from the original "Fiddler" is also cashing in on the show's enormous popularity. The label co-hosted a gala opening party at N.Y.'s Tavern-On-Green restaurant, and for weeks has been plugging the album through print and radio ads which proclaim, "Fiddler's Back On Broadway, and RCA has the original cast album."

In addition stores in the Times Square area are cooperating with special window and other point-of-purchase displays, and the Winter Garden lobby is said to be doing a brisk trade in the album among enthusiastic viewers of the show.

According to RCA officials it is still too early to gauge the results of the promotion, but the label expects "a huge resurgence in sales of the album," based on the outstanding notices the play has received, and the general nostalgia of the music which includes such evergreens as "If I Were A Rich Man," "Matchmaker, Matchmaker," and "Sunrise, Sunset."

## BROADWAY REVIEW

### Risks Ignored, 'Fiddler' Proves a N. Y. Sensation

NEW YORK—Ever since it was first announced that Broadway was to have a revival of the much-loved Sheldon Harnick/Jerry Bock musical, "Fiddler On The Roof," Broadway skeptics have been quibbling about the risks involved.

They argued that as a revival the show was coming into town too close on the heels of the original production which closed here less than six years ago. They fretted too that there were flaws in the original production which, if not exorcised for the revival could hurt the show at the boxoffice.

They dismissed the fact that since its Broadway closing the show has been enormously successful on the road with "New York is not a 'road' town."

They were all wrong. They had not counted on the enormous talent of the show's larger than life, Zero Mostel, who originated the exquisitely perfected role of Tevye, the down-at-heel dairyman in the small

village of Anatevka in Czarist Russia.

As it is, the show sailed into Broadway with one of the largest advance ticket sales in the history of the legitimate theater and is virtually guaranteed a capacity audience for the entire duration of its 22-week run at the Winter Garden Theatre.

The show is, of course, Mostel's show. The man is an artisan, the quintessential Tevye, a performer par excellence. Beside him all others in the cast fade into anonymity.

Had the show been staged without Mostel, the predictions of the skeptics may have proved accurate, but Mostel with his outstanding breadth of talent, and overwhelming stage personality, literally carries the show on his shoulders in much the same way he lugs his horseless milk cart around the stage.

In his role, with his enormous wit, his ability to live rather than play part, Mostel touches his audience with the plight of the villagers of Czarist dominated Anatevka in the Russian hinterland, and then touches them again with the humor and optimism of the beleaguered peasants.

Then there is the music. It is joyous music, exquisitely tapestried into such unforgettable songs as "If I Were A Rich Man," "Matchmaker, Matchmaker," "Sunrise, Sunset," and "Do You Love Me." It is full of nostalgia for older members of the audience, and promises hope, and beauty and romance to the younger ones who were still knee-high when the original Tevye first made his Broadway appearance.

Settings and costumes from the original Broadway show are being rented from the original production company for this show, and for good reason, they fit well into the production.

Then there are the strong supporting performances of the rest of the cast, including that of Thelma Lee, the dominating wife of Tevye.

"Fiddler On The Roof" is not without flaws, but then who quibbles about a few minor flaws in an otherwise breathtaking gem? **RADCLIFFE JOE**

## Vanguard Loses Appeal Of Suit

NEW YORK—Vanguard Records has lost its appeal of a \$275,000 judgment awarded to Music Research Inc. and Adelphi Records Inc. over the alleged misuse of master tapes of late bluesman John Hurt.

A three-judge U.S. Appeals Court here affirmed Dec. 30 an earlier ruling stemming from a 1975 jury trial that involved a disputed contract between Vanguard, Music Research and Adelphi that had been negotiated by Herb Gart Management Inc.

Vanguard's vice president, Maynard Solomon, issued this statement: "We are, of course, bitterly disappointed in the decision... and believe it to be erroneous since the validity of our contract was upheld." Vanguard is preparing a petition for a rehearing, he added.

## Metro Music

• Continued from page 3

vices, including more than a dozen closed-circuit tv cameras and a magnetically coded card system by which the doors are operated. Metro says the walls are 12 inches thick with a steel plate in the middle.

The building, formerly a perfume factory, had been vacant for five years when Metro took over nine months ago. All those years, Carter says, he was planning the move.

Part of Metro's plan also is the company's own subsidiary plastics design and manufacture branch, which creates all the fixtures for Metro's stores and now will supply fixtures for the rack operation. Carter also has created subsidiary law, audit, construction, electrical, banking and advertising companies, as entities of the Metro Music Corp.

Carter, who entered the record business at age 14, with a shop on south 90th St., is something of an enigmatic figure on the trade scene here. Suppliers here universally praise the operation of the Metro Music stores, while they ponder the inscrutability of Metro's organizational structure.

## RCA Classical

• Continued from page 1

ers of an apparently routine price schedule. Official announcement came two days later.

The abrupt notice provided no opportunity for retailers to stock up at the old price. However, some took this calmly as they gleefully estimated the sudden increment in the value of their RCA inventory.

And when it comes time to return unsold merchandise, credit for Red Seal items will be tallied at the new price.

Among labels expected to move most rapidly to a \$7.98 level for classics, London Records is considered one of the more likely candidates, according to close observers. With its classical product consisting entirely of imported pressings, the firm has to account for heavy shipping charges not encountered by most other manufacturers.

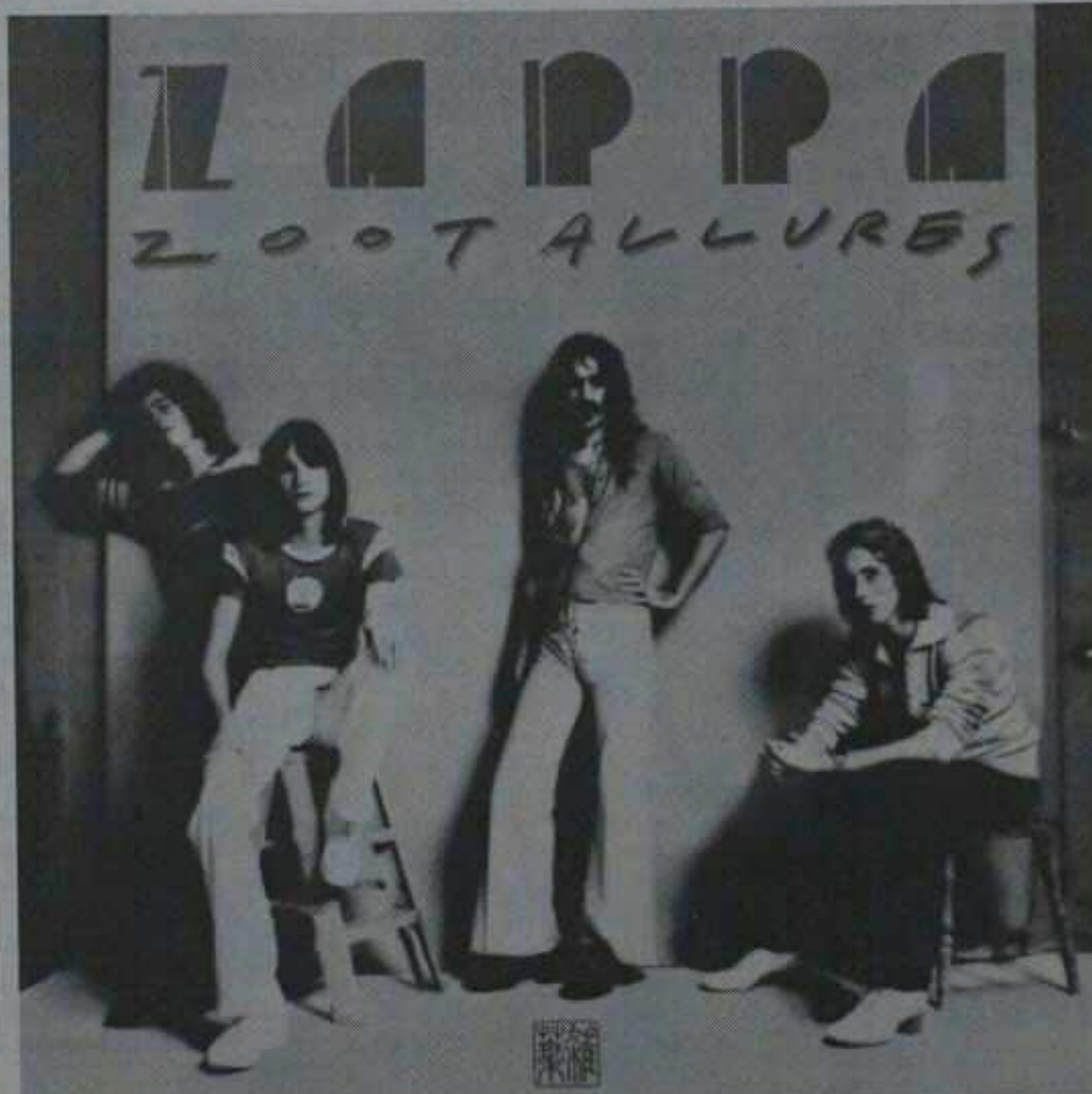
A London spokesman declined to comment on the likelihood of an in-

(Continued on page 10)



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Frank Zappa's **Zoot Allures** is now three months young. According to reliable sources it continues to be his most adventurous and hottest selling LP yet. Some news just stays new.



**Zappa's Zoot Allures.**



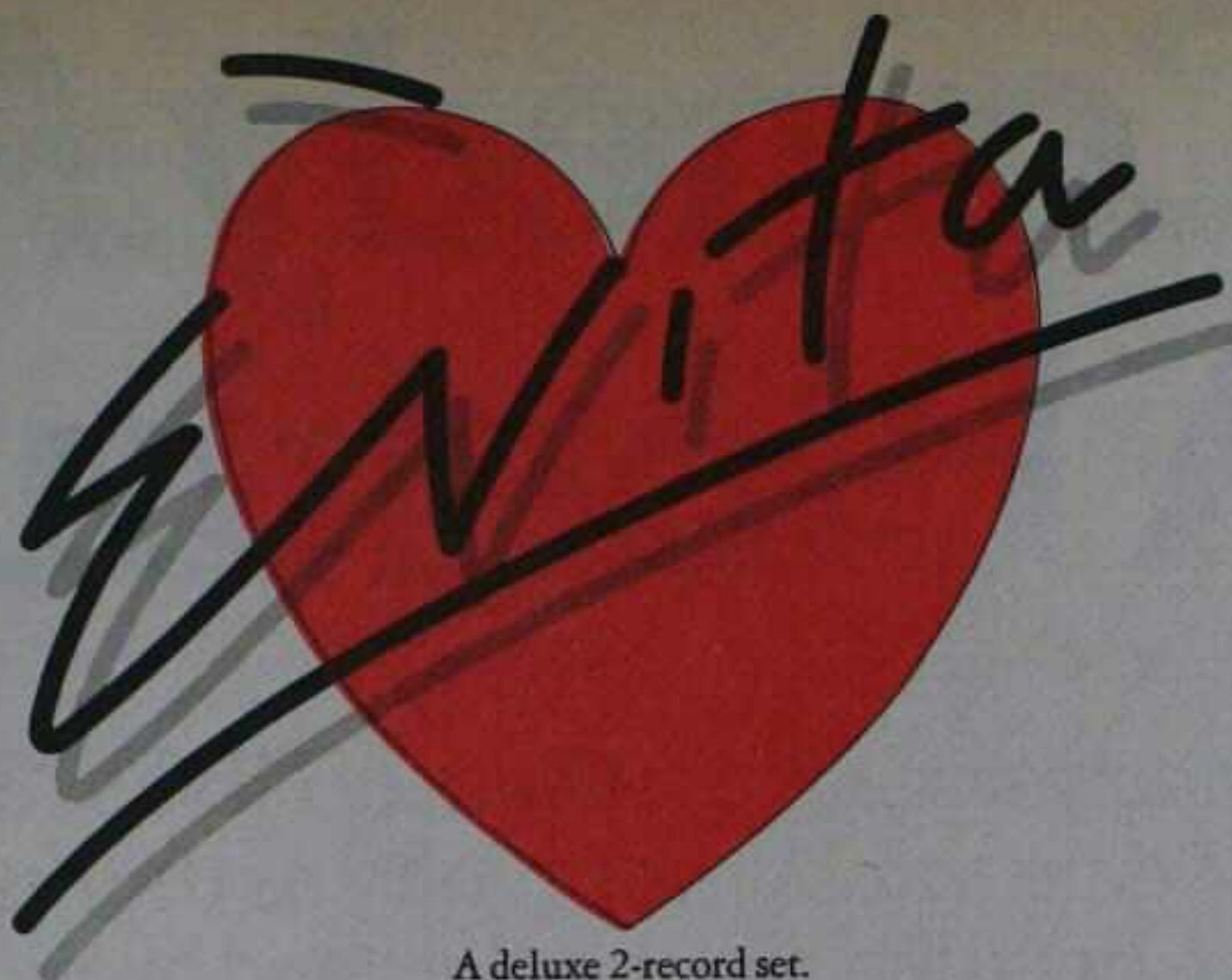
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A deluxe 2-record set.

## An opera based on the life story of Eva Peron. 1919-1952

"EVITA" is based on the life of Eva Peron, the second wife of Argentine dictator Juan Peron. It is a story of people whose lives were in politics, but it is not a political story. It is a Cinderella story about the astonishing life of a girl from the most mundane of backgrounds who became the most powerful woman her country (and indeed Latin America) had ever seen, a woman never content to be a mere ornament at the side of her husband, the president.

Music by  
Andrew Lloyd Webber



Lyrics by  
Tim Rice

The BBC Radio presents the American Premier of "Evita"

January 16, 1977 "Evita" will be heard across America.

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Albuquerque, NM KMYR  
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Anchorage, AL KENI  
Appleton, WI WNAM  
Atlanta, GA WKLS  
Augusta, GA WAUG/FM  
Beaumont, TX KOLE  
Boston, MA WBCN  
Bridgeport, CT WPLR  
Charleston, SC WWVZ  
Charleston, WV WVAF  
Charlotte, NC WRDQ  
Cleveland, OH WMMS  
Columbus, GA WWRH  
Dallas/Fort Worth, TX KZEW  
Denver, CO KBPI  
Duluth, MN WEBC  
El Paso, TX KPAS

Erie, PA WMDI  
Evansville, KY WKDQ  
 Fargo, ND KQWB  
Flint, MI WWCK  
Greensboro, NC WRQK  
Harrisburg, PA WRHY  
Hartford, CT WPLR  
Honolulu, HA KQMQ  
Houston, TX KRBE  
Huntington, WV WAMX  
Huntsville, AL WAHR  
Indianapolis, IN WNAP  
Kansas City, MO KYYS  
Lafayette, LA KSMB  
Lancaster, PA WRHY  
Lexington, KY WKQQ  
Los Angeles, CA KEZY  
Los Angeles, CA KWST  
Louisville, KY WLRS

Macon, GA WRBN  
Madison, WI WYXE  
Manchester, NH WFEA  
Minneapolis, MN KQRS  
Nashville, TN WKDA/FM  
Nassau, NY WNEW/FM  
New Haven, CT WPLR/FM  
New Orleans, LA WRNO  
New York, NY WNEW/FM  
Norfolk, VA WHDR/FM  
Northeast, PA WILK  
Oklahoma City, OK KJAK  
Omaha, NE KQKQ  
Philadelphia, PA WMMR/FM  
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Portland, ME WBLM  
Portland, OR KINK  
Providence, RI WBRU  
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Rochester, NY WCMF  
Rockford, IL WYFE  
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Salinas, CA KLRB  
San Diego, CA KGB/FM  
San Francisco, CA KSAN/FM  
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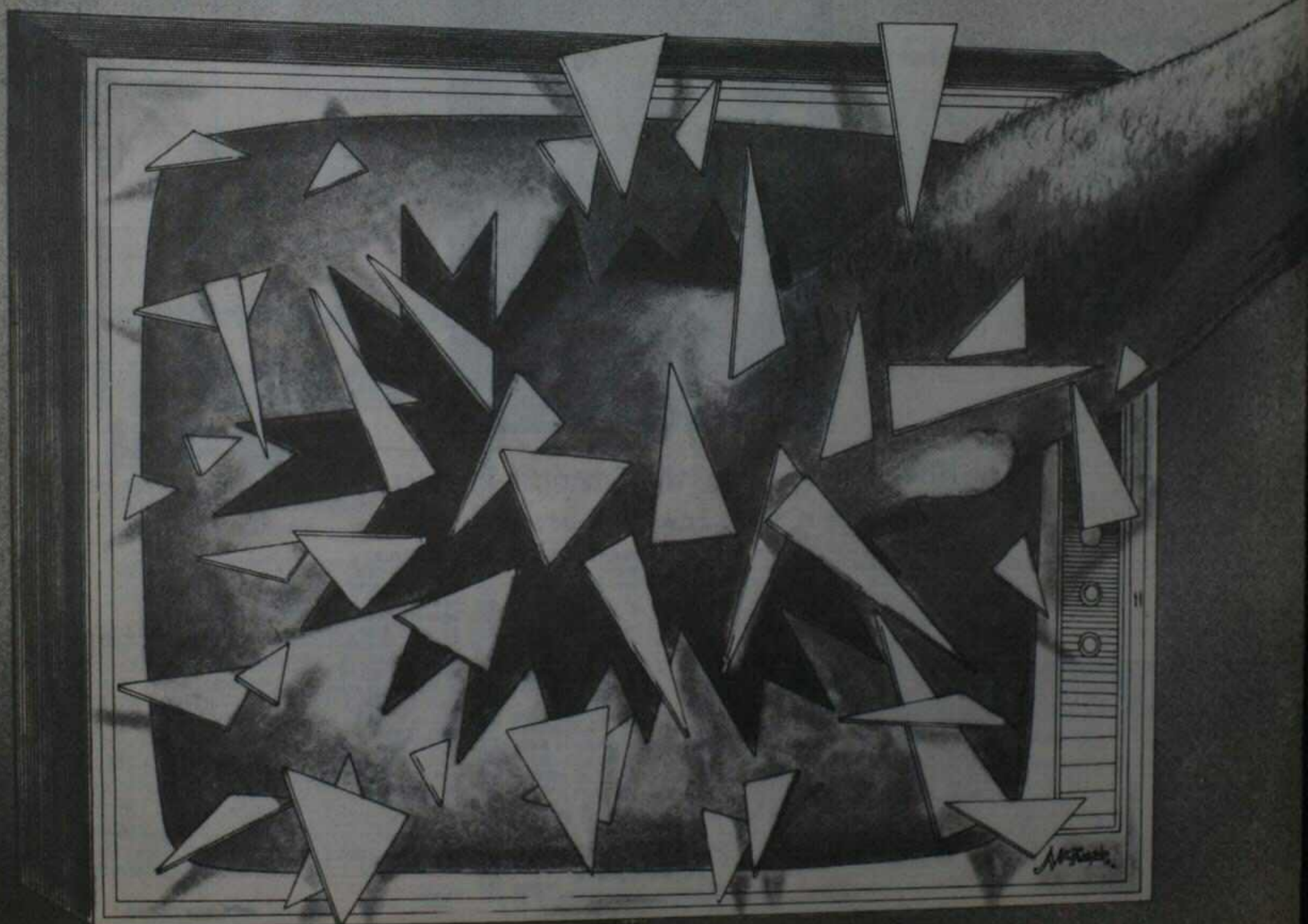


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**CASH BOX** ★ 101 ★ 69 ★ 54

**RECORD WORLD** ★ 77 ★ 57 ★ 44

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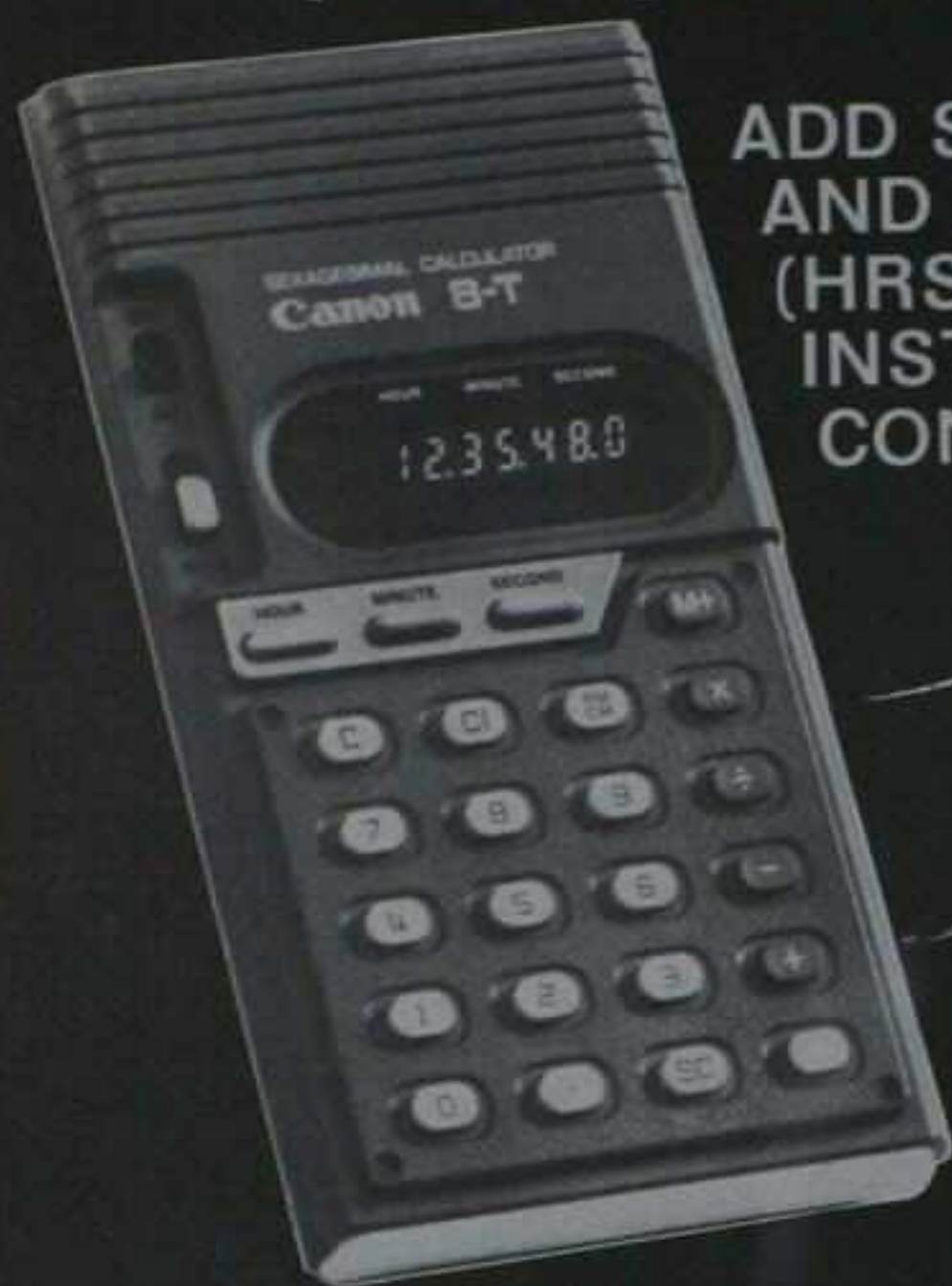
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## General News

### BRITISH ROCK OPERA

# MCA, Toyota Tie On 'Evita' Album

LOS ANGELES—MCA Records and Toyota Corp. of America have teamed up for a joint promotion of the American release of "Evita," the Tim Rice-Andrew Lloyd Webber rock opera based on the life of Eva Peron.

Toyota will sponsor a 90-minute radio broadcast Sunday (16) which will air over 120 stations in the U.S. The radio show, taped in London over the BBC, will feature "Evita" in its entirety, the concept behind the work and interviews with Webber and Rice.

In addition, Toyota's 1,500 national dealers will be supplied with posters and displays for increased consumer awareness of the album. Toyota will hold its national sales meeting this week (10) at which time all dealers will be familiarized with the promotion.

"We felt we had to do something unique for the project," says Bob Siner, vice president of advertising and merchandising and coordinator of the project.

"We needed national impact for the world premiere of "Evita" which is why we combined our efforts with Toyota.

MCA has also enlisted the services of the Playboy College Organization, campus representatives handling promotion and publicity, to hang posters on campuses throughout the U.S.

With a full page ad scheduled to

appear in People magazine in the Jan. 10 issue, the radio show and posters displayed at Toyota dealerships, Siner conservatively estimates that by Monday (17) between seven and 10 million people will have become familiarized with "Evita."

"By Jan. 17 we will have a test market encompassing 20 regions which will help us determine future sales," says Siner. "The radio show is first right now and then we'll plot further promotion based on the test markets.

"Because 'Evita' is a more sophisticated type of work, appealing to college audiences, it might take three months before advertising and word of mouth become effective," he says.

Two years ago MCA conducted a promotion with Datsun for its "Travelin' Country" campaign in which printed ballots were distributed by Datsun and record stores in which consumers voted for favorite MCA country singer and album. Siner says the contest generated 3%-4% response.

Siner says that if this joint effort proves successful, other projects with Toyota loom in the future. Scheduled for release Monday (17), the double album "Evita" will list at \$12.98. Released in England in December, "Evita" has been certified silver for sales in excess of 100,000 pounds.

## 2 Florida Stations Face FCC Fines

By MILDRED HALL

WASHINGTON—In line with its recently announced probe into unfair competition by deejays promoting their own shows on airtime, the FCC has proposed to fine two commonly owned Florida stations \$2,000 for sometimes airing as many as 1,178 spots promoting the licensee's owned concert interests.

The FCC says stations WCMQ-AM-FM in Miami and Hialeah respectively, aired plugs at no cost to the licensee, putting other local concert promoters at an unfair disadvantage. The more than 1,000 spots for a 1975 Danny Daniel concert would have cost another promoter between \$15,000 and \$20,000, the FCC estimates.

At the same time, WCMQ deejays gave heavy airplay to the recordings

of their own concert artists, and failed to log many concert plugs as commercial time, the FCC field investigation found.

Each of eight concerts produced in the Miami area between April 1975 and March 1976 averaged 842 spot announcements, with a total of over 6,700 for WCMQ-sponsored events.

The commission found that the station's owner-licensee, Herbert S. Dolgoff used trade-out accounts to transport and house the talent involved in the concerts.

The result of the heavy promotion and fringe benefits sent artists flocking to the Dolgoff concerts, and new entries into the concert promotion field were up against "an overwhelming obstacle," the FCC found.

## \$7.98 LP List Spreading

• Continued from page 1

man and other label brass emphasize that releases at \$7.98 will be "very selective."

Lundvall says the only \$7.98 release firmed so far will be a Pink Floyd package in February, while Friedman's statement notes "a number of \$7.98 albums by established artists will be released in January and February."

The \$1 hike is now being tested in the marketplace with the fast-rising charted soundtrack from "A Star Is Born," which carries a suggested list of \$8.98. Lundvall notes the album is beyond 600,000 units.

Lundvall feels the business climate is right for a price rise on "superstar-type" acts.

Most overt supporter of the \$1 boost is Ralph Kaffel, president of Fantasy Records, who says he hopes a \$7.98 album price will be estab-

lished overall in 1977. Fantasy has no concrete plans for its first \$7.98 album in the immediate future, but like so many others is watching the early sales progress of the trickle of \$7.98 releases.

Phonogram/Mercury is studying the possibility of upping the price \$1 for BTO and the Ohio Players albums coming in the first quarter of the year, Charlie Fach, executive vice president, says.

Dave O'Connell of Pickwick Records says the budget reissue line is considering a raise to a \$3.49 suggested list, but that early discussion with rackjobbers has found them opposed, because no one else in that product category is at such a price.

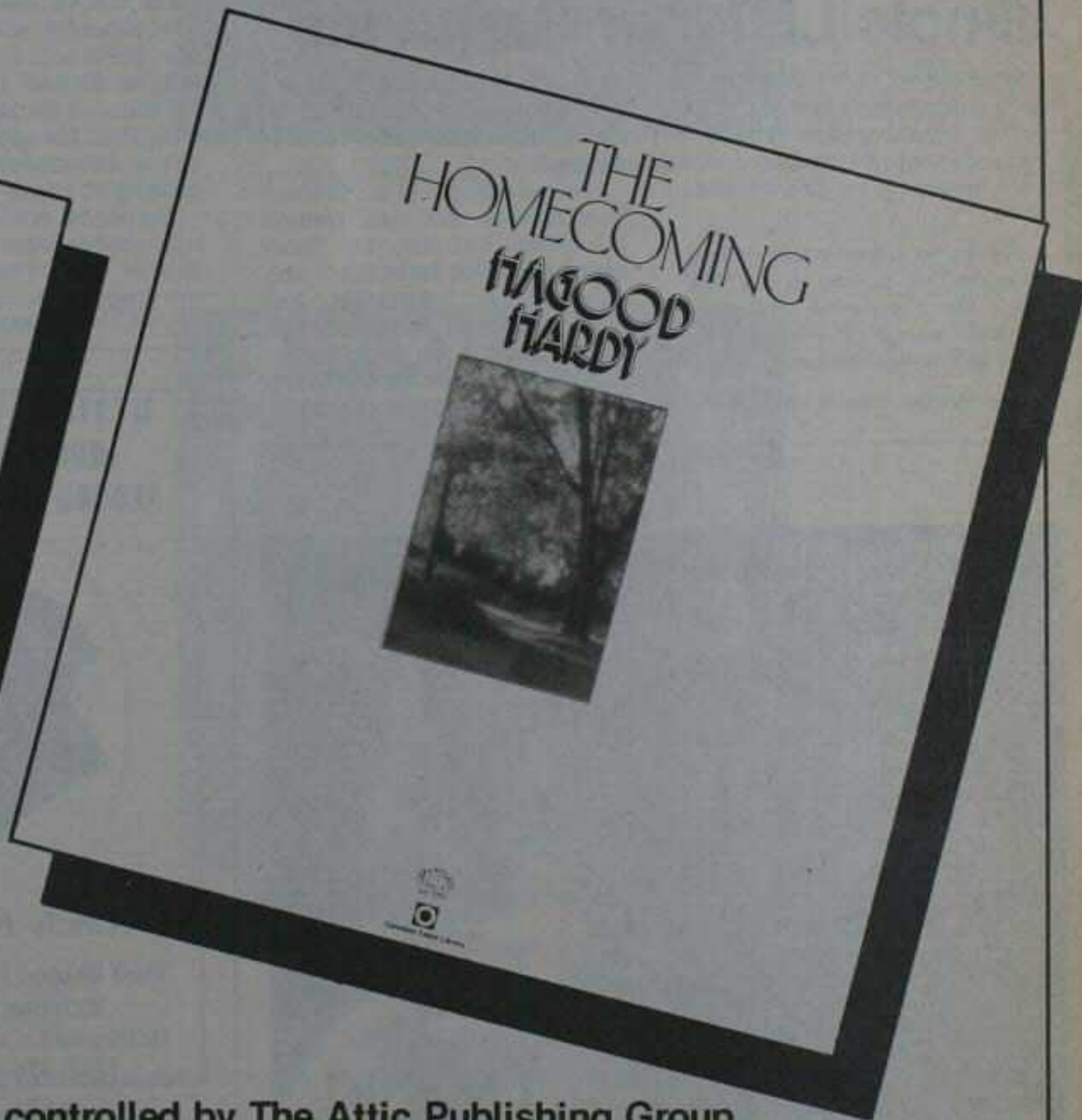
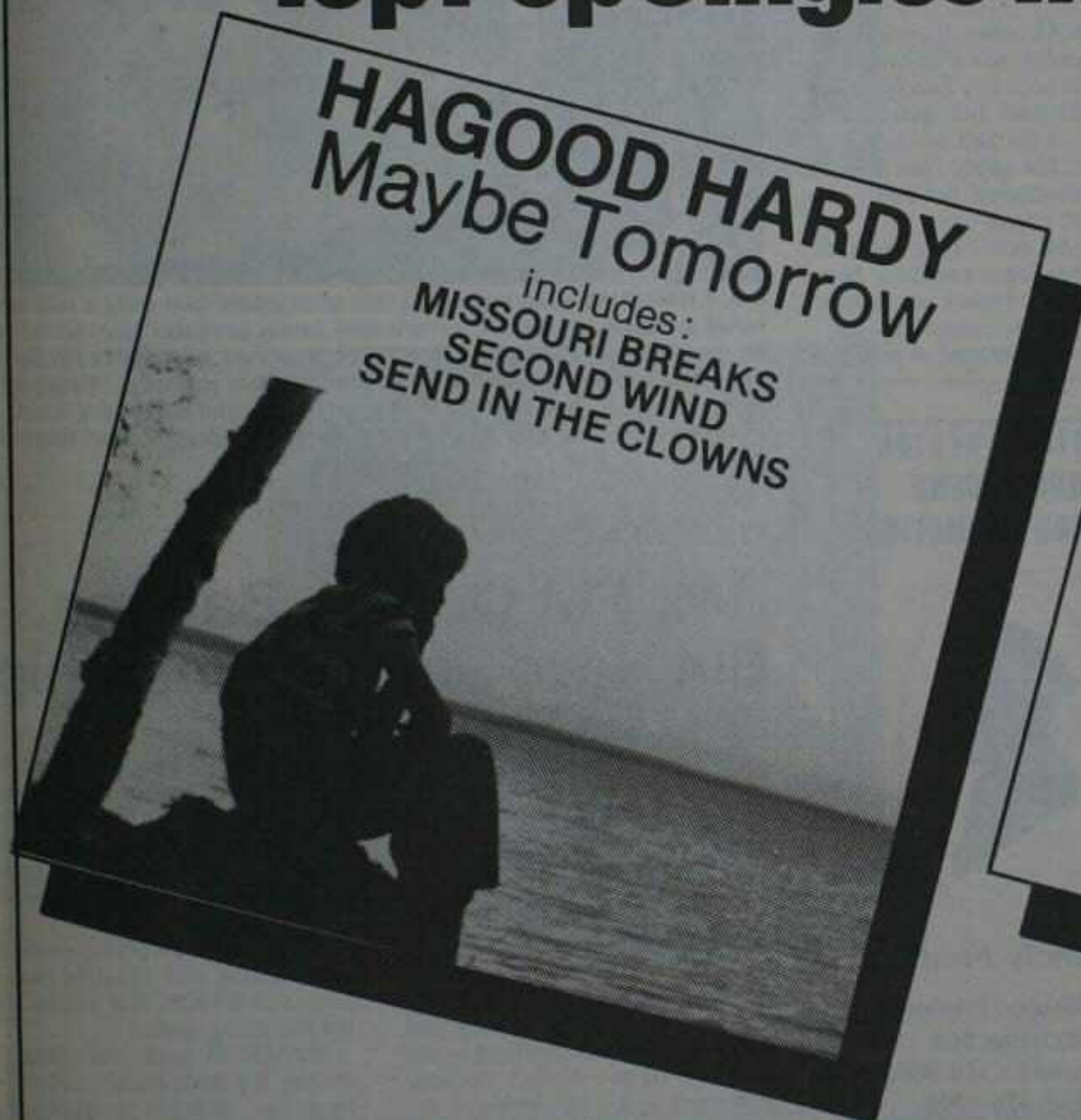
Al Sherman of Alshire says he and Dick Ceja, his sales manager, have been sounding out big accounts as to a raise, but no decision has been reached.



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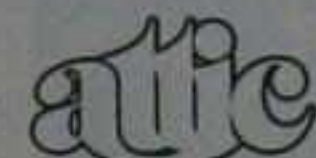


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# Radio-TV Programming

## WMAK Pop Music Outlet Beats Solidly In Nashville's Heartland

By GERRY WOOD

NASHVILLE—Although some observers may feel that running a successful pop music station in the world's country music capital would be roughly akin to selling heaters in the Sahara Desert, Stu Bowers of WMAK feels it's the other way around.

"Country music radio has never proven to be that big here," comments Bowers, the triple-threat program director, operations manager and morning man at WMAK, a 5,000 watt pop music outlet in Nashville.

"None of the country stations here in town has ever really been a giant so far as gathering a majority of the audience goes."

Though Bowers would probably get an argument from WKDA-AM, WENO and WSIX-FM, he goes on to say, "I haven't been pleased at all

with the country radio stations here—I don't think they're as good as those in a lot of other markets."

Another Nashville country station—WENO—has been undergoing dramatic staff changes—now you see them, now you don't—and its future format and operating style provides some lively radio talk.

"Nashville is a pretty good radio market, but when I came down here in March, nobody was doing anything," opines Bowers. "You had WMAK with high reverb, straining. You had WLAC, straining. Nobody was giving too much information. You had WSM—an old line station that does everything in the book and has a fine reputation but was really scattered as far as being goal oriented. When the spring ARB came out and we captured the eight-county metro area in the 18-49

adults category, it shook up the place a little bit. We jumped from fourth to first."

Bowers came to Nashville via KCMO, Kansas City, where he worked on both sides of the glass—on the air and as operations manager for a period. He spent 18 months at WGAR, Cleveland, which he describes as "the worst year and a half of my life." Bowers was program director at WLW, Cincinnati, and also hit the airwaves at WSAI, Cincinnati, and WQAM, Miami.

The first order of business was defining WMAK when Bowers hit Nashville. "We had to define our station as more than just music, even though music represents about 70% of what we do. Tapping us a rock'n'roll station is awfully narrowing—and it's only describing one facet."

WMAK is into information including volumes of traffic data during morning and afternoon drive times.

The WMAK news operation has been expanded into a 24-hour live news center with five minutes casts at 55 on the hour and updates, not headlines, on the half hours during drive times. The station runs 12 minutes of commercials per hour, not counting 10 second spots.

The playlist of soft rock and hard rock numbers runs anywhere from 28 to 34 titles. "There's no progressive country here unless it's a hit."

(Continued on page 23)

## WMAK Goes Country Per Illinois Listener Requests

SPRINGFIELD, Ill.—WMAK, a 1,000-watt station located at 970 on the dial, has dropped its MOR format and switched to country music under new program director Mike Carta.

The change in format was made at midnight, Dec. 31, and all day New Year's Day the station gave away Waylon Jennings' "Are You Ready For The Country" album.

Prior to the format change, the

station interviewed about 3,000 persons and found that the desire for country music radio was eight out of 10 people.

General manager of the station is Tom Kushak. Air staff features Mike Carta 6-10 a.m., Bob Steele until 3 p.m., Don Jackson 3-7 p.m., Allen Sledge 7-midnight, and Johnny Andrews midnight-6 a.m. Last week, Carta was still trying desperately to assemble a music library of country records.



DANCE STEPS—George Burns, writer-producer of Watermark Inc.'s "Special Of The Week" hour syndicated radio show, gets a lesson on choreography from the Temptations. Left to right are: Melvin Franklin, Glenn Leonard, Burns, Otis Williams, and Richard Street. Burns produced the second series of 13 specials; the first series are now being aired on nearly 150 radio stations once a week.



ROCK BIRTHDAY—Celebrating his fifth anniversary promoting a rock show series at Passaic's Capitol Theatre is New Jersey promoter John Scher, center. Helping him celebrate are WNEW-FM, New York, personality Vin Scelsa right, who wowed the audience with his clarinet solo version of "Happy Anniversary To You," and WNEW-FM's Richard Neer, who hosted the event. An interview conducted with Scher at the show was broadcast in short takes over the station.

## PROVIDENCE'S WPRO(S)

### AM, FM Outlets Battling, But Have Same Ownership

By MIKE ADASKAVEG

How can two stations owned by the same company and housed in the same building be in competition with each other, and yet complement each other?

In Providence, WPRO-AM and WPRO-FM are two separate stations, with two separate program directors. They arrive at playlists through different means, their formats are structured differently and their identities, once confused by the audience, are now distinct. The only difference in the call letters of the two contemporary stations is that one is AM and one is FM, yet Southern New England listeners seldom fail to know which one is their favorite station.

"There is no way to deny it, the two stations compete against each other. They go for the same rating book," says FM program director Gary Berkowitz. "Competition is healthy, though, and it is a good form of keeping a station in line, even if the competition comes from one's brother station."

Berkowitz, who calls WPRO-FM his "baby" because he was program director since its conception, sees the two stations overlapping.

"Ideally, the FM would be going after the 12-24 demographics while the AM would be going after the 18-49. But, there is overlap and that is where the competition between the two stations comes in."

In the latest rating book, WPRO-

AM and WPRO-FM came out in the top five stations for Providence, which worked much to the stations' sales advantage. Salesmen could offer advertisers packages which could be heard on two out of Providence's top five.

In all, there are four contemporary stations and beautiful music formatted WLKW, that occupy the top five rating spots.

WPRO-FM and AM, though sharing the same parent company, have two different programming staffs. There is no simulcasting between the two. The only personnel shared by the station are business and sales departments and general manager Dick Rakovan.

In the spring of 1974, when WPRO-FM dumped its automated, beautiful music format and went live with Top 40, WPRO-AM and FM simulcasted morning drive with personality Salty Brine. The simulcasting continued until August of 1975, when it was decided that the two should be completely separated.

"In the beginning, people were getting us confused. Southern New Englanders were used to saying WPRO. They weren't used to FM. It was something different... simulcasting didn't help the situation, either," says Berkowitz. "People just kept confusing our images."

Berkowitz eventually developed a play on the call letters which proved (Continued on page 23)

### WESTERN REGION INDEPENDENT RECORD PROMOTION



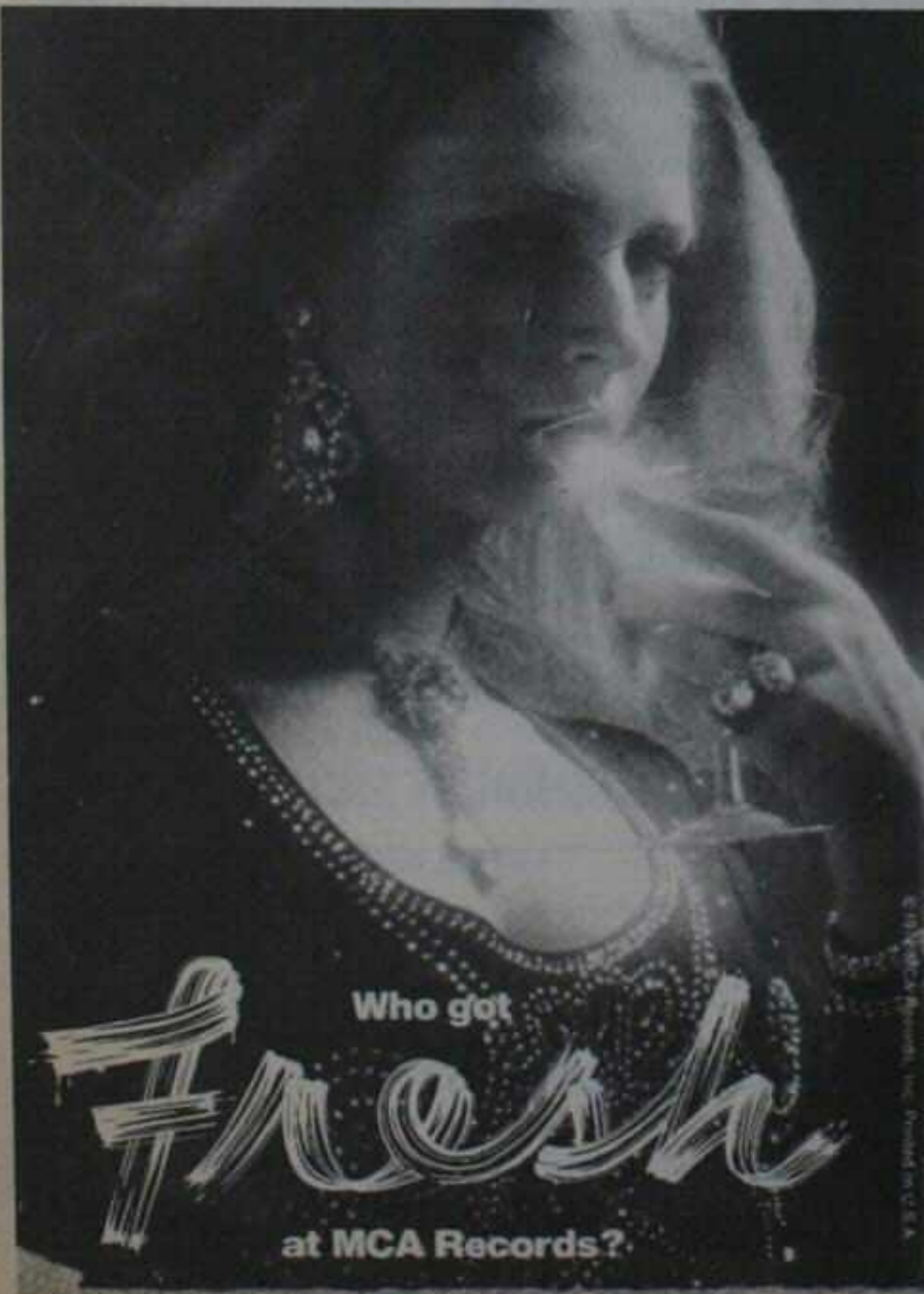
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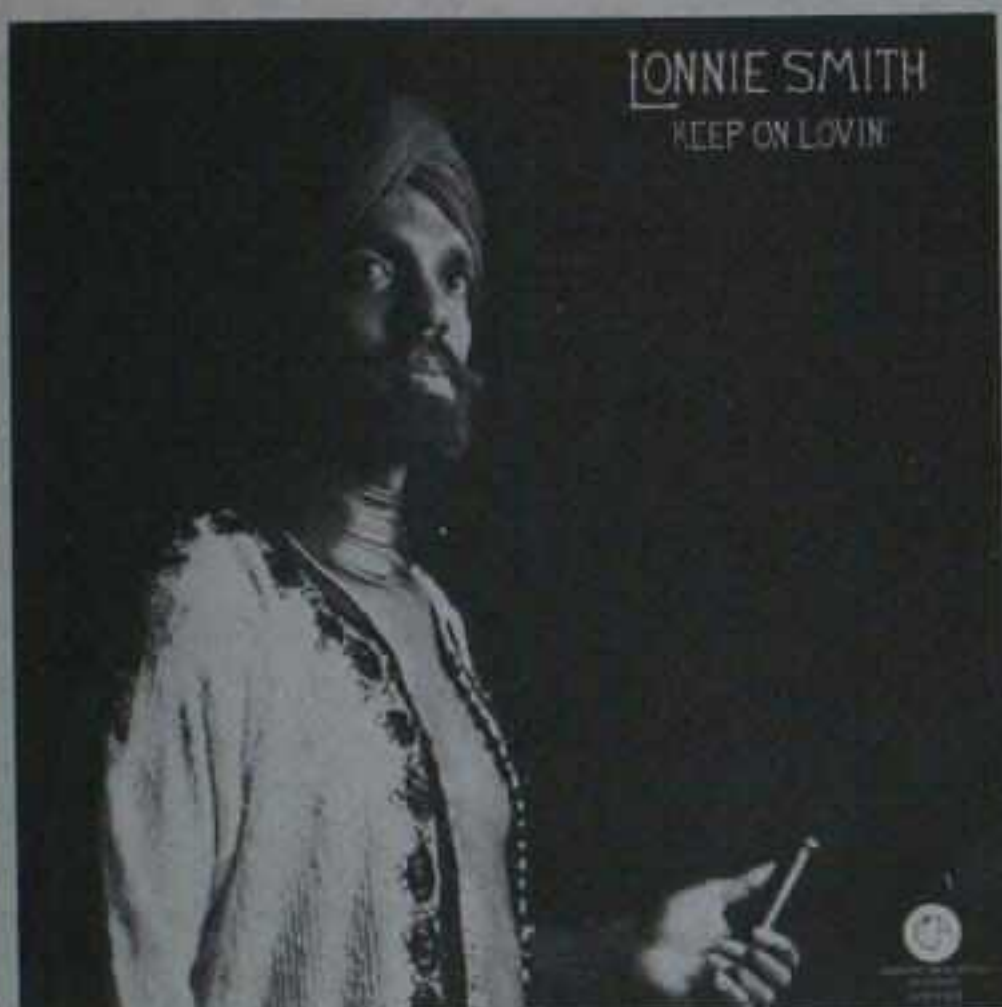
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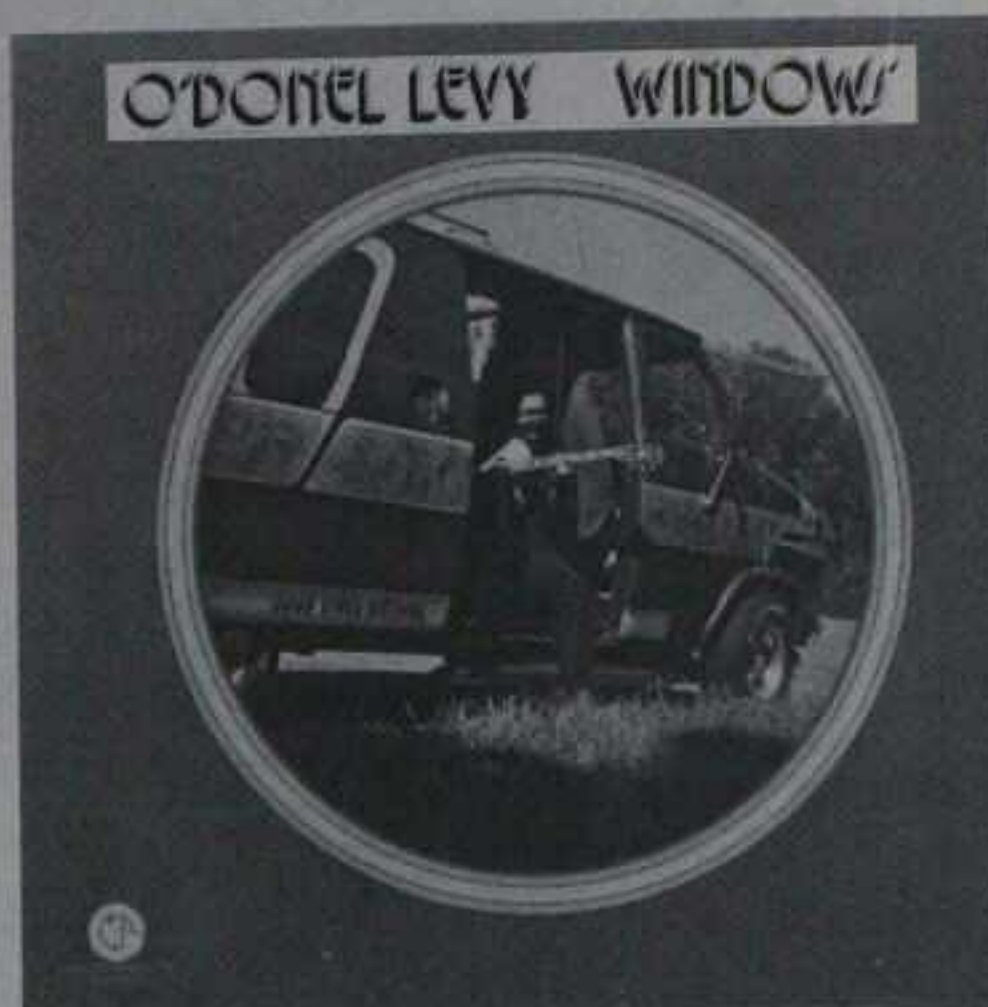
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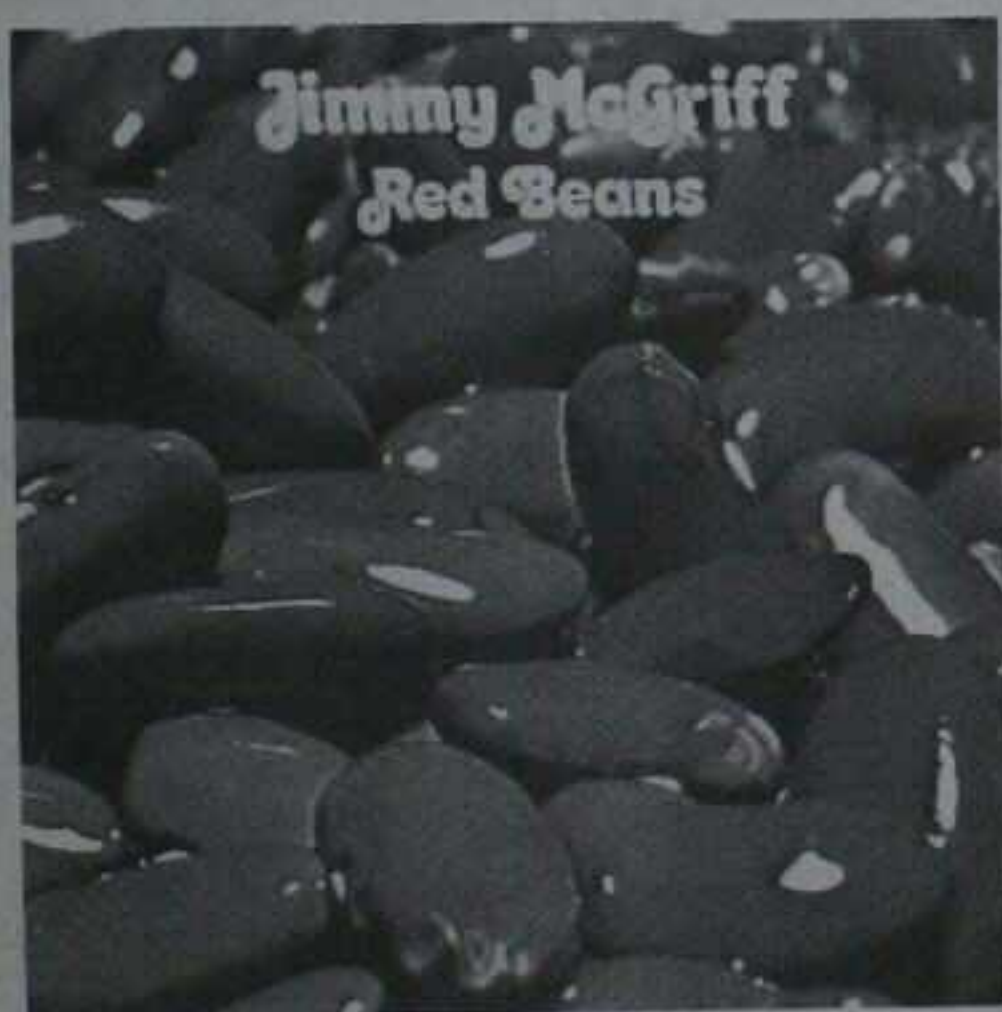
LONNIE SMITH / Keep On Lovin'

GM-3313



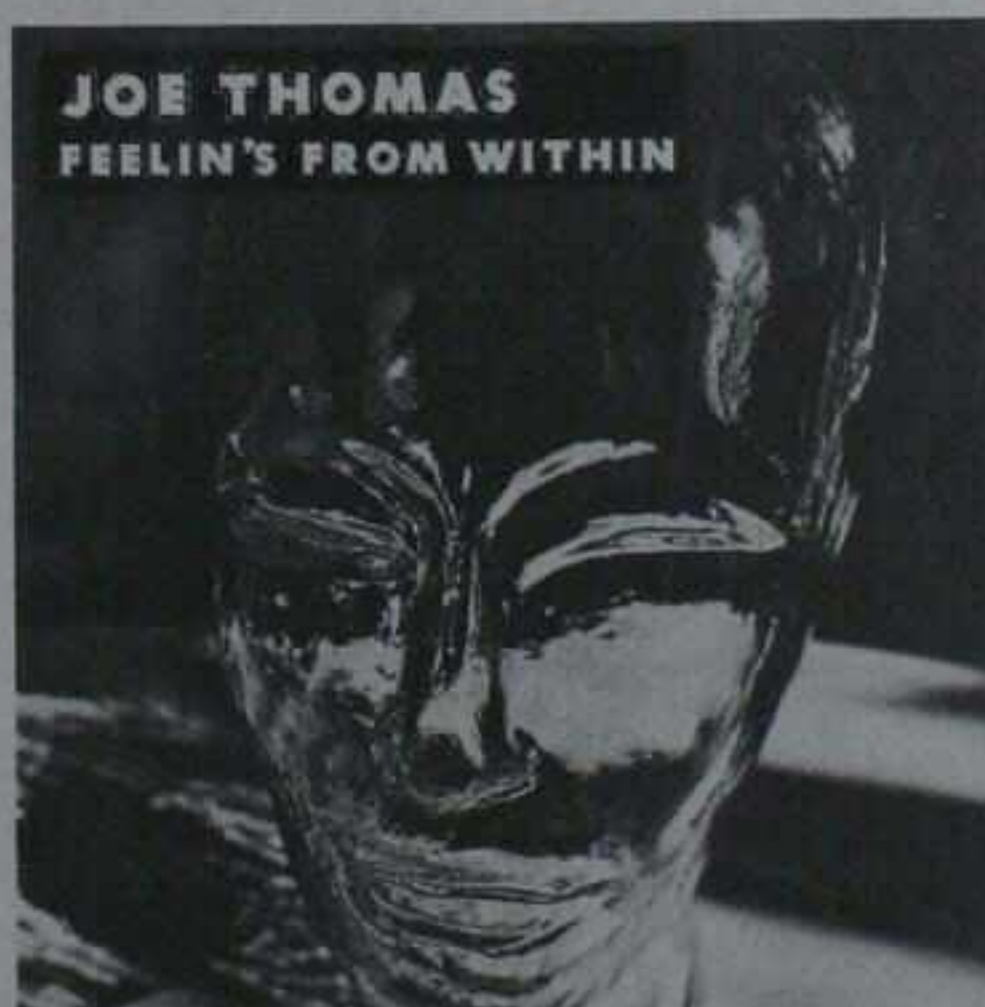
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# Billboard Singles Radio Action

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

Bas Based on station playlists through Thursday (1/6/77)

## TOP ADD ONS - NATIONAL

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AL STEWART—Year Of The Cat (Janus)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

### D—Discotheque Crossover

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

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

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

### KRIZ—Phoenix

- BARRY MANILOW—Weekend In New England (Arista)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-12
- ★ BOZ SCAGGS—What Can I Say (Columbia) 12-6

### KTKT—Tucson

- JACKSONS—Enjoy Yourself (Epic)
- BARRY MANILOW—Weekend In New England (Arista)
- ★ AEROSMITH—Walk This Way (Columbia) 13-6
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 30-23

### KQEO—Albuquerque

- NO LIST

- NO LIST

- NO LIST

### KENO—Las Vegas

- ABBA—Dancing Queen (Atlantic)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 22-13
- ★ AEROSMITH—Walk This Way (Columbia) 23-15

## PRIME MOVERS - NATIONAL

- EAGLES—New Kid In Town (Asylum)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

### KYNO—Fresno

- JACKSONS—Enjoy Yourself (Epic)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 24-18
- ★ QUEEN—Somebody To Love (Elektra) 20-15

### KIOT—Stockton, Calif.

- BEE GEES—Boogie Child (RSD)
- MIRACLES—Spy For Brotherhood (Motown)
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 28-11

### D★ ROSE ROYCE—Car Wash (MCA) 17-5

### KGW—Portland

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- BOZ SCAGGS—What Can I Say (Columbia)
- ★ AEROSMITH—Walk This Way (Columbia) 15-7

### D★ BRICK—Dazz (Bang) 20-15

### KING—Seattle

- D★ ROSE ROYCE—Car Wash (MCA)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- ★ AEROSMITH—Walk This Way (Columbia) 14-8
- ★ EAGLES—New Kid In Town (Asylum) 18-14

### KIRB—Spokane

- ABBA—Dancing Queen (Atlantic)
- HALL & OATES—Rich Girl (RCA)
- ★ DAVID DUNDAS—Jeans On (Chrysalis) 14-8
- ★ EAGLES—New Kid In Town (Asylum) 15-9

### KTAC—Tacoma

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 7-3
- ★ YVONNE ELLIMAN—Love Me (RSD) 9-5

### KCPX—Salt Lake City

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 10-4
- ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 6-1

### KRSP—Salt Lake City

- JACKSONS—Enjoy Yourself (Epic)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 13-1
- BARRY MANILOW—Weekend In New England (Arista) 11-3

### KTLK—Denver

- KISS—Hard Luck Woman (Casablanca)
- AL STEWART—Year Of The Cat (Janus)
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.) 32-23
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 28-21

### KYV—San Francisco

- NONE
- AEROSMITH—Walk This Way (Columbia) 25-16
- ★ ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 24-17

### KDIA—Oakland

- NONE
- NONE
- NONE
- NONE

### KLIV—San Jose

- KANSAS—Carry On Wayward Son (Krischner)
- GENE COTTON—You've Got Me Runnin' (ABC)
- ★ EAGLES—New Kid In Town (Asylum) 15-6
- ★ BOZ SCAGGS—What Can I Say (Columbia) HB-14

### KNDE—Sacramento

- D★ BRICK—Dazz (Bang)
- AEROSMITH—Walk This Way (Columbia)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 27-15
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 4-2

### KROY—Sacramento

- KISS—Hard Luck Woman (Casablanca)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ AL STEWART—Year Of The Cat (Janus) 21-12
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-14

### CKLW—Detroit

- KENNY NOLAN—I Like Dreamin' (20th Century)
- AL STEWART—Year Of The Cat (Janus)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 30-23
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-14

### WTAC—Flint, Mich.

- DR. HOOK—If Not You (Capitol)
- D★ DONNA SUMMER—Winter Melody (Casablanca)
- D★ ROSE ROYCE—Car Wash (MCA) 6-3
- ★ BARRY MANILOW—Weekend In New England (Arista) 14-12

### WGRO—Grand Rapids

- D★ ROSE ROYCE—Car Wash (MCA)
- NONE
- NONE

### Z-96 (WZZM-FM)—Grand Rapids

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BARRY MANILOW—Weekend In New England (Arista)
- ★ BAR-KAYS—Shake Your Rump To The Funk (Mercury) 30-19
- ★ EAGLES—New Kid In Town (Asylum) 14-8

### WAKY—Louisville

- KENNY NOLAN—I Like Dreamin' (20th Century)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ★ TOM JONES—Say You'll Stay Until Tomorrow (Epic) 22-10
- ★ DR. HOOK—If Not You (Capitol) 10-1

### WBGW—Bowling Green

- KANSAS—Carry On Wayward Son (Krischner)
- 10 C C—The Things We Do For Love (Mercury)
- ★ EAGLES—New Kid In Town (Asylum) 25-15
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 26-16

### WGCL—Cleveland

- HEART—Dreamboat Annie (Mushroom)
- WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
- D★ ROSE ROYCE—Car Wash (MCA) 16-3
- ★ EAGLES—New Kid In Town (Asylum) 14-4

### WMGC—Cleveland

- D★ LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century)
- AL STEWART—Year Of The Cat (Janus) 32-27
- ★ BOZ SCAGGS—What Can I Say (Columbia) 19-15

### WSA—Cincinnati

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista) 30-13
- ★ BREAD—Lost Without Your Love (Elektra) 29-18

### Q-102 (WKHQ-FM)—Cincinnati

- NONE
- NONE
- NONE
- NONE

### WCOL—Columbus

- ABBA—Dancing Queen (Atlantic)
- BEE GEES—Boogie Child (RSD)
- ★ K.C. & THE SUNSHINE BAND—I Like To Do It (TK) 20-14

### D★ ROSE ROYCE—Car Wash (MCA) 5-1

### WCUE—Akron, Ohio

- KANSAS—Carry On Wayward Son (Krischner)
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-7
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 21-13

### 13-Q (WKHQ)—Pittsburgh

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- EAGLES—New Kid In Town (Asylum)
- ★ SYLVERS—Hot Line (Capitol) 24-16
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-13

## BREAKOUTS - NATIONAL

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- KISS—Hard Luck Woman (Casablanca)
- ABBA—Dancing Queen (Atlantic)

### WPEZ—Pittsburgh

- KISS—Hard Luck Woman (Casablanca)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 22-18
- ★ AEROSMITH—Walk This Way (Columbia) 24-20

### WRIE—Erie, Pa.

- JACKSONS—Enjoy Yourself (Epic)
- SMOKIE—Living Next Door To Alice (RSD)
- ★ EAGLES—New Kid In Town (Asylum) 19-9
- ★ ABBA—Dancing Queen (Atlantic) 20-10

### WIET—Erie, Pa.

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ FOGHAT—Drivin' Wheel (Bearsville) 27-16
- ★ SYLVERS—Hot Line (Capitol) 12-7

### WILB—Detroit

- D★ ASHFORD & SIMPSON—Tried, Tested & Found True (W.B.)
- BRASS FEVER—Time Is Running Out (Impulse)
- ★ ENCHANTMENTS—Gloria (U.A.) 35-18
- ★ GLORIA ANN TAYLOR—Jolene 38-33

### WRTY—Oklahoma City

- KANSAS—Carry On Wayward Son (Krischner)
- EAGLES—New Kid In Town (Asylum) 15-9
- ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 6-1

### KOMA—Oklahoma City

- AL STEWART—Year Of The Cat (Janus)
- GENE COTTON—You've Got Me Runnin' (ABC)
- ★ BREAD—Lost Without Your Love (Elektra) 33-26
- ★ DR. HOOK—If Not You (Capitol) 35-29

### KAKC—Tulsa

- ABBA—Dancing Queen (Atlantic)
- AL STEWART—Year Of The Cat (Janus)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 24-15
- ★ EAGLES—New Kid In Town (Asylum) 10-3

### D★ THELMA HOUSTON—Don't Leave Me This Way (Tamla)

- DICKY LEE—9,999,999 Tears (MCA)
- JACKSONS—Enjoy Yourself (Epic) 27-15
- SMOKIE—Living Next Door To Alice (RSD) 18-11

### WTIX—New Orleans

- STARBUCK—Lucky Man (Private Stock)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- D★ ROSE ROYCE—Car Wash (MCA) 17-8
- ★ ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 11-7

### KEEL—Shreveport

- BREAD—Lost Without Your Love (Elektra) (Columbia)
- D★ ROSE ROYCE—Car Wash (MCA) 16-5
- ★ EAGLES—New Kid In Town (Asylum) 18-12

### KILT—Houston

- JACKSONS—Enjoy Yourself (Epic)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 30-18
- ★ AL STEWART—Year Of The Cat (Janus) 29-19

### KRBE—Houston

- AL STEWART—Year Of The Cat (Janus)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ EAGLES—New Kid In Town (Asylum) 20-9
- D★ ROSE ROYCE—Car Wash (MCA) 22-17

### KNOK—Dallas

- NONE
- NONE
- NONE

### KLIF—Dallas

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- BREAD—Lost Without Your Love (Elektra)
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 23-19
- KENNY NOLAN—I Like Dreamin' (20th Century) 21-18

### KNUS-FM—Dallas

- D★ BRICK—Dazz (Bang)
- BREAD—Lost Without Your Love (Elektra)
- BURTON CUMMINGS—Sleazeball (Parade) 10-4

### D★ SPINNERS—Rubberband Man (Atlantic) 6-2

- NONE
- NONE

### KFJZ—Fl. Worth

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- ROSE ROYCE—Car Wash (MCA) 7-3
- ★ EAGLES—New Kid In Town (Asylum) 17-13

### KINT—El Paso

- AL STEWART—Year Of The Cat (Janus)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- D★ ROSE ROYCE—Car Wash (MCA) 20-15
- BREAD—Lost Without Your Love (Elektra) 23-18

## Pacific Southwest Region

### • TOP ADD ONS:

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- DAVID DUNDAS—Jeans On (Chrysalis)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)

### ★ PRIME MOVERS:

- AEROSMITH—Walk This Way (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- EAGLES—New Kid In Town (Asylum)

### BREAKOUTS:

- BARRY MANILOW—Weekend In New England (Arista)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

### KMJ—Los Angeles

- DAVID DUNDAS—Jeans On (Chrysalis)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- AEROSMITH—Walk This Way (Columbia) 26-20
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 23-18

### KDAY—Los Angeles

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- HAROLD MELVIN—Reaching For The World (ABC)
- ★ LATIMORE—Somethin' Bout' Cha (Glades) 25-9
- ★ LABELLE—Isn't It A Shame (Epic) 12-7

### KIIS—Los Angeles

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- KENNY NOLAN—I Like Dreamin' (20th Century) 16-8
- BURTON CUMMINGS—Sleazeball (Parade) 16-14

### KEZY—Anaheim

- 10 C C—The Things We Do For Love (Mercury)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- EAGLES—New Kid In Town (Asylum) 28-21
- DAVID DUNDAS—Jeans On (Chrysalis) 12-7

### KFXM—San Bernardino

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- D★ STEVE WONDER—I Wish (Tamla) 8-4
- YVONNE ELLIMAN—Love Me (RSD) 9-6

### KCRQ—San Diego

- D★ BRICK—Dazz (Bang)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) HB-20
- ★ EAGLES—New Kid In Town (Asylum) 19-10

### KAFY—Bakersfield

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- AEROSMITH—Walk This Way (Columbia) 30-12
- D★ ROSE ROYCE—Car Wash (MCA) 8-1

## Pacific Northwest Region

### • TOP ADD ONS:

- JACKSONS—Enjoy Yourself (Epic)
- BREAD—Lost Without Your Love (Elektra)
- KISS—Hard Luck Woman (Casablanca)

### ★ PRIME MOVERS:

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- EAGLES—New Kid In Town (Asylum)
- AEROSMITH—Walk This Way (Columbia)

### BREAKOUTS:

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- AL STEWART—Year Of The Cat (Janus)

### KFRC—San Francisco

- JACKSONS—Enjoy Yourself (Epic)
- BREAD—Lost Without Your Love (Elektra)
- ★ LYNRYD SKYNYRD—Free Bird (MCA) HB-11
- ★ EAGLES—New Kid In Town (Asylum) 14-4

### KYA—San Francisco

- NONE
- AEROSMITH—Walk This Way (Columbia) 25-16
- ★ ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 24-17

### KDIA—Oakland

- NONE
- NONE
- NONE

### KLIV—San Jose

- KANSAS—Carry On Wayward Son (Krischner)
- GENE COTTON—You've Got Me Runnin' (ABC)
- ★ EAGLES—New Kid In Town (Asylum) 15-6
- ★ BOZ SCAGGS—What Can I Say (Columbia) HB-14

### KNDE—Sacramento

- D★ BRICK—Dazz (Bang)
- AEROSMITH—Walk This Way (Columbia)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 27-15
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 4-2

### KROY—Sacramento

- KISS—Hard Luck Woman (Casablanca)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ AL STEWART—Year Of The Cat (Janus) 21-12



# There's A Rumble In The Jungle

BARRY WHITE'S

**Theme From  
KING KONG**

LOVE UNLIMITED ORCHESTRA

20<sup>TH</sup>  
CENTURY  
RECORDS



# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (1/6/77)

Continued from page 18

- WYON—Chicago**
- MEMPHIS HORNS—Get Up And Dance (RCA)
- D+ BRASS CONSTRUCTION—Ha Cha Cha (U.A.)**
- O'JAYS—Darlin' Darlin' Baby (Phila. Int'l.) 19-10
- D+ STEVIE WONDER—I Wish (Tamla) 5-1**
- WRDE—Indianapolis**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 30-18
  - SYLVERS—Hot Line (Capitol) 19-10
- WOKY—Milwaukee**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - BARRY MANILOW—Weekend In New England (Arista)
  - EAGLES—New Kid In Town (Asylum) 27-16
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 28-18
- WZUJ—Milwaukee**
- BRICK—Dazz (Bang)
  - BARRY MANILOW—Weekend In New England (Arista)
  - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 10-8
  - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 17-15
- WIRL—Peoria, Ill.**
- ABBA—Dancing Queen (Atlantic)
  - JACKSONS—Enjoy Yourself (Epic)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 16-10
  - AEROSMITH—Walk This Way (Columbia) 17-12
- KSLQ—St. Louis**
- SYLVERS—Hot Line (Capitol)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- D+ BRICK—Dazz (Bang) 20-10**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 26-22
- KXOK—St. Louis**
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- D+ ROSE ROYCE—Car Wash (MCA) 21-15**
- EAGLES—New Kid In Town (Asylum) 11-9
- KIOA—Des Moines**
- KENNY NOLAN—I Like Dreamin' (20th Century)
  - SMOKIE—Living Next Door To Alice (RSO)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 29-9
- D+ ROSE ROYCE—Car Wash (MCA) 15-7**
- KDWB—Minneapolis**
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-6
  - BARRY MANILOW—Weekend In New England (Arista) 15-9
- WDCT—Minneapolis**
- KISS—Hard Luck Woman (Casablanca)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 18-10
  - EAGLES—New Kid In Town (Asylum) HB-17
- KSTP—Minneapolis**
- KISS—Hard Luck Woman (Casablanca)
  - BARRY MANILOW—Weekend In New England (Arista)
  - HALL & OATES—Rich Girl (RCA) 24-17
  - EAGLES—New Kid In Town (Asylum) 18-12
- WHS—Kansas City**
- NONE
  - BRICK—Dazz (Bang) 12-7
  - SPINNERS—Rubberband Man (Atlantic) 11-8

- KKLS—Rapid City, S.D.**
- ELVIS PRESLEY—Moody Blue (RCA)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 13-6
  - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 10-5
- KQWB—Fargo, N.D.**
- STARLAND VOCAL BAND—Hail Hail Rock & Roll (Windsong)
  - GENE COTTON—You've Got Me Runnin' (ABC)
  - EAGLES—New Kid In Town (Asylum) 19-12
  - SMOKIE—Living Next Door To Alice (RSO) 22-16

## Northeast Region

- TOP ADD ONS:**
- (D) BRICK—Dazz (Bang)  
10 C C—The Things We Do For Love (Mercury)  
BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- PRIME MOVERS:**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)  
MARY MacGREGOR—Torn Between Two Lovers (Ariola America)  
DAVID DUNDAS—Jeans On (Chrysalis)
- BREAKOUTS:**
- ABBA—Dancing Queen (Atlantic)  
FLEETWOOD MAC—Go Your Own Way (W.B.)  
BEE GEES—Boogie Child (RSO)

- WABC—New York**
- QUEEN—Somebody To Love (Elektra)
  - AEROSMITH—Walk This Way (Columbia)
  - NONE
- WBLS—New York**
- MIGHTY CLOUDS OF JOY—There's Love In The World (ABC)
  - JOETEX—Ain't Gonna Bump No More (Epic)
  - NONE

- WPIX—New York**
- KANSAS—Carry On Wayward Son (Kirscheer)
  - BREAD—Lost Without Your Love (Elektra)
  - ABBA—Dancing Queen (Atlantic) 20-13
  - SYLVERS—Hot Line (Capitol) 11-6

- WWRL—New York**
- BETTY WRIGHT—Life (Alston)
  - CAMEO—Rigormortis 36-21
  - O'JAYS—Darlin' Darlin' Baby (Phila. Int'l.) 10-6

- WPTX—Albany**
- K.C. & THE SUNSHINE BAND—I Like To Do It (TK)
  - BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - BARRY MANILOW—Weekend In New England (Arista) 31-25
  - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 32-27

- WTRY—Albany**
- HEART—Dreamboat Annie (Mushroom)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 12-7
  - SYLVERS—Hot Line (Capitol) 6-3

- WKWB—Buffalo**
- ROSE ROYCE—Car Wash (MCA)
  - BRICK—Dazz (Bang)
  - DAVID DUNDAS—Jeans On (Chrysalis) 26-4
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-3

- WYSL—Buffalo**
- ABBA—Dancing Queen (Atlantic)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - ROSE ROYCE—Car Wash (MCA) 19-3
  - EAGLES—New Kid In Town (Asylum) 22-9

- WBBF—Rochester, N.Y.**
- KENNY NOLAN—I Like Dreamin' (20th Century)
  - DR. HOOK—If Not You (Capitol)
  - SYLVERS—Hot Line (Capitol) 18-7
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-13

- WRKO—Boston**
- BRICK—Dazz (Bang)
  - 10 C C—The Things We Do For Love (Mercury)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-15
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 13-9

- WBZ-FM—Boston**
- BEE GEES—Boogie Child (RSO)
  - WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
  - AL GREEN—Keep Me Cryin' (HI) 28-20
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol) 20-14

- WBVF-FM—Boston**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - BRICK—Dazz (Bang) 18-13
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol) HB-22

- WORC—Worcester, Mass.**
- ABBA—Dancing Queen (Atlantic)
  - 10 C C—The Things We Do For Love (Mercury)
  - BARRY MANILOW—Weekend In New England (Arista) 14-8
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol) 23-17

- WORC—Hartford**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - AL STEWART—Year Of The Cat (Janus) 19-7
  - STEVIE WONDER—I Wish (Tamla) 25-15

- WPRO—Providence**
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - STEPHEN BISHOP—Save It For A Rainy Day (ABC)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-1
  - ABBA—Dancing Queen (Atlantic) 13-6

## Mid-Atlantic Region

- TOP ADD ONS:**
- FLEETWOOD MAC—Go Your Own Way (W.B.)  
(D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)  
STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- PRIME MOVERS:**
- EAGLES—New Kid In Town (Asylum)  
MARY MacGREGOR—Torn Between Two Lovers (Ariola America)  
JACKSONS—Enjoy Yourself (Epic)
- BREAKOUTS:**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)  
BARRY MANILOW—Weekend In New England (Arista)  
ABBA—Dancing Queen (Atlantic)

- WFIL—Philadelphia**
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-16
  - EAGLES—New Kid In Town (Asylum) 21-17

- WIBC—Philadelphia**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - BARRY MANILOW—Weekend In New England (Arista)
  - NONE
  - THELMA HOUSTON—Don't Leave Me This Way (Tamla)
  - DR. HOOK—If Not You (Capitol)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 26-15
  - EAGLES—New Kid In Town (Asylum) 28-20

- WFSB—Philadelphia**
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
  - DR. HOOK—If Not You (Capitol)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 26-15
  - EAGLES—New Kid In Town (Asylum) 28-20

- WFOV—Atlanta**
- ABBA—Dancing Queen (Atlantic)
  - RICK DEES—Do-Gorilla (RSO)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 25-14
  - KENNY NOLAN—I Like Dreamin' (20th Century) 14-6

- WPGC—Washington**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - JACKSONS—Enjoy Yourself (Epic) 26-6
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 15-5

- WOL—Washington**
- NO LIST
  - NO LIST

- WGH—Washington**
- AL STEWART—Year Of The Cat (Janus)
  - NONE

- WCAQ—Baltimore**
- ABBA—Dancing Queen (Atlantic)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 16-11
  - EAGLES—New Kid In Town (Asylum) 17-12

- WYRE—Baltimore**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - DR. BUZZARD'S SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
  - SYLVERS—Hot Line (Capitol) 12-5
  - EAGLES—New Kid In Town (Asylum) 13-6

- WLEE—Richmond, Va.**
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - EAGLES—New Kid In Town (Asylum) 25-9
  - BARRY MANILOW—Weekend In New England (Arista) 20-13

## Southeast Region

- TOP ADD ONS:**
- FLEETWOOD MAC—Go Your Own Way (W.B.)  
AL STEWART—Year Of The Cat (Janus)  
STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- PRIME MOVERS:**
- EAGLES—New Kid In Town (Asylum)  
MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)  
(D) ROSE ROYCE—Car Wash (MCA)
- BREAKOUTS:**
- JACKSONS—Enjoy Yourself (Epic)  
BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)  
KISS—Hard Luck Woman (Casablanca)

- WQXI—Atlanta**
- JACKSONS—Enjoy Yourself (Epic)
  - BREAD—Lost Without Your Love (Elektra) 28-21
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol) 23-17

- WJAX—Jacksonville**
- KANSAS—Carry On Wayward Son (Kirscheer)
  - EARTH, WIND & FIRE—Saturday Nite (Columbia)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 14-9
  - GENE COTTON—You've Got Me Runnin' (ABC) 23-18

- WXYL—Charlotte**
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - ROSE ROYCE—Car Wash (MCA) 7-2
  - BARRY MANILOW—Weekend In New England (Arista) HB-20

- WGVJ—Charlotte**
- NO LIST
  - NO LIST
  - EMOTIONS—I Don't Want To Lose Your Love (Columbia) A0-21
  - KISS—Hard Luck Woman (Casablanca) 19-13

- WTOB—Winston/Salem**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
  - ROSE ROYCE—Car Wash (MCA) 17-7
  - AEROSMITH—Walk This Way (Columbia) 22-17

- WFOV—Atlanta**
- ABBA—Dancing Queen (Atlantic)
  - RICK DEES—Do-Gorilla (RSO)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 25-14
  - KENNY NOLAN—I Like Dreamin' (20th Century) 14-6

- WSPA—Savannah, Ga.**
- FLEETWOOD MAC—Go Your Own Way (W.B.)
  - WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
  - DAVID DUNDAS—Jeans On (Chrysalis) 10-5
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 16-12

- WQAM—Miami**
- JACKSONS—Enjoy Yourself (Epic)
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - EAGLES—New Kid In Town (Asylum) 13-9
  - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 4-1

- Y-100 (WHYI-FM)—Miami**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - BARRY MANILOW—Weekend In New England (Arista)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-15

- D+ ROSE ROYCE—Car Wash (MCA) 13-7**
- BJ 105 (WBJW-FM)—Orlando**
- KENNY NOLAN—I Like Dreamin' (20th Century)
  - GENE COTTON—You've Got Me Runnin' (ABC)

- D+ STEVIE WONDER—I Wish (Tamla) 11-6**
- D+ ROSE ROYCE—Car Wash (MCA) 5-1**
- Q-105 (WRBQ-FM)—Tampa/St. Petersburg**
- 10 C C—The Things We Do For Love (Mercury)
  - AL STEWART—Year Of The Cat (Janus)
  - BARRY MANILOW—Weekend In New England (Arista) 24-13
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-10

- WQFD—Lakeland, Fla.**
- PAUL ANKA—Happier (U.A.)
  - WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
  - BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 29-9
  - EAGLES—New Kid In Town (Asylum) 21-8

- WMBF—Daytona Beach**
- DOOBIE BROS.—It Keeps You Runnin' (ABC)
  - BREAD—Lost Without Your Love (Elektra) 28-21
  - STEVE MILLER BAND—Fly Like An Eagle (Capitol) 23-17

- WJAX—Jacksonville**
- KANSAS—Carry On Wayward Son (Kirscheer)
  - EARTH, WIND & FIRE—Saturday Nite (Columbia)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 14-9
  - GENE COTTON—You've Got Me Runnin' (ABC) 23-18

- WXYL—Charlotte**
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - ROSE ROYCE—Car Wash (MCA) 7-2
  - BARRY MANILOW—Weekend In New England (Arista) HB-20

- WGVJ—Charlotte**
- NO LIST
  - NO LIST
  - EMOTIONS—I Don't Want To Lose Your Love (Columbia) A0-21
  - KISS—Hard Luck Woman (Casablanca) 19-13

- WTOB—Winston/Salem**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
  - ROSE ROYCE—Car Wash (MCA) 17-7
  - AEROSMITH—Walk This Way (Columbia) 22-17

- WTMA—Charleston, S.C.**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 13-9
  - AEROSMITH—Walk This Way (Columbia) 15-11

- WORD—Spartanburg, S.C.**
- CHARLIE DANIELS BAND—Billy The Kid (Epic)
  - O'JAYS—Darlin' Darlin' Baby (Phila. Int'l.)
  - NONE

- WLAC—Nashville**
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - AL STEWART—Year Of The Cat (Janus)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 10-6

- D+ STEVIE WONDER—I Wish (Tamla) 12-8**
- WMAK—Nashville**
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
  - KISS—Hard Luck Woman (Casablanca)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-16

- D+ ROSE ROYCE—Car Wash (MCA) 12-8**
- WHBQ—Memphis**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - EAGLES—New Kid In Town (Asylum) 25-8
  - AEROSMITH—Walk This Way (Columbia) 27-17

- WMPJ—Memphis**
- AL STEWART—Year Of The Cat (Janus)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - BREAD—Lost Without Your Love (Elektra) 13-5
  - JACKSONS—Enjoy Yourself (Epic) 28-20

- WGOW—Chattanooga**
- JACKSONS—Enjoy Yourself (Epic)
  - KISS—Hard Luck Woman (Casablanca)
  - SYLVERS—Hot Line (Capitol) 9-1

- D+ ROSE ROYCE—Car Wash (MCA) 19-13**
- WERC—Birmingham**
- AL STEWART—Year Of The Cat (Janus)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - EAGLES—New Kid In Town (Asylum) 12-9
  - AEROSMITH—Walk This Way (Columbia) 29-21

- WGSN—Birmingham**
- AL STEWART—Year Of The Cat (Janus)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - EAGLES—New Kid In Town (Asylum) 12-9
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 16-8

- WHYY—Wilmington**
- ABBA—Dancing Queen (Atlantic)
  - FLEETWOOD MAC—Go Your Own Way (W.B.)
  - EAGLES—New Kid In Town (Asylum) 23-12
  - GENE COTTON—You've Got Me Runnin' (ABC) 12-9

- KAAT—Little Rock**
- NONE
  - NONE

- WTOB—Winston/Salem**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
  - ROSE ROYCE—Car Wash (MCA) 17-7
  - AEROSMITH—Walk This Way (Columbia) 22-17

- WFOV—Atlanta**
- ABBA—Dancing Queen (Atlantic)
  - RICK DEES—Do-Gorilla (RSO)
  - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 25-14
  - KENNY NOLAN—I Like Dreamin' (20th Century) 14-6

- D+ STEVIE WONDER—I Wish (Tamla) 11-6**
- D+ SPINNERS—Rubberband Man (Atlantic) 11-8**

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JANUARY 15, 1977, BILLBOARD



# THE 100 BASEBALL JACKET GIVE-AWAY!

THANKS TO YOU  
FROM BOB SEGER  
FOR MAKING HIS  
"NIGHT MOVES"  
SINGLE AND ALBUM  
TWO OF THE EARLY  
HITS OF 1977!

## HERE'S HOW TO ENTER & WIN A BOB SEGER BASEBALL JACKET:

Official Entry Blank For Drawing

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Jacket Size \_\_\_\_\_ Age \_\_\_\_\_

Only One Entry Per Person. No Purchase Necessary To Enter Drawing.  
All Entries Must Be Received By CRI No Later Than February 28, 1977.  
A Drawing Will Be Held By CRI On March 1, 1977, And The First 100  
Entries Picked Will Win A Bob Seger Baseball Jacket.  
This Offer Is Void Where Prohibited By Law. All Entries Become The Property  
of Capitol Records, Inc.  
Sorry, Capitol Records, Inc. and EMI Employees And Their Families Are Ineligible.

Send Entries To: Capitol Records Inc.  
Department SJ  
1750 North Vine Street  
Hollywood, California 90028

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# Vox Jox

By CLAUDE HALL

LOS ANGELES—Al "Jazzbo" Collins has joined KGO in San Francisco to do weekend all-night talk shows. This is the same Collins who originated the "Purple Grotto" on WNEW back in the 50s. Collins had been at KMPX in the Bay area.

David Zingle, three years of experience, is looking for a Top 40 position; 203-749-6631. . . . Michael Story reports in from KLAJ in Lawton, Okla., where he's now program director and station manager. Says he's going to turn "this station into the best contemporary station in all of Okieland." He'd been in production at WFAA, a news-talk station in Dallas.

Lineup at WNVY in Pensacola, Fla., has Robert Michael Greene 6-10 a.m., Timothy G. Adams 10 a.m.-2 p.m., David Allan 2-6 p.m., Robb Murphy 6-midnight, Bob Shealy midnight-6 a.m., Ken Hunter and Bob Denver. It's a country music station. . . . Tom Quinn, 213-397-2054, has a first ticket and is looking for a country music radio job. Was at KBIS in Bakersfield, Calif.

Charlie B. (Ric Liptincott) Tiger is leaving WITY in Danville, Ill., to join WAZY in Lafayette, Ind. . . . KDEO in San Diego is shifting into an adult Top 40 format and is looking for people. . . . Staff at KLIX, Twin Falls, Idaho, includes Joe Miani midnight-5 a.m., Dave Winter 5-9 a.m., Doug Channing 9 a.m.-1 p.m., Dick Byrd 1-6 p.m., Cody Con-

nor 6-9 p.m., and Doug Van Tyle 9-midnight. Station features a modern country format.

I get a whole bunch of playlists in each week and one that arrives consistently is from Bob Reynolds, music director of WYEN, Chicago. Nothing fancy, but it gets the job done, listing hits, new LPs, new singles, heavy phone requests, and dominant LP cuts. And Rob seems to play a pretty heavy slate of new stuff. Rob says that record labels can contact him for information on specific disks noon-2 p.m. Monday through Saturday.

Would someone down in the Dallas area track down Bill Stewart and either have him phone me or call me with his telephone number?

# WMAK Pop Music Outlet Beats Solidly In Nashville's Heartland

Continued from page 16

notes Bowers. "If you look right down the Billboard Hot 100 chart, the only things we're out of first column on are the Elton John, which was an obvious smash, the Bee Gees and the Engelbert Humperdinck which was already selling extremely well here in town. We're not any farther off the boundaries as far as hit music goes at WABC or anybody else is."

On Tuesdays, Phil Stanley, music director, puts together the trade charts and, with Bowers, goes over the local sales picture to make up the playlist. "We're relatively slow—but we do just play the hits."

Bowers believes the playlist is the right length. "When I got here, WMAK was publishing a list of 30

and playing 55—which was too many. None of them was getting any exposure. There were 15 extras that weren't even listed, and God knows why they were there.

"When I cut the list, there were rumors that it was going to 18 and all this kind of garbage. The list ended up about the same length as everybody else in the country."

## KCLU Switchover

ROLLA, Mo.—KCLU is currently in the process of changing from a progressive country music format to a contemporary MOR/Top 40 format blend, according to music director Mike Jackson. "We need both current and past hits from the last three years," he says.

New playlist additions total as many as five, and as few as none, per week. Three weeks in the last eight months there have been no new records added to the list. "I don't like set rules on anything," remarks Bowers. "Once you say you're only going to play 30 records, you're dead. What if you get in a new Elton John?"

The top hits have a 2½ to 3-hour turnaround. "I wouldn't want it any sooner—you'd drive people crazy. Pop music is very soft right now with Alice Cooper and the Bee Gees. Everything's slow."

The WMAK playlist is broken down into four basic categories: A list, B list, R list—recurrent—smashes that just came off the list, and a double category in the oldies—"monsters and just oldies."

The A list gets the heaviest rotation, and the B list is not as heavy because there are more songs on it. The records coming down from the A list, or going up, comprise the B list. All jocks get a general format, plus a daily sheet in the studio. It's marked off by the half-hour for the entire 24-hour period, allowing management and staff to keep a running check, day by day, on what was played when, during what hour, and what the separation was on any record.

Bowers handles the morning 6-10 drive time slot, followed by Phil Stanley, the Music Professor, from

(Continued on page 52)

# 90-Second 'Star Trak' To Syndication

LOS ANGELES—"Star Trak," a 90-second series of mini-interviews hosted by Candy Tusken, is being introduced into radio syndication by Westwood One.

Norman Pattiz, president of the radio syndication firm, is distributing the program free to any radio station that assures broadcast. National sponsor is the firm of Warner-Lambert.

The series will hit the air March 14 and Pattiz anticipates at least 150 markets to start with on the program. The entire show is actually 2½ minutes long. It must be aired in its entirety the first time; however, radio stations using the show can eliminate the commercials on subsequent broadcasts and sell avails to local clients, says Pattiz.

Interviews, stories and audience participation are

main features of the series. Recording artists appearing on shows range from Elton John and Olivia Newton-John to John Denver, Paul McCartney, the Eagles and Neil Diamond. Stations will receive 10 original shows per week.

Pattiz is producing the show at the Programme Shoppe in Los Angeles.

Westwood One also syndicates the weekly three-hour album music show "National Album Countdown" hosted by Humble Harve; Pattiz says this series is on 85 stations. The firm has also a radio documentary called "The Sound Of Motown" available. Demos on "Star Trak" can be heard by dialing 213-275-3528.

## Bubbling Under The HOT 100

- 101—A LOVE OF YOUR OWN—Average White Band, Atlantic 3363
- 102—BE MY GIRL—Michael Henderson, Buddah 552
- 103—FREE AND SINGLE—Brothers Johnson, A&M 1881
- 104—DANCING IN THE AISLES (Take Me Higher)—Silver Convention, Midland International 10849 (RCA)
- 105—BETCHA BY GOLLY WOW—Norman Connors, Buddah 554
- 106—PSYCHOTIC BUMP SCHOOL—Bootsy's Rubber Band, Warner Bros. 8291
- 107—CAN'T LET A WOMAN—Ambrosia, 20th Century 2310
- 108—YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils, A&M 1888
- 109—KING KONG (Your Song)—Bobby Pickett & Peter Ferrara, Polydor 14361
- 110—RITA MAY/STUCK INSIDE OF MOBILE WITH THE MEMPHIS BLUES AGAIN—Bob Dylan, Columbia 3-10454

## Bubbling Under The Top LPs

- 201—THE BEST OF BREAD, Elektra EKS 75056
- 202—SEALS & CROFTS' GREATEST HITS, Warner Bros. BS 2886
- 203—CAT STEVENS' GREATEST HITS, A&M SP 4519
- 204—SIMON & GARFUNKEL'S GREATEST HITS, Columbia PC 31350
- 205—BACHMAN-TURNER OVERDRIVE, The Best of B.T.O. (So Far), Mercury SRM-1-1011 (Phonogram)
- 206—QUEEN, A Night At The Opera, Elektra 7E-1053
- 207—THE BEST OF ROD STEWART Vol. II, Mercury SRM-2-7509 (Phonogram)
- 208—J.J. CALE, Troubadour, Shelter SRL 52002 (ABC)
- 209—McCOY TYNER, Focal Point, Milestone M 9072 (Fantasy)
- 210—PHIL Ochs: CHORDS OF FAME, A&M SP 4599

# Burns Teeing 'Album-Album'

LOS ANGELES—The "Burns Media Radio Album-Album" has been launched here by Burns Media Consultants. The cassette "magazine" is being produced by Ed Shane, a veteran radio programmer based in Houston. The monthly audio trade publication is being mailed free to radio stations that request it.

First issue features items by and about John Gorman and Shelley Stile at WMMS in Cleveland; Billy Bass of Chrysalis Records, Lee Abrams of Atlanta; Jackie McCauley, and George Meier of Wairus.

"Album-Album" is tailored mainly for album rock format radio stations; Burns does a similar audio publication for Top 40 and MOR radio people.

# New Jersey's WIXL Into Country Format

NEWTON, N.J.—WIXL, a stereo station located at 103.7 on the dial, switched to country music Jan. 3, according to program director Jeffrey Jay Weber. "We're switching from beautiful music, which just isn't hacking it here in the Sussex County market."

The FM station will be billed as "XL Country" and feature Mark Chernoff 6-10 a.m., music director Vince Geurard 10 a.m.-2 p.m., and Jim Caine 7-midnight. An overnight personality was still being sought a week ago.

When Answering Ads . . . Say You Saw It in Billboard

**TIME CAPSULE**

FREE

FOR SUMMER 1977

1965

60 HOURS

1966

STEREO

1967

1968

1969

950 SONGS

FREE

ROCKERS: LOOK FOR OUR DEMO IN THIS WEEK'S MAIL

IF YOU HAVE NOT RECEIVED YOUR TIME CAPSULE DEMO PACKAGE BY JANUARY 14, CALL TOLL-FREE: 800-225-7133

JANUARY 15, 1977, BILLBOARD



# AM, FM Outlets Battling, But Have Same Ownership

Continued from page 16

to be psychologically effective. "We came up with 'FM-PRO-FM,'" he says. "Our idea was to treat the call letters like a horse race."

Before producing "FM-PRO-FM" jingles and having the air personalities call the station by the same configuration, Berkowitz had tried a variety of other slogans—PRO-92, WPRO FM, and even digital calls for the station. None stuck for any period of time.

The use of "FM-PRO-FM" helped WPRO-FM establish its own image. People made fun of the shotgun jingles which used FM twice. As a result the station built an identity. In the past, mail contest entries to the FM station were addressed "WPRO." Now, the majority are addressed "FM-PRO-FM."

"We have the only station I know of with seven call letters," added Berkowitz.

Jingles are one of the tools used in programming the station. "We try to

keep changing them all the time," Berkowitz says.

WPRO-FM has TM shotgun jingles and also uses PAMS "Energy One" jingles. The PAMS package has 38 cuts, of which Berkowitz says he hasn't used half as yet. The latest addition to the jingle library at the station is a set of cuts from Jam Productions.

The jingles are interwoven between the station's 17 recordings per hour, 30% of which are oldies. WPRO-FM has a playlist of 30 recordings. There are two or three adds to the list weekly.

"We are the last station in town on a record," says Berkowitz. "We don't break records, we just play the hits. We're not pioneers."

Berkowitz and music director Mike Osborne release the new playlist every Tuesday. They use record sheets for a barometer of the national product and rely on requests and local store sales to find out how the product fares locally.

Berkowitz has a tight blend of hits, oldies and new gold which are played hourly. The format restricts the personality not to how much, but what he says.

"I tell the air personalities that being professional is being able to work things they want to say into the format," explained Berkowitz. "If there is something important to be said by someone, it usually can be said without violating the format."

Each personality has his own set of personalized jingles which he can use in his program. The jingles include shotgun and a capella style.

"Even though I said that the station ideally would have appeal to the younger demographics, we like to look at it as having mass appeal. This mass appeal comes through promotion, excitement and identity within the community. We tell our listeners that 'FM is PRO FM,' but we show them what PRO FM is through community involvement. The promotion of the station just doesn't start or end with contests and



Gary Berkowitz: Delivering his radio show standing up is the program director of WPRO-FM. Berkowitz has been with the station four years.

giveaways, says Berkowitz. "The personalities, as well as the station have identities, and they get personally involved with the community."

Berkowitz says the station is heavy into public service promotions. The station and the personalities are most involved with youth.

"We trim a tree for dystrophy, sponsor telethons, and play softball for the cancer society," notes Berkowitz.

"The results are tremendous. They are worth more than the hype promotions because people are sensitive to the community's needs, and we are also sensitive. We get involved in these programs all year long."

WPRO-FM also has regular audience promotion which includes giving away 100 albums a week, as well as co-promoting 95% of the concerts which take place in Providence. At least 50 pairs of tickets for each concert are given away on the station.

"The whole point is that PRO FM is local in a sophisticated way," said Berkowitz.

The station has much concern with area students.

Personality "Mighty Mike" Osborne, who is a native Rhode Islander, keys his show to the local students nightly. Osborne, who is music director, is credited by Berkowitz as being one of the most involved jocks in Providence. He visits all the area high schools regularly, knows what is happening in the schools, and has information broadcast on his show by reporters from each high school in the area. "School Scope," aired daily between 6 and 10 p.m. on the Mighty Mike show and the next morning on the Chuck Bennett show, features a high school every day.

Involvement with high school students includes a weekly Saturday morning one-hour talk program entitled "Accent on Youth '76." Hosted, produced and directed by PRO FM personality John Bina, the show is a public affairs presentation which deals with the problems of youth in different school systems each week.

The involvement with youth has had PRO FM begin a Junior Achievement Company this year, which will also produce a weekly one-hour program.

"We have extra concern with youth," says Berkowitz. "We talked with area young people, and found that they felt there was not enough media attention paid to them. We capitalized on the area."

The popularity of the station with the young people of Southern New England has resulted in approximately 200 visiting the station daily, even though the studios are located 10 miles from the city of Providence and the Interstate highway.

"I like to think of the young people as our board of directors," adds Berkowitz. "We care about them, we are committed to them. This is shown through programs such as 'Accent on Youth '76,' where the show is a forum which makes public the problems confronting the

(Continued on page 25)

CHICAGO RADIO SYNDICATE PRESENTS

## CHICKENMAN RETURNS

FOR THE LAST TIME AGAIN!  
—AND—  
LOOK WHO'S GOT 'EM



- |                                    |                                     |
|------------------------------------|-------------------------------------|
| WIP<br>Philadelphia, Pa.           | WRIF<br>Detroit, Michigan           |
| WNDR<br>Syracuse, New York         | WWWM<br>Cleveland, Ohio             |
| WKLO<br>Louisville, Ky.            | WBSR<br>Pensacola, Florida          |
| KGMB<br>Honolulu, Hawaii           | KSTT<br>Davenport, Iowa             |
| KIXY<br>San Angelo, Texas          | WSPA<br>Savannah, Georgia           |
| KICK<br>Springfield, Mo.           | WCOL<br>Columbus, Ohio              |
| KWSL<br>Sioux City, Iowa           | WREC<br>Memphis, Tennessee          |
| CFQC<br>Saskatoon, Saskatchewan    | KOZA<br>Odessa, Texas               |
| WCIL<br>Carbondale, Illinois       | CHED<br>Edmonton, Alberta           |
| CKY<br>Winnipeg, Manitoba          | WINA<br>Charlottesville, Virginia   |
| WCAI<br>Ft. Myers, Florida         | CKXL<br>Calgary, Alberta            |
| KNWZ<br>Albuquerque, New Mexico    | KATO<br>Safford, Arizona            |
| WVOY<br>Charlevoix, Michigan       | WAME<br>Charlotte, North Carolina   |
| WBRW<br>Sommerville, New Jersey    | KORN<br>Mitchell, South Dakota      |
| KTGR<br>Columbia, Missouri         | WJBC<br>Bloomington, Illinois       |
| WLNH<br>Laconia, New Hampshire     | WLAV<br>Grand Rapids, Michigan      |
| WDBR<br>Springfield, Illinois      | CKLG<br>Vancouver, British Columbia |
| WEIF<br>Moundsville, West Virginia | WVTV<br>Dundee, Illinois            |
| WWGP<br>Sanford, North Carolina    | KXXL<br>Bozeman, Montana            |
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IS LOVE A PRIMA DONNA?

JANUARY 15, 1977, BILLBOARD



# AM, FM Outlets Battling, But Have Same Ownership

Continued from page 24

young people. We usually will have young people, for instance students, face the problem head on on the show, by inviting their school principal, if he was the cause or could alleviate the problem."

The station presents news through the morning drive period and all night. WPRO-FM utilizes the syndicated Robert W. Morgan Record Report as a feature nightly.

Visits to the studio by listeners prove to be an exciting experience because of the physical layout and construction of the plush plant. The FM studio in the WPRO building is located immediately opposite the main entrance to the building. It is modern, colorful, seasonally decorated, and the air personality is in full view of anyone watching. His name hangs on a sign in the window. It was designed by Berkowitz and chief engineer Ed Policastri.

"We were fortunate to have the opportunity to construct the studio. It is designed for the format," said Berkowitz. "The oldies are at our fingertips, back time lights are at eye level, the microphone is in dead center, jingles are under the cart machines, digital time and temperature gauges are also at eye level."

The studio has bright orange rug-lined walls, with two color adjustable lighting which can be changed to fit the air personalities' taste. Most of the jocks stand during their shows, giving the visual impact further animation. They are allowed to sit on a high stool if they please.

The only time that the station does not utilize live personalities is between the hours of 2 and 6 a.m. The old computer, once used for the beautiful music format, is put to work at night. WPRO FM personality "Giovanni" programs the computer during the day, with his voice being taped for use that night.

"Most of the people don't even know that we are not live during those hours," declares Berkowitz. "The reason we use the computer is that I don't think anyone has to work all night in Providence, and that I would much rather have the manpower here in the daytime."

As for automation, Berkowitz firmly believes that it doesn't work if used 24 hours a day on a Top 40 station.

"An automated station can't compete with a good live Top 40 operation. Top 40 has to be dynamic, pulsating, and live. A computer would never beat us, and if we were

in a market where there was an automated Top 40 station, we would definitely wipe them out."

As for the competition, WPRO-FM's main competition comes with WPJB, another former FM beautiful music station which changed formats to compete with PRO FM just a year ago. WPJB is one of two stations owned by the Providence Journal Bulletin newspapers. Other contemporary operations in Providence include WGNG, a 1,000-watt AM operation, and WPRO AM.

"WPJB is a very competitive station," said Berkowitz. "I probably listen to the competition as much as my own station. I look at the angle they compete with me, and I am aware and very concerned."

Beside the job as program director, Berkowitz's involvement with WPRO-FM includes doing the mid-day air shift.

"I don't consider myself one of the better jocks," says Berkowitz. "I would do an air shift only in Providence. This is mainly because WPRO-FM is my baby. I have been here from the day one."

Berkowitz, a 1973 graduate of Emerson College in Boston, didn't major in radio while in college. But, while a student he worked at WSAR

in Fall River and WAAB in Worcester. In addition, he was program director of the college stations for 2½ years. A Brooklyn native, Berkowitz began his radio career while in high school. He then worked for WTHE in Mineola, N.Y.

Berkowitz came to WPRO-AM in April of 1973. He worked 10 p.m. to 2 a.m. and was music director. Later he was moved up to the 7-midnight slot, before being promoted to FM program director when WPRO FM switched from beautiful music to a contemporary format.

"I have been working for Capitol Cities for four years, and I have loved every minute of it," he proclaimed. "The air personalities working here enjoy it. Everyone has been on the air for at least two years. That is a long time to stay in one place in radio."

WPRO-FM's personalities include morning man Chuck Bennett, who is a native of nearby Framingham, Mass. He has worked at stations in Hartford, Miami and Detroit.

Nighttime personality "Mighty Mike" worked in Fall River and Providence before joining WPRO FM. John Bina, who worked at WGLI in Babylon, N.Y., and



Bulletin Board: Above the console controls on the wall are constant reminders of on-air comments the WPRO-FM disk jockeys must say.

WFEA in Manchester, N.H. follows "Mighty Mike." All night personality Giovanni is taped during the day, and programmed through the computer.

Working weekends at the station are Terry O'Brien, who is program director at WRLM in Taunton, Mass. and Tracy Roach, a student at Brown Univ.

"The enjoyment in being program director at PRO FM is in working for Capitol Cities," says Berkowitz. "They tell you to run the station as if it was yours. They give us the best technical facilities there are to work with. They want us to sound good. There is no national program director, and management at all of their stations is kept local."

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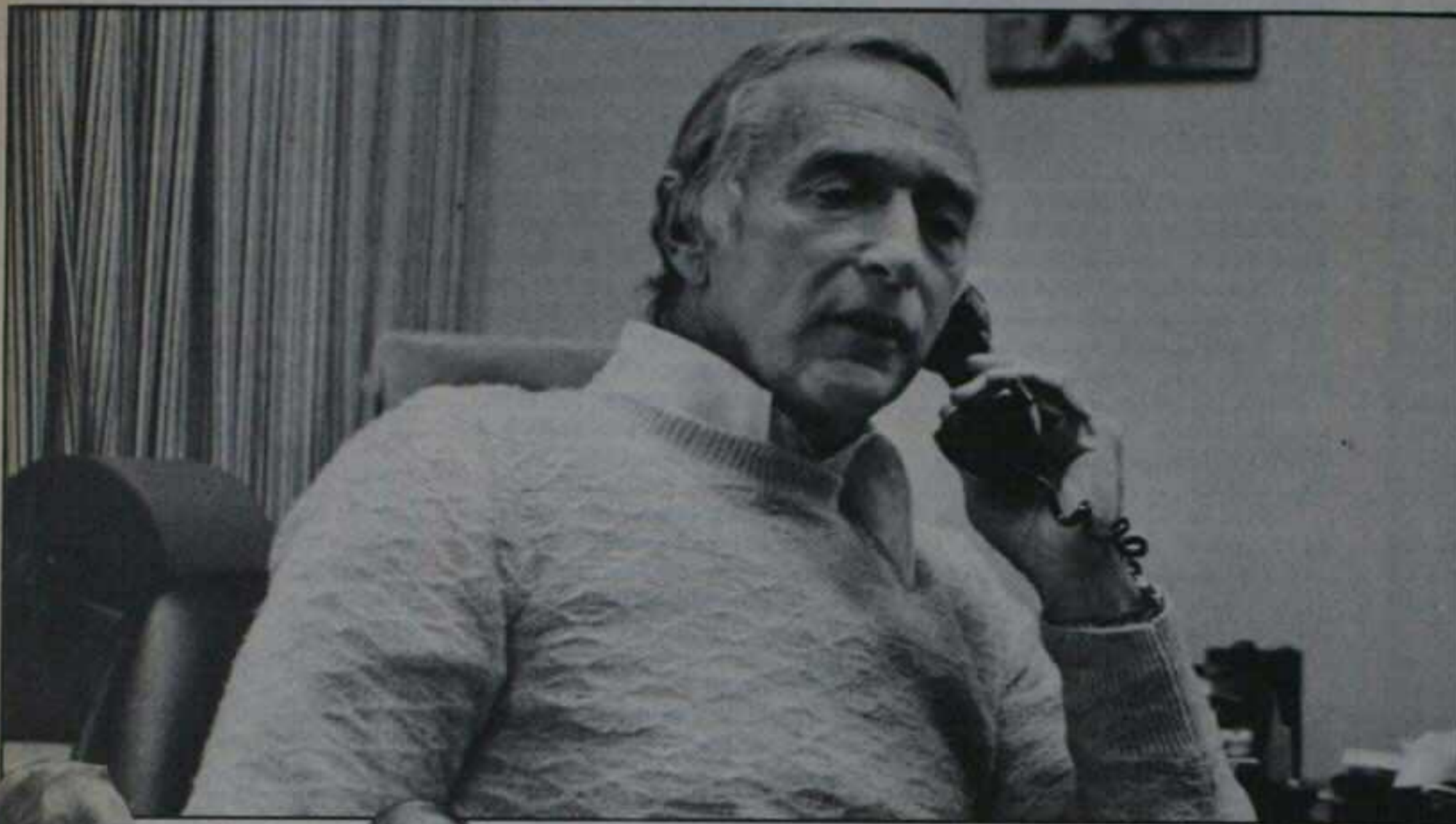
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JANUARY 15, 1977, BILLBOARD



# A Day In the Life Of MARVIN CANE

## Famous Music President's Life Is Tied To Movies, Gorillas & C'rights



instrumental version of the "King Kong" theme, it may be a good idea to use some of the music as part of the radio ads.

Another idea that is toyed with, is putting "King Kong" ads on FM radio in stereo with "King" booming out of one speaker and "Kong" the other.

Back in his own office, Cane pauses briefly to look at the letters on his secretary's desk, and then removes jacket and tie, and puts on his sweater again. Publicist Morty Wax joins the group in his office.

Richard Milfred, director of the standards-premiums department at Famous Music, comes in with a book of oversized matches and a square box radio. The matches are to remind radio stations of the "Silver Bells" Christmas standard and the radio is covered by titles of Famous songs.

Ann Gardner, director of contemporary music at Famous, enters the office as Milfred leaves, with correspondence from June Gatlin, a songwriter who is negotiating a contract. Cane refers her to vice president Herman to draft a reply.

The phone rings and Hans Voigt, chief operational officer for Polygram publishing overseas, is on the line from Ham-



Billboard photos by Sam Ross

Marvin Cane keeps in touch with the myriad of executives in the Gulf + Western operation. He discusses a project (above) with Barry Diller, chairman of the board of Paramount Pictures and with Gordon Weaver, Paramount Pictures marketing vice president (left) screens a promotional King Kong statuette.

Marvin Cane, as the president of Famous Music, keeps in touch with trends in the music business. He also has to keep in touch with corporate executives of the parent Gulf + Western company, which includes Paramount Pictures. Billboard's Roman Kozak went people hopping with Cane on a typical day. This is his report:

The sun has not yet appeared when Marvin Cane, president of Famous Music, arises at 5:40 a.m. He is the first one awake at his suburban home at Bronxville, Westchester, outside New York City.

Early morning means exercise for Cane, but since he is recovering from a cold, his normal six-mile run through area back roads is cut down to three this morning.

Then it's back home for an early breakfast of raw bran and rye bread with his 16-year-old sons, Mike and Ed, both of whom play varisty football at Bronxville High School.

After breakfast it's on to the city, but not yet to work. Cane drives a 1973 Pontiac and it takes him a half-hour to get into the city, then he heads to the West Side YMCA for more exercises and yoga. By now it is 7:45.

A shower and shave follows and Cane, dressed in sweater and slacks, is ready for his day at the office on the 24th floor of the Gulf + Western Building, on the edge of Central Park.

His office faces south but there is not much sunshine when he arrives this rainy morning, preceding his secretary, Claire Casey. The office, in contrast to the weather, is a cheerful and informal place, with flowers on the table, books and records on the floor, and the desk not too tidy. But two walls are lined with plaques commemorating Famous' publishing successes.

Monday brings the Monday morning mail, but it is not too heavy and contains no bad news.

"I always look first for those envelopes with a lot of long names. Then I know it's from lawyers and it's some sort of lawsuit," he comments wryly.

Sidney Herman, his administrative vice president, is out of the office this day. He is in court testifying in a suit arising from the defunct Paramount Records.

There is little time to glance at his mail before his scheduled meeting with Barry Diller, chairman of the board of Paramount Pictures, the Famous parent company owned by Gulf + Western on the 33rd floor.

"We are pretty informal here, but when I go upstairs, I like to put on a jacket and tie," comments Cane, changing out of his sweater.

Where the color motif at Famous Music is blue, at Paramount it is gold and the word is "King Kong," the giant De Laurentiis ape that topples off the World Trade Center.

Diller is on the phone when Cane arrives, but while waiting, Gordon Weaver, Paramount vice president of marketing, approaches Cane with a request that he brief some of his branch managers on radio promotion for "King Kong."

"Star Trek" also comes up, with Cane asking how is the movie shaping up. Cane says that the theme from the television series is one of the most recorded songs in the Famous catalog.

Weaver says all systems are go on the movie version of the science fiction series and that Paramount is moving to establish better guidelines on "Star Trek" promotions since some of the conventions held for "Trekies" have been of dubious legitimacy.

Finally it's into Diller's office for a brief chat with the motion picture board chairman. Monday is the day the week's promotion is set up, and, of course topic A is "King Kong" and how to make him even bigger.

They set plans for the branch managers' meeting where the final national "King Kong" campaign will be mapped out.

Then it's down to the 30th floor and the appointment with Weaver. Jeff Katzenberg, executive director of marketing administration for Paramount, joins the assembly. A promotional statue of "King Kong" is displayed and radio ads for the ape are played, promoting the project as the "Eighth Wonder Of The World."

After the ape's roar shakes the room, Cane compliments Weaver on his sound system, and suggests to him that since Barry White's Love Unlimited Orchestra will be recording an



Cane's one-on-one meetings involve (from the top) Larry Uttal, president of Private Stock Records; Michael Eisner, Paramount Pictures president (middle); and David Judelson, president of Gulf + Western, who clowns with Cane about not wearing a tie for his meeting.

burg. Famous Music is associated with Chappell Music overseas and the contract is up for renewal. Cane assures Voigt that he finds the contract language provisions satisfactory, and "now I am going to take them up with the board of directors of Paramount for final approval."

He calls in his secretary to get him some water, since "the cold medicine makes me dry," and dictates a letter to Martha Glazer, manager of Erroll Garner, that there is no activity as yet on a score Garner wrote for a Paramount film starring Paul Newman, but he reaffirms his commitment to the pianist. He also dictates a note to Dominic Frontieri, Paramount music coordinator, that progress is continuing on securing song rights from another publisher for use on a future TV series.

Dictation done, he leans back to read the lyrics of the "King



Kong" theme song, "Are You In There." He comments that he prefers an instrumental version of a movie theme first, to be followed by a vocal version. He also reveals that Andy Williams is planning to do the vocal version of the theme.

"It is not good to have too many versions of the same song out. I tried that on the 'Love Story' theme, and I lost some very good friends because of that," he comments.

He discusses with Wax a possible promotional campaign with Williams, who recorded "Love Story" to read "Andy Williams And Famous Continue Their Love Story With King Kong." Cane suggests that Wax check with the West Coast on that since it may not work out.

In relation to the "Silver Bells" promotion he mentions to Wax that it "is important to keep that copyright alive since nobody is writing new Christmas songs anymore."

Putting his feet on the table he muses about the current state of musical affairs, much of which he does not find to his liking.

"The music industry is as tough now as it has ever been," he says. "Nobody is writing songs any more for stand-up boy

recorder are for," comments Cane as he attempts to cue up the song he likes out of the three on the tape.

It is nearing noon and the phone rings often. He receives a call from Danielle Mauroy, a producer, and assures her that action is proceeding to place a master she produced of a song from the film "Emmanuelle II."

And he calls his Nashville representative, Bill Ficks Jr., with a brief chat about the weather—it is snowing in both New York and Nashville—and an admonition: "Don't give up on the 'Gentle On My Mind' song, it is very important."

Ann Gardner returns and Cane resumes his discourse on music. "More young men want to be producers now," he says, "not contact men, whom we used to call song pluggers. Subsequently they are not always that good. They don't work out, and then if they try to get back into music (publishing) it may be too late for them."

"No music men are coming up any more. Nobody wants to be a publisher. But there is more of a golden future in publishing than the record industry."

"Meanwhile more acts are going into publishing themselves, which leaves less of the pie for the bona fide publishers. Publishers have to get into a frame of mind that young artists want to become partners."

"The publishers must learn to share, because 50% of something is better than nothing. What really matters are the figures at the end of the year. Profits are of prime importance. Therefore Gulf + Western has learned that working composer/artists partners are an everyday practice in the publishing business."

Soon it is time to go see Larry Uttal, president of Private Stock, and as people begin to hunt for their coats, producer/songwriter Lionel Job enters saying that his song will be the theme of the new "Disco 77" syndicated tv show set for early 1977 and that he is ready for a deal with Private Stock.

He asks Cane if he wants to hear it. But time is short for the appointment. "I just want to sell the song, not hear it," replies Cane.

The delegation from Famous, including Cane and Ann Gardner is ready for the trip to 57th St. for the meeting with Uttal, but it takes a while to get out of the building.

Through a mixup the troupe gets on different elevators,

sistant. There is not much delay in seeing Zavin.

The group is ushered into her office. Cane is there to ask about a letter BMI sent to its members informing them of a new rate structure.

Zavin explains to Cane that a new earnings plateau system has been worked out, with the numbers not yet fixed, but \$25,000 is the first level. As any song reaches a certain level it begins to accrue the benefits of the new level.

What is new, Zavin explains, is a better computerized accounting system allows a song to move from level to level within a quarterly accounting period, as opposed to the old system where it only changed with the quarters.

This will mean that writers and publishers of fast-breaking songs will be able to sooner realize the profits of their endeavors.

The meeting is also a social call, with Cane complimenting Zavin on a recent speech at a dinner honoring her, and generally discussing the publishing business.

"An active professional publisher keeps an old song alive. It may not do anything the second time, but we are the ones who provide a spark for a song to catch fire again," comments Cane.

After the meeting Cane pauses to say hello to his daughter. Then it's back to the Gulf + Western Building and Cane's slightly chilly office. A health buff, Cane does not like an overheated environment.

Waiting at the office is Larry Kusik, who wrote the music for "Romeo And Juliet" and "Godfather I and II," who is waiting for the lead sheets from the "Moneychangers" score. Cane assures him that they are on their way.

Then it is time for a meeting with David N. Judelson, president of Gulf + Western, and, Cane says, "a music buff" with whom he has gone to see a number of performers including the then unknown John Denver.

"He kids me sometimes about why didn't I bring him a John Denver," says Cane on the way up to the executive suite on the 42nd floor. There the halls are an expanse of white carpet, but Judelson's office is small but elegant with a full-length mirror reflecting the New York skyline.

The purpose of the meeting is to give Judelson a copy of Polygram's 1975 annual report which Cane picked up in Germany in his negotiations with Chappell. Judelson kids Cane



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Songwriter Larry Kusik and Cane probe music for the "Moneychangers" television series (above). The publisher discusses artists' contracts with Ann Gardner, his director of contemporary music (right).



Cane and BMI's Thea Zavin (top) discuss the score from "King Kong"; Cane maps a theme song with writer Lionel Job for a new television show (middle); and meets with Famous' Dick Milfred over promotional mailing pieces.

and when everybody gets down, Gardner is not there. Cane goes back up to get her. As he goes up, she comes down. She waits for him, and finally everybody is reunited.

It is cold, raining and snowing in Manhattan, but a taxi is not hard to find and everybody piles in for the short trip to Private Stock's offices.

Uttal is in a hurry for another appointment, and this meeting is short and to the point.

Cane tells him about the "Disco 77" project and the possibility of a soundtrack album by Henry Mancini of the tv special "Moneychangers" series.

Uttal is interested in both projects, but makes no commitments. He expresses an interest in releasing the theme song from "Moneychangers" as a single. Cane promises to study the possibility.

The meeting is soon over, and Cane and his entourage leave, though Uttal is not far behind and joins the group at the elevator for the ride down.

Since the next meeting is at the BMI offices, in a building across the mall an hour hence, there is not much point in returning to the Famous offices. So the group retires to a nearby restaurant for lunch.

Cane orders a hamburger and a Coke and jokes about some of the more esoteric choices of the group. Lunch is a relaxed event with the conversation beginning about football and of course, music.

Cane again notes the dearth of stand-up singers on the charts as opposed to groups and artist composers, and says that such a policy may work out eventually to the detriment of the record companies since the publishing houses are the generators and storehouse of musical material. A weakening of the publishers would weaken the quality of available material.

Lunch soon ends, with Cane picking up the tab, and the group heads out to BMI and a meeting with Thea Zavin, executive vice president.

At BMI Cane is known to the receptionist as "Barbara's father" since his daughter works there as an administrative as-

about not wearing a tie when coming up to see the president of a multinational billion-dollar conglomerate.

Back in his own office, Cane receives a call from Julie Chester, his West Coast representative in Los Angeles. Chester confirms that Andy Williams will be recording the "King Kong" theme, and says that Roger Williams may also be doing "King Kong" for MCA.

For the first time in the day Cane loses his temper on the phone (or pretends to) when Chester apparently disparages work being done in New York.

Chester tells him that Paramount has arranged private screenings of "King Kong" for Motown executives who are interested in one song, "Nightwall Theme" to be recorded by their artists Rare Earth.

Conversation over, Cane sits back, massages his gums and notes that, "There is no accounting for musical tastes. You throw enough against the wall and some will stick. Black music is now the most exciting and genuine. Bunny Sigler, from Huff and Gamble, is a genius. He can take seven guys who have never seen sheet music before and he can turn the session into something great."

A meeting with Michael Eisner, president and chief operating officer of Paramount Pictures Corp., follows. Eisner is newly appointed to his position and it is his first trip to New York as president. The meeting is basically a hello and welcome from one division president to another. Cane now reports directly to Eisner.

There are no more appointments on the agenda and Cane talks about future projects, specifically trying to get black writers and producers into Famous and in effect serving as agent for independent producers.

But before he can leave there is a call and he has to go back up to the 33rd floor for a meeting with Dino and Federico Di Laurentis, to coordinate promotion of all the "King Kong" music coming out with the release of the film.

After the meeting there is dinner with Sidney Herman at the San Marco Restaurant, where the events of the day are reviewed.

Then finally it is time to go home for a fast shower, a chance to read the papers, and talk about basketball with his boys.

Bedtime is 11:15. Art director: Bernie Rollins

and girl singers. And songs that had a three-month stay on the charts are going up and down in six weeks. Everybody is going bananas.

"What happened to the Carpenters? Nothing now. Captain and Tennille have replaced them. It's sad for the business."

He interrupts his musings to place a call to Charles Hansen, of Hansen Publications in Miami, to ask for a progress report and to remind him that "King Kong" logos are being processed by Herman and are on their way.

After the call it is time to listen to music and Cane puts on a demo tape from a young songwriter sent to him from England.

"When they send more than one song, they should send it with leaders or markers. That's what the numbers on the tape





**SOUNDS GOOD**—Marilyn Horne and Leonard Bernstein seem pleased with the playback of a portion of Manuel de Falla's "El Amor Brujo." Recorded for Columbia Records with the New York Philharmonic, the work is slated for early release.

## Pittsburgh Orch. Returns To Records In Angel Pact

PITTSBURGH—The first recordings in eight years by the Pittsburgh Symphony, and the first recordings ever in Heinz Hall, will be made here this week under a new three-year contract with Angel Records. News of the pact, that had been widely anticipated, was announced by the orchestra Jan. 3.

The contract calls for the preparation of two records in January, under the leadership of Andre Previn. Previn, in his first year as music director of the Pittsburgh Symphony, is an exclusive Angel (EMI) artist.

Repertory is to include the Sibelius Symphony No. 2, and the Goldmark Violin Concerto, in which the orchestra will be joined by soloist Itzhak Perlman. Perlman and

the orchestra also will tape the "Zigeunerweisen" of Sarasate.

The records are scheduled to be released here in the fall.

The Pittsburgh Symphony last recorded, for Command, under its music director of long standing, William Steinberg. Steinberg and the orchestra earlier had been heard on Capitol Records. Under Fritz Reiner, who preceded Steinberg, the orchestra recorded for Columbia.

The Pittsburgh Symphony has not made records since it entered its newly reconstructed home, Heinz Hall, 5½ years ago.

Paving the way for the new contract, that includes an annual option, was the inclusion of an "electronic media guarantee" in the most recent pact with the symphony musicians, signed in the fall of 1975.

## U.S. Pioneer To Help Metopera Via Dealer Web

NEW YORK—U.S. Pioneer Electronics in a joint fund raising venture with the National Endowment For The Arts has initiated a nationwide matching contributions program which will provide the financially-strapped Metropolitan Opera with \$4 for every \$1 donated.

Under the program which will run through February 1977, U.S. Pioneer will solicit contributions from its 2,500 authorized dealers and from the public to raise money for the Met.

Contributions will be collected at U.S. Pioneer dealerships across the country through free-standing displays that explain the goals of the program in detail. In addition to soliciting public support through the displays, Pioneer will also solicit direct contributions from its dealers.

Says Mitchell: "Our goal is to help the Met survive. All the arts need our support, but I would be especially pleased to know that my company's effort was a significant factor in the survival and growth of the Met, and of opera generally in this country."

Each participating Pioneer dealer will be provided with a trophy, plaque or certificate of appreciation depending on the amount donated. Pioneer will also publicize each dealer's contribution in his local area through radio and print ads.

## Vox Raises List Price Of Vintage Disks To \$4.98

NEW YORK—Vox Productions has raised the price of its Turnabout "Historical Series" by \$1 to a new suggested list of \$4.98. The price hike became effective Jan. 1.

Some 60 titles have been released in the series since its introduction two years ago and a consistent program of additional releases is planned. George Mendelssohn, Vox president, says about 20 new "Historical" albums will be issued during the remainder of this year.

The line, comprised of vintage pre-stereo recordings, features performances long unavailable here by such artists as Walter Gieseking, Edwin Fischer, Rudolf Serkin, Solomon, Bruno Walter, Wilhelm Furtwangler and Felix Weingartner, among others.

Material has been licensed by Vox from a number of sources, with the largest number of items coming from the vaults of EMI Ltd.

Meanwhile, Mendelssohn reports that his firm's push into the cassette market will continue at an aggressive pace. Altho the company launched its present tape program only last November, about 50 titles are currently available, with the number scheduled to double by the end of the year.

Most of the firm's Dolbyized tapes are also in the compatible QS stereo/quad format. List price of the line is \$7.95.

## Classical Notes

Crossover into the pop and jazz markets is happening on RCA Records' album by **Claude Bolling** and **Alexandre Lagoya**, reports **Don Wright**, label manager of album production. More than 30 FM stations are airing cuts from the disk, he says. . . . **Michael Woolcock**, recently named general manager of the Houston Symphony, off to Paris to pick up his Grand Prix du Disque award as producer of London's "Porgy and Bess" album conducted by **Lorin Maazel**.

The St. Paul Opera Assn. is to merge into the Minnesota Opera Company. Merger is hoped to provide for the "continued growth and development of fine opera in the Upper Midwest," says **Edward Clapp**, president of the disbanding St. Paul group. . . . **Martin Feinstein**, executive director of performing arts at the Kennedy Center in Washington and before that a Hurok Concerts stalwart, named honorary chairman of a gala benefit on behalf of the Greater Miami Philharmonic. Event scheduled for Jan. 13.

WNCN, one of New York's major classical stations, has launched a 13-week cycle of "live-recorded" broadcasts from major world festivals. First in the series featured pianist **Andre Watts** performing at the Salzburg Festival. . . . A first prize of \$2,000 will go to the winner of the **Robert Casadesu** International Piano Competition, to be held at the Cleveland Institute of Music Aug. 22-28. **Grant Johannesen** is music director of the Institute.

**Maureen Forrester** will be soloist with the Vancouver Symphony April 2 when the orchestra opens its new home, the refurbished Orpheum Theatre. The renovated hall, seating 2,788, becomes Canada's largest concert hall. . . . Classical music announcer **George Butler** of WUSF, radio outlet for the Univ. of South Florida, tied for second place in a deejay popularity poll in the Tampa Bay area. . . . **Michael Sweeney** upped from executive director to president of the Garamore Center for Music and the Arts, long the scene of prestigious summer concerts in the environs of New York City.

## Mgt. Firm Moves

NEW YORK—The New Directions management firm is moving to 9255 Sunset Blvd., Suite 526, Los Angeles.

## PIN MONEY AIDS HALL

WILMINGTON, Del.—To help raise funds to carry on its regular concerts, the newly reconstructed Grand Opera House here is selling more than culture these days.

Promotional articles sold by the Grand include tennis shirts, T-shirts, ties, tote bags, scarves and lapel pins. Prices range from \$2.50 for pins to \$8.50 for scarves. The ties and scarves feature the Opera House facade; the others sport the Grand emblem.

Also available is "The Grand Experience," a history of the Grand Opera House, 1871 to 1976, by **Toni Young**, available in both hard-bound and paperback.

## No Settlement Seen In N.Y. Ballet Strike

NEW YORK—New York was without its popular "The Nutcracker" ballet this Christmas, and the rest of the ballet season this year is in doubt after New York City Ballet performances were cancelled "until further notice" due to a labor dispute with orchestra musicians.

The dispute centers around a demand from the musicians for an extension of the season from 25 to 37 weeks, and a guaranteed wage of \$425 a week.

It is the fourth strike in the company's 28-year history. No new talks are scheduled.

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	5	6	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
2	1	8	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
3	2	11	TORN BETWEEN TWO LOVERS Mary MacGregor, Arista America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
4	3	10	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig/Leeds, ASCAP)
5	11	4	NEW KID IN TOWN Eagles, Aylum 45373 (Not Listed)
6	4	7	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
7	7	19	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceanic Blue, BMI)
8	9	6	BEAUTIFUL NOISE Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
9	13	7	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Notes/Chelsea, BMI)
10	6	19	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
11	16	6	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
12	10	16	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
13	8	17	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
14	14	8	TOGETHER O.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
15	18	6	HAPPIER Paul Anka, United Artists 911 (Paulame, BMI)
16	17	8	BABY, I'LL GIVE IT TO YOU Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
17	15	11	SLOW DANCING Funky Knigs, Arista 0209 (Jazzbird/Benchmark, ASCAP)
18	25	4	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
19	19	9	YOU MAKE ME FEEL LIKE DANCING Lnr Sayer, Warner Bros. 8283 (Brantree/Lanna Warner, BMI/Chrysalis, ASCAP)
20	20	7	WOMAN'S GOTTA HAVE IT James Taylor, Warner Bros. 8278 (Unart/Tracebob, BMI)
21	22	5	IF NOT YOU Dr. Hook, Capitol 4364 (Horse Hair, BMI)
22	28	5	YOU GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
23	29	2	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
24	12	9	FLIGHT '76 Walter Murphy Band, Private Stock 45123 (RTT/Don Keshner, BMI)
25	38	2	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
26	31	4	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
27	30	6	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
28	32	2	I WISH/ISN'T SHE LOVELY Stevie Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)
29	23	14	STAND TALL Burt Cummings, Portrait/CBS 7001 (Shillbush, BMI)
30	24	14	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16078 (Atlantic) (Dawnbreaker, BMI)
31	39	4	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, A&M 14363 (Polydor) (Jobete, ASCAP)
32	37	4	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casmo 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
33	21	10	GLADIOLA Helen Reddy, Capitol 4350 (Kappelman-Bandler, BMI)
34	36	6	NOBODY BUT ME Bobby Vinton, ABC 12229 (Feather, BMI)
35	NEW ENTRY		CHANSON D'AMOUR Marshall Transfer, Atlantic 3374 (Bibo, ASCAP)
36	44	2	YEAR OF THE CAT Al Stewart, Jans 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
37	41	5	WHAT CAN I SAY Biz Scaggs, Columbia 10440 (Roc Scaggs/Hadmar, ASCAP)
38	40	4	SOMEONE TO LAY DOWN BESIDE ME Linda Ronstadt, Aylum 45361 (Sky Harbor, BMI)
39	46	2	LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chimchap, BMI)
40	27	12	EVERY FACE TELLS A STORY Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
41	26	15	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI), (Print St., ASCAP)
42	47	2	BYE BYE FRUULIN Micky, Arista America 7655 (Capitol) (U.S. Arabella, BMI)
43	NEW ENTRY		IN THE MOOD Hushhute Five Plus Two, Warner Bros. 8301 (Shapiro-Bernstein/Lewis, ASCAP)
44	33	15	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3-10400 (Lady Caray/Patra, BMI)
45	48	2	I LOVE MY WIFE Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP)
46	NEW ENTRY		DREAMBOAT ANNIE Heart, Mushroom 702 (Anders, ASCAP)
47	35	13	BREEZIN' George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
48	34	15	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casemole/Unichappell, BMI)
49	42	5	LUCKY MAN Starback, Private Stock 125 (Brother Bill's, ASCAP)
50	43	20	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)



# Jazz

## GRANZ GAMBLE *Veteran Producer Says Plenty Material Exists For 2 Labels*

By ELIOT TIEGEL

LOS ANGELES—Norman Granz says there's plenty of material available for his new label, Pablo Live, to enable him to meet his release schedule of a minimum of five LPs, 10 maximum each year.

This amount on top of the 25 LPs each year he releases on the Pablo studio date label should contribute to the "fits" which he gives both Polydor and RCA his two distributors.

The problem is that Granz is supposed to provide a minimum of 15 LPs, 25 maximum to Polydor for worldwide distribution and to RCA which has North America.

Granz admits with a chuckle that the maximum amount was placed on him by both labels "for fear he'd give them too much." Granz further admits that in the three years he's had Pablo, he's gone over this maximum each year.

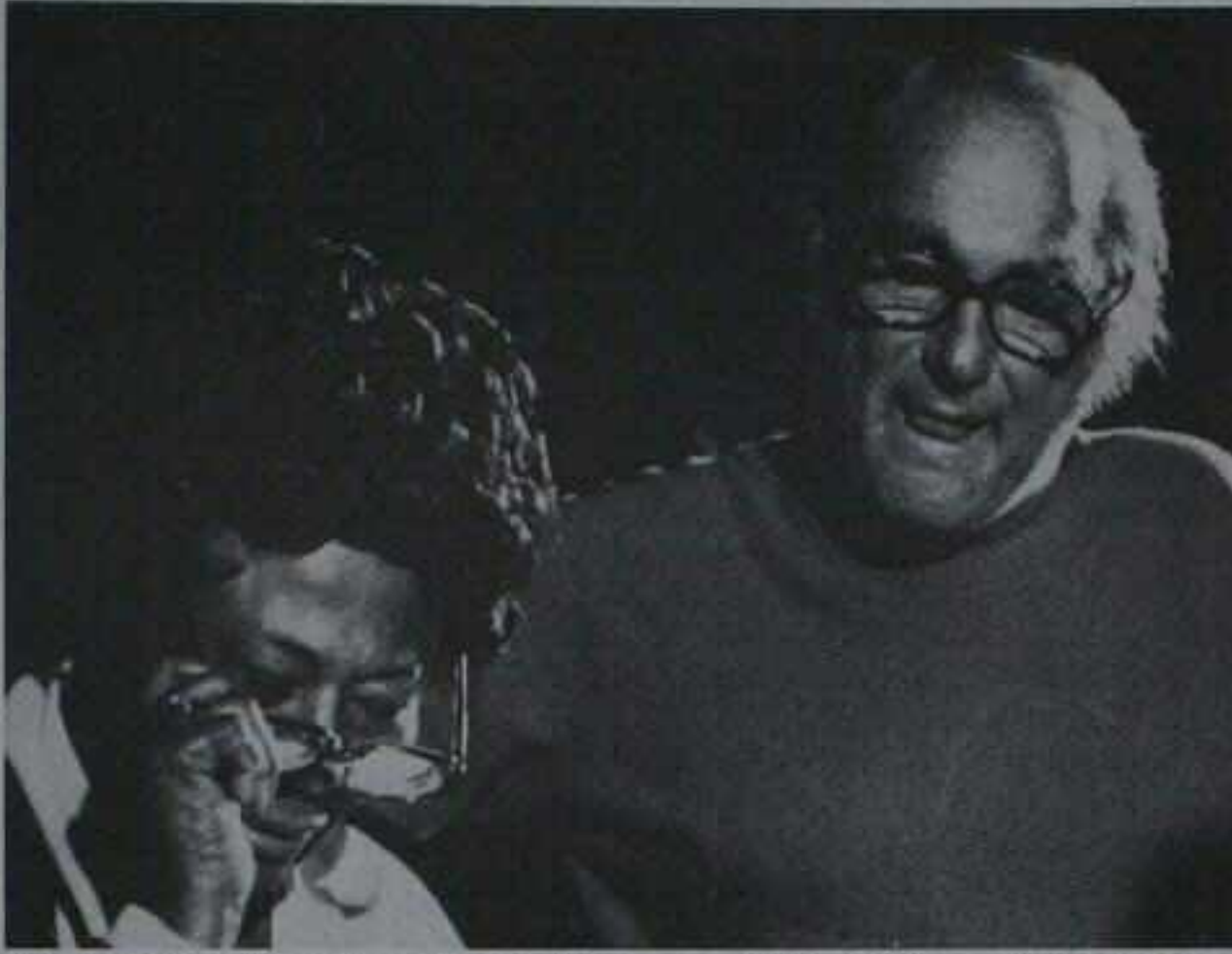
"Now with Pablo Live the maximum will probably go up to 35." Both lines carry a \$7.98 suggested list.

Granz, here for recordings, says all the live dates for the new line have never been released. The concerts, dating back to 1946, for example, can be promoted in 1977, he feels. His first release of seven titles slated for March will include double jacket LPs by John Coltrane (cut in 1961), Johnny Hodges small groups and a number of his "Jazz At The Philharmonic" jam sessions.

The covers will continue to present black and white photos but with a color strip at the top to offer

"I have to be careful and not let it grow too much. I have to curb my desires to record a lot. I'm still basically a fan; I feel I have a responsibility to the people who are over-

Only musical costs, like hiring sidemen or having arrangements prepared. "And there's no half royalty abroad, so the artists care if they sell internationally."



Two Experts: Norman Granz and Ella Fitzgerald work together during a recording session.

looked like Joe Turner. Everytime he wants to record he calls me up... suddenly people are waking up to the fact that he's alive.

"I have to record Roy Eldridge, Benny Carter and Dizzy. Someone has to do that. I'm not being patronizing because these guys all play well."

When he started the label after being out of recordings for several years, Granz gave the line to Polydor with all intentions of handling U.S. distribution himself. "It got too much," he says. "You've got to call up distributors and fight with them. Who needs that? I'm an album producer, not a distributor. That's why I gave up some profits to go with RCA."

Pablo's roster includes Ella Fitzgerald, Oscar Peterson, Count Basie, Ray Bryant, Joe Turner, Joe Pass, Benny Carter, Dizzy Gillespie, Roy Eldridge, Zoot Sims, Milt Jackson, Harry Edison, Eddie "Lockjaw" Davis, Paulinho Da Costa, Dom Um Romano, with Jon Faddis, Louie Bellson and Mike Longo working under an "occasional" agreement.

Granz explains he "piles up record dates." He's got upwards of seven planned for Los Angeles this month. He recently did three in New York. The rest are done in Europe and on the road, the latter taking on more importance now for the second label.

Granz's deal with his artists is somewhat unique: he doesn't charge them any studio or production costs.

As for royalties, no one gets less than 5% and they go up to 7% of 100% of retail list. Says Granz: "I make a royalty; my distributors make a profit." He cites recording costs of between \$3,500 to \$5,000 for one of his LPs.

"I give RCA and Polydor a finished album. I absorb all album costs. RCA gets a finished lacquer; Polydor gets a master tape."

The two distributors try to work on a simultaneous worldwide release, with a 30-day leeway granted. "I'm very rigid about worldwide simultaneous release," Granz says, adding: "Both companies wrote clauses insisting neither one could have an edge on the other."

Granz says Ken Glancy, RCA's president, is "as big a jazz fan as I am and RCA does a good job of blanketing its dealers. Polydor also does a bitchin' job, but it's a country by country situation."

Projecting through this year, Granz says jokingly that come October, after he's had his fun releasing all the new Live concert dates plus the in-studio sessions for Pablo (named after the famous painter Picasso), he "can hear the screaming."

"I don't understand why they get upset (with so much product). They get it for free. Their only problem is inventory, yet they seem to think they can concentrate with fewer albums."

"I make Rolls-Royces, not Volkswagens. Where is it in the Torah that

*(Continued on page 47)*



Milt Jackson: vibist now swings for Pablo.

differentiation from the "parent" Pablo line.

Working with more than 12 acts under contract, Granz admits that the label "has gotten too big for me," hence his reliance on RCA for domestic distribution. "I'm up to 25 albums a year before I move," he says.

## Jazz Beat

LOS ANGELES—"Jazz On The Rocks" is the title of Zan Stewart's program on KTMS-FM, Santa Barbara, Calif., which airs Sundays from 7-11 p.m. Show is also carried on cable to Paso Robles and Augura which Zan claims increases his audience. The music is primarily modern recordings with a Buddy Collette and Dizzy Gillespie thrown in. The show has been running for more than a year, Zan writes.

Some well-known players provide an authentic two-beat feeling to some of the cuts on the new Leon Redbone Warner Bros. LP "Double Time." They include Milt Hinton, Jo Jones, Yusef Lateef, Vic Dickenson and Joe Wilder. ... It's Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass opening Jan. 27 at the Sahara in Las Vegas. Producer Norman Granz says he has to figure out the appropriate scheduling for the two shows the artists will do each day. ... Ho-

race Silver is in his 25th year with Blue Note, with the label planning hotsie totsie doings to promote his newest LP "Silver 'n' Voices." ... Count Basie's first personal appearance since his heart attack last September, was slated for Thursday (6) at the Univ. of Redlands, Redlands, Calif.

The Univ. of California at Berkeley, has six top jazz acts booked through the spring. They include Oscar Peterson Jan. 23, Eubie Blake and Earl "Fatha" Hines Jan. 28, Hubert Laws Feb. 20, Thad Jones-Mel Lewis band March 20 and McCoy Tyner April 1. ... Eagle Rock High Schools series of Sunday afternoon public concerts began Sunday (9) with Russ Freeman, John Rinaldo, Benny Powell, Pete Christlieb, Joe Pass, James Faunt and Dick Berk. Admission is \$2.50. ... The San Diego Jazz Club had a super bash in mid-December with Abe Most, John Best, Dick Carey, Louis Mitchell, Gary Pack, Ray

Heath, Bruce Scott, Clark Gault, Nick Fatool and Bill Hunter among the musicians jamming at the Hilton Hotel.

The Statler Hilton's Downtown Club in Buffalo, N.Y., is off and swinging with the new year with Stanley Turrentine headlining through Sunday (16), followed by Monte Alexander, Phil Woods, Mary Lou Williams, Glen Covington, Grady Tate, Milt Hinton, Hank Jones and the John Lewis trio. ... A Vanguard release by Larry Coryell dating back to 1968-69 features previously unreleased takes which feature Mike Mandel, Ron Carter, Chuck Rainey, Bernard Purdie and Jim Pepper. ... The green room of the DuPont Hotel in Wilmington, Del., has gone to a dixieland policy with Tex Wyndham and his Red Lion band the opening attraction Friday (7).

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

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	42	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
2	13	20	<b>SCHOOL DAYS</b> Stanley Clarke, Nemperor NE 439 (Atlantic)
3	3	8	<b>THE MAN WITH THE SAD FACE</b> Stanley Turrentine, Fantasy F 9519
4	11	10	<b>MAIN SQUEEZE</b> Chuck Mangione, A&M SP 4612
5	5	6	<b>UNFINISHED BUSINESS</b> Blackbyrds, Fantasy F 9518
6	4	16	<b>CALIENTI</b> Gato Barbieri, A&M SP 4597
7	1	16	<b>I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES</b> A&M SP 3705
8	6	20	<b>SECRETS</b> Herbie Hancock, Columbia PC 34280
9	9	20	<b>BAREFOOT BALLET</b> John Klemmer, ABC ABCD 950
10	NEW ENTRY		<b>A SECRET PLACE</b> Grover Washington Jr., Kudu KU 32S1 (Motown)
11	7	10	<b>ROMEO &amp; JULIET</b> Hubert Laws, Columbia PC 34330
12	NEW ENTRY		<b>MY SPANISH HEART</b> Chick Corea, Polydor PD-2-9003
13	19	6	<b>RENAISSANCE</b> Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
14	10	8	<b>IMAGINARY VOYAGE</b> Jean-Luc Ponty, Atlantic SD 18195
15	8	8	<b>IT LOOKS LIKE SNOW</b> Phoebe Snow, Columbia PC 34387
16	15	14	<b>BENSON &amp; FARRELL</b> CTI 6069
17	17	32	<b>BOB JAMES THREE</b> CTI 6063
18	NEW ENTRY		<b>FOCAL POINT</b> McCoy Tyner, Milestone M 9072 (Fantasy)
19	16	10	<b>LIVING INSIDE YOUR WORLD</b> Earl Klugh, Blue Note BN-LA667-G (United Artists)
20	NEW ENTRY		<b>VIBRATIONS</b> Roy Ayers Ubiquity, Polydor PD-1-6091
21	18	6	<b>THE BEST OF THE CRUSADERS</b> ABC/Blue Thumb BTSY 6027/2
22	22	10	<b>STUFF</b> Warner Bros. BS 2968
23	21	22	<b>GLOW</b> Al Jarreau, Reprise MS 2248 (Warner Bros.)
24	12	36	<b>YOU ARE MY STARSHIP</b> Norman Connors, Buddah BDS 5655
25	38	4	<b>CAPRICORN PRINCESS</b> Esther Phillips, Kudu KU 31 (CTI)
26	27	63	<b>TOUCH</b> John Klemmer, ABC ABCD 922
27	35	18	<b>SOUND OF THE DRUM</b> Ralph MacDonald, Martin 2202 (TK)
28	NEW ENTRY		<b>SOLID</b> Michael Henderson, Buddah BDS 5662
29	25	10	<b>IT'S YOUR WORLD</b> Gil Scott-Heron & Brian Jackson, Arista AL 5001
30	NEW ENTRY		<b>HUMMIN'</b> Nat Adderley, Little David LD 1012 (Atlantic)
31	24	4	<b>FEELING GOOD</b> Walter Jackson, Chi-Sound CH-LA656-G (United Artists)
32	28	4	<b>YESTERDAY'S DREAMS</b> Alphonso Johnson, Epic PE 34364
33	33	4	<b>OPEN SESAME</b> Kool & The Gang, De-Lite DEP 2023 (PIP)
34	23	22	<b>WINDJAMMER</b> Freddie Hubbard, Columbia PC 34166
35	14	10	<b>PORGY &amp; BESS</b> Ray Charles & Cleo Laine, RCA CPL2-1839
36	20	14	<b>"LIVE" ON TOUR IN EUROPE</b> Billy Cobham/George Duke Band, Atlantic SD 18194
37	NEW ENTRY		<b>SOPHISTICATED FUNK</b> Jack McDuff, Chess 19004 (All Platinum)
38	32	14	<b>VERY TOGETHER</b> Deodato, MCA 2219
39	34	8	<b>BLUE BENSON</b> George Benson, Polydor PD-1-6084
40	30	24	<b>EVERYBODY LOVES THE SUNSHINE</b> Roy Ayers Ubiquity, Polydor PD-1-6070

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# Soul Sauce

## Spinners' Wynn Out; Edwards In

By JEAN WILLIAMS

LOS ANGELES—Philippe Wynn, lead singer with the Spinners, has left the group and has been replaced by John Edwards.

Wynn, who replaced G.C. Cameron in 1971 when Cameron decided to remain with Motown Records, will now pursue a solo career, as did Cameron. Wynn is still under contract to Atlantic.

Edwards, a solo act, replaced Wynn for eight weeks last year during the former lead singer's illness.

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Philadelphia International artist Billy Paul says he has taken a new musical approach in his latest LP "Let Em In" by incorporating historical events with subjects like Dr. Martin Luther King, Medgar Evers and Louis Armstrong.

He is also attempting to broaden his audience by including disco numbers. "How Good Is Your Game" will be released as a 12-inch 45 disk, says Paul.

The LP, which was arranged and produced almost entirely by Dexter Wansel, offers more instrumentation by MFSB and a lot of synthesizers, he notes.

To support his new LP, Paul begins a national tour Monday (10) to conclude around the end of March.

The singer is expanding his career to include producing. His first Philadelphia International artist is Jessica Cleaves, formerly of Earth, Wind & Fire and the Friends of Distinction.

Paul's ambitions also include film scoring but he insists the scores will not involve sex or drugs.

"I made up my mind that I would not deal with sex or drugs in lyrics when a nine-year-old kid walked up to me after a show and proudly told me that he wants to be a pimp when he grows up. That did it, none of those lyrics for me."

The veteran singer, who gained international attention with his recording of "Me And Mrs. Jones" a few years ago, claims that although a sequel to the tune was expected, he would not milk the song and become identified with it.

"I know that 'Me And Mrs. Jones' was the tune that put me in a good position in the industry and it would have been too easy to do a sequel.

"But doing a sequel to that song would have made me just a singer of the '70s and I want more than that. I don't want to ride on one record.

"Look at Chubby Checker. 'The Twist' and all of its sequels made him a singer of the '50s. This type of thing wears out with the public and the artist's career creativity is limited," says Paul.

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KGFJ, Los Angeles, is going automated from midnight to 6 a.m. Cal Milner, a station executive, explains that the automated situation has come about because it's not economically sound to maintain a show without ratings. No date has been set for the turnover.

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Birthing Records' Edwin Hawkins is holding seminars across country in gospel concepts, gospel lyrics and gospel structures. The sponsor: the American Song Festival.

Hawkins' first seminar was held at the Holiday Inn, Oakland, with the

(Continued on page 31)

# 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	6	I WISH—Stevie Wonder (S. Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP))	35	35	10	A LOVE OF YOUR OWN—AWB (H. Stuart, N. Doherty, Atlantic 3363 (Aerage/Warner Bros./Songdog, ASCAP))	68	68	8	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Stanley Turrentine (K. Gamble, L. Huff, Fantasy 782 (Mighty Three, BMI))
2	1	8	DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff, Philadelphia International 3610 (Epic) (Mighty Three, BMI))	36	38	5	BE MY GIRL—Michael Henderson (M. Henderson, Buddah 552 (Electrocord, ASCAP))	69	69	5	PSYCHOTICBUMPSCHOOL—Bootsy's Rubber Band (W. Collins, G. Clinton, B. Warrall, F. Collins, Warner Bros. 8291 (Backstage, BMI))
3	3	15	DAZZ—Brick (R. Ransom, R. Hargis, E. Innes, Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP))	37	37	11	LOVE SO RIGHT—Boyz n the City (B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) (Cassette/Unichappell, BMI))	70	73	5	LET'S GO DOWN TO THE DISCO—Undisputed Truth (N. Whitfield, Whitfield 8295 (Warner Bros.) (Shore Diamond, BMI))
★	6	9	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey, Columbia 3-10439 (Gaffney, BMI))	★	45	5	SPRING AFFAIR—Donna Summer (D. Summer, G. Mariner, P. Beloffe, Casablanca 872 (Rick's/Sunday, BMI))	71	71	6	WHAT CAN I SAY—Bee Scapp (B. Scapp, D. Pech, Columbia 3-10440 (Bee Scapp/Wadams, ASCAP))
★	7	10	FREE—Deniece Williams (D. Williams, H. Reed, N. Watts, S. Greene, Columbia 3-10429 (K'ce/Drick, BMI))	40	40	9	THIS TIME—Impressions (M. Jackson, S. Jones, Cotillion 44210 (Atlantic) (Aandika, BMI))	72	53	15	LIVING TOGETHER (In Sin)—Whispers (V. McCoy, J. Cobbs, Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI))
6	5	15	CAR WASH—Rose Royce (N. Whitfield, MCA 40615 (Duchess, BMI))	★	52	5	SOMETHIN' 'BOUT 'CHA—Latimore (B. Latimore, Glades 1739 (TK) (Sherlyn, BMI))	73	74	5	DAMN RIGHT IT'S GOOD—Queen McCre (C. Reid, Cat 2005 (TK) (Sheryl, BMI))
7	4	15	HOT LINE—Slyers (K. St. Lewis, F. Perren, Capitol 4336 (Bull Pen, BMI) (Perren-Vibes, ASCAP))	★	54	5	ISN'T IT A SHAME—LaBelle (R. Edelman, Epic 8-50315 (Hasting, BMI))	★	84	2	WHATEVER MAKES YOU HAPPY—R.B. Hudson (B. Crocker, R. McNeve, Atlantic 3366 (Dep-East Memphis, BMI))
8	8	14	DO IT TO MY MIND—Johnny Bristol (J. Bristol, Atlantic 3360 (Rushka, ASCAP))	43	43	9	HOME IS WHERE THE HEART IS—Bobby Womack & Brotherhood (P. Mitchell, Columbia 3-10437 (Muscle Shoals Sound, BMI))	75	75	6	(I Like Being) CLOSE TO YOU—Bessie Dymal (C. Jackson, M. Yancey, Columbia 3-10441 (Chappell/Day's Enterprises, ASCAP))
★	12	7	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch, TK 1020 (Sherlyn/Harrick, BMI))	44	26	16	WITH YOU—Memento (K. Archer, C. Sager, Stang 5068 (All Platinum) (Unichappell/Aochken, BMI))	76	79	4	SHAKE IT SHAKE IT—Willie Hutch (W. Hutch, Motown 1411 (Shore Diamond, BMI))
★	13	8	FEELINGS—Walter Jackson (M. Albert, Chi Sound 908 (United Artists) (Femala International Melodies, ASCAP))	★	62	2	HA CHA CHA (Funktion)—Branco (R. Muller, United Artists 677 (Desert Moon, BMI))	★	87	2	JUST ANOTHER DAY—Pharo Bryson (P. Bryson, Bullet 62 (Web IV) (Web IV, BMI))
11	11	11	LOVE ME, LOVE ME, LOVE ME—The Staple (C. Mayfield, Warner Bros. 8279 (Mayfield, BMI))	46	27	20	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow, ABC 12214 (ABC/Dunhill & Bell, BMI))	78	81	2	CITY—Weapons Of Peace (C. Franklin, R. Hardy, F. Henderson Jr., Playboy 6093 (After Dark/Texas, BMI))
12	9	14	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff, Epic 8-50289 (Mighty Three, BMI))	47	32	22	SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram) (Warner-Tamerlane/Barkay, BMI))	79	82	4	GIFT WRAP MY LOVE—Reflections (K. Williams, Capitol 4354 (Kee Gee, BMI))
13	10	12	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang, De-Lite 1586 (PIP) (Delightful/Gang, BMI))	★	18	8	YOU GOTTA BELIEVE—Painter Sisters (N. Whitfield, ABC/Blue Thumb 271 (Duchess, BMI))	80	80	5	DANCING IN THE AISLES (Take Me Higher)—Silver Convention (S. Levy, M. Kuzak, Midland International 10849 (RCA) (Midway, ASCAP))
15	14	12	I KINDA MISS YOU—Manhattans (W. Lovett, Columbia 3-10430 (Nattahm/Blackwood, BMI))	48	48	6	SUMMER SNOW—Blue Magic (B. Eli, L. Barry, WMDT 4003 (Atlantic) (WIMOT/Friday's Child, BMI))	81	85	4	LOVE BUG—Bumble Bee Unlimited (P. Adams, Mercury 73864 (Phonogram) (Sug Sog/Pop, ASCAP))
16	15	13	I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutchinson, J. Hawes, Columbia 3-10347 (Pamjokeen, BMI))	49	44	15	SO SAD THE SONG—Gladys Knight & The Pips (M. Massar, G. Goffin, Buddah 544 (Screen Gems-Columbia, BMI/Print SE, ASCAP))	82	83	6	GET UP AND DANCE—Memphis Horns (A. Abraham, C. McDonald, T. Wender, H. Justice, RCA 10836 (Bridgeport, ASCAP))
17	16	13	KEEP ME CRYIN'—Al Green (W. Mitchell, A. Green, Hi 2319 (London) (Jec/Al Green, BMI))	★	66	6	GLORIA—Enchantment (M. Stokes, E. Johnson, United Artists 912 (Desert Moon/Wilow Girl, BMI))	83	78	11	FOR OLD TIMES SAKE—Dorothy Moore (F. Knight, Malaco 1037 (TK) (Two Knight, BMI))
★	24	11	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff, Old Town 1000 (Mighty Three, BMI))	51	33	21	LOVE BALLAD—LTD (S. Scarborough, AAM 1847 (Unichappell, BMI))	84	77	6	LET IT FLOW—Tamika Jones (Stewart, Wright, McNichols) Contemporary 700 (TK) (Fudge Lips/For Better or Worse/Tamika, BMI)
19	17	18	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover, ABC 12208 (Groovesville, BMI))	52	42	20	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell, Atlantic 3355 (Mighty Three, BMI))	★	NEW ENTRY		COLD BLOODED & DOWN-RIGHT-FUNKY—People's Choice (L. Huff, F. Brimmer, TSDP 4784 (Epic) (Mighty Three, BMI))
20	19	12	DON'T TAKE AWAY THE MUSIC—Tavares (K. St. Lewis, F. Perren, Yazian, Capitol 4348 (Bull Pen/Perren-Vibes, ASCAP))	★	63	6	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell, Mercury 73029 (Phonogram) (Bell-Kat/Unichappell, BMI))	★	NEW ENTRY		LOOK INTO YOUR HEART—Aretha Franklin (C. Mayfield, Atlantic 3373 (Warner-Tamerlane, BMI))
★	29	6	EASY TO LOVE—Joe Simon (D. Fritts, T.J. White, Spring 169 (Polydor) (Combine, BMI))	54	59	9	TRIED, TESTED AND FOUND TRUE—Ashford & Simpson (N. Ashford, V. Simpson, Warner Bros. 8286 (Nick O'Val, ASCAP))	87	89	4	THE SHUFFLE—Van McCoy (V. McCoy, MCA 4677 (Van McCoy/Warner-Tamerlane, BMI))
22	22	11	DO THAT STUFF—Parliament (G. Clinton, Schecter, Worell, Casablanca 871 (Rick's/Maltz, BMI))	55	55	10	I DO I DO (Wanna Make Love To You)—Leroy Hutson (L. Hutson, S. Harris, Curtom 0121 (Warner Bros.) (Silent Gant/Aps, ASCAP))	88	88	7	S.O.S.—Side Effect (Johnson, Lowe, Fantasy 784 (Effective/Al Home, ASCAP))
23	20	12	DON'T MAKE ME WAIT TOO LONG—Barry White (B. White, 20th Century 2309 (Sa-Vette/January, BMI))	56	58	9	HIDEAWAY—Fantastic Four (A. Hamblin, Westbound 5632 (20th Century) (Bridgeport, BMI))	★	NEW ENTRY		BETCHA BY GOLLY WOW—Norman Connors (T. Bell, L. Creed, Buddah 554 (Bell Boy/Asorted, BMI))
24	23	11	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (D. Hall, J. Oates, RCA 10808 (Unichappell, BMI))	★	70	2	CLOSE TO YOU—Tyrene Davis (L. Graham, M. Koss, Columbia 3-10457 (New York Times/Content/Little Bear, BMI))	★	NEW ENTRY		NOBODY, BUT YOU—John Edwards (B. Mann, C. West, Cotillion 44212 (Atlantic) (Screen Gems (M)/Summerhill Songs, BMI))
25	25	9	WORN OUT BROKEN HEART—Loleatta Holloway (S. Dees, S. Drayton, Gold Mine 4000 (Caytronics))	58	50	11	YOU'RE MY DRIVING WHEEL—Supremes (F. Stafford, N. Brown, B. Holland, H. Beatty, Motown 1407 (Holland-Dozier Holland/Jobete, ASCAP/Gold Forever, BMI))	91	94	8	MAKES YOU BLIND—Giltner Band (W. Leander, F. Pappas, J. Shepard) Arista 0207 (MCA, ASCAP)
26	28	8	FREE AND SINGLE—Brothers Johnson (G. Johnson, L. Johnson, AAM 1881 (Kiddie/Goulgros, BMI))	59	65	4	EVER LOVIN' GIRL—Tyrene Davis (A. Green, L. Graham, T. Davis, Dakar 456 (Brunswick) (Julio Brian/Content/Early, BMI))	92	93	2	WORTH A WHIPPIN'—Margie Alexander (B. Crocker, Chi Sound 17806 (United Artists) (East/Memphis, BMI))
27	30	11	BODY ENGLISH—King Floyd (R. Marshall, Chessville 10212 (TK) (Tree, BMI))	60	51	10	MIDNIGHT SOUL PATROL—Quincy Jones (Q. Jones, L. Johnson, J. Mandel, AAM 1878 (Kiddie, BMI))	93	76	10	JUST FRIENDS—Silver, Platinum & Gold (L. Richardson, F. King, R. King, Fan 811 (Fan/Process Metal, BMI))
★	36	4	FANCY DANCER—Commodores (R. Lapread, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	61	49	11	FAR EAST MISSISSIPPI—Oliver Players (W. Beck, J. Williams, M. Jones, M. Piretti, R. Middlebrooks, C. Satchell, L. Bussner, Mercury 73880 (Phonogram) (Play One, ASCAP))	94	95	2	BABY IT AIN'T NO WAY—LITTLE MILAN (M. Gamble, Glaston 1738 (TK) (Tree, BMI))
29	21	12	SUPERMAN LOVER—Johnny Guitar Watson (J. Watson, GIM 1019 (In-John, BMI))	62	67	8	TOGETHER—O.C. Smith (C. Fox, N. Simble, Carlinco 9017 (Epic) (Fox/Gamble, BMI))	95	97	4	BEING WITH YOU—Myrtle Woods Orchestra (D. McGinnis, B. Corral, Sound Bird 43604 (Shadybrook) (Weddell/Jennet, ASCAP))
30	34	8	GOIN' UP IN SMOKE—Eddie Kendricks (A. Fields, N. Harris, Tamla 54277 (Motown) (Shore Diamond, BMI))	63	56	12	WHO ARE YOU—Templations (D. English, G. Leonard, D. Williams, B. Wright, Gandy 7152 (Motown) (Jobete, ASCAP))	96	96	5	FILL THIS WORLD WITH LOVE—Ann Peebles (A. Peebles, D. Bryant, G. Andrews, Hi 2370 (London) (Jec/Petmar, BMI))
31	31	10	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Scheenberger, Coburn, Ross, S. Browder Jr., A. Darnell, RCA 10827 (Jobete/Miller, ASCAP/Pink Pelican, BMI))	64	64	9	I GOT A NOTION—Al Hudson & The Soul Partners (F. Wynn, ABC 12230 (Wynn's World/Mighty Three, BMI))	97	98	2	PETER GUNN—Denzelle (N. Mancini, MCA 40631 (Northridge, ASCAP))
★	46	4	DON'T LEAVE ME THIS WAY—Thelma Houston (K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown) (Mighty Three, BMI))	65	61	8	LOVE'S GOT ME TIRED (But I Ain't Tired Of Love)—Laura Lee (P. Bond, Smith, Avco America 7652 (Capitol) (Peabody, ASCAP))	98	95	4	GLORIA'S THEME—Anthony C. Nothe Orchestra (Rushka 43)
★	41	6	BODY HEAT (Part 1)—James Brown (D. Brown, G. Brown, Y. Brown, Polydor 14360 (Dynafone/Belinda/Unichappell, BMI))	66	72	5	LIFE—Betty Wright (M. Wright, Arista 3725 (TK) (Sherlyn, BMI))	★	NEW ENTRY		AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power (T. Castilo, S. Kupka, D. Bartlett, Columbia 3-10461 (Kappala, ASCAP))
★	47	5	BE MY GIRL—Dramatics (M. Henderson, ABC 12235 (Electrocord, ASCAP))	★	86	4	SOMETIMES—Facts Of Life (B. Asherwood, Kayette 5128 (TK) (Station, BMI))	100	100	2	CREAM OF THE CROP—Lester Sledge (B. Eli, L. Barry, Cotillion 44708 (Rushka) (Ducere Blue/Friday's Child/Mured, BMI))

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MAJOR TURNAROUND

# Impressions Seek Wide New Market

By JEAN WILLIAMS

LOS ANGELES—The Impressions plan to capture the youth and white markets.

How? "With a new lead singer, new producer, new label and new album," says Sam Gooden, an original member.

McKinley Jackson, the group's new producer, is taking the Cotillion Records act into a more contemporary direction on its LP "It's About Time," with tunes that are not of an ethnic nature.

Says Gooden: "We have to branch out and not only reach black people. We have also gotten away from doing just ballads and are now doing r&b, pop, rock and whatever else it takes to reach the mass market."

"We are automatically going in a new direction with Nate Evans, our new lead singer," injects Fred Cash, another original member.

Cash compares Evans' vocal style to that of Eddie Lavert, lead singer of the O'Jays. "Our former lead singer was a tenor. With Nate's style, we are automatically moving in a new direction. Couple that with our new arrangements, Jackson's productions and our new songs and we are a new group," says Cash.

Gooden explains, "We were not looking for the same type of voice when we signed Nate. We knew that

we had to get away from the old Impressions sound and the only way to do that was with a different type of voice."

The 21-year-old group changed its sound a few years ago when it switched from a trio to a quartet by adding Reggie Torian. "Curtis Mayfield was singing lead and background vocals at the same time," says Cash. "We knew at that time that we had to get away from that sound, plus it's too hard on the lead."

"We added the fourth voice so that the lead could sing only lead and we wouldn't have the same voice in the back. We got a stronger sound all around."

The group also has its eye on the concert circuit, after being primarily a nightclub act.

The Impressions are also moving into the business end of the music industry, a first for them. The group has formed High Class Ltd., a publishing and production firm.

It has signed its backup band with plans to sign other acts. It is also shopping for a label deal for the act. There are three writers signed, Paul Richmond, Daryll Ellis and Don Hodges.

The group is getting involved in writing—another first. "I'm A Fool For Love" on its new album was written by a group member with three tunes to be written and produced on the next LP.

# CAPITAL STUDIO D.C. To Get Soul Via Bell

By ELTON WHISENHUNT

MEMPHIS—Al Bell, former owner of bankrupt Stax Records, opens a new gospel and soul recording studio in Washington, D.C., his former home. The studio is named ICA Records, which stands for Independence Corp. of America.

Bell says he will keep his home in Memphis and commute to Washington. He said he chose Washington for his new operation because "it's a good central point for record distribution. I used to live there as a disk jockey and it's a major, untapped music market."

Bell says his new company will concentrate primarily on gospel music with soul and rhythm and blues as a major sideline. He recently released an r&b single by a Los Angeles artist, Frank Lucas.

Bell, who spent millions of dollars of borrowed money as chairman of the board of Stax, says the main thing he learned from his Stax experience was: "You can't be so idealistic that you believe everything you hear."

Bell was indicted and tried several months ago on charges of making fraudulent bank loans. He was acquitted by the jury. The jury convicted a former officer of Union Planters National Bank, Joseph P. Harwell. Harwell was sentenced to 2½ years in prison.

Bell says the address of ICA is "Capitol Hill. They haven't made us change it so far. We're within walking distance of the Capitol, near the Library of Congress annex. I just tell everybody to send any messages or letters to us on Capitol Hill."

# Springboard To Continue Selling Warwick Disks

NEW YORK—Springboard Records will continue distributing Dionne Warwick product despite an arbitration board ruling that Warwick material recorded for Scepter Records reverts back to its songwriters, Burt Bacharach and Hal David (Billboard, Dec. 18).

According to Lee Eastman, attorney for the Blue Jac Production Co. owned jointly by Bacharach and David, all necessary action will be taken if Springboard proceeds with its plans.

George Port, vice president of business affairs at Springboard, says the purchase of the Scepter Records catalog in 1974 was firm and binding.

"We are of the opinion that the recent arbitration award in favor of Blue Jac Productions, which pertains to only a small portion of the Warwick material and which comes some 2½ years after our agreement with Scepter, is, in any event, not binding upon us and does not effect our rights," Port states.

# Newport Fest Book

NEW YORK—The Dial Press here is in production with "Newport Jazz Festival," a book with 300 photos by Burt Goldblatt, which covers all 20 years of the annual event since it was founded in 1954.

To be published next May, the tome will retail at \$14.95.

# Soul Sauce

Continued from page 30

second scheduled for Howard Univ., Washington, Monday (17).

Gentry McCreary, vice president and director of national promotions for the gospel oriented label, is pulling the program together in an effort to involve more young people in the American Song Festival's gospel division.

Persons interested in holding seminars in their areas should contact the American Song Festival or Birthright Records, both in Los Angeles.

The label, in a major expansion move, has sent Leroy Lovett, another vice president, to Europe to look up foreign licensees. Countries sought include Germany, France, England and Switzerland.

Mable John, owner of Fourth House Music, Los Angeles, has joined hands with Ernee Simpson and Alfred Harned, owners of Pink & Blue Publishing, Honolulu, to administer the firm's catalog on the Mainland.

# Blue Sky Debut For Muddy Waters

LOS ANGELES—Following a 30-year association with Chess Records, veteran blues artist Muddy Waters makes his debut on Blue Sky Records (a CBS-affiliated label) with a new LP titled "Hard Again" slated for release Monday (10).

Featured on the new album are several famed blues musicians as well as veterans of Waters' band: Johnny Winter (who also produced) on guitar and background vocals, James Cotton on harp, Charles Calmese on bass, "Pine Top" Perkins on piano, Bob Margolin on guitar and drummer Willie "Big Eyes" Smith.

Harned, a writer, producer and conductor, has worked with such music notables as George Gershwin, Paul Whiteman and Willard Robinson.

Simpson, a singer, writer, actress, will record an LP this month for John's MJL Production firm, with Jimmy Briggs producing.

"Blues On Sunday," the first black dramatic play to be presented by the speech and drama departments of Pace Univ., New York, was written by Pace instructor Glenn Slade.

The play centers around the plight of a young black female from the Bedford Stuyvesant area of Brooklyn, who has won a scholarship to a university. It also involves her uncle, a blues singer, who paid his dues in the '50s when cover records were the rage.

The play, which was held at the Schimmel Center for the Arts in December, is another attempt by Slade to get recording acts involved in Pace.

Last year, the instructor initiated a program whereby recording artists would speak to black high school students throughout the city in an effort to bring them into Pace.

One such personality was veteran blues singer Tarheel Slim, who spoke to a group of Harlem youngsters visiting the university. Slim also made his acting debut in "Blues On Sunday."

Slim hopes to give his career a shot in the arm by scouting around for a label deal. The bluesman formerly sang with the Larks, the Wheels and then as a duet with his wife Little Ann. His hits were "It's A Sin" with Little Ann and a solo recording "Too Late."

Remember... we're in communications, so let's communicate.

# 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	2	14	★STAR Performer—LP's registering granted proportionate upward prog- ress this week SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	31	34	18	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
2	3	14	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000	32	32	13	JOY RIDE Dramatics, ABC ABCD 955
3	4	9	BRASS CONSTRUCTION II United Artists UA-LA677-C	33	35	2	THE BEST OF THE POINTER SISTERS ABC/Blue Thumb B15Y 5026/2
4	5	14	SPIRIT Earth, Wind & Fire, Columbia PC 34241	34	36	28	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DILPA-3 (Amherst)
5	1	11	GOOD HIGH Beck, Bang BLP 408 (Web IV)	35	37	7	BIGGER THAN BOTH OF US Daryl Hall & John Dales, RCA APL1-1467
6	6	15	THIS IS NIECY Deniece Williams, Columbia PC 34242	36	39	4	MELBA Melba Moore, Buddah BDS 5677
7	7	18	I HOPE WE GET TO LOVE IN TIME Marjane McCoo & Billy Davis, Jr., ABC ABCD 952	★37	45	2	A SECRET PLACE Grover Washington, Jr., Kudu 3251 (Motown)
8	8	9	TOO HOT TO STOP Bar-Kays, Mercury SRM-1-1099 (Phonogram)	38	38	4	CHRISTMAS JOLLIES Salsoul Orchestra, Salsoul S25 5501 (Capitones)
9	9	7	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	39	21	28	HOT ON THE TRACKS Commodores, Motown MG-867-51
10	11	23	FLOWERS Emotions, Columbia PC 34163	40	42	2	CAPRICORN PRINCESS Esther Phillips, Kudu KU 31 (CTI)
11	10	13	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	41	41	7	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022 (PIF)
★16	7	7	THE JACKSONS Epic PE 34229	★55	2	2	ANYWAY YOU WANT IT Thelma Houston, Tamla T6-34551 (Motown)
13	13	9	SOMETHING SPECIAL Sylvers, Capitol ST 11580	43	43	16	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP-3705
14	14	16	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	44	40	18	CHAMELEON Labbette, Epic PE 34789
15	12	8	HAVE A GOOD TIME Al Green, Hi HSL 32103 (London)	45	48	2	ONCE UPON A JUKEBOX Stylistics, H&L HL 69015
16	17	8	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDS 6576-ST	46	50	2	WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic)
17	20	25	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	★47	NEW ENTRY	★	BEST... Donald Byrd Blue Note BN-LA700G
★22	9	9	OPEN SESAME Kool & The Gang, De-Lite DEP 2023 (PIF)	★48	NEW ENTRY	★	IT AIN'T WHERE YOU BEEN Lafayette, Glades 7509 (TK)
19	19	16	FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)	49	54	4	RENAISSANCE Lennie Liston Smith, RCA APL1-1822
★26	11	11	SOLID Michael Henderson, Buddah BDS 5662	★50	NEW ENTRY	★	BODYHEAT James Brown Polydor PD 16093
21	15	25	LOVE TO THE WORLD LTD, A&M SP 4589	51	30	13	CATFISH Four Tops, ABC ABCD 968
22	18	8	HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973	52	33	5	HEARD 'YA MISSED ME, WELL I'M BACK Sly Stone, Epic PE 34348
23	24	12	PART 3 K.C. & The Sunshine Band, TK 605	53	49	16	LOVE AND TOUCH Tyroose Davis, Columbia PC 34268
24	25	10	OHIO PLAYERS GOLD Mercury SRM-1-1127 (Phonogram)	54	NEW ENTRY	★	WONDERFUL Edwin Hawkins Singers Bethright 4005
★31	16	16	CHILDREN OF THE WORLD See Gees, RSO RS1-3003 (Polydor)	55	NEW ENTRY	★	MELODY MAKER Hugh Masekela Casablanca NBLP 7036
26	27	7	HUTSON II Leroy Hutson, Curtom CI 5011 (Warner Bros.)	56	56	40	BREEZIN' George Benson, Warner Bros. BS 2919
27	28	10	FOUR SEASONS OF LOVE Donna Summer, Oasis Casablanca, NBLP 7038	57	57	22	SILK DEGREES Bar Scaggs, Columbia PC 33920
28	23	15	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	58	59	2	WHAT YOU NEED Side Effect, Fantasy F 9513
29	29	4	TEN YEARS OF GOLD Artha Franklin, Atlantic SD 18204	59	46	10	IS THIS WHAT YOU WON'T Barry White, 20th Century T 516
★38	NEW ENTRY	NEW ENTRY	VIBRATIONS Roy Ayers Ubiquity Polydor PD 16093	60	47	5	MADHOUSE Silver Convention, Mainland International BRL1-1824 (RCA)

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# Waldorf Shuttering Temporary Setback?

By ROMAN KOZAK

NEW YORK—While booking agents regret the recent closing of the Empire Room of the Waldorf-Astoria Hotel to top MOR acts, they also feel that topflight nightclub entertainers will only be temporarily put out by the shuttering of New York's last prestigious club venue.

According to sources at the William Morris Agency and ICM, such venues as the Westbury Music Fair, the Westchester Premier Theatre, the Uris Theatre, the Rainbow Grill, Chateau Madrid and such smaller specialized clubs like Reno Sweeney will take up the slack.

The booking agent sources cite higher costs as the reason why the Empire Room follows such other New York venues as the Maisonette of the St. Regis Hotel and the Persian Room at the Plaza in no longer presenting top acts.

"With a 400-person seating capacity at the Empire Room, \$25,000 is a prohibitive sum to pay for an act and then a 20-piece orchestra," says Larry Gengo of ICM.

But other sources among the booking agents also blame the hotels for losing money on some acts.

"The people in the hotel business often have other priorities before music. They don't read the trades, and many are just not that knowledgeable in what the big acts are," says one source.

Also, the agencies cite the cyclical nature of venue closings, noting that the Waldorf, Plaza and St. Regis all had to resume live entertainment a few years back after having discontinued it temporarily.

And while admitting that Las Vegas will remain for a while yet the

(Continued on page 41)



STEVIE JAMS—Stevie Wonder (left) is helped onstage by Roy Ayers during Ayers' recent stint at the Roxy in Los Angeles. Wonder sat in on drums during a 10-minute number "Spirit Of Doo-Doo."

## U.S. Rep Set By Down Under Concert Group

LOS ANGELES—Paradine-Patterson, major Australia-New Zealand concert promotion firm, has set BNB Associates management-production firm here as its exclusive U.S. representative for lining up American artist tours. Richard Harlem of BNB has been named to head the operation through a new international division.

Paradine-Patterson promoted Australia's biggest grossing tour ever, the Neil Diamond 1976 dates. Principals of the firm are Pat Condon, Robert Patterson and David Frost. Australia's two largest broadcast group are also major shareholders.

## Col Ties With Missouri Firm

LOS ANGELES—Columbia Records a&r vice president Don Ellis here has signed an unusual production deal with Good Karma of Kansas City, Mo., to act as Midwest talent scouts for the label.

Good Karma, headed by Stan Plessner and Paul Peterson, manages the Ozark Mountain Daredevils plus Brewer & Shipley as well as promoting shows widely in the Midwest.

## Greene Play Tees

LOS ANGELES—Danny Greene, lead singer of the pop group Sha Na Na, begins production this month of his first off-Broadway play, "Harlem Rendezvous," which is being produced through Greene's Gonzaga Enterprises. Greene, who plans to remain active in Sha Na Na, wrote and stars in the play which deals with teenage life in Harlem in the '50s.

## Erwin Partner In Good Music Firm

LOS ANGELES—Randy Erwin, veteran concert promoter and talent producer/agent/manager, has become a junior partner in the Good Music Agency of Missoula, Mont.

With the addition of Erwin, who has given up his interest in Missouri's Ozark Talent firm for which he had worked the past five years, Good Music expects to bolster its position to national standing.

Good Music is a four-year-old, seven-man agency owned by Doug Brown and Brian Knaff operating mostly in the Western U.S. Erwin will be booking four acts nationally for the firm. Larry Raspberry and the Highsteppers, Mission Mountain Wood Band, Moses and Roto.

STARTS 4TH YEAR

# Future Looms Big At Capital Centre

By BORIS WEINTRAUB

WASHINGTON—The Capital Centre, this area's leading venue for major musical events, is entering its fourth year convinced that it is on the right track to financial success.

The Centre, which also is home to basketball's Washington Bullets and hockey's Washington Capitals, was built by the man who owns both of those teams, Abe Pollin. He stepped in with plans to build the structure in the summer of 1972, when a number of other plans to build an arena in the Washington area seemed likely to be snagged in red tape and delay.

Drawing on his experience and contacts as a local builder, Pollin was able to get the building ready for its opening basketball game in 15 months. It was a sellout.

Two nights later, the arena hosted its first rock concert, by the Allman Brothers Band, and followed up two nights after that with a concert by the Who. Both were sellouts, and the arena was established as a place for most major music acts to play in the Washington area.

Brian Redman, a spokesman for the Centre, says the arena hosted 273 events in its third year, and is shooting for 300 this year.

A steady parade of major rock and pop headliners soldout the 18,781-seat arena. Among the year's sellouts were three for Elton John which opened his summer tour, two

## Chapin Revue Due For L. A.

LOS ANGELES—A cabaret-style revue featuring 21 songs by Elektra/Asylum artist Harry Chapin will start previews Friday (14) at the Improvisation Theatre here. A cast of five is in the show, produced by Joseph Stern and William Devane.

Titled "Chapin," the new production is different from Chapin's Broadway show "The Night That Made America Famous" and is believed to be the first such revue assembled from the works of a contemporary pop composer.

## N.Y. For Bee Gees

NEW YORK—The Bee Gees donation to the Police Athletic League here of its net from a Madison Square Garden concert came to \$31,000.

The RSO Records trio also set in Manhattan the first tour management and press office open to the public. Bee Gees fans will be able to visit the midtown headquarters and obtain free souvenirs or purchase the group's albums folios and T-shirts.

## L.A.'s Pantages To Go Legitimate

LOS ANGELES—The Pantages Theatre, which has been running films since opening in 1929, will become a legit house.

The Nederlander Organization in tandem with Pacific Theatres, which owns the famed movie house, will present "Bubbling Brown Sugar" Feb. 16. The play has been running on Broadway. No cast information was available at press time.

by Elvis Presley, a pair by Paul McCartney & Wings and capacity performances by Earth, Wind & Fire, John Denver, Neil Diamond and the Beach Boys.

"The concert schedule came to creaking halt in October because of the horse show and the circus, and slowed up in November because of hockey and basketball," Redman admits.

"Still, even though we've got only one concert firmly booked for January (an inauguration-night appearance by the Beach Boys), we expect this year to be even better. We always do well in the summer, when all of the major acts are touring."

Concerts at the Capital Centre are booked by Cellar Door Productions which is the Washington area's major promoter. Jack Boyle and Sam L'Hommedieu, partners in Cellar Door, have been rhapsodic in singing the praises of the arena.

The Centre was among the first in the nation to have a Telscreen scoreboard, which features live television shots of the concert and provides closeup viewing for those sitting in the upper reaches of the arena. Though many acts choose not to use Telscreen—Paul McCartney said it was "a distraction"—those who do are usually quite happy with it.

They also have been happy with the opportunity to buy videotapes of their performances, made possible by Telscreen. Among those who have done so are the Rolling Stones, Chicago and the Beach Boys. The Centre recently added to the capabilities of the system by providing for the concerts to be taped in stereo.

"We had more than 60 concerts here last year, which stacks up well with past years," Redman says, "and I don't see any reason why that shouldn't continue. In addition, we're always trying to expand the scope of our offerings. Attendance seems to be holding up at concerts and as long as groups aren't overexposed in this area, we expect to do quite well."

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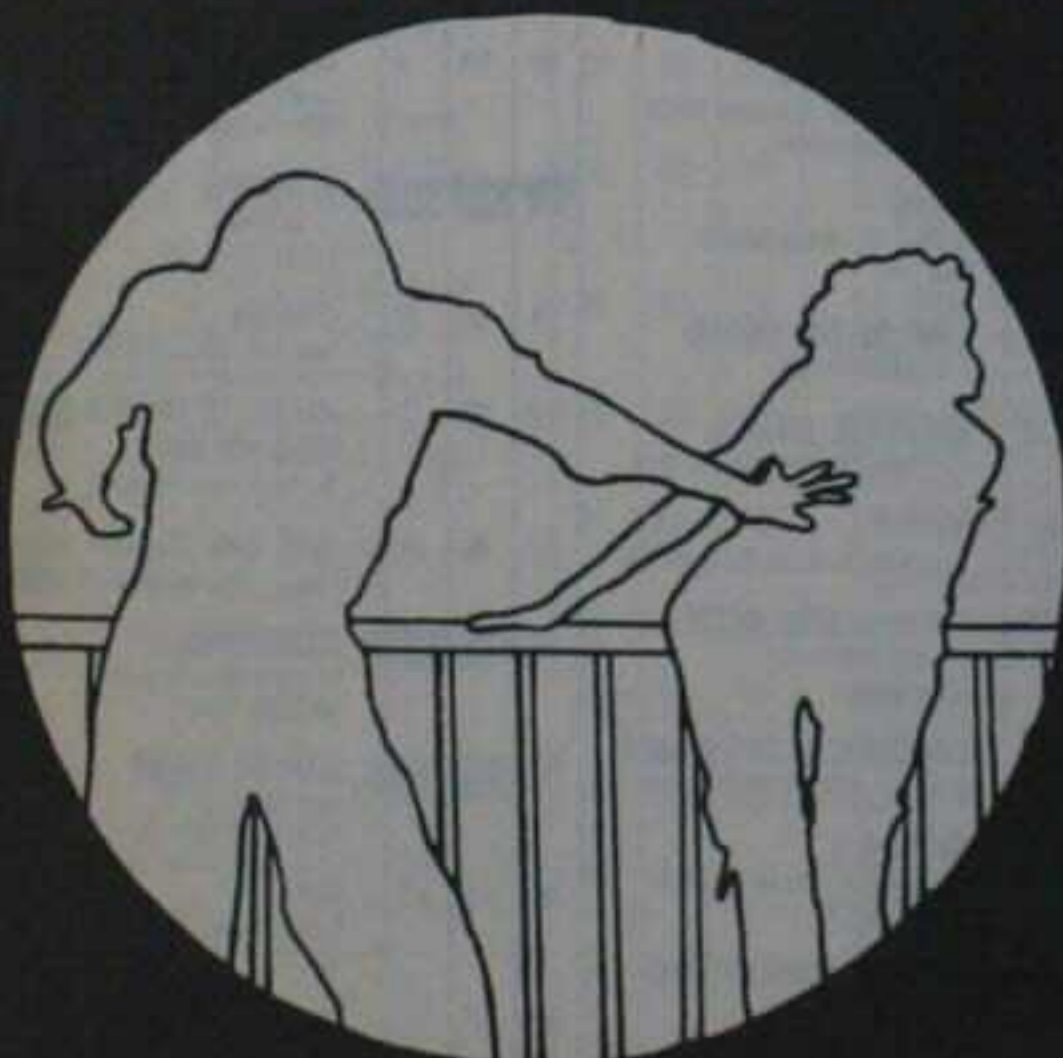


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**WHY IS LOVE A PRIMA DONNA?**



NEWEST ROLLER—Perched highest atop this shaky ladder is the second replacement Bay City Roller in seven months. Pat McGlynn, 18, takes over from 17-year-old Ian Mitchell who couldn't stand the constant touring pressure after being brought in to replace retired founding member Alan Longmuir. Roller manager Tam Paton says that fans "Rollermania" have caused a nervous breakdown in one of the members, made two others collapse onstage during shows, and put the entire group on tranquilizer prescriptions at various times.



# New On The Charts



**HENHOUSE FIVE PLUS TOO**  
"In The Mood"—★

Ducks had their turn at the top of the charts a few months ago; here we have chickens cackling along to the venerable Glenn Miller classic.

Though he receives no label credit, this is actually the latest production effort from Ray Stevens, who is taking one step further the hit formula he used 18 months ago when he put a cornball country arrangement to another standard, "Misty."

This is Stevens' first chart single for WB, his label for the past year. He has scored at least one charted album and a top 10 single or two on each of his previous label affiliations, with Mercury, Monument and Barnaby. In 1957, four years before his chartmaking career began, he was signed to a local subsidiary of Capitol with little success.

Stevens' first WB album, "Just For The Record," was released last year; his second (and the 14th of his career), "Feel The Music," is due shortly. It hasn't been decided whether it will include this novelty cut, which is technically the work of the Henhouse Five: Cacklebird Humperdinck, Cluck Owens, Eggie Arnold, Chick Atkins and Tanya Clucker.

Stevens, a Georgia native who moved to his present home town of Nashville in the early 60s, is managed by Don Williams in L.A., (213) 557-4521. His agent is Dick Gilmore of ICM, (213) 550-4000.

**WILTON PLACE STREET BAND**  
"Disco Lucy"—95

This disco version of the "I Love Lucy" theme song is on the charts today because the co-principals of Island Publishing, Jeff Benjamin and Jonel Conway, saw an episode of NBC's "Saturday Night" last season hosted by Desi Arnaz which saluted the situation comedy.

Reminded of the great popularity "I Love Lucy" has even 20 years after it completed its prime-time run, Benjamin called Steve Barri, thinking Barri might want to use the theme song for Rhythm Heritage, which had scored hit singles with themes from "SWAT" and "Baretta."

When Barri declined, Benjamin had Trevor Lawrence produce and arrange a session using live L.A. area musicians. The act, formed for the recording date about four months ago, picked up its name because Lawrence lives on Wilton Place. Benjamin then took the disk to Island Records, which has released it, even supplying a special label using the "I Love Lucy" logo of a pink heart in a blue satin background.

When he had the idea for the record, Benjamin was unaware that it was the 25th anniversary season of the show, which debuted on CBS in October 1951. He was also unaware of an earlier "Disco Lucy" released last year on Henry Street Records by the New York Rubber Rock Band.

Benjamin admits that this is an "off-the-wall shot," but hopes it can break through in the manner of "Dynamite," a top 10 single 18 months ago by producer Tony Camillo and his lineup of session musicians, Bazuka. An album is a possibility, but Benjamin wants to have a concept first, in the same way that Donna Summer albums have an overriding concept.

Like Summer, "Disco Lucy" is breaking in the discos, with a longer 12-inch version high in the disco action top 30. There is no outside manager or agent, but Island publishing and publicity staffers are serving as contacts.

**Cerwin-Vega Files**

LOS ANGELES—Cerwin-Vega, audio manufacturer here, is suing Cassell's, a two-store operation here, seeking payment of an alleged delinquency of \$8,081.63 in Superior Court here.



**RUSH**  
"Fly By Night"/"In The Mood"—98

It was about this time last year that Kiss and Peter Frampton exploded from relative obscurity via specially priced double live albums. The latest act to follow their lead is this hard-rocking Canadian trio, which made the Billboard chart with all four of its previous studio albums, but has never remained on the survey as long as it has with the current "All The World's A Stage" live set.

Rush was formed in Toronto eight years ago as a high school/bar act that played one-nighters until early 1973 when it decided to record. In 1974 an album was released on the band's own label, Moon Records, which drew play on an FM station in Cleveland. The co-managers, Ray Danniels and Vic Wilson, were then able to sign the act to ATI, which in turn led to a label contract with Mercury.

The debut album was on the chart by September 1974, at the same time that the act was in the midst of its first American tour, opening for Uriah Heep and later Rory Gallagher. Subsequent touring had Rush second-billed to such acts as Aerosmith, Kiss, Ted Nugent and Foghat. The current live album was recorded last June at Massey Hall in Toronto.

In its native country, Rush is second only to BTO, with three of its first four albums going gold, and with a 1975 Juno Award as Most Promising New Group. The thundering heavy metal act is now booked by ICM, with the principal agent being Greg McCutcheon of the New York office, (212) 586-0404. The co-managers work out of SRD Productions in Toronto, (416) 881-3212.

Drummer Neil Peart was added to Rush after its first album, joining veteran group members Alex Lifeson and Geddy Lee.



**LIZ SINGS**—Elizabeth Taylor sings for the first time in her film career, vocalizing Stephen Sondheim's memorable "Send In The Clowns" for the movie version of the Broadway hit musical "A Little Night Music." Here Liz coaches with Paul Gemignani, musical director of the film.

**42 Shows Booked For Queen Combo**

LOS ANGELES—Queen, English group which put across a gold album and two hit singles with a successful U.S.-Canada tour kicking off in January 1976, is coming back to try to repeat with a 42-show tour starting Jan. 13 in Milwaukee Auditorium. This tour will play 23 markets the

Elektra group didn't cover in 1976. Agent Howard Rose was exclusive booker for John Reid Management. Queen's upcoming album "A Day At The Races" will be released before the tour and a preview single "Somebody To Love" is already in Billboard's top 25.

## Talent In Action

**ROY AYERS UBIQUITY**  
**DENIECE WILLIAMS**

*Roxy, Los Angeles*

Ayers and his seven-piece band got down to some funky melodies which encompassed elements of jazz, blues, pop and Latin in the opening of a four-night engagement Dec. 9.

With Ayers on vibraphone throughout the 75-minute show, the nine-song set opened with "Come Out And Play," a jazzy number with a big band feel. Ayers' gentle pings on the vibraphone produced a soothing, hypnotic sound that has a tranquilizing effect.

Combining pop orchestrations into a previously jazz and r&b-oriented niche, Ayers performed songs from his latest Polydor album "Everybody Loves The Sunshine" and prior albums.

One of the highlights of the set was "Take All The Time You Need," which featured female vocalist Chicas who displayed enormous vocal range. Ayers and Chicas did a sensual see-saw dance on the floor, as they bounced up and down, exciting the crowd.

The mellowest tune was "Searching," from his forthcoming album "Vibrations." While the vibraphone was the dominant instrument, Ayers' easygoing vocals and Ubiquity backup made this one of the more effective numbers.

The unexpected highlight of the show was an appearance by Stevie Wonder who joined Ayers onstage for a 10-minute version of "Spirit Of Doo Doo." Wonder performed a bouncing drum solo that enthralled both the audience and band.

Newcomer Deniece Williams, a former Wonder backup singer, opened the 50-minute show with an impressive set of funky blues. She demonstrated incredible self-confidence and poise for a performer making her live debut.

Williams shakes her derriere in all the right places as she sensuously prances along the stage beckoning to the crowd while singing of love. She performed six songs from her Columbia album "This Is Niecy."

Her voice is capable of vacillating from low-key ballads to high-octave blues. Highlights of her set included her charted "Free" and a closing soul version of the Doobies' "Takin' It To The Street." It's only a matter of time before Williams is a headliner herself. **ED HARRISON**

**STANLEY CLARKE**  
**SHAKTI**

*Palladium, New York*

Stanley Clarke is a bass player of incredible talent. He displays a dexterity on both electric and acoustic bass that is unbelievable. Unfortunately Clarke has not learned to temper his talent with discipline and taste and his Dec. 3-set rambled along aimlessly. The hour-and-a-half concert had some bright moments but for the most part it sounded like a competition between

Clarke and his sidemen. Most of the set's high spots came during the funkier uptempo tunes like "Silly Putty" and "Lopsie Lu" where Clarke's earthquake playing style did not seem so obtrusive.

John McLaughlin and his group Shakti opened the show with their unique brand of East Indian jazz. Shakti's 50-minute set was very well received by the sell-out crowd. McLaughlin's acoustic guitar work was superb and the other members of his group contributed inventive and unusual support. McLaughlin returned to join Clarke for a number to close the show that was reminiscent of the guitarist's earlier work. It is obvious that McLaughlin's change of style was for the best. **ROBERT FORD JR.**

**CLARK TERRY**

*Rick's Cafe Americain, Chicago*

Rick's entered the second six months of its "American Jazz Greats" parade Dec. 23. Terry, the veteran horn man, seemed to epitomize the philosophy behind Rick's successful booking policy: classic, mainstream jazz at its seasoned, definitive best.

In the first of the evening's four sets, an hour of jazz standards including "Secret Love," "Straight No Chaser," "On The Alamo," "Perdido," and "Mood Indigo," Terry moved between trumpet and flugelhorn, using mutes to further extend the range of brass timbres. With plunger mute, "I Want A Little Girl" was rendered low-down and insinuating on trumpet, and Terry filled out the song with a vocal of like character.

Closing the set with "Lady Be Good," Terry

*(Continued on page 36)*



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# This was Harry Chapin's 1976 Concert Schedule

DATE	VENUE	CITY			
1/23	Civic Auditorium	Indianapolis, Indiana	8/4	Shaffer Festival	New York City
1/24	Auditorium	Cleveland, Ohio	8/5	Radiothon	Scranton, Pa.
1/30	Univ. of Conn.	West Haven, Conn.	8/20	Auditorium	Richmond, Va.
1/31	Kansas State U.	Manhattan, Kansas	8/29	Auditorium	Nashville, Tenn.
2/6	NBC-TV "Friends"	Tahoe, Nevada	8/30	Auditorium	Albany, New York
2/7	Auditorium	Gainesville, Fla.	8/31	Auditorium	Rochester, New York
2/8	Auditorium	Springfield, Mass.	9/2	Pine Knob Theater	Pontiac, Mich.
2/13	Auditorium	Detroit, Mich.	9/3	U. of Northern Iowa	Cedar Falls, Iowa
2/14	Auditorium	Muncie, Indiana	9/7	Kirshner Rock Concert	Los Angeles, Ca.
2/15	NBC "Friends"	London, England	9/9	Garden State Art Center	Holmdel, New Jersey
2/16	Auditorium	Knoxville, Tenn.	9/10	N. Adams State College	North Adams, Mass.
2/19	Auditorium	Jacksonville, Fla.	9/11	Niagara Univ.	Niagara Falls, New York
2/20	Auditorium	Bloomington, Ill.	9/14	Ivanhoe Theater	Chicago, Ill.
2/22	Auditorium	Brockport, Conn.	9/15	Illinois State U.	Normal, Ill.
2/23	NBC "Friends"	New York City	9/16	Univ. of Montavallo	Montavallo, Ala.
2/26	Univ. of Wisconsin	Madison, Wis.	9/17	Auditorium	Charleston, W. Va.
2/27	Princeton U.	Princeton, New Jersey	9/18	Rock Music Awards	Los Angeles, Cal.
2/28	Vassar U.	New Haven, Conn.	9/19	Grace Hall	Bethlehem, Pa.
3/5	Auditorium	Binghamton, New York	9/21	Tennessee Tech	Cookville, Tenn.
3/6	Auditorium	Chicago, Ill.	9/22	Performing Arts Center	Milwaukee, Wi.
3/11	Auditorium	Fairfield, Conn.	9/23	Dane County Coliseum	Madison, Wi.
3/16	Auditorium	Knoxville, Tenn.	9/26	Convention Center	Winnipeg, Canada
3/20	Univ. of Iowa	Iowa City, Iowa	9/27	Jubilee Auditorium	Calgary, Canada
3/21	Auditorium	Kearny, Nebraska	9/29	Hofstra Univ.	Long Island, New York
3/22	Wayne State	Wayne State, Nebraska	10/1	Bucknell Univ.	Lewisburg, Pa.
3/23	Auditorium	Levittown, New York	10/2	State Univ. of New York	Geneese, New York
3/24	Auditorium	Ronkonkoma, New York	10/3	Auditorium	Port Jefferson, New York
3/26	Seaton Hall	Seaton, New Jersey	10/5	Genesse College	Batavia, New York
3/27	Auditorium	Watertown, New Jersey	10/6	Crete Civic Center	Plattsburgh, New York
4/4	Auditorium	Oklahoma City, Oklahoma	10/7	Winter Park	Orlando, Fla.
4/5	Auditorium	Oscalooosa, Iowa	10/8	State Theater	Ithaca, New York
4/6	Auditorium	Quincy, Ill.	10/10	Conn. Univ.	Bridgeport, Conn.
4/7	Lemoyne College	Syracuse, New York	10/11	National Arts Center	Ottawa, Canada
4/8	Auditorium	Trenton, New Jersey	10/12-21	European Tour	
4/14	Auditorium	Tucson, Arizona	10/22	Auditorium	Liberty, Mo.
4/21	Northwestern Univ.	Evanston, Ill.	10/23	Auditorium	Cleveland, Ohio
4/22	N. Illinois State	DeKalb, Ill.	10/29	Brookdale Comm. College	Lindcroft, New Jersey
4/23	Miami Univ.	Oxford, Ohio	10/30	Auditorium	Kirksville, Mo.
4/24	Auditorium	Kansas City, Kansas	10/31	Auditorium	Providence, New Jersey
4/29	Rutgers	New Brunswick, New Jersey	11/3	SE Missouri State	Cape Girardeau, Mo.
4/30	Auditorium	Anville, Penn.	11/4	Armstrong State	Savannah, Ga.
5/1	Auditorium	Gill, Mass.	11/5	Gussman Hall	Miami, Fla.
5/2	Farleigh Dickinson U.	Teaneck, New Jersey	11/6	U of W, Florida	Pensacola, Fla.
5/9	Auditorium	Cantonville, Maryland	11/7	Massey Hall	Toronto, Ontario
5/16	Auditorium	Dover, Delaware	11/8	Hamilton Place	Hamilton, Ontario
5/21	Auditorium	West Orange, New Jersey	11/9	Clarkson College	Potsdam, New York
5/22	Auditorium	Wallingford, Conn.	11/11	Univ. of Wisconsin	Kenosha, Wisconsin
5/24	Auditorium	Erie, Pa.	11/12	Avery Fisher Hall	New York City
5/27	Grandvalley State	Allendale, Mich.	11/13	U.S. Naval Academy	Annapolis, Md.
5/28	Massey Hall	Toronto, Ontario	11/14	Huntington High	Huntington, Long Island
5/31	Auditorium	Hamilton, Ontario	11/17	Univ. of Missouri	Columbia, Mo.
6/3	Auditorium	Iowa City, Iowa	11/18	WGAR Dinner	Cleveland, Ohio
6/4	Auditorium	Davenport, Iowa	11/19	Univ. of Virginia	Charlottesville, V.
6/5	Music Hall	Omaha, Nebraska	11/21	College of Morris	Dover, New Jersey
6/10	Auditorium	Fort Wayne, Indiana	11/22	Amityville School	Long Island
6/11	Auditorium	Indianapolis, Indiana	11/27	Aerie Crown	Chicago, Ill.
6/12	Auditorium	Louisville, Kentucky	11/29	Newport College	Newport News, Va.
6/13	Auditorium	Terre Haute, Indiana	12/1	Stony Brook College	Stony Brook, New York
6/18	Civic Center	San Diego, Ca.	12/2	Baldwin Wallace College	Brea, Ohio
6/19	Merriweather Post	Washington D.C.	12/3-5	Music Fair	Valley Forge, Pa.
6/25	Auditorium	Miami, Fla.	12/7	Univ. of Ill.	Urbana, Ill.
6/26	Auditorium	Saratoga, New York	12/8	Oswego State Univ.	Oswego, New York
6/30	River Festival	Jackson, Mississippi	12/10	Civic Auditorium	Atlanta, Ga.
6/1	Auditorium	Norwich, Conn.	12/11	Madison College	Harrisonburg, Va.
7/3	Auditorium	Newbern, N. Carolina	12/12	Penn. State Univ.	College Park, Pa.
7/4	Auditorium	Lexington, Kentucky	12/17	Brooklyn College	Brooklyn, New York
7/5	Gator Bowl	Baton Rouge, La.	12/18	Chrysler Hall	Norfolk, Va.
7/10-11	Amusement Park	Charlotte, North Carolina	12/19	KDKA TV	Pittsburgh, Pa.
7/12	Temple Music Fair	Temple, Pa.	12/28	Rutland Hospital	Rutland, Va.
7/17	Auditorium	Canton, Ohio			
7/18	Melody	N. Tonowanda, New York			
7/20	Auditorium	Wyandach, New York			
7/22	Raynia	Chicago, Ill.			
7/24-25	Greek Theater	Los Angeles, Ca.			
7/31	Sea World	San Diego, Ca.			

In addition to these 150 concerts he also raised nearly a half-million for various deserving charities & political causes, hosted or appeared on numerous network TV shows & taught a regular songwriting class.



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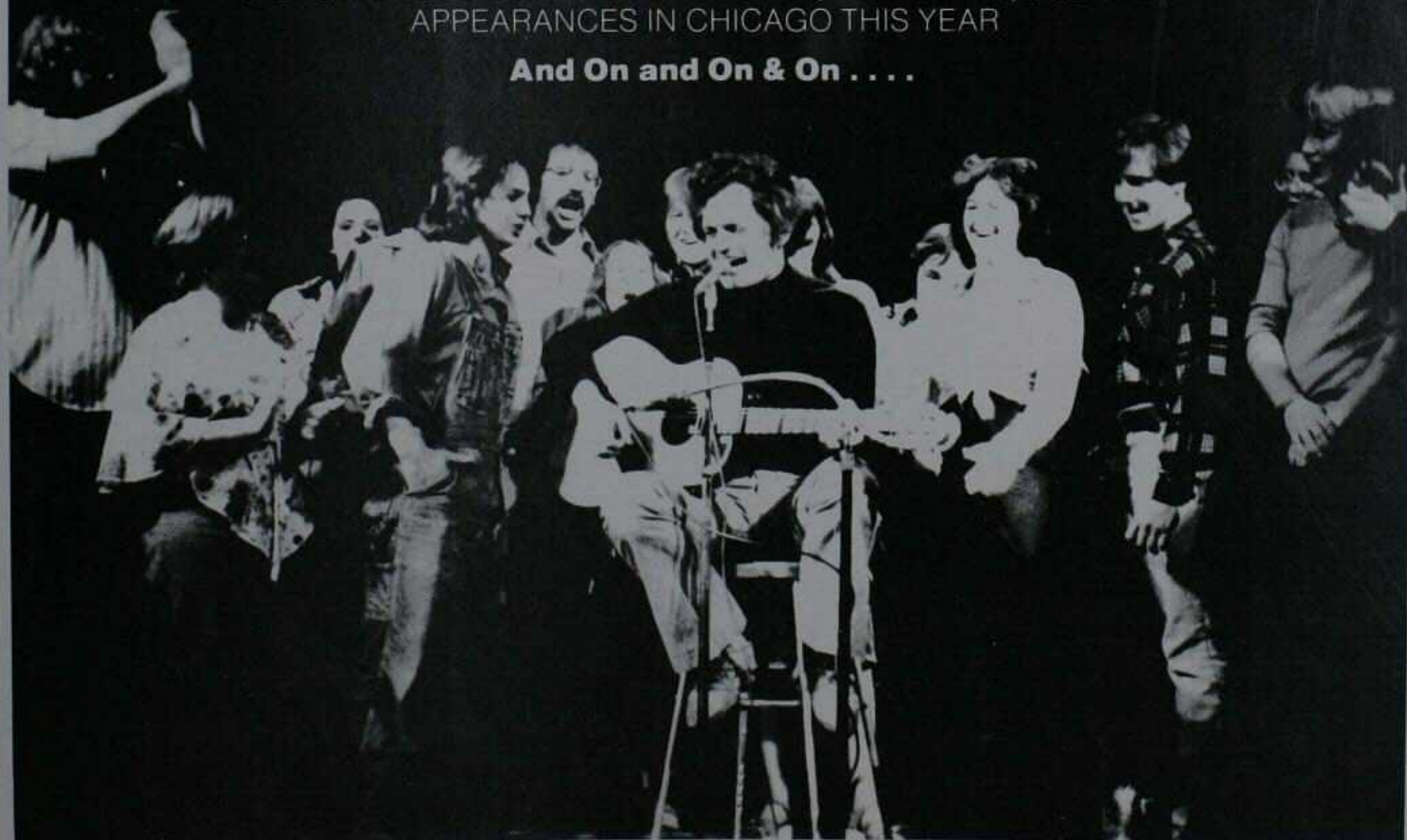
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# Hit Single New Newley Ambition

## Theatre a Bore To Him As He Signs With United Artists

By AGUSTIN GURZA

LOS ANGELES—"I'm out of the theater because I'm tired of old, worn people," says Anthony Newley, whose own professional revival today has led him to stake a belated claim in the pop music market with a new United Artists recording contract and a forthcoming single and LP.

"The theater used to be marvelous," he continues, "but now it's only depressing. Today I could do one show in Las Vegas and earn more than I could breaking my back in the theater for a month."

Newley, who was among the brightest figures in the New York theater scene in the '60s, says he will probably not compose for the theater any longer. "You just can't work six months to a year without money up front," he explains. "And today, there are very few people willing to give me \$25,000 to go away somewhere and write a score."

Thus, for Newley, who says his recording career stalled because he

didn't "work at it," there is nothing more important today than the pursuit of a hit single. His recently recorded United Artists LP will, by his own report, bring some surprises. Newley wrote the new material for himself without the assist of long-time artistic collaborator Leslie Bricusse. And a new single, which is being produced separately by George Martin, is also slated.

His ambitions today hinge on a gamble that this new material will set his career on a course once again toward the center of contemporary show business.

"It's simply a fact that every generation has its place for talent to run to," he says, "and in this generation all the bright young talents have gone to television or films. In theater, the only people left are the old, bitter die-hards."

Discussions on the vitality of American theater are clearly not an academic exercise for Newley. They are a matter of professional life and

death. By his own admission, his "languishing" career has proved incapable of recapturing the heights of status it achieved with the hit musicals "Stop The World I Want To Get Off" and "The Roar Of The Greasepaint, The Smell Of The Crowd."

Not that he has been idle since those days of glory. He has starred and directed in motion pictures, has headlined often in Las Vegas, most recently with noted composer Burt Bacharach, and has produced, along with Bricusse, a number of musical scores including one for the film "Willie Wonka And The Chocolate Factory" (which yielded Sammy Davis' hit "Candy Man") and one for the recently broadcast "Peter Pan" television special.

But despite demands for his talent, Newley considers his career at a crossroads and a subtle sense of crisis creeps into his vision of the future. Broadway is a burning bridge behind him. Acting, he confesses, has been "drudgery."

Writing musical scores can lead to bankruptcy. The grim analysis leads to an inevitable conclusion. For Newley it is sink or swim on television.

"Those from my generation in the theater who won't face the realities of the tube," he says, "will simply crawl off to play 'Pal Joey' at supper clubs."

His tone of voice suggests he considers that to be a fate worse than death. So, to spare himself, he has devised a plan to land him his own tv variety series. A plan tactically linked to his current recording ambitions.

"After many years, Newley has come to the conclusion that tv is where it's at," announces the artist, slipping into an odd, Nixonian habit of referring to himself in the third person. "And it seems clear that there is no way Newley will get a tv series of his own without a flash of popular approval."

"Today," he says, "if you can sing a song that 80 million people will buy, you can do anything. You can play Hamlet. So it does seem time for Newley to claw his way up the charts again."

"Artie Mogul, UA president, looked me straight in the eye," says Newley, "and he told me, 'Do you know how tough it's going to be for a 45-year-old man to break into the singles market now? It is not going to be easy.'"

"I told him I understood that," Newley continues. "Actually, they're all a bit confused as to how they should sell Newley," he says in the third person reference. "Newley is a genuinely different kind of singer. Look at him. He stands funny. He does funny things with his hands and his mouth so you don't know what to make of him. It is tough to sell Newley."

There is some indication that Newley's promotional self-consciousness may pay off. With the new material, which he describes as less MOR and more country flavored, the performer may move away from the off-beat, quavering voice and pantomime delivery that were holdovers from the Broadway musical form.

"My acceptance will not be on the 'Midnight Special,' he analyzes. "It will be on the Mike Douglas/Johnny Carson/Dinah Shore circuit. And on MOR stations. We'll be proud of whatever success we may achieve there, and then perhaps

(Continued on page 41)

# Talent In Action

• Continued from page 33

indulged in some of his renowned "mumbles" scat singing, much to the audience's delight.

Throughout the performance the audience took obvious delight in such matters as Terry's adroit handling of rapid figuration, his mastery of tonal shading, and his superb fluency overall. A phenomenal control in matters of breathing also was in evidence.

Backing Terry were Jerry Coleman, drums, and Willie Pickens, piano, of Rick's regular support unit, and Tod Coolman, bass. Pickens played with a verve and inventiveness that has brought him considerable praise here.

ALAN PENCHANSKY

## CLIMAX BLUES BAND MONTROSE STYX

Palladium, New York

It's good to be able to hear a solidly competent, but totally nonpretentious English blues band at work. The Climax Blues Band for 75 minutes entertained an appreciative Palladium audience Nov. 17, with a fine blend of straight blues and well wrought pop-rock, including its top 20 single in the U.K., "Couldn't Get It Right."

Though plagued with equipment trouble during the 12-song set, nevertheless the discipline of its music could not be denied. Every component within the band, every instrument, had its

own sound, place and identity. And together it worked very well.

Also on the bill was Montrose, basically a three-man group plus singer based around guitarist Ronnie Montrose. It was on for about 45 minutes, performing eight songs.

While no one can deny Ronnie Montrose's expertise on guitar, the over-all sound of the band is limited by its lack of instrumentation, especially the lack of a bass guitar to give the music a better bottom.

Also, for this reviewer, the singer just didn't make it. Rock star moves and poses are all fine and good, when attached to some vocal talent, but just because Robert Plant can scream and screech out his lyrics if doesn't mean everybody can.

Opening the show was Styx, a band that tried hard for its 45 minutes in conveying a series of youthful insouciance, but at the end it collapsed under the weight of Black Sabbath power chords and audience indifference. Pity, because it has a nice style.

ROMAN KOZAK

## German Sledge

LOS ANGELES—Soul group Sister Sledge plans to record its next LP in Germany for Cotillion Records, with Michael Kunze and Sylvester Levay producing as they have also for the Silver Connection.

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You may order your gold record presentation plaques for just \$60 per album plaque (15"x18"), \$40 per singles plaque (10"x14"). All prices FOB Los Angeles, Calif. Subject to state and local taxes. Special price quotation on quantities of 50 or more.

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is the newest Janis Ian album. It's positively her. And you.

## On Columbia Records and Tapes.

### JANIS IAN TOUR DATES

#### February '77

- 15 Polytech Institute  
Burris Aud.,  
Blacksburg, Va.
- 16 Constitution Hall  
Washington, D.C.
- 18 Wake Forest Univ.  
Winston-Salem, N.C.
- 19 Madison Col.  
Harrisonburg, Va.
- 20 Ovens Aud.  
Charlotte, N.C.
- 22 Municipal Aud.  
Charleston, S.C.
- 23 Civic Aud.  
Atlanta, Ga.
- 24 Univ. of Fla.  
Gainesville, Fla.
- 25 Auditorium  
Jacksonville, Fla.
- 27 Univ. of Miami  
Miami, Fla.

#### March '77

- 3 Music Hall  
Houston, Tex.
- 8 Univ. of Ariz.  
Tucson, Ariz.
- 9 Celebrity Theatre  
Phoenix, Ariz.
- 11 Civic Aud.  
Santa Monica, Calif.
- 13 Community Theatre  
Berkeley, Calif.
- 14 Community Theatre  
Sacramento, Calif.
- 17 Paramount  
Portland, Ore.
- 18 Paramount  
Seattle, Wash.
- 19 Wash. State Univ.  
Pullman, Wash.
- 27 State Theatre  
Minneapolis, Minn.
- 29 Kiel Opera House  
St. Louis, Mo.
- 30 Performing Arts Center  
Milwaukee, Wisc.
- 31 Auditorium Theatre  
Chicago, Ill.

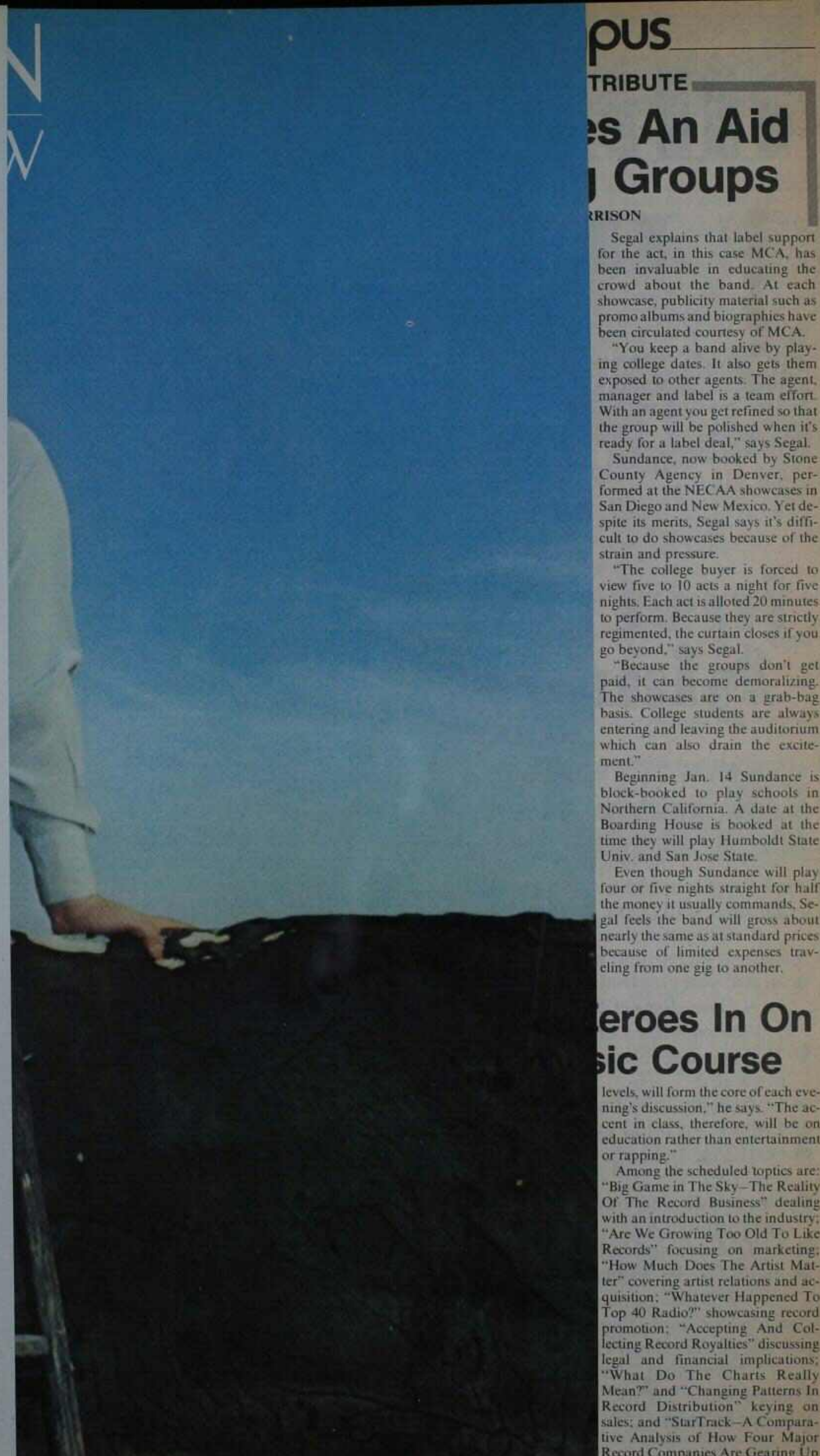
#### April '77

- 1 Indiana Theatre  
Indianapolis, Ind.
- 4 Heinz Hall  
Pittsburgh, Pa.
- 9 Carnegie Hall  
N.Y.C.
- 11 Kleinhans Music Hall  
Buffalo, N.Y.
- 13 London, Canada
- 14 Hamilton Place  
Hamilton, Canada
- 15 Convocation Hall  
Toronto, Canada
- 16 Montreal, Canada
- 17 Symphony Hall  
Boston, Mass.



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Produced by Janis Ian  
Ron Franzigone



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## TRIBUTE

### es An Aid

### Groups

TRISON

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## Heroes In On Music Course

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Fieldhouse, Erie, Pa., Dec. 29

## Waldorf Shuttering A Setback?

Continued from page 32  
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JANUARY 15, 1977, BILLBOARD



# Hit Single New Newley Ambition

## Theatre a Bore To Him As He Signs With United Artists

By AGUSTIN GURZA

LOS ANGELES—"I'm out of the theater because I'm tired of old, worn people," says Anthony Newley, whose own professional revival today has led him to stake a belated claim in the pop music market with a new United Artists recording contract and a forthcoming single and LP.

"The theater used to be marvelous," he continues, "but now it's only depressing. Today I could do one show in Las Vegas and earn more than I could breaking my back in the theater for a month."

Newley, who was among the brightest figures in the New York theater scene in the '60s, says he will probably not compose for the theater any longer. "You just can't work six months to a year without money up front," he explains. "And today, there are very few people willing to give me \$25,000 to go away somewhere and write a score."

Thus, for Newley, who says his recording career stalled because he

didn't "work at it," there is nothing more important today than the pursuit of a hit single. His recently recorded United Artists LP will, by his own report, bring some surprises. Newley wrote the new material for himself without the assist of long-time artistic collaborator Leslie Bricusse. And a new single, which is being produced separately by George Martin, is also slated.

His ambitions today hinge on a gamble that this new material will set his career on a course once again toward the center of contemporary show business.

"It's simply a fact that every generation has its place for talent to run to," he says, "and in this generation all the bright young talents have gone to television or films. In theater, the only people left are the old, bitter die-hards."

Discussions on the vitality of American theater are clearly not an academic exercise for Newley. They are a matter of professional life and

death. By his own admission, his "languishing" career has proved incapable of recapturing the heights of status it achieved with the hit musicals "Stop The World I Want To Get Off" and "The Roar Of The Greasepaint, The Smell Of The Crowd."

Not that he has been idle since those days of glory. He has starred and directed in motion pictures, has headlined often in Las Vegas, most recently with noted composer Burt Bacharach, and has produced, along with Bricusse, a number of musical scores including one for the film "Willie Wonka And The Chocolate Factory" (which yielded Sammy Davis' hit "Candy Man") and one for the recently broadcast "Peter Pan" television special.

But despite demands for his talent, Newley considers his career at a crossroads and a subtle sense of crisis creeps into his vision of the future. Broadway is a burning bridge behind him. Acting, he confesses, has been "drudgery."

Writing musical scores can lead to bankruptcy. The grim analysis leads to an inevitable conclusion. For Newley it is sink or swim on television.

"Those from my generation in the theater who won't face the realities of the tube," he says, "will simply crawl off to play 'Pal Joey' at supper clubs."

His tone of voice suggests he considers that to be a fate worse than death. So, to spare himself, he has devised a plan to land him his own tv variety series. A plan tactically linked to his current recording ambitions.

"After many years, Newley has come to the conclusion that tv is where it's at," announces the artist, slipping into an odd, Nixonian habit of referring to himself in the third person. "And it seems clear that there is no way Newley will get a tv series of his own without a flash of popular approval."

"Today," he says, "if you can sing a song that 80 million people will buy, you can do anything. You can play Hamlet. So it does seem time for Newley to claw his way up the charts again."

"Artie Mogul, UA president, looked me straight in the eye," says Newley, "and he told me, 'Do you know how tough it's going to be for a 45-year-old man to break into the singles market now? It is not going to be easy.'"

"I told him I understood that," Newley continues. "Actually, they're all a bit confused as to how they should sell Newley," he says in the third person reference. "Newley is a genuinely different kind of singer. Look at him. He stands funny. He does funny things with his hands and his mouth so you don't know what to make of him. It is tough to sell Newley."

There is some indication that Newley's promotional self-consciousness may pay off. With the new material, which he describes as less MOR and more country flavored, the performer may move away from the off-beat, quavering voice and pantomime delivery that were holdovers from the Broadway musical form.

"My acceptance will not be on the 'Midnight Special,' he analyzes. "It will be on the Mike Douglas/Johnny Carson/Dinah Shore circuit. And on MOR stations. We'll be proud of whatever success we may achieve there, and then perhaps

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or frame...here's all you have to pro-  
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layout for the dedication plate, a  
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names and, if desired, your  
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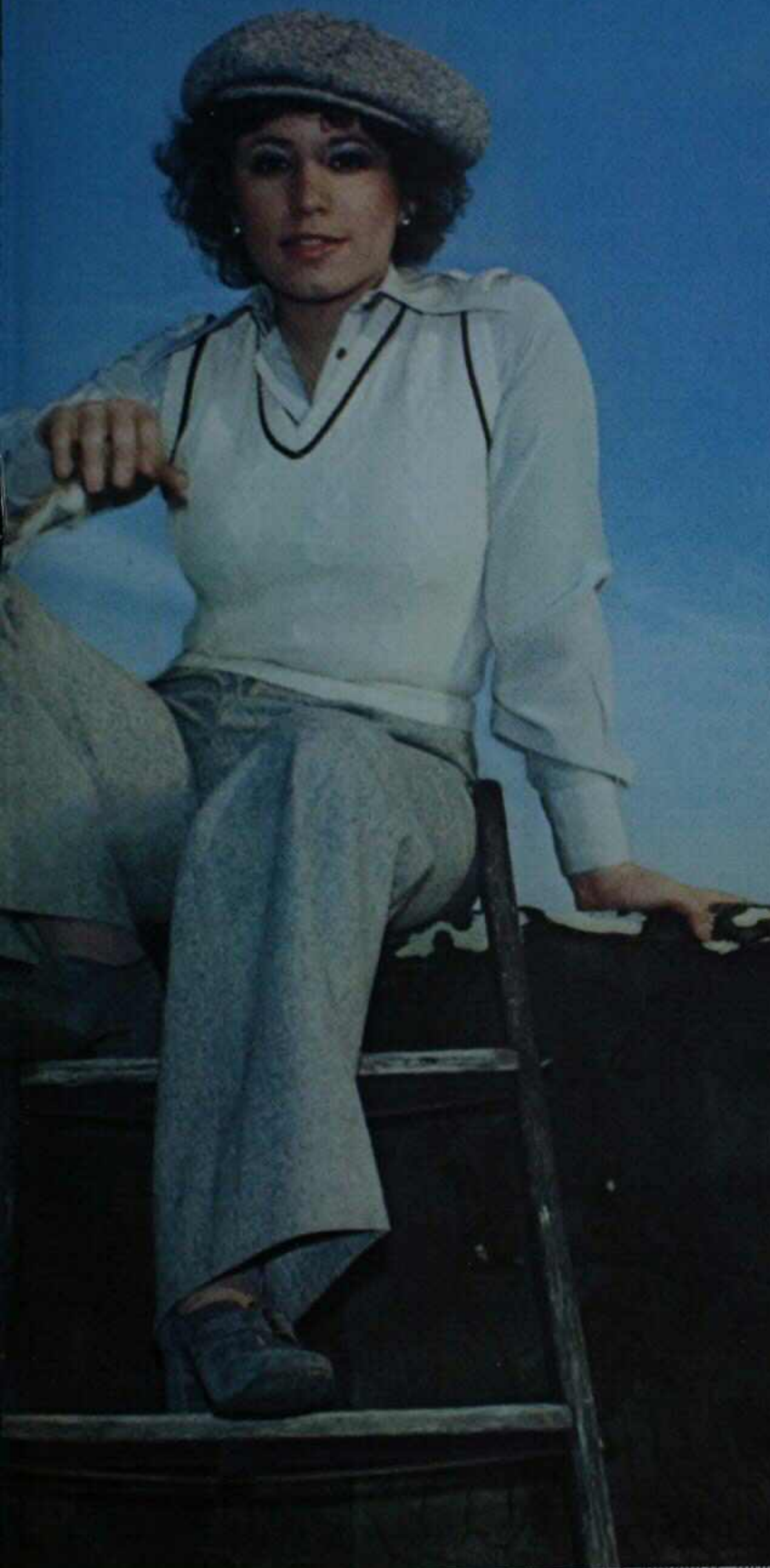
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# JANIS IAN

## MIRACLE ROW



Fieldhouse, Erie, Pa., Dec. 29

### Waldorf Shuttering A Setback?

Continued from page 32

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# Top Boxoffice

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ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>			
ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Civic Center, Birmingham, Ala., Dec. 30	18,056	\$10-\$15	\$250,008*
BEACH BOYS—Wolf & Rissmiller, Forum, Inglewood, Calif., Dec. 31	17,763	\$7.25-\$10	\$157,629*
LYNYRD SKYNYRD/JOURNEY/STONEGROUND—Bill Graham, Coliseum, Oakland, Calif., Dec. 31	14,501	\$10	\$145,010*
GRATEFUL DEAD/SANTANA/SOUNDHOLE—Bill Graham, Cow Palace, San Francisco, Calif., Dec. 31	14,500	\$10-\$12.50	\$145,000*
ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Mem. Aud., Dallas, Texas, Dec. 29	9,800	\$10-\$15	\$144,244*
PARLIAMENT FUNKADELIC/WILD CHERRY—Alex Cooley Inc., Omni, Atlanta, Ga., Dec. 31	16,500	\$7.50-\$8.50	\$137,238*
PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/WILD CHERRY/CHAPARRALS—Feyline Inc., Omni, Atlanta, Ga., Dec. 31	16,711	\$7.50-\$8.50	\$132,487*
TUBES—Bill Graham, Community Theater, Berkeley, Calif., Dec. 31 (2)	13,954	\$6.50-\$8.50	\$107,320*
LYNYRD SKYNYRD/CHARLIE DANIEL'S BAND—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Dec. 27	17,500	\$5.50-\$6	\$106,856*
PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 27	14,384	\$5-\$7	\$92,454
BEACH BOYS—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Dec. 27	12,364	\$5.75-\$7.75	\$92,009
LYNYRD SKYNYRD/NEW RIDERS/ALPHA BAND—Wolf & Rissmiller, Arena, Long Beach, Calif., Jan. 2	13,559	\$4.50-\$6.50	\$82,064*
LYNYRD SKYNYRD/JOURNEY/ALPHA BAND—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Jan. 1	13,325	\$4.50-\$6.50	\$76,564*
DOOBIE BROS./TINY TONY—Concerts West, Coliseum, Seattle, Wash., Dec. 31	7,820	\$8	\$62,560*
EARTH, WIND & FIRE/MOTHER'S FINEST—Alex Cooley Inc., Civic Center, Montgomery, Ala., Dec. 28	6,907	\$7.50	\$51,803
PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND—Feyline Inc./Empire Prod., Municipal Auditorium, Nashville, Tenn., Dec. 29	8,312	\$6-\$6.50	\$49,151
BLACK OAK ARKANSAS/BLACKFOOT—Gulf Artists, Civic Center, Lakeland, Fla., Dec. 31	5,112	\$7	\$35,784
CHARLIE DANIEL'S BAND/ATLANTA RHYTHM SECTION—Alex Cooley Inc., Coliseum, Macon, Ga., Dec. 30	5,000	\$6	\$30,000
BLACK OAK ARKANSAS/STYX—Gulf Artists, Civic Center, Savannah, Ga., Dec. 27	2,944	\$6	\$17,664
KANSAS/STARCASTLE/NATURAL GAS—Electric Factory Concerts, State Farm Show Arena, Harrisburg, Pa., Dec. 28	2,986	\$5-\$6	\$15,721
<b>Auditoriums (Under 6,000)</b>			
KANSAS/CRACK THE SKY—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Dec. 30 & 31 (3)	9,300	\$4.50-\$7.50	\$59,214*
ATLANTA RHYTHM SECTION/MOTHER'S FINEST—Alex Cooley Inc., Fox Theater, Atlanta, Ga., Dec. 31 (2)	7,866	\$6.75	\$53,096*
MONTROSE/EARTHQUAKE/YESTERDAY & TODAY/GREG KIHN—Bill Graham, Winterland, San Francisco, Calif., Dec. 31	5,400	\$7.50-\$10	\$40,092*
KANSAS/STARCASTLE—DiCesare-Engler, Agricultural Hall, Allentown, Pa., Dec. 29	4,600	\$6.50	\$29,900*
BLACK OAK ARKANSAS/STYX—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., Dec. 28	4,000	\$7	\$28,000
SPARKS/FLO & EDDIE/VAN HALEN—Fun Prod., Civic Aud., Santa Monica, Calif., Dec. 31	2,208	\$8.50-\$10	\$21,861
MONTROSE/GABRIEL—John Bauer Concerts, Paramount, Seattle, Wash., Dec. 28	2,976	\$6.50-\$7	\$19,627*
MONTROSE—John Bauer Concerts, Paramount, Portland, Ore., Dec. 29	2,970	\$6.50	\$19,305*
TOWER OF POWER/RITMO 77—Bill Graham, Performing Arts Center, San Jose, Calif., Dec. 31	2,701	\$6.50-\$7.50	\$18,557*
BUSH/DIAMOND REQ—DiCesare-Engler, County Fieldhouse, Erie, Pa., Dec. 29	1,987	\$5.50-\$6.50	\$11,900

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Continued from page 32  
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## Talent



**STEELEYE APPRECIATION**—For probably the first time in rock history, a group returned all the money it made at a concert to show a gesture of appreciation for audience loyalty. Here Steeleye Span sends 8,500 one-pound notes—worth \$13,400—down from the ceiling of Hammersmith Odeon Theatre in London for a surprised and delighted SRO crowd.

## Signings

Flora Purim to Warner Bros. with upcoming album of jazz vocals titled "Nothing Will Be As It Was Tomorrow." ... Della Reese to UA-distributed Chi Sound. The veteran soul-pop singer is currently in the "Chico & The Man" television series. ... The Boone Girls, four daughters of Motown artist Pat Boone, to Lamb & Lion Records. ... Joe Ely, Texas writer-singer, to MCA. ... Peter Lemongello, Private Stock artist, to Jerry Purcell of GWP Associates for management. ... Danny Sugerman to handle creative affairs, promotion and marketing for Ray Manzarek and his group Nite City (on 20th Century). ... Joe Ely and Hoyt Axton to MCA Records. ... Jo Ann Steele to Ember Records. ... Mickey Newbury to ABC/Hickory Records. ... Teddy Huffam and the Gems to Canaan Records.

## Guests Firmed For Clark Awards Show

LOS ANGELES—Glen Campbell, Lou Rawls and Helen Reddy will co-host and perform in Dick Clark Productions' fourth annual "American Music Awards" telecast Jan. 31 on ABC-TV. The awards at the 90-minute show are determined by a national survey of the record-buying public.

## An Eagles Sellout

LOS ANGELES—The Eagles' "Hotel California" tour sold out all 28 shows playing to over 400,000 and grossing some \$2.8 million. The "Hotel California" LP shipped platinum and entered the Billboard chart at number four. The group is planning a spring tour of Eastern U.S. Europe and Asia.

## Newley's Goal

Continued from page 36  
we'll crossover, as they say in the trades." Anticipating that eventuality, Newley has cultivated specific ideas about musical variety shows and about what his would look like if his current ambitions are fulfilled. "The ordinary television variety show today is absolutely shameful," he decries. "There's such a dearth of originality. It's all Donny And Marie, you know—instant teeth. It's absolutely format. There's not enough sex, not enough politics, not enough teaching. There's a need for intelligent lyrics and adult music. Perhaps the shows should have a theme.

"I think there's an enormous audience that would watch every week if you offered a quality, adult show, very funny, sexy, sophisticated. I may not be the one to do it, but it will happen. In a way," he adds softly, "I think I've been rehearsing it for 25 years."

## Campus

### NECAA ATTRIBUTE

## Showcases An Aid To Young Groups

By ED HARRISON

LOS ANGELES—Despite a broadening of campus concert activity to include cultural and non-rock events, and a tightening of available dates for rock acts, NECAA showcases remain invaluable to new groups promoting new product.

Lloyd Segal, attorney and manager of Byron Berline and Sundance, Steve Gillette and most recently the Flying Burrito Brothers, feels that the college market is becoming more selective with fewer dates available.

"There's an education process going on," says Segal. "Schools are exercising more controls and putting more money into cultural events. Students are also more sophisticated now. They won't pay \$10,000 for an act just because an agent asks for it.

"Schools used to do about 10 rock and folk shows but now they are becoming more demanding and want a varied program," he says.

Segal, who produced concerts at Boston College for three years and is a former NECAA regional coordinator, says that Sundance will take advantage of future showcases and college dates by playing nearby regular showcase clubs such as the Boarding House in San Francisco and the Golden Inn in Albuquerque.

"Sundance will be playing fewer colleges and more showcase clubs. They must have the right blend," says Segal. "Showcase clubs attracts different audiences that regularly frequent the club."

Segal says that Sundance's appearances at NECAA showcases has spurred interest in them for future college dates. Sundance does about 10-20 shows a month with half of its yearly dates devoted to colleges.

Segal explains that label support for the act, in this case MCA, has been invaluable in educating the crowd about the band. At each showcase, publicity material such as promo albums and biographies have been circulated courtesy of MCA.

"You keep a band alive by playing college dates. It also gets them exposed to other agents. The agent, manager and label is a team effort. With an agent you get refined so that the group will be polished when it's ready for a label deal," says Segal.

Sundance, now booked by Stone County Agency in Denver, performed at the NECAA showcases in San Diego and New Mexico. Yet despite its merits, Segal says it's difficult to do showcases because of the strain and pressure.

"The college buyer is forced to view five to 10 acts a night for five nights. Each act is allotted 20 minutes to perform. Because they are strictly regimented, the curtain closes if you go beyond," says Segal.

"Because the groups don't get paid, it can become demoralizing. The showcases are on a grab-bag basis. College students are always entering and leaving the auditorium which can also drain the excitement."

Beginning Jan. 14 Sundance is block-booked to play schools in Northern California. A date at the Boarding House is booked at the time they will play Humboldt State Univ. and San Jose State.

Even though Sundance will play four or five nights straight for half the money it usually commands, Segal feels the band will gross about nearly the same as at standard prices because of limited expenses traveling from one gig to another.

## New School Zeroes In On 'Different' Music Course

NEW YORK—The success of previous music business-oriented courses at the New School for Social Research here has brought about a new course—"The Recording Industry In Transition: An Executive Speaks Out."

Beginning Feb. 8, there will be eight weeks of panel discussions featuring many top executives in all facets of the business.

Moderator of the class is Ron Zalkind, brainchild of various "Business Of Music" courses at The New School, New York Univ. and Temple Univ.

According to Zalkind, the new course will provide more focus into specific problems faced in the record industry than a general survey approach would be able to provide.

"We will have for the first time, outside of a trade convention, a meaningful forum for students of all musical persuasions to analyze where we are, why we're there, and how the record business is planning to move into the 1980s," he says.

A feature of this course, Zalkind states, is its emphasis on student involvement and staying on the track. Instead of letting panelists present their own prearranged speeches, the panel discussions will stick close to representative questions from an advanced student mailing.

"This student input, at the beginning, intermediate, and advanced

levels, will form the core of each evening's discussion," he says. "The accent in class, therefore, will be on education rather than entertainment or rapping."

Among the scheduled topics are: "Big Game In The Sky—The Reality Of The Record Business" dealing with an introduction to the industry; "Are We Growing Too Old To Like Records" focusing on marketing; "How Much Does The Artist Matter" covering artist relations and acquisition; "Whatever Happened To Top 40 Radio?" showcasing record promotion; "Accepting And Collecting Record Royalties" discussing legal and financial implications; "What Do The Charts Really Mean?" and "Changing Patterns In Record Distribution" keying on sales; and "StarTrack—A Comparative Analysis of How Four Major Record Companies Are Gearing Up For The Future" presenting an overview by company presidents.

Featured on the latter panel are Bruce Lundvall of CBS Records, Jerry Rubinstein of ABC Records, Neil Bogart of Casablanca Records and Bob Reno of Midland International.

Other participants include Lee Zito of Billboard, Bob Austin of Record World, Jon Peisinger of Arista, Henry Brief of the RIAA, Bob Crothers of AFM and Mitch Miller.

JANUARY 15, 1977, BILLBOARD



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## Sound Business

### Sound Waves Digital Recording Update

By JOHN WORAM

NEW YORK—Digital recording techniques may be easier to master than our present-day analog methods. So says Dr. Thomas Stockham, president of Soundstream, Inc., and a pioneer in the development of digital audio recorders.

Soundstream recently completed an all-digital test recording of Virgil Thomson's "Mother Of Us All" by Virgil Thomson from a raw take supplied by New World Records. That recording was demonstrated, and the company's work in digital systems was described, at the recent ACS convention here (Billboard, Nov. 20).

On a recent return visit of New York, the Utah-based engineer clarified some of the practical advantages that may be enjoyed by the digital recording studio of the future. Stockham feels that even if digital technology were to offer no major improvements in sound quality, the production advantages would still tip the scales in its favor.

One obvious attraction of digital technology is the improved facility in editing. There would, in fact, be little or no point to physically cutting the recording tape at all. Since digital copies suffer no degradation from the original master, whole sections of a take may be either edited out, or for that matter repeated or re-sequenced, just by instructing a computer to make the necessary changes during a tape-to-tape transfer.

Once this electronic editing produced a suitable second generation master-quality tape, the original splice-free masters could be used again and again, at a great savings in tape costs. And as a possible bonus, editing instructions might be safely carried out by less experienced personnel, since there would be no danger of demolishing a priceless master with a misplaced razor.

For the time honored practice of "punching in," the insertions could be placed on an extra track and later merged at the proper places, simply by instructing the computer to do its thing. And, if the merge didn't work, the original version would still be intact. And when that extra track is not available, bouncing tracks to make room for new material should be no problem, again since the digital technology imposes no signal deterioration.

And for mass production purposes, master-quality copies can be produced for distribution to tape duplicating facilities throughout the country. Although Stockham didn't mention it, perhaps we may even see the day when duplicating facilities receive their masters via satellite transmission. And why not, since digital transmission systems are immune to analog noise.

Stockham points out that new production habits and techniques will have to be learned, and so the engineer who insists on doing things "the old and safe way" may get left behind. However, there seems to be no reason to feel intimidated by digital electronics, for despite the sophistication involved, the proper production approach is usually quite obvious, even to the beginner.

As an analogy, he cites the well-known example of the op amp, which has freed the recording engineer from concerning himself with the inner workings of the audio amplifier. Now, an amplifier is simply regarded as just a "black box" with an input and an output. With digital

technology, much complex circuitry may be relegated to a similar category, with little thought to the inner workings of the system.

Despite the 30 i.p.s. tape speed of Soundstream's prototype digital recording system, playing time of 10 1/2-inch reel is about the same as an equivalent size reel of audio tape. This is explained by the fact that the instrumentation tape used in the system is significantly thinner than conventional audio tape, and so an NAB standard reel may contain up to 4,600 feet of tape on it, as compared to 2,500 feet of standard audio tape.

As for the sound itself, Stockham feels that significant improvements are to be expected. For example, all analog audio tape is subject to a certain amount of modulation noise—that is, noise that rises and falls in direct proportion to the recorded audio signal. Although the latest developments in tape formulations have shown remarkable improvements in modulation noise, digital recording eliminates it completely.

Given all these advantages, plus the apparently limitless new signal processing devices made possible by digital technology, Stockham is confident that there is a digital tape recorder in almost every recording engineer's future. He's probably right.

### UCLA Sets Studio Class

LOS ANGELES—UCLA will offer a course on recording studios through its Extension program Feb. 9 to March 16.

Called "An Introduction To The Recording Studio: Philosophies, Facilities, and Functions," the course is designed for the non-technician.

Taught by TEAC product training manager, Theo Mayer, the first session meets at UCLA and includes discussion of such topics as the recording signal chain, layout of the studio, history and definition of sound recording, mechanism of the tape recorder, multi-track recording, and the mixing console.

Subsequent meetings are slated for various types of studios in L.A. including a specialty recording studio, a radio syndication studio, a disk monitoring laboratory, and a garage studio for home recording. The fee will be \$60.

### Nashville's Col Growing

NASHVILLE—Norm Anderson, manager of Columbia Recording Studios, is expanding its facilities with a second Ampex 24-track recorder. "The need for this expansion is necessary to meet the demand for 24-track use in Nashville," says Anderson. "More than 30% of the current top 100 country singles were recorded and/or mastered at Columbia's studios."

The artists and labels include Buck Owens, Warner Bros.; Donna Fargo, ABC; Faron Young, Mercury; Billy Mize, Zodiac; Rex Allen Jr., Warner Bros. and CBS artists Marty Robbins, George Jones, Tammy Wynette, Joe Stampley, Johnny Duncan and Charlie Rich.

Half of the chart records were from CBS and others from custom business in the studios.

JANUARY 15, 1977, BILLBOARD



# Studio Track

By JIM McCULLAUGH

LOS ANGELES—America and producer George Martin were working on the group's upcoming Warner Bros. LP at Cherokee. Geoff Emerick engineered assisted by George Tutko. Producer/engineer Harry Maslin assisted by Tony D'Amico completed the Hollywood Stars debut LP for Arista. Barry Fasman contributed arrangements for that project. Fasman recently produced and arranged Dianne Steinberg for ABC at Producer's Workshop with David Pomerantz. Larry Brown engineered.

Morris Albert spent time at RCA Studios engineered by Mickey Crofford. ... Bob Monaco produced Candi Staton for Warner Bros. at Quantum. ... Esmond Edwards is producing John Handy at ABC Studios. ... Larry Gordon is producing Spanky & Our Gang at Hollywood Sound for ABC. ... Poco is producing itself at the Burbank Studios. ... Dan Fogelberg contributed guitar to the new Fool's Gold LP at Sound City. Keith Olsen producing.

Pat Gleason produced Coke Escovedo at Different Fur, San Francisco, with Neil Schwartz and Skip Shimmie at the console.

Delaney Bramlett, who recently signed to Motown's Prodigal label, is preparing a new LP at Heritage. Among the guest musicians in for various sessions are Billy Preston, George Harrison, Ringo Starr, Leon Russell, Eric Clapton and Stevie Wonder. Jimmy Bowen and Ray Ruff are co-producing.

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In out of town activity: Art Garfunkel and Jimmy Webb were at Muscle Shoals. Art is doing an LP of Webb's songs for Columbia and the project is being co-produced by Garfunkel and Barry Beckett. Steve Melton and Gregg Hamm were at the board.

Northstar Studios, Boulder, Colo., has been buzzing lately. In recently were Firefall, produced by Jim Mason, engineered by Adam Taylor with help from Peter Gregg; Glenn Frey, engineered by Bruce Hensel with Duane Scott assisting; Flash Cadillac with Duane Scott at the board; and Chris Hillman producing Dan McCarrison with Jeff Guercio engineering and Peter Gregg assisting.

At Creative Workshop, Berry Hill, Tenn., Billy Swan has been mixing his latest LP for Monument with Brent Maher at the controls. ... Ronnie Haffkine has just completed an LP with Ray Sawyer (of Dr. Hook) with Lee Hazen and Marshall Morgan engineering at Studio By The Pond, Hendersonville, Tenn. Haffkine is also producing Mac Davis with Tom Knox engineering. Kyle Lehning is also about to start the new England Dan & John Ford Coley LP there.

At Secret Sound, N.Y., Nils Lofgren is producing his next LP with drummer Andy Newmark, Jack Mallen at the board. Roberta Flack is producing her next LP at Sound Ideas, N.Y., with Joe Ferla at the console.

In notes from around the country: Fifth Floor Recording Studio, Cincinnati, recently recorded the Putnam County Pickers, in from West Virginia with Oz Boch of Spanky & Our Gang producing; hosted two separate live radio concerts broadcast over WEBN-FM with the Leblanc-Carr Band, a group of Muscle Shoals studio musicians with Big Tree Records; and the Mike Greene Band, a Mercury recording act. Jim Krause and Rich Goldman engineered and mixed the sessions.

Barry Beckett and Peter Yarrow just completed producing a Mary MacGregor LP for Ariola at Muscle Shoals Sound Studios, Sheffield, Ala. Steve Melton, Jerry Masters and Greg Hamm did the engineering.

Johnny Taylor has wrapped up an LP with Don Davis producing and Don Smith at the board, at Dallasonic Recording Studio, Dallas. Also, Mike Fageros laid down some tracks for an upcoming ABC LP, while the Fifth Dimension came in to do some vocals for a "Midnight Special."

David Cassidy's next album will be a joint project with Mick Ronson. Both will co-produce as well as perform and write the songs for the LP. Sessions are slated for early 1977 at New York's Electric Lady Studios.

Reelsound Recording's remote unit out of Austin, Tex., was in Dallas recently to record the Cavalcade of Guitars produced by Dave Burley for UA.

Man's Theory, new MCA group, cut final tracks at Sound Ideas, N.Y., with chief engineer Geoff Daking, production by Bill Daniels and Mike Felder. Also in with Daking is Steve Feldman and Stu Kirby producing "Nature Zone" an LP for London. Esmond Edwards brought in Jimmy Ponder for tracks on his new ABC LP with guest engineer Skip Juried. And in for UA was Jorge Dalto, produced by Teddy Reig, mixing by Neal Ceppos.

Owen Bradley produced both Conway Twitty, who did some overdubbing and mixing for an LP project and Loretta Lynn, who was laying down a few tracks at Bradley's Barn, Nashville. ... Mushroom finished up its LP recently at Record Plant, N.Y., produced by Dennis Ferrante and Nick Schiralli with Rod O'Shea at the board.

Loretta Lynn has been overdubbing for her next MCA LP at Bradley's Barn in Nashville, Owen Bradley producing.

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At the Record Plant, N.Y., J. Geils Band is producing its next LP; Jack Douglas is producing Cheap Trick for Columbia; Brooks Arthur is producing Carol Bayer Sager for Elektra; Terry Cashman is producing Henry Gross for Life Song; Jimmy Iovin is producing Flame for RCA.

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Recent activity at United Sound Systems, Detroit, included Stevie Wonder who dropped in to cut a rhythm session with Ken Sands engineering and Steve Osterlund assisting. Don Davis has also been busy producing Johnny Taylor's new LP as well as in-house productions such as Larry Santos and the L.A. group, the Rockies. The Rockies were in Detroit to cut their first LP with Davis producing and Peter Bishop and Osterlund at the controls.

Producer Johnny Baylor was in Muscle Shoals working on tracks on Luther Ingram and Tommy Tate for Koko Records, Jerry Masters at the board. Billy Swan was also in at studio B adding horns to tracks cut earlier for Monument. ... Jimmy Johnson, president of Muscle Shoals, indicates Steve Melton was promoted to chief engineer and will now be in charge of all recording at the company's two studios in Sheffield, Ala.

Joe Capobianco, former program manager and music critic at Worcester, Mass., radio station WAAP, is producing singer-songwriter Don Cummings at Northern, Maynard, Mass., with Jesse Henderson engineering.

# Jukebox

## Boxes Spin Country 45s

• Continued from page 1

the MCA artist. "And it's getting bigger all the time."

Twitty, who played the MOA convention in Chicago, checks out jukeboxes when he's on tour and has discovered as many as nine of his songs on one box. "Jukeboxes have been really fantastic to me. Most of the operators are good friends of mine—and I've known them from the rock days with 'It's Only Make Believe' through my country career. They come to my shows and I see them at different places throughout the year."

"It's about 90% jukebox and 10% retail unless it's a crossover record," reports Shelby Singleton, president of Plantation Records. "That's an all-time high percentage. It's much higher because the country music buyer is basically an LP and tape buyer now."

"Singles will eventually fade out except for jukeboxes," predicts Singleton, holding a view shared by several Nashville record executives. "A rack won't rack a record unless it's an absolute smash—they have no reason to. So the consumer can't buy the country music single."

Singleton reports heavy jukebox sales of country oldies, noting, "Records that made them money years and years ago are still making them money."

Rather than dealing directly with the operators, Plantation promotes the one-stops that sell to the operators. "The old days of going into an operator and letting him take his choice is just about gone with the exception of Mobile Record Service which has trucks out, goes into the jukebox operators with records, plays the product and sells it off the truck."

Jukebox sales have been on the rise during the past few years, claims Dave Wheeler, national country sales manager for RCA, Nashville, where "70%-80%" of the country singles business is jukebox. "Our gross business is going to be up this year because we've got better product," says Wheeler who advises that the single business is off because "the retailers aren't buying." Thus, jukebox sales are becoming a more dominant factor.

Out of 140,000 sales on a country hit, more than 100,000 will be to jukebox operators, according to Wheeler. "We're over 200,000 units on the first Jim Ed Brown-Helen Cornelius record. At least 140,000-150,000 of those singles went to operators. It was our biggest single of the year—and the reason was that we not only said it at the retail level, but at the operator level."

Though jukebox sales percentages are more impressive than ever, RCA officials are worried about the decline in non-jukebox sales. "We don't start selling a lot of country singles before they reach the top 20 or 25 in Billboard," comments Wheeler.

We'll struggle along doing 5,000-10,000 a week, but once it reaches the top 20 and we've got saturated airplay, then we really start doing some numbers on them."

RCA works closely with jukebox operators at the branch level, though there are no specific programs for operators, according to Wheeler. "In the future, we might set up something that would encourage jukebox operators to buy more. They don't buy anything but the hits anyway—the songs people are putting the quarters into the machines for."

(Continued on page 51)

# Rock Singles Best Sellers

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As Of 1/4/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283                              | 21 NEW KID IN TOWN—Eagles—Asylum 45373                                |
| 2 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262                   | 22 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252   |
| 3 THE RUBBERBAND MAN—Spinners—Atlantic 3355  | 23 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365                         |
| 4 HOT LINE—Sylvers—Capitol 4336  | 24 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206                       |
| 5 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marilyn McCoo & Billy Davis Jr.—ABC 12208 | 25 AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Osmond—Kolob 14363 |
| 6 STAND TALL—Burton Cummings—Portrait/ CBS 7011  | 26 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287                      |
| 7 SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket 40645                         | 27 IN THE MOOD—Henhouse Five Plus Too—Warner Bros. 8301               |
| 8 LIVIN' THING—Electric Light Orchestra—United Artists 888                               | 28 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205            |
| 9 I NEVER CRY—Alice Cooper—Warner Bros. 8226   | 29 ROCK 'N' ME—Steve Miller—Capitol 4323                              |
| 10 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270                                   | 30 LOVE ME—Yvonne Elliman—RSO 858                                     |
| 11 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856  | 31 MORE THAN A FEELING—Boston—Epic 8-50266                            |
| 12 JEANS ON—David Dundas—Chrysalis 2094  | 32 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232                   |
| 13 I WISH—Stevie Wonder—Tamla 54272  | 33 FREE BIRD—Lynyrd Skynyrd—MCA 40665                                 |
| 14 MUSKRAT LOVE—Captain & Tennille—A&M 1870  | 34 HARD LUCK WOMAN—Kiss—Casablanca 873                                |
| 15 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638                            | 35 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079    |
| 16 BETH—Kiss—Casablanca 863  | 36 YEAR OF THE CAT—Al Stewart—Janus 266                               |
| 17 CAR WASH—Rose Royce—MCA 40615   | 37 YOU ARE THE WOMAN—Firefall—Atlantic 3335                           |
| 18 DAZZ—Brick—Bang 727   | 38 FERNANDO—Abba—Atlantic 3346  |
| 19 WALK THIS WAY—Aerosmith—Columbia 3-10449  | 39 (Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019   |
| 20 SOMEBODY TO LOVE—Queen—Elektra 45362  | 40 9,999,999 TEARS—Dickey Lee—RCA 10764                               |

# Rack LP Best Sellers

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As Of 1/4/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                        | 21 CHILDREN OF THE WORLD—Bee Gees—RSO RS 1-3003   |
| 2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084                                 | 22 SPIRIT—Earth, Wind & Fire—Columbia PC 34241  |
| 3 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2                 | 23 ALIVE!—Kiss—Casablanca NBLP 7020   |
| 4 BOSTON—Epic PE 34188   | 24 SPIRIT—John Denver—RCA APL1-1694   |
| 5 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516                      | 25 ROCKS—Aerosmith—Columbia PC 34165  |
| 6 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052                    | 26 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 |
| 7 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092                            | 27 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2-201                   |
| 8 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978           | 28 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001   |
| 9 SONG OF JOY—Captain & Tennille—A&M SP 4570                             | 29 DESTRUCTOR—Kiss—Casablanca NBLP 7025   |
| 10 WINGS OVER AMERICA—Capitol SWCO 11593                                 | 30 NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr.—A&M SP 3412  |
| 11 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037                          | 31 SILK DEGREES—Boyz Scaggs—Columbia PC 33920   |
| 12 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938                  | 32 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979  |
| 13 CHICAGO X—Columbia PC 34200   | 33 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 2223   |
| 14 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005                               | 34 GREATEST HITS—John Denver—RCA CPL1-0374  |
| 15 BLUE MOVES—Elton John—MCA/Rocket 2-11004                              | 35 GREATEST HITS—Elton John—MCA 2128  |
| 16 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G | 36 HEJIRA—Joni Mitchell—Asylum 7E-1087  |
| 17 FLEETWOOD MAC—Reprise MS2225  | 37 THE PRETENDER—Jackson Browne—Asylum 7E-1079  |
| 18 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405         | 38 YEAR OF THE CAT—Al Stewart—Janus JXS 7022  |
| 19 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090                       | 39 NEW SEASON—Donny & Marie Osmond—Kolob PD 1-6083  |
| 20 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307                          | 40 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249  |

## Hank Levy Firmed For NAJE's Meet

LOS ANGELES—Hank Levy, whose big band charts have sparked Stan Kenton's band in recent years, will be the chief guest composer and conductor at the fourth annual convention of the National Assn. of Jazz Educators Jan. 20-23 at the Holiday Inn-Surfside in Daytona Beach, Fla. A capacity crowd of 350 is expected.

Among the professionals who will perform are Thad Jones, Mel Lewis, Marian McPartland, Bill Watrous, Buddy DeFranco, the Matteson-Phillips Tuba Jazz Ensemble and dozens of college big bands and vocal groups.

Joel Leach, of California State Univ., Northridge, is convention director.



## INDUSTRY CONSENSUS

## Music Must Change

NEW YORK—In a consensus of opinion rarely found in any fledgling industry, just about every segment of the disco world agrees that if this entertainment phenomenon is to realize its full potential, then the music must undergo significant changes in format.

While still a novelty in the genre of the hula hoop and the skateboard, disco fans around the country were content to accept, with little dispute, the oft-times leaden rhythms and mindless lyrics of disco music pioneers.

However, disco is no longer a freaky phenomenon. It is big business, and everyone with a vested interest in the industry, whether artist, writer, producer, disk jockey, club owner, record company executive or Wall Street financier, agree that if the momentum is to be maintained, then the parameters of appeal of the music must be broadened.

It is hoped that in so doing the imaginations of more people will be fired, and more people will be inspired to bump, hustle and do the bus stop. Then, having done all those things, they will also be moved

to go out and buy the records for posterity.

A number of upcoming young artists have been cited as having the talent to create and maintain this sought-after excitement. Among them is Dr. Buzzard's Original Savannah Band. A sometimes off-the-wall group of six young inner-city musicians who after years of trying, have succeeded in putting together a slick package of camp entertainment styles and dress, matched with innovative music and lyrics that reach beyond the established boundaries of conventional disco sounds.

Savannah Band is Stony Broder Jr. on guitar and piano, August Darnell, bass; Mickey Sevilla, drums; Don Armando Bonilla, percussion; "Sugar Coated" Andy Hernandez, vibes and Cory Dave, vocals. They write their music and lyrics and do their own arranging and directing.

The group was directed to RCA Records by Susandra Minsky about a year ago after Clive Davis and Arista Records turned thumbs down on them. Their first single, "Cherchez La Femme," enjoyed instant success on both the disco and pop charts, and the album, named for the group, was recently certified gold by the RIAA.

Although the group's emphasis is on campiness, there is much more to it than gimmickry and window dressing, and it is unlikely that it will fade into the woodwork like so many other overnight successes have done in the past.

Broder's father was an entertainer, and music was always part of the family. Darnell is a scholarly-type writer with his eyes on long-range Broadway and Hollywood successes. Together they are a serious, hard-working pair with little intention of, or desire to slip back into the anonymity of the Bronx from which they come.

The music of Savannah Band is more than just campy dance music that one forgets the instant he steps out of the cloistered confines of some psychedelic discotheque. It is versatile music, with thought-provoking lyrics that lend themselves to a variety of entertainment moods, and Broder and Darnell, the driving forces behind the group intend to keep it that way.

With the album still strong on the charts, and interest in "Sweet & Sour," and "I'll Play The Fool" being succeeded by "Whispering," and "Se Si Bon," the group is moving on to other things including work on a new album, a number of television appearances, and the packaging of a nightclub act, which they assure will not be debuted until it has been honed to their high level of excellence.

## Discos

## BY AFM EXEC DISCO BLAST

NEW YORK—AFM Local 47 has lashed out at discotheques, calling them a dangerous and growing fad which threatens the employment prospects of its members.

Writing in the current issue of *Overture*, the Union's official publication, Vince Di Bari, Local vice president, laments that the growing popularity of recorded music as a less expensive alternative to hiring live bands is beginning to take a troublesome toll among Local 47 musicians.

The Los Angeles AFM official confesses that there are no easy answers to the proliferation of both mobile and permanent discos, and the long-range effect they could have on the jobs of his union's members.

"However," he adds, "we have faced competition before, and we intend to do all we can to combat the spread of this serious threat to the employment of our members."

Di Bari is also unhappy over what he calls the continuing inroads made in the industry by illegal aliens who allegedly undercut Local 47 musicians by accepting jobs at below union wage scales.

"Most of these musicians filter across the Mexico/U.S. border, and are willing to play for next to nothing just to stay in this country," he says.

## U.K. Disco Deejays Test 45s In Clubs.

By TERRY ANDERSON

LONDON—The Professional Nightclub Disk Jockey Assn. is, with the help of its members, running a series of experiments all over the country in a bold move aimed at testing the power of discos to create a hit single.

One of the first records selected for the test is a disk by Mista Charge titled, "Show Me What You've Got," on the Target label. The association's jockey are being asked to give saturation play to the record with the results being closely monitored for effects on the nation's music charts.

The campaign by the Birmingham-based association is the latest in an ongoing struggle to gain wider acceptance by the nation's record

companies. Over the past year, the organization has enjoyed a fair amount of recognition from the labels including many of the majors. RCA is said to be on the verge of recognizing the outfit.

Pat Martin, a member of the association, and a deejay with Rebecca's in Birmingham, claims all the association's members are backing the campaign by guaranteeing at least three plays a night to the single.

Martin also discloses that an earlier record, "Flip" by Jesse Green was broken in the Birmingham area through long-term plugging in the clubs. "However," he adds, "the strategy behind "Show Me What

(Continued on page 77)

## Calif.'s Picasso's Tries For a New York Ambience

By JEAN WILLIAMS

LOS ANGELES—Picasso's, a recently opened Newport Beach, Calif., disco, is being patterned after New York discos, says Ed Epstein, owner.

All product is supplied by the New York disco pool because Epstein wants the New York sound to accompany his Manhattan club style, says Bob Lobi, president of Design Circuit, a New York disco lighting firm.

Picasso's, which officially opened Dec. 21, has installed Show Coast speakers, BGW amplifiers, Technic turntables and Show Coast mixer. David Franks, a former Oklahoma radio announcer, has been brought in to handle DJ chores.

Design Circuit has installed an elaborate lighting system using the Aluminerva system. "The Aluminerva system has a keyboard of 70 keys of which the DJ can interpret the music via light shows," says Lobi. The system offers the spinner the opportunity to display light orchestration to music.

"The shows are projected on a 600-square-foot ceiling offering the effects of pinwheel chase lights and three dimensional neon design with sweeping rotators. We build up combinations with this lighting." The system has 10 lighting patterns from which the combinations are made.

Lobi, who installed the same-lighting system in the Infinity Disco, New York and Elysee Maitignon, Paris, has also brought in a fog machine for Picasso's.

He claims his machine is different from others generally used in discos because "with most fog machines, as soon as you turn them on, the fog

goes onto the floor and then disappears. By using a mechanical system, which offers border control of dance floor, we are able to maintain the fog for a longer period."

The 7,000-square-foot club comfortably accommodates 380 persons with a dance floor for 160.

There is also a backgammon room for 40, bathed in brown velvet and chrome. The room also has its own bar. As a matter of fact, the club has 140 feet of bar, with 12 full-time bartenders racing up and down in tuxedo shirts. There are approximately 45 staffers working nightly.

There is valet parking and a strict dress code, says Epstein. "We don't let people in with tennis shoes or any kind of denim material. We will not let patrons in with sandals or T-shirts or any shirt without buttons."

Picasso's is apparently trying to redeem some of its more than \$½ million investment by charging up to \$5 admission.

There is a \$5 weekend charge and \$2.50 during the week. Although Epstein boasts of the nightclub's heavy charges, he says early arrivals before 9 p.m. are admitted free.

"We ask our customers to come early. Naturally the earlier they arrive, the longer they will have to enjoy themselves and the more money they will spend," says Epstein.

"On the other hand," he adds, "if they come late and stay for a couple of hours, they will have to pay with an admission charge."

Another point of pride for Epstein is the club's alcoholic beverage system. Picasso's serves no beer or wine, only expensive hard liquor.

## Disco Mix

By TOM MOULTON

NEW YORK—Herbie Mann has teamed with Silver Convention to record a new disco single, "Years Of Love," which was released in Germany on the Atlantic label. The product which sounds like a combination of TSOP and "Back Stabbers," will be released here shortly. Its theme deals with the different months of the year. The disk with a German sound was produced by Michael Kunze and Sylvester Levay.

Atlantic Records here has also released 12-inch 33 1/3 r.p.m. disco disks. They are "Daddy Cool," by Boney M and "Space Age," by the Jimmy Castor Bunch. Both are for disco deejays only, and are not commercially available.

Old Town Records has released a new Arthur Prysock album titled "All My Life." There are six disco-oriented songs including his current hit, "When Love Is New." "I Wantcha Baby" is also very strong. It is another Gamble & Huff tune. It features two good breaks, and is like his current hit in many ways.

"All My Life," is the fastest tune on the LP and is at times reminiscent of the old Barry White style. "I Love Making Love To You" is slower, mellower and melodic. It shows off Prysock's easy approach to his craft.

"All I Need Is You Tonight" features more of the Philadelphia sound with the tom tom accent on 2 and 4. "This Is What You Mean To Me," is melodic and commercial, and has the quality of a hit single. The album was arranged and produced by John "The Monster" Davis, and is without doubt his strongest effort to date.

Columbia Records has released a disco version of Tina Charles' "Dance Little Lady Dance," on a 12-inch 33 1/3 r.p.m. disc. It is not commercially available.

RCA Records has released another commercially available 12-inch 33 1/3 r.p.m. disco disk by the Memphis Horns titled "Get Up And Dance" backed with "Don't Abuse It."

Also on Columbia is a special advance pressing of a 12-inch 33 1/3 r.p.m. disco disk of the Miracles' new single, "Spy For Brotherhood," taken from the group's forthcoming LP "Love Crazy." It is uptempo and has a few characteristics of "Love Machine," its last big hit.

The Love Unlimited Orchestra, has a new commercial 12-inch 33 1/3 r.p.m. disco disk titled "King Kong's Theme." It highlights the group's sound and features the snare drum way out in front. There is a long introduction with a rhythm not unlike "My Sweet Summer Suite."

## Video Music New Device From Atari

By JIM McCULLAUGH

LOS ANGELES—Atari, one of the major marketers of electronic video games and most identified with "Pong," is adding a new dimension to home video which could also have widespread disco applications.

The Los Gatos, Calif.-based, firm is readying what it terms a new concept in home entertainment called Video Music believed to be the first such product aimed at the mass consumer market.

The device attaches to a television set much the same way a video game does but also attaches to a stereo system. Video Music then synchronizes music to the tv screen creating an audio/visual "light show" that allows the viewer to create an infinite variety of changing shapes and patterns.

Spokesmen for the firm decline to give details as yet concerning price and marketing but are readying the first Video Music presentation and demonstration at Faces, a Chicago disco, to coincide with the CES held there Jan. 13-16. The product will also be on display at the firm's exhibit space at the Conrad Hilton Hotel.

The device is believed to be compatible with large scale projection tv systems which are cropping up more and more in bars, nightclubs and discos.

## Live Music, Disks Success In Miami

MIAMI—In one of the most successful efforts to alleviate fears that discotheques are displacing musicians, a Miami entrepreneur has sponsored a sellout two-night disco dance/concert in the Grand Ballroom of the Fontainebleau Hotel here.

The dance/concert, featuring the Salsoul Orchestra and Lolata Holloway, was held Dec. 27-28, and attracted close to 6,000 patrons, according to promoter Larry Tarnofsky.

Tarnofsky claims that the dance/concert was the first of its kind ever held in the South Florida area, and calls it his most successful promotion since moving here more than seven months ago. As a result, he plans to stage similar ventures in the future.

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# National Disco Action Top 40

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## ATLANTA

- This Week**
- 1 DREAMIN' / HIT & RUN / HIPPED OFF—Loleatta Holloway—Gold Mine (LP)
  - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 4 OVERTURE / DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
  - 5 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - 6 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
  - 7 LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
  - 8 I WISH / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - 9 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 10 I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Webb—Fantasy (LP)
  - 11 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
  - 12 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - 13 BLACK BROTHER—Black Soul—Beam Junction (12-inch)
  - 14 FREEDOM TO EXPRESS YOURSELF—Denise La Salle—ABC (LP)
  - 15 DANCE LITTLE LADY DANCE / BOOGIETHON / I THINK IT'S TIME FOR A CHANGE OF HEART—Tina Charles—Columbia (LP import)

## DALLAS/HOUSTON

- This Week**
- 1 I WISH / ISN'T SHE LOVELY / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 3 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band—TK (LP)
  - 4 CAR WASH—Rose Royce—MCA (LP)
  - 5 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - 6 DAZZ—Brick—Bang (12-inch)
  - 7 CALYPSO BREAKDOWN—Ralph McDonald—Martin (12-inch)
  - 8 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 9 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - 10 LET'S GET IT TOGETHER—El Coco—A.V.I. (12-inch)
  - 11 ELEVATOR—Joanne Spain—Casino (12-inch)
  - 12 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - 13 LOVE IN MOTION—George McCrae—TK (LP)
  - 14 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - 15 DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)

## NEW ORLEANS

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Webb—Fantasy (LP)
  - 3 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - 4 DAZZ—Brick—Bang (12-inch)
  - 5 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - 6 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 7 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - 8 I WISH / ANOTHER STAR / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
  - 9 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
  - 10 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - 11 CAR WASH—Rose Royce—MCA (LP)
  - 12 FUNK DE MAMBO—Karma—Horizon (12-inch)
  - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - 14 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - 15 HA CHA CHA—Brass Construction—United Artists (LP)

## PITTSBURGH

- This Week**
- 1 DAZZ—Brick—Bang (12-inch)
  - 2 I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 4 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 5 CAR WASH—Rose Royce—MCA (LP)
  - 6 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - 7 OVERTURE / O BA BA / INDISCREET—D.C. Larue—Pyramid (LP)
  - 8 WIGGLE WIGGLE WIGGLE—Cesam De Coco—Free Spirit (12-inch)
  - 9 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - 10 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 11 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - 12 UNDER CONSTRUCTION—El Coco—A.V.I. (LP)
  - 13 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - 14 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 15 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)

## BALT./WASH., D.C.

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 LOVE IN MOTION / GIVIN' BACK THE FEELING / CUT THE RUG—George McCrae—TK (LP)
  - 3 BOY I REALLY TIED ONE ON / MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
  - 4 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - 5 OVERTURE / O BA BA / INDISCREET—D.C. Larue—Pyramid (LP)
  - 6 IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
  - 7 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 8 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)
  - 9 TURN ON TO LOVE—Jumbo—Pye (LP)
  - 10 I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Webb—Fantasy (LP)
  - 11 STOP IT NOW—Eddie Harris—Monument (LP)
  - 12 CENTER CITY / FASCINATION—Fat Larry's Band—Atlantic (12-inch)
  - 13 BODY CONTACT CONTRACT / STARVIN' / DISCO INFERNO—Trammps—Atlantic (LP)
  - 14 AT THE TOP OF THE STAIRS—Wild Honey—Drive/TK (12-inch)
  - 15 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)

## DETROIT

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 O BA BA / INDISCREET / OVERTURE—D.C. Larue—Pyramid (LP)
  - 3 I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (12-inch)
  - 4 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - 5 CAR WASH—Rose Royce—MCA (LP)
  - 6 DREAMIN'—Loleatta Holloway—Gold Mine
  - 7 YOU + ME = LOVE / LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)
  - 8 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 9 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - 10 DAZZ—Brick—Bang (12-inch)
  - 11 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
  - 12 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - 13 GOTTA GET IT—Tony Valor Orchestra—Brunswick (12-inch)
  - 14 HA CHA CHA—Brass Construction—United Artists (LP)
  - 15 AT THE TOP OF THE STAIRS—Wild Honey—Drive/TK (12-inch)

## NEW YORK

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 DISCO INFERNO / STARVIN' / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
  - 3 OVERTURE / DON'T KEEP IT IN THE SHADOWS / O BA BA—D.C. Larue—Pyramid (LP)
  - 4 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - 5 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 6 LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
  - 7 MAKE IT UP TO ME IN LOVE—Paul Anka & Odia Coates—Epic (12-inch)
  - 8 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - 9 DANCE / SHAKE YOUR TAMBOURINE—Universal Robot—Red Greg (12-inch)
  - 10 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - 11 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - 12 MONGOUSSE YE / BLACK BROTHER—Black Soul—Beam Junction (12-inch)
  - 13 I WISH / ISN'T SHE LOVELY / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - 14 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah
  - 15 SPRING RAIN—Silvetti—Salsoul (12-inch)

## SAN FRANCISCO

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 LOVE IN MOTION / GIVIN' BACK THE FEELING / I'M GONNA STAY WITH MY BABY TONIGHT—George McCrae—TK (LP)
  - 3 BOY I REALLY TIED ONE ON / THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
  - 4 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
  - 5 OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET / O BA BA—D.C. Larue—Pyramid (LP)
  - 6 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - 7 SPRING RAIN—Silvetti—Salsoul (12-inch)
  - 8 STAY AWAY / LOOKING AWAY / I CAN'T STAY AWAY—Dynamic Superiors—Motown (LP)
  - 9 SPY FOR BROTHERHOOD—Miracles—Columbia (12-inch)
  - 10 TATTOO MAN—Denise McCann—Polydor (12-inch import)
  - 11 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - 12 DREAMIN'—Loleatta Holloway—Gold Mine
  - 13 IT AIN'T REGGAE BUT IT'S FUNKY / I KNOW WHERE YOU'RE COMING FROM—Instant Funk—T.S.O.P.
  - 14 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
  - 15 ELEVATOR—Joanne Spain—Casino (12-inch)

## BOSTON

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 3 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
  - 4 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 5 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 6 CAR WASH—Rose Royce—MCA (LP)
  - 7 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - 8 I WISH / ANOTHER STAR / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - 9 SPRING RAIN—Silvetti—Salsoul (12-inch)
  - 10 BODY CONTACT CONTRACT / DISCO INFERNO / STARVIN'—Trammps—Atlantic (LP)
  - 11 SATURDAY NIGHT STEPPIN' OUT—Webster Lewis—Epic (LP)
  - 12 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - 13 FUNK DE MAMBO—Karma—Horizon (12-inch)
  - 14 I LEARN FROM MY BURNS—Spider's Webb—Fantasy (LP)
  - 15 LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)

## LOS ANGELES/SAN DIEGO

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 DAZZ—Brick—Bang (12-inch)
  - 3 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - 4 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 5 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - 6 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - 7 OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET—D.C. Larue—Pyramid (LP)
  - 8 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 9 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - 10 I WISH / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - 11 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - 12 HA CHA CHA—Brass Construction—United Artists (LP)
  - 13 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - 14 GET UP & DANCE (The Continental)—Earls—Wandbury (12-inch)
  - 15 SPRING RAIN—Silvetti—Salsoul (12-inch)

## PHILADELPHIA

- This Week**
- 1 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - 2 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
  - 3 CAR WASH—Rose Royce—MCA (LP)
  - 4 ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 6 I BELIEVE IN LOVE—Rock Gazers—Sixth Avenue (12-inch)
  - 7 FASCINATION / I JUST WANT TO PLAY FOR YOU—Fat Larry's Band—W.M.O.T. (LP)
  - 8 ON THE TOWN / SATURDAY NIGHT STEPPIN' OUT / DO IT WITH STYLE—Webster Lewis—Epic (LP)
  - 9 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 10 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - 11 TURN ON TO LOVE—Jumbo—Pye (LP)
  - 12 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 13 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
  - 14 COME INTO MY LIFE—Supremes—Motown (LP)
  - 15 BLACKJACK—Tender Aggression—Morning Star (LP)

## SEATTLE

- This Week**
- 1 DAZZ—Brick—Bang (12-inch)
  - 2 RUBBERBAND MAN—Spinners—Atlantic (12-inch)
  - 3 MAKES YOU BLIND—Glitter Band—Arista
  - 4 SUNNY / DADDY COOL—Boney M—Atco (LP)
  - 5 MONDO DISCO—El Coco—A.V.I. (12-inch)
  - 6 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - 7 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - 8 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 9 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 10 I WISH / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
  - 11 CAR WASH—Rose Royce—MCA (LP)
  - 12 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 13 DANCIN' / FAR OUT / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
  - 14 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - 15 BEST DISCO IN TOWN—Ritchie Family—Martin (LP)

## CHICAGO

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 3 CAR WASH—Rose Royce—MCA (LP)
  - 4 I WISH—Stevie Wonder—Tamla (LP)
  - 5 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - 6 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 7 LET YOURSELF GO—Supremes—Motown (LP)
  - 8 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - 9 DAZZ—Brick—Bang (12-inch)
  - 10 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - 11 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - 12 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (LP)
  - 13 SPRING RAIN—Silvetti—Salsoul (12-inch)
  - 14 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - 15 DANCE / SHAKE YOUR TAMBOURINE—Universal Robot—Red Greg (12-inch)

## MIAMI

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 3 ISN'T SHE LOVELY / SIR DUKE / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - 4 OVERTURE / DON'T KEEP IT IN THE SHADOWS / O BA BA / INDISCREET—D.C. Larue—Pyramid (LP)
  - 5 DANCIN'—Crown Heights Affair—De-Lite (LP)
  - 6 LET YOURSELF GO / I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - 7 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - 8 YOU + ME = LOVE / LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)
  - 9 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - 10 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)
  - 11 ELEVATOR—Joanne Spain—Casino (12-inch)
  - 12 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 13 SPRING RAIN—Silvetti—Salsoul (12-inch)
  - 14 LOVE IN MOTION—George McCrae—TK (LP)
  - 15 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)

## PHOENIX

- This Week**
- 1 DISCO INFERNO / STARVIN' / DON'T BURN NO BRIDGES—Trammps—Atlantic (LP)
  - 2 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - 3 INDISCREET / O BA BA / OVERTURE / FACE OF LOVE—D.C. Larue—Pyramid (LP)
  - 4 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
  - 7 YOU KEEP ME HANGIN' ON / STOP IN THE NAME OF LOVE—Ronnie Hall—Rolette (12-inch)
  - 8 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - 9 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
  - 10 STAY AWAY / LOOKING AWAY—Dynamic Superiors—Motown (LP)
  - 11 FEVER / SUNNY / DADDY COOL / HELP HELP / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
  - 12 GET UP & DANCE—Elton John—Rocket (12-inch)
  - 13 SPY FOR BROTHERHOOD—Miracles—Columbia (12-inch)
  - 14 HA CHA CHA—Brass Construction—United Artists (LP)
  - 15 UNDER CONSTRUCTION / LOVE VACCINE—El Coco—A.V.I. (LP)

## MONTREAL

- This Week**
- 1 WHY MUST A GIRL LIKE ME—Claudia Barry—London
  - 2 DADDY COOL—Boney M—W.E.A. (LP)
  - 3 FIGHTING ON THE SIDE OF LOVE—T.H.P. Orchestra—RCA (12-inch)
  - 4 SPRING RAIN—Bebu Silvestri—RCA (12-inch)
  - 5 GET ON UP & DANCE—Earls—London (12-inch)
  - 6 LOIN D'ICI—Bouie Noire—Trans Canada
  - 7 THAT'S THE TROUBLE / SORRY—Grace Jones—Trans Canada (12-inch)
  - 8 HUSTLE AT THE BUS STOP—Destinations—Quality
  - 9 WHEN LOVE IS NEW—Arthur Prysock—Polydor (12-inch)
  - 10 TATTOO MAN—Denise McCann—Polydor
  - 11 JE DANCE—Adama—C.B.S.
  - 12 SPRING AFFAIR—Donna Summer—Quality
  - 13 IN ZAIRE—Johnny Wakelin—Phonodisk
  - 14 OPEN SESAME—Kool & The Gang—G.R.T. (12-inch)
  - 15 LOVE IN C MINOR—Cerrone—Nilegator (LP)

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Compiled from Top Audience Response Records in the 15 U.S. regional lists.



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Say  
**You Saw It in Billboard**

JANUARY 15, 1977, BILLBOARD



# Granz Gambles With His Jazz Labels

• Continued from page 29

you have to sell one million albums? You take Oscar Peterson. He never sells a lot of albums in America, whereas Chick Corea, McCoy Tyner and Herbie Hancock sell in the hundreds of thousands. I know one thing: Oscar does half a million dollars a year on personal appearances. So somebody obviously likes him. He gets \$5,000 for himself for one night. Isn't that respectable?

Asked if his mainstream players feel frustrated about not having the same kinds of album sales that the newer crossover type acts attain today, Granz parries:

"Dizzy, for one, admittedly is disgruntled. He wants to make records that sell, but when he gets in the studio he still plays the same way. How is Ella going to change?"

"The strength of Ella, Basie and Dizzy is an anathema because disk jockeys pigeonhole them. But I don't find that onerous. You have to have your own standards. Everything is not just for bread."

Granz says he tells his artists: "You do what you want. I don't understand why everything is pegged to bread. The last two years we won the best jazz Grammy. They may not sell the best but we won Grammys for 'Oscar Peterson Trio' and 'Oscar Meets Dizzy.'"

This year? "We've got several nominations," boasts the venerable producer/concert impresario. "I don't think things should be reduced to who sells the most. Quality and standards are more important."

Granz says he "picks 28-30 min-

utes" of music in his LPs because that represents quality to him.

He defines his role as producer as 90% preparation before the session. And he offers this example: "I'll tell Basie we ought to do something different from the big band. Let's do a jam date. I'll help select the men which gives it a different direction. I may pick Dizzy and say let's do all Cole Porter. I'll discuss this with Basie, so there's another contribution. By the time you get to the studio you've given almost total direction. I may suggest who starts the tune, tempo changes and things like that."

Granz records with a "mono philosophy," meaning he wants all his music recorded at the same time. "I want my rhythm section to hear itself." He prefers recording all the instruments together rather than overdubbing, although he wound up using that technique on the recent

RCA "Porgy & Bess" starring Cleo Laine and Ray Charles.

"I've put Joe Turner right smack in the middle of the band. The engineer would like him in a separation booth. I tear up the engineer's setup. I want the brass to hear the rhythm. The better the separation, the worse the music is in jazz."

The brunt of Pablo's records are produced by Granz, with one notable exception: when an artist wants to produce himself. But he still holds discussions and offers suggestions, he interjects.

Granz spends about five months a year in the U.S. The remainder of the time he lives in Europe where jazz artists are often treated more regally than they are in their native country.

A best seller for Pablo is from 30,000 to 50,000 copies. Who attains that level? Oscar Peterson and Joe Pass.

## PROBLEM FOR LABELS

# We Will Boycott Nationally: Women

By ED HARRISON

LOS ANGELES—The California boycott by two feminist groups against album covers and advertising depicting women through images of physical and sexual violence (Billboard, Dec. 11) is headed for national expansion.

Julia London, coordinator of Women Against Violence Against Women, is meeting in New York with feminist leaders Gloria Steinem and Susan Brown Miller. They hope to devise plans for a nationwide boycott, educate consumer groups and raise the consciousness of the public.

London's presentation includes a slide show with various offensive album covers which conveys the coalition's platform.

The journey to New York follows a Dec. 28 meeting with executives of Warner Bros. Records which the coalition described as "farcical." Bob Merlis, Warner's national publicity director, said he and other executives lacked corporate power to influence cover designs and that the individual artist has contractual control over album covers.

Jeanne Bendorf, state coordinator of the California chapter of the National Organization for Women (NOW), says that Warner Bros. is "trying to characterize the groups' consumer boycott of Warner products as censorship."

"By us putting the heat on individual artists would provide War-

ners with grounds for a valid charge of censorship," says Bendorf. "The issue is one of corporate responsibility."

Bendorf contends a precedent for corporate self regulation was set in the late 1960s when the music industry decided to halt production of material that might encourage drug abuse. "Warner's is simply not prepared to do what they did then," charges Bendorf.

"We found it offensive when Warner Bros. said they had no control over album art."

Although Warner Bros. personally sympathizes with the cause, says Bendorf, the coalition will not cease with its demands. "Warner Bros. must respond to our demands. We won't be led astray that easily. Apparently they feel if they ignore the issue it will go away."

Meanwhile, a state board meeting is scheduled this week (10) in San Diego with 60 California chapters of NOW expected to be in attendance. On the agenda will be meetings to discuss the level and depth of future action and to make a pitch to continue the boycott nationwide.

Bendorf says there is also a need to be represented on television talk shows to help the public understand what the issue is all about.

The other Warner labels—Elektra, Atlantic, Atco, Asylum, Nonesuch and Reprise still have not responded to the coalition's demands.

# 2 Chicago Firms Readying Flashy Outdoor Displays

CHICAGO—Two giant outdoor advertising displays will be devoted to the record industry here by mid-1977. Located adjacent to Chicago's busy roadways, the signs promise an impact that is incalculable.

As indicated in early fall, Mercury Records has contracted for its own permanent billboard here. The location is at 71st St. South and Jeffrey Blvd.

Charlie Fach, the label's general manager, says the first sign will go up there no later than Feb. 1 and will promote the Bar-Kays, "Too Hot To Stop" LP.

Mercury had hoped to inaugurate the outdoor display by promoting one of its Chicago-based groups.

"We wanted to start with the Dells or the Chi-Lites," Fach says, "but the Dells album won't be ready until March or April."

Metro Music Corp. has unveiled plans for a combined electronic and mechanical sign, six stories high, to be located beside the firm's new warehouse, adjoining the Dan Ryan expressway here. A model of the sign being built by the White Way Sign Co. was displayed at the grand opening of the warehouse Dec. 9.

Plans call for album covers to be represented on the Metro sign. The sign, actually two identical signs to catch the eye of motorists passing both ways, is scheduled to be in operation by summer.

# New Companies

**D & M Record Productions** formed in Sherman Oaks, Calif., by singer/songwriter Sean Morton Downey and personal manager Jerry Mercer. Firm has signed ballad singer Jay Pirrelli, Michael Taylor and rock act, Fresh. Offices located at 15433 Ventura Blvd. (213) 788-6362. Gold Star Studios in Hollywood will be the recording facility.

**Interface Public Relations**, a multi-dimensional agency, formed in Los Angeles by Beverly Johnson. Firm is representing the Emotions, the Miracles and Deniece Williams. Offices are located at 8271 Melrose Ave. (213) 653-8580.

**Succulent Records** formed by singer/songwriter Ron Price. Initial release will be a single by Ron & Sally Price, "Snake River," with an album to follow. Offices are located at 2026 S. Salcedo, New Orleans, La. (504) 827-5348.

**Hat Band Music** formed by Charlie Daniels and Joseph E. Sullivan, Daniels' personal manager. Assisting in management are Pat Halverson, executive administrator, and Ron Huntsman, professional manager. Firm is located at 1719 West End Bldg., Nashville, Tenn. (615) 327-9332.

**Aircrafts Limited Inc.** launched by Ted Pastuszak Jr. for production and syndication of feature radio programs, ranging from traditional folk to underground rock. Offices and studio at 516 Leonard Ave., Woodbridge, N.J.

**Great Gramophone Records** formed by the Great Metropolitan Gramophone Co. Inc., a management and publishing firm in New York. Chief Executives are Dave Wilkes and Doug Yeager and the first release will be an album by Josh White Jr. Address: 240 West 55th St. New York, 10019. (212) 247-3690.

**Wooden Lady Productions** which includes Wooden Lady Music and Raven Records formed by Albert Williams and David Grady to produce and manage the Sunny Heart Band, a progressive country group. First product is a single "Love Her Like A Child." Firm is located at P.O. Box 1467, Laguna Beach, Calif. (714) 494-8719.

**Kresser & Mazner, Inc.**, a full service advertising and public relations firm, formed in Los Angeles by Robert Kresser and Martin Mazner. The Playboy Club of L.A. is initial account. Location of firm is 1888 Century Park East. (213) 553-8254.

**Boomfire Productions** has relocated to 10850 Wilshire Blvd., Los Angeles. (213) 475-0668.

**Jupiter Jazz Records** has been formed in New York by Juggy Murray Jones, former head of Sue Records. Initial product on the label includes "Inside America," a disco-oriented album by Jones in collaboration with Ken Waymon.

## Sues For Pay

LOS ANGELES—Bert-Co Enterprises, printers/lithographers of album covers, is suing Artists of America label over an alleged delinquency on an open-book account of \$7,869.26 in Superior Court here.

## For The Record

LOS ANGELES—In the compilation of statistics published in our Dec. 25 Talent In Action issue, a number of incorrect listings appeared. The Warner/Curb label should have appeared in eighth place among top pop labels, with eight charted titles. Instead it showed up as 20th with five singles.

And in the listing of artist's managers, Neil Reshen was incorrectly listed as manager for Tompall. The correct manager and agency is Steve Breen through Stamped Management.

# RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage. Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

## POSITIONS WANTED

"NUMBER ONE WITH A BULLET"—J. THOMAS SMITH—A.S., B.S.—AVAILABLE NOW!! (8) EIGHT YEARS EXPERIENCE—NEW YORK, LOS ANGELES, DETROIT, MEMPHIS. INTERESTED IN POSITION AS PROGRAM DIRECTOR AND/OR AIR-PERSONALITY, COMMUNITY-ORIENTED, ADMINISTRATIVE ABILITY. CALL PERSON-TO-PERSON (213) 855-1010. WRITE RADIO REORGANIZERS P.O. Box 2503, HOLLYWOOD, CA 90028

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For prices on additional copies and for further information contact:

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Billboard Publications  
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BOX 6019  
c/o Billboard, 1515 Broadway  
New York, N.Y. 10036 tfn

JEWELRYFACTORY—HYPO-ALLERGENIC earrings, new gold and silver necklaces and chains and many assorted bracelets and rings. Jasty zodiacs—unisex jewelry—Save 50% to 75%—buy from manufacturer. Reps and Distributors wanted—job lots and closeouts—free catalog. Jewel Creations, Box 7736, Richmond, Va. 23211. (804) 222-2620. tfn

## WANTED TO BUY

WANT TO BUY AMPEX MODEL 3400 SLAVES Contact: Steve Kountzman GUSTO RECORDS, INC. 220 Boscobel St. Nashville, Tenn. 37213 (615) 256-1656 ja8

ALBUMS WANTED—OLD · NEW · USED · Otherwise (any quantity). We Pay Top Dollar Shipping. Call or Write: DEJA VU RECORDS, 1105 Mass Ave., Camb. Mass/02138 (617) 661-7869. de3

## PUBLISHING SERVICES

BMI MUSIC PUBLISHER LOOKING FOR new staff song writers. Send Demos to Dusty Dickerson's Music Co., 1514 Mercury Dr. Houston, Texas 77029. ja15

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

## GOLDEN OLDIES TRADING POST

Don't Miss It! Classified Advertising Closes Every Monday. "WANTED TO BUY," "FOR SALE," "SWAPPING" Use the headline that fits your needs. Regular Classified: 75c per word. Minimum \$15.00 Display Classified: \$35.00 per column inch. PAYMENT MUST ACCOMPANY ORDER TO: Billboard Golden Oldies Trading Post 1515 Broadway, New York City 10036

## FOR SALE

SOLD @ AUCTION: COLLECTORS RECORDS, LP's, Jazz-Soundtracks/Personalities/Original Cante-Country/Western/Blues. Indicate which list from: Ray Macknic (or) Theo's, P.O. Box 761, Van Nuys, Calif. 91406, U.S.A. tfn

ORIGINAL OLDIES FROM THE 60's & 70's—25¢ each. Send \$50 for listing. J.A.S., Box 58, Flushing, N.Y. 11379. eow

SEARCHING FOR OLD RECORDS? Discontinued, 444 S. Victory, Burbank, California 91502. eow



# New LP/Tape Releases

## POPULAR ARTISTS

**ALI, MUHAMMAD**  
I'm The Greatest  
LP IRDA LPN5020 \$6.98

**ATKINS, CHET, & FRIENDS**  
The Best Of  
LP RCA APL11985 \$6.98

**ATLANTA RHYTHM SECTION**  
A Rock And Roll Alternative  
LP Polydor PD18060 \$6.98

**BANDIT**  
Bandit  
LP Arista AL-4113 \$6.98

**BARCLAY, JAMES HARVEST**  
Octoberon  
LP MCA MCA-2234 \$6.98  
BT MCAT-2234 \$7.98

**BARNES, KATHY**  
Someday Soon  
LP Republic LPNR6019598  
BT 8338-6019 (GRT) \$6.95

**BARRETTO, RAY**  
Tomorrow: Barretto Live  
LP Atlantic 502-509 (2) \$7.98

**BASSEY, SHIRLEY**  
Greatest Hits  
LP UA UALA715H2 (2) \$7.98

**BEACH BOYS**  
'69 Live In London  
LP Capitol ST11584 \$6.98

**BELL, ARCHIE, & THE DRELLS**  
Where Will You Go When The Party's Over  
LP Philadelphia Int'l PZ34323 \$6.98

**BLACKBYRDS, THE**  
Unfinished Business  
LP Fantasy F-9518 \$6.98

**BRASS CONSTRUCTION**  
Brass Construction II  
LP UA UALA677 \$6.98

**BROWN, JAMES**  
Bodyheat  
LP Polydor PD16093 \$6.98

**CARNES, KIM**  
Sailin'  
LP A&M SP-4606 \$6.98  
BT BT-4606 \$7.98  
CA CS-4606 \$7.98

**CASHMAN, TERRY**  
Terry Cashman  
LP Lifesong LS6006 \$6.98

**CHAPIN, TOM**  
Life Is Like That  
LP Fantasy F-9520 \$6.98

**CITY BOY**  
Dinner At The Ritz  
LP Mercury SRM1-1121 \$6.98  
BT MCB1-1121 \$7.95  
CA MCR4-1-1121 \$7.95

**CLINCH, PAUL, WITH SOYA**  
Living Like A Rich Man  
LP Buddha BDS 567B \$6.98

**COTTON, GENE**  
Rain On  
LP ABC AB983 \$6.98  
BT 8022-983 (GRT) \$7.95

**CRUSADERS**  
The Best Of  
LP ABC Blue Thumb BTSY60272

**CUNICO, GINO**  
Gino Cunico  
LP Arista AL-4117 \$6.98

**DEARDORFF & JOSEPH**  
Deardorff & Joseph  
LP Arista AL-4092 \$6.98

**DRIFTERS**  
The Best Of  
LP Arista AL-4111 \$6.98  
BT 8301-4111 (GRT) \$7.95  
CA 5301-4111 (GRT) \$7.95

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

**DUNCAN, CHARLENE**  
Charlene  
LP Prodigal PB1001551 \$6.98

**EAGLES**  
Hotel California  
LP A&M SP-4809 \$6.98

**ELY, JOE**  
Joe Ely  
LP MCA MCA-2242 \$6.98  
BT MCAT-2242 \$7.98

**FAIRPORT featuring DAVE SWARBRICK**  
Gottle O' Geer  
LP Island ILPS9389 \$6.98

**FISHER, ELLIOT**  
In The Land Of Make Believe  
LP Debra 1003 \$6.98

**FOXY**  
Foxy  
LP Dash 30001 \$6.98

**FRANKLIN, ARETHA**  
Ten Years Of Gold  
LP Atlantic 5D18204 \$6.98

**FRESH**  
Get Fresh  
LP MCA MCA-2241 \$6.98  
BT MCAT-2241 \$7.98  
CA MCAC-2241 \$7.98

**FRISAURA, LORRAINE**  
Be Happy For Me  
LP Pye 12141 \$6.98

**GLITTER BAND**  
Makes You Blind  
LP Arista AL-4109 \$6.98

**GROUNDHOGS**  
Black Diamond  
LP UA UALA680G \$6.98

**HAMMERSMITH**  
It's For You  
LP Mercury SRM11102 \$6.98

**HAMMOND, JOHN**  
Solo  
LP Vanguard VSD79380 \$6.98

**HART, ROD**  
Breakeroo  
LP Plantation PLP500 \$6.98

**HILLAGE, STEVE**  
L  
LP Atlantic SD18205 \$6.98

**IMPRESSIONS**  
It's About Time  
LP Cotillion SO9912 \$6.98

**The Vintage Years**  
LP Sire SAS5H37172 \$6.98

**JACKSON, MILLIE**  
Lovingly Yours  
LP Spring SP11-6712 \$6.98

**JOHNSON, ALPHONSO**  
Yesterday's Dream  
LP Epic PE34364 \$6.98

**KALAPANA**  
Kalapana II  
LP Abbot KALA0002 \$6.98

**KALYAN**  
Kalyan  
LP MCA MCA-2245 \$6.98  
BT MCAT-2245 \$7.98  
CA MCAT-2245 \$7.98

**LAFLAMME, DAVID**  
White Bird  
LP Amherst AMH1007 \$6.98

**LaRUE, D.C.**  
The Tea Dance  
LP Pyramid PY9006 \$6.98

**LOCUST**  
Playguy  
LP Annunciate AC-1004 \$6.98  
BT AC-1004-H \$7.98

**MacGREGOR, MARY**  
Torn Between Two Lovers  
LP Arista America SMA550015 \$6.98

**MAN'S THEORY**  
Just Before Dawn  
LP MCA MCA-2250 \$6.98  
BT MCAT-2250 \$7.98  
CA MCAC-2250 \$7.98

**MARTINO, AL**  
Sing My Love Songs  
LP Capitol ST11572 \$6.98

**MASS PRODUCTION**  
Welcome To Our World  
LP Cotillion SO9910 \$6.98

**MBULU, LETTA**  
There's Music In The Air  
LP A&M SP-4809 \$6.98  
BT BT-4809 \$7.98  
CA CS-4809 \$7.98

**McCALL, C.W.**  
Rubber Duck  
LP Polydor PD1-6094 \$6.98

**MITCHELL, JONI**  
Hejira  
LP A&M SP-4809 \$6.98

**MOMENTS**  
Moments With You  
LP Stang ST1030 \$6.98

**MONROE, BILL**  
Bill Monroe Sings Bluegrass, Body & Soul  
LP MCA MCA-2251 \$6.98  
BT MCAT-2251 \$7.98

**MOST, DONNY**  
Donny Most  
LP UA UALA696G \$6.98

**MR. BIG**  
Photographic Smile  
LP Arista AL-4083 \$6.98

**NASCIMENTO, MILTON**  
Milton  
LP A&M SP-4611 \$6.98  
BT BT-4611 \$7.98  
CA CS-4611 \$7.98

**NEW RIDERS OF THE PURPLE SAGE**  
Who Are Those Guys?  
LP MCA MCA-2248 \$6.98  
BT MCAT-2248 \$7.98  
CA MCAC-2248 \$7.98

**NITTY GRITTY DIET BAND**  
Dirt, Silver, & Gold  
LP UA UALA670L3 \$6.98

**NOVA**  
Vimana  
LP Arista AL-4110 \$6.98

**PAUL, BILLY**  
Let 'Em In  
LP Philadelphia Int'l PZ34389 \$6.98

**PILHOFFER, HERB**  
Olympus One  
LP Good Sounds GS101 \$6.98

**PRINE, JOHN**  
Prime Prine  
LP Atlantic SD18202 \$6.98

**RAWLS, LOU**  
Best From  
LP Capitol SKBB11585 (2) \$6.98

**REAL THING**  
Real Thing  
LP UA UALA676G \$6.98

**REAVES, PAULETTE**  
Secret Lover  
LP Blue Candle 55055 \$6.98

**RICE & BEANS ORCH.**  
Secret Lover  
LP Dash 3002 \$6.98

**RONSTADT, LINDA**  
Greatest Hits  
LP A&M SP-4809 \$6.98

**RUNAWAYS**  
Queens Of Noise  
LP Mercury SRM 1-1126 \$6.98  
BT MCB-1-1126 \$7.95  
CA MCR4-1-1126 \$7.95

**SAN FRANCISCO LTD.**  
San Francisco Ltd.  
LP Crystal Clear CCS5004 \$6.98

**SHOWADDYWADDY**  
Showaddywaddy  
LP Arista AL-4114 \$6.98

**SKYHOOKS**  
Living In The 70's  
LP Mercury SRM 1-1124 \$6.98  
BT MCB-1-1124 \$7.95  
CA MCR4-1-1124 \$7.95

**SLIK**  
Slik  
LP Arista AL-4115 \$6.98

**SLY & THE FAMILY STONE**  
Heard 'Ya Missed Me, Well I'm Back  
LP Epic PE34348 \$6.98

**SMITH, GARY**  
Windsinger: Take One  
LP Vanguard VSD79382 \$6.98

**SMITH, JIMMY**  
Sit On It  
LP Mercury SRM 1-1127 \$6.98  
BT MCB-1-1127 \$7.95  
CA MCR4-1-1127 \$7.95

**SMOKIE**  
Midnight Cafe  
LP RSGRS 13005 \$6.98

**STATLER BROS.**  
The Country America Loves  
LP Mercury SRM 1-1125 \$6.98  
BT MCB-1-1125 \$7.95  
CA MCR4-1-1125 \$7.95

**STEWART, ROD**  
The Best Of, v.2  
LP Mercury SRM2-7509 (2) \$7.98

**STILLS, STEPHEN**  
Best Of  
LP Atlantic SD18201 \$6.98

**SYMPHONIC SLAM**  
Symphonic Slam  
LP A&M SP-4819 \$6.98

**VALLI, FRANKIE**  
Valli  
LP Private Stock PS2017 \$6.98

**VOLUNTEERS**  
Volunteers  
LP Arista AL-4103 \$6.98

**WAR featuring ERIC BURDON**  
Love Is All Around  
LP ABC ABCD988 \$6.98

**WARNES, JENNIFER**  
Jennifer Warnes  
LP Arista AL-4062 \$6.98  
BT 8301-4062 (GRT) \$7.95  
CA 5301-4062 (GRT) \$7.95

**WELK, LAWRENCE**  
Nadia's Theme  
LP Rainbow RB165 \$6.98

**WILSON, PHIL**  
Wilson, That's All  
LP Famous Door HL109 \$6.98

**WINGS**  
Wings Over America  
LP Capitol SWCD11593 (3) \$13.98

## POPULAR COLLECTIONS

**LIVE**  
Blue Magic, Major Harris, M. Joseph  
LP VMO7 WM2-5000 (2) \$6.98

**VARIOUS ARTISTS**  
History Of Bell U.K. 1970-1975  
LP Arista AL-4112 \$6.98

## JAZZ

**AIRTO**  
Promises Of The Sun  
LP Arista AL-4116 \$6.98

**AYERS, ROY. UBIQUITY**  
Vibrations  
LP Polydor PD1-6091 \$6.98

**BARTZ, GARRY**  
Ju Ju Man  
LP Catalyst CAT7610 \$6.98

**BELLSON, LOUIE**  
Louie Bellson Is Seven  
LP Concord CJ25 \$6.98

**BRITT, PAT**  
Starsong  
LP Catalyst CAT7612 \$6.98

**BUCKNER, TEDDY**  
Dixieland Band  
LP GNP / Crescendo DJS16 \$6.98

**BYRD, CHARLIE**  
Swings Downtown  
LP Improv 7116 \$6.98  
BT 8337-7116 (GRT) \$7.95

**COREA, CHICK**  
My Spanish Heart  
LP Polydor PD2-9003 (2) \$6.98

**CORYELL, LARRY**  
The Lion & The Ram  
LP Arista AL-4108 \$6.98

**CRAWFORD, HANK**  
Hank Crawford's Back  
LP Kudu KU-3351 \$6.98

**GARNETT, CARLOS**  
Cosmos Nucleus  
LP Muse LR5104 \$6.98

**GOODMAN, BENNY**  
The Complete, v.4  
LP RCA Bluebird AXM25537 (2) \$6.98

**HENDERSON, JOE**  
Black Narcissus  
LP Milestone M-9071 \$6.98

**HUMPHREY, BOBBI**  
Bobbi Humphrey's Best  
LP Blue Note BNLA699-G \$6.98

**JOHNSON, PLAS**  
Positively  
LP Concord CJ24 \$6.98

**JONES, ETTA**  
Ms. Jones To You  
LP Muse MR5099 \$6.98

**KENTON, STAN**  
Journey To Capricorn  
LP Creative World ST1077 \$6.98

**KLOSS, ERIC, & BARRY MILES**  
Together  
LP Muse MR 5112 \$6.98

**LEVY, O'DONEL**  
Windows  
LP Groove Merchant GM3313 \$6.98

**MANGIONE, GAP**  
Gap Mangione!  
LP ASM SP-4821 \$6.98

**MASTERS OF THE MODERN PIANO**  
B. Powell, C. Taylor, M.L. Williams, etc.  
LP Verve VE22514 (2)

**McPARTLAND, MARIAN**  
A Fine Romance  
LP Improv 7115 \$6.98

**MILES, BARRY**, see Eric Kloss

**MILLER, GLENN**  
The Complete, v.3  
LP RCA Bluebird AXM25534 (2)

**MONTGOMERY, WES**  
The Small Group Recordings  
LP Verve VE22513 (2)

**NIMMONS, PHIL 'N' NINE PLUS SIX**  
The Atlantic Suite  
LP Sackville 2008 \$6.98

**SUMMERS, BILL**  
Feel The Heat  
LP Fantasy F-10102 \$6.98

**TERRY, CLARK**  
Big B-A-D Band Live! At Buddy's Place  
LP Vanguard VSD 79373 \$6.98

**THOMAS, JOE**  
Feelin' From Within  
LP Groove Merchant \$6.98

**TOMPKINS, ROSS**  
Scrimshaw  
LP Concord CJ28 \$6.98

**TURNER, JOE**  
In The Evening  
LP Pablo 2310-776 \$6.98

**TURRENTINE, STANLEY**  
The Man With The Sad Face  
LP Fantasy F-9519 \$6.98

**TYNER, McCOY**  
Focal Point  
LP Milestone M-9072 \$6.98

**WASHINGTON, GROVER, JR.**  
A Secret Place  
LP Kudu KU-3251 \$6.98

**WORLD'S GREATEST JAZZ BAND OF YANK LAWSON & BOB HAGGART**  
Plays Duke Ellington  
LP World Jazz WJL59 \$6.98

## THEATRE/FILMS/TV

**GUYS & DOLLS**  
Original Cast  
LP Motown M687651 \$6.98

**IPI-TOMBI**  
Original Cast  
LP Ashore ASH-28000 (2)

**KING KONG**  
Original Soundtrack  
LP Warner Bros. MS2260 \$6.98

**ROCKY**  
Film Soundtrack  
LP UA UALA693G \$6.98

**DENNING, DARRYL**  
Music Of Spain & South America  
LP Pelican LP 2001 \$6.98

**KIRSTEN, DOROTHY**  
Dorothy Kirsten In Song  
LP Pelican LP 2005 \$6.98

**TOMITA**  
The Planets  
LP RCA Red Seal ARL11919 \$6.98

## CLASSICAL

## Bluesmen Waters & Dixon Claim a Royalties Fraud

NEW YORK—Bluesmen Muddy Waters and Willie Dixon have filed separate suits against Arc Music Inc. and its owners charging the defendants with conspiracy to defraud them out of royalties on songs held by Arc since 1953.

According to papers on file in Federal Court here, the legendary blues artists are also claiming that Arc's Philip Chess and Harry and Gene Goodman in some instances failed to procure copyrights or notify BMI of their alleged use of the two composers' songs.

More recently, the suits charge, Chess and the Goodmans induced Waters and Dixon to sign legal documents that would have retroactively labeled them "employees-for-hire."

According to the complaints, this device was misrepresented to the plaintiffs as a "new songwriting contract" rather than the complete divestiture of all right, title and in-

terest to the musical compositions composed by the defendants.

Robert W. Cinque, attorney for Waters and Dixon, is charging that the "employee-for-hire" agreement is an attempt on the part of the defendants to deny ownership of the copyrights to the plaintiff's widows and/or children during the renewal period.

The plaintiffs are demanding a jury trial.

## GNP-Crescendo In An L.A. Move

LOS ANGELES—Offices of GNP-Crescendo Records have been moved to Suite 603, 8560 Sunset Blvd., Los Angeles and a new telephone number (213-659-7433) installed. Gene Norman, label president, reports 1977 will see the company recording and releasing more new albums than in any previous year.

## C'right Easing From Customs

WASHINGTON—The U.S. Customs Service has proposed rulemaking to ease its regulations as they apply to applications for recording a copyright in a sound recording to protect it from imported pirate copies.

Dropped from the present requirements will be the furnishing of 1,000 photographic or other likenesses. The rules would also require applications to give the names of performing artist or artists, and any other identifying names, in addition to the existing requirement of an identifiable title and author.

The Service has already granted books, magazines and other "readily identifiable" copyright matter an exemption from the 1,000 photographic copies requirement.

## New D&M Number

NEW YORK—D&M Sound's new telephone number at its New York headquarters is (212) 580-0255.

## Polygram Intl Sharing Computer

NEW YORK—Polygram International is strengthening its computer capabilities by establishing steering committees for computerization on a national and international basis.

Established by the Polygram Group organization department in Hamburg, this will allow individual Polygram companies in various countries to share in Polygram International's facilities and know-how which involve 400 people worldwide in systems development and data processing, operating on a budget of about \$12 million.

Polygram says that its computer system now represents one of the world's largest computer complexes serving the music industry. Among its international sales functions are the upgrading of inventory control and speed of delivery allowing for one-call ordering.

The system can keep track of sales activity on a daily basis, market by market, salesman by salesman.

## Publisher Into Spanish Office

CHICAGO—A new print music sales and distribution firm, with responsibility for developing educational materials for Spanish language markets, has been created in Barcelona, Spain, by Hal Leonard Publishing Corp.

The new company, Hal Leonard de Espana, S.A., was formed primarily to distribute Hal Leonard publications in Spain, according to Keith Mardak, firm's U.S. general manager. At the same time, he says, it will provide translation assistance plus suggestions for new music publications to be developed by the firm in the U.S., and also will distribute popular print music of other U.S. publishers.

Gabriel Lara, with a background in banking and musical instrument distribution, has been named managing director of the new company.







**W**e Gods sometimes feel a bit remote from the world, up here on the mountain. Mercury isn't as young as he used to be... the news he brings us is stale and often not very consistent with the facts. Venus is still a beautiful woman, but we all feel the centuries and her strip-teases have lost their bite. Vulcan continues to amuse himself by scattering eruptions, catastrophies and earthquakes, but he's an amateur now in comparison with the disasters that man succeeds in producing with his own hands. Mars has always been an extrovert and the idea of his working in the secret service doesn't turn him on. As for myself... Apollo, I try to do my best: I organise feasts, concerts and art exhibitions, but what I do is always so obviously divine that it doesn't arouse interest any more. It wouldn't be so bad if something good came to us from the Earth...

A few days ago Mercury brought some good news. It seems that in the area of our dear old Mediterranean, in a land called Italy, there's a castle that has been discovered by some Americans, who have built recording studios there:

## STONE CASTLE STUDIOS

But Mercury's news is always too concise: I want to know more. I'll go down and check this out personally.

I was expecting a long and difficult journey, blocked routes, tortuous mountain roads, thunder and lightning. I was wrong.

## CARIMATE CASTLE IS ONLY 12 MILES FROM MILAN AND 20 FROM LUGANO AND YOU CAN GET THERE EASILY BY HIGHWAY

A wide highway, in the direction of Lake Como, and suddenly here it is, among the trees on the first foothills, Carimate Castle.

It's a real Castle, about fifty feet high, a hundred and fifty long, and ninety wide. The facade is covered with ivy and creepers from the moat up to the battlements. I make my way towards the drawbridge. I enter through the wide open main door. The Castle keeper comes immediately to meet me. A kind person: he hasn't got a humpback and he isn't carrying a candelabra.

"How is it that a Castle like this hasn't the usual grim butler?"

He smiles slightly and replies:

"The fact is, sir, that

"But was anyone tortured here in the past?"  
"Everyone has usually been very happy here... If you wouldn't mind following me..."  
We enter the great courtyard. An ancient wooden gallery runs all the way around it. I immediately note the frescoes and the fine stained-glass windows. I ask: "How old is this Castle?"

## IT WAS BUILT IN 1345 ON THE RUINS OF A PRECEDING FORT WHICH WENT BACK TO THE YEAR 1000

... it has belonged to several different proprietors and over the centuries it has been restored many times... but every age has left something here. The legend has it that

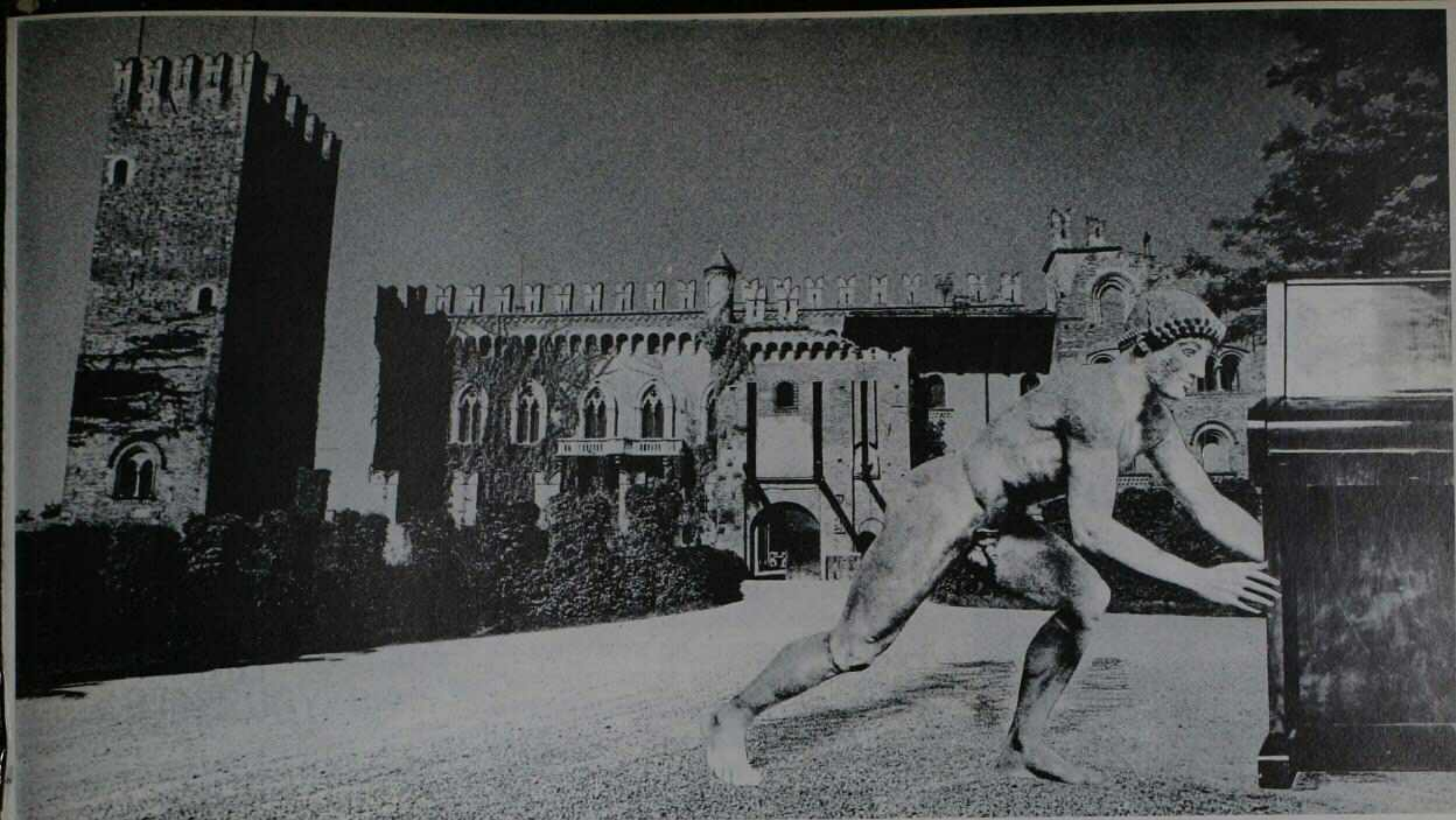
## EVERY HUNDRED YEARS SOMETHING VERY, VERY IMPORTANT HAPPENS AT CARIMATE CASTLE...

"For example?"

## THERE AREN'T TORTURE CHAMBERS IN THIS CASTLE, BUT RECORDING STUDIOS...







"Well, in 1677 the Castle was the property of the **NOBLE VISCONTI FAMILY**, who held court here... there was fear in Milan of a return of the plague... but the plague didn't arrive and for almost a year the Castle was the scene of celebrations for the averted danger..."

"Three hundred years ago..."

"Yes! And the story goes that in 1777 there was a young man from Venice at the Castle who organised large concerts and *fêtes galantes*. Some say that it was **GIACOMO CASANOVA**: I don't know if we should really believe that... however there was entertainment for everybody. And a great deal of music-making..."

"And in 1877?"

"**VITTORIO EMANUELE II**, the King of Italy, came here to forget all his arguments with **GIUSEPPE GARIBALDI** and to rest in our beau-

tiful countryside drinking our excellent wine... that, too, was a happy year..."

"And so according to the legend,

## 1977 WILL BE A VERY IMPORTANT YEAR HERE AT THE CASTLE

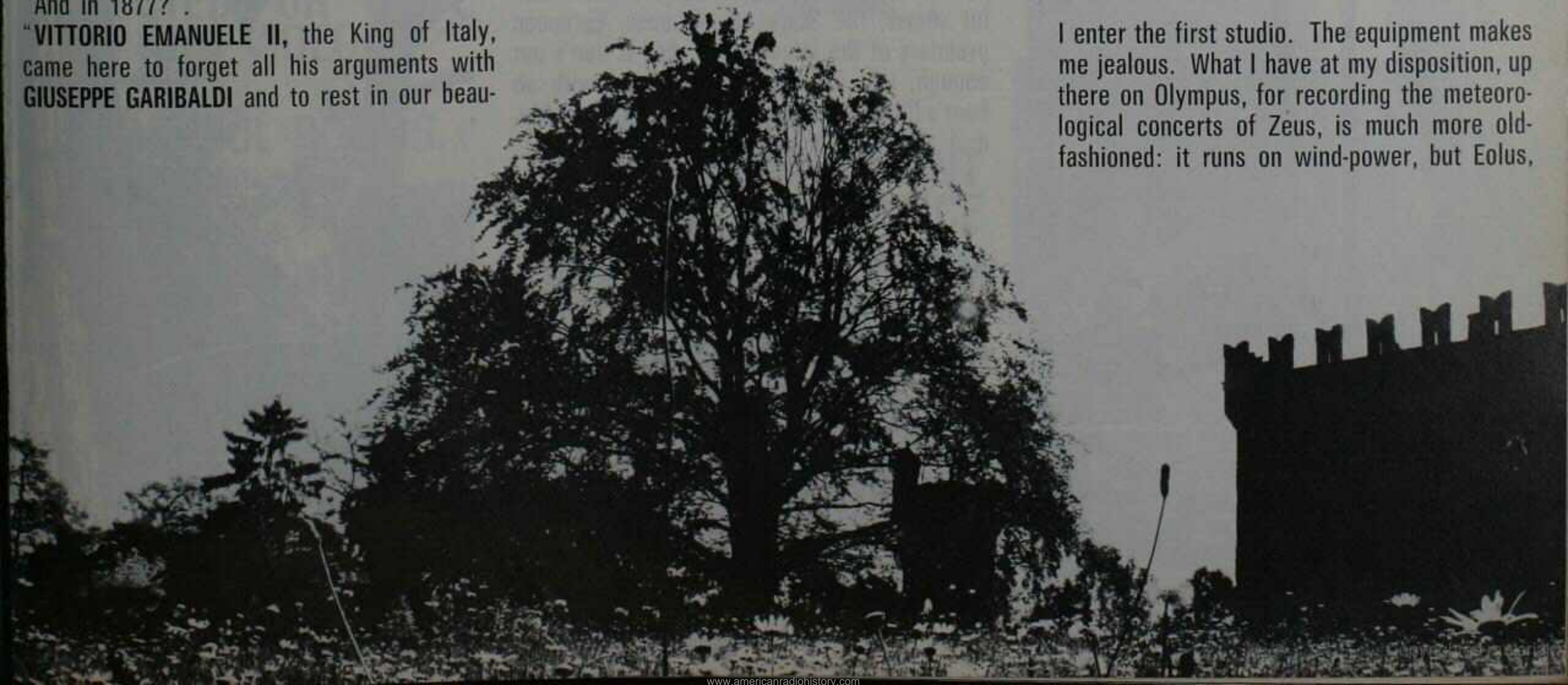
... Who will it be after Visconti, Casanova and

the King?..."

"I don't know... anyway, the recording studios are ready to receive them".

## WHAT WILL BE 'THE EVENT OF THE CENTURY' AT CARIMATE IN 1977? PERHAPS YOUR NEXT ALBUM

I enter the first studio. The equipment makes me jealous. What I have at my disposition, up there on Olympus, for recording the meteorological concerts of Zeus, is much more old-fashioned: it runs on wind-power, but Eolus,







since he had his first heart-attack isn't able to work full-out any more.

## **BUT IN THESE STUDIOS THEY WORK EVEN DURING THE NIGHT... AND THEY'RE NOT NIGHTS LIKE OTHER NIGHTS**

"That's right". Arun Chakraverty says to me.

"What do you mean? Are there spirits?"  
"It would be more accurate to say that here there are many sources of inspiration... at night, but during the day as well: this Castle, the rooms, the frescoes, the wood... here you can concentrate, find new inspiration and communicate, having at your disposition all that is best today, both from the point of view of the studio equipment, and from the point of view of the quality of technical assistance".

## **STONE CASTLE STUDIOS: NEW SPIRITS IN AN ANCIENT REALITY**

"But isn't there the risk of feeling too relaxed and of isolating yourself from the world? The Castle is really beautiful, but living here day and night...".

"Living here day and night is a great experience, but if you want some entertainment, there's no problem. Twenty minutes ride by car and there's Milan, where you can find the latest hit shows, the Scala opera house, European premiers of the latest films. And if that's not enough, you can take a plane and with an hour's flight reach Paris, London, Hamburg, Madrid, Vienna... In short:

## **MILAN IS TWENTY MINUTES AWAY AND ALL EUROPE IS JUST AROUND THE CORNER**

I mount the great stone staircase decorated

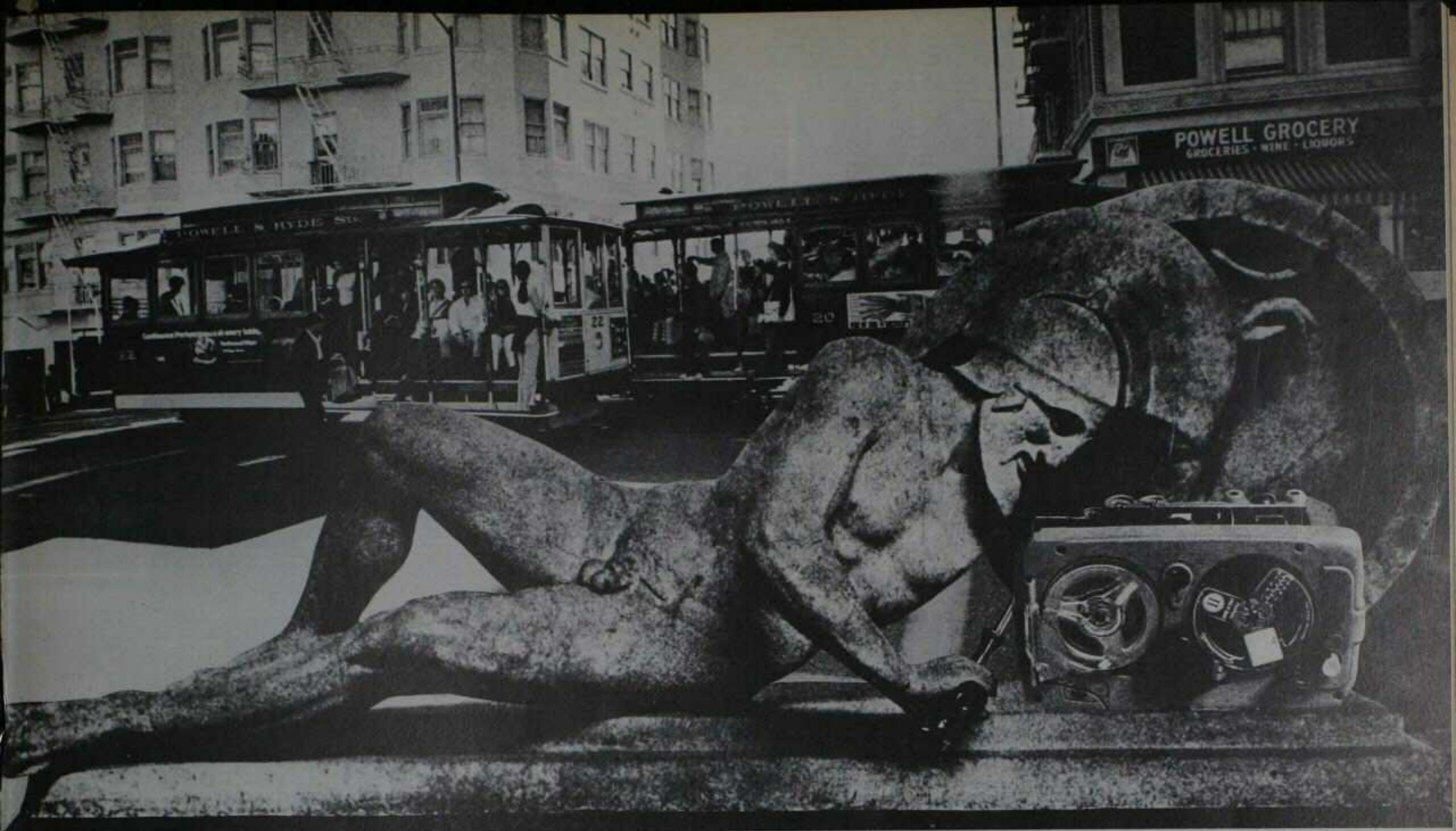
with arms, tapestries, and antique vases. On the upper floor there are 22 bedrooms from different periods, luxuriously decorated. Here every room is different just as every person is different. There are rooms which reveal something to you about yourself. This room, for example, with its long marble balcony, large windows overlooking the stables, large bed of carved black and gold wood with two eagles on the corners, would please Mars, I think. This other one in baroque style, rich in gold precious cloths and colored marble is certainly my ideal. In short...

**IT MAY  
HAPPEN  
THAT  
YOU  
FIND  
YOURSELF  
IN THE  
ROOMS  
OF THE  
CASTLE**

There are five large halls on the first floor plus a splendid nineteenth century miniature theater with a hundred seats, all in red velvet. In the halls, inlaid vaulted ceilings, large fireplaces, valuable paintings, tapestries. And violins... yes, I hear music... I enter a large hall and find a string quartet. The conductor stops







me in the doorway.  
 "Shhhh... we're recording".  
 Recording? But this isn't a studio..."

In another hall I come across a grand piano.  
 I can't resist the temptation and I start to play.

tics... and we didn't want to give up the change  
 of live recording shows in the open".

**HERE AT THE CASTLE  
 YOU CAN RECORD  
 EVEN IN THE HALLS,  
 WHICH ARE  
 CONNECTED FOR  
 AUDIO AND VIDEO  
 WITH  
 THE CONTROL ROOMS...**



**MAKING MUSIC  
 IN THIS ENVIRONMENT  
 IS A REAL EXPERIENCE**

**AT THE CASTLE YOU CAN  
 RECORD EVERYWHERE:  
 IN THE STUDIOS, IN  
 THE HALLS, OUTSIDE.  
 NO SOUND GETS LOST.**

... It's marvellous to record in a hall, you get  
 completely different resonance from what you  
 get in a studio. It was just what was needed  
 for this string quartet, for example: recording  
 it in an ancient hall, with the right echo...  
 Even the little theater is connected with a control  
 room, and you can also record live shows  
 on 24 tracks...  
 "Marvellous. Ah, well... good luck with the  
 work".  
 I walk away from the string quartet thinking  
 about the incredible new creative possibilities.

I lift up my eyes from the keyboard and I realise  
 that some preparations are under way in  
 the courtyard. I go out to have a look. I stop  
 one of the technicians: "What's happening  
 here?"  
 "We're getting the courtyard ready for the  
 show tonight... we're going to record it live".  
 "You can record outside as well?"  
 "Sure. One of the control rooms is linked up  
 with the courtyard... We just had to do it, we  
 couldn't go without the splendid night acous-







Sala d'Armi



Sound Traps of a Studio



Main D



The Bedroom of REGINA DELLA SCALA







Room



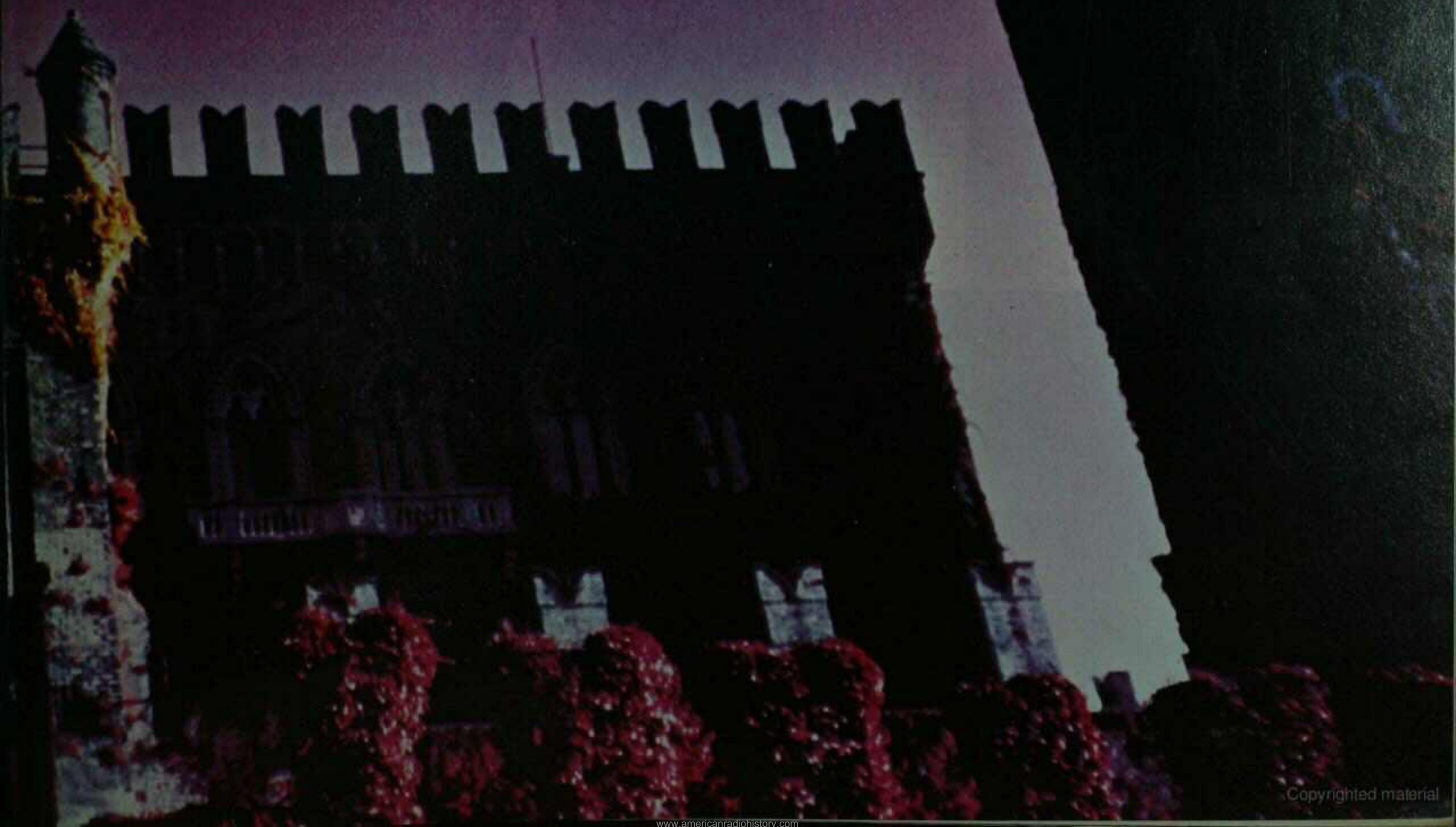
MALATESTA Theater



The Bedroom of  
GIOVANNI GALEAZZO VISCONTI



Structural View of One of the  
Quad Control Rooms





cise between one recording and the next. The **SAUNA** for those who want to relax after the physical exercise.. The **HORSES** for those who feel full of energy after the sauna. The **GOLF COURSE** for those who want a more relaxing sport than riding. The **TENNIS COURTS** for those who want to be a bit more aggressive. All these things that are extras with respect to the studios, but...

**YOU DON'T  
LIVE  
BY WORK  
ALONE,  
AT THE CASTLE  
THERE ARE  
MANY PLACES  
WHERE  
YOU CAN  
RELAX**



I go out into the garden. Well... not exactly a garden: a large park and 2½ acres of woodland! I look for the moon, between the branches of the trees. There it is up there. But... there's another, and a third, and a fourth... they're strange moons, they seem gold, and they all have a hole in the middle. How does the auspicious proverb for Castle guests go?

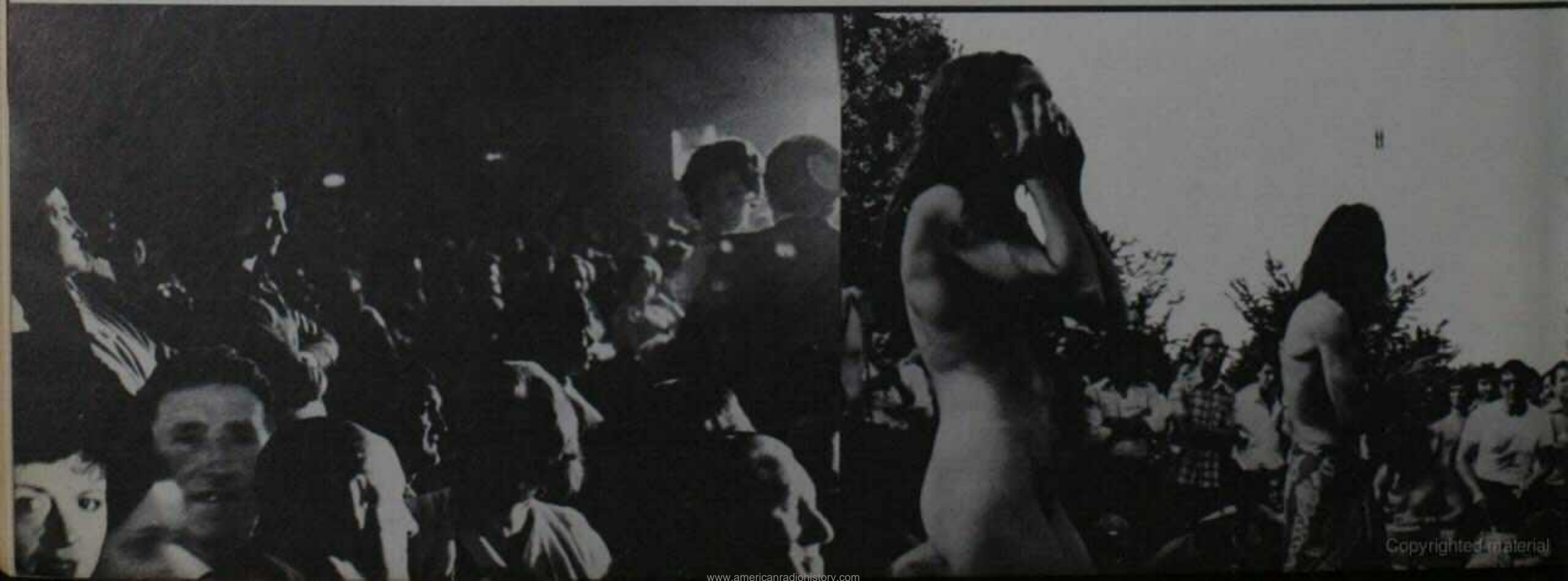
The Castle guests... I've seen all the things that have been provided for them. The **GYM**,



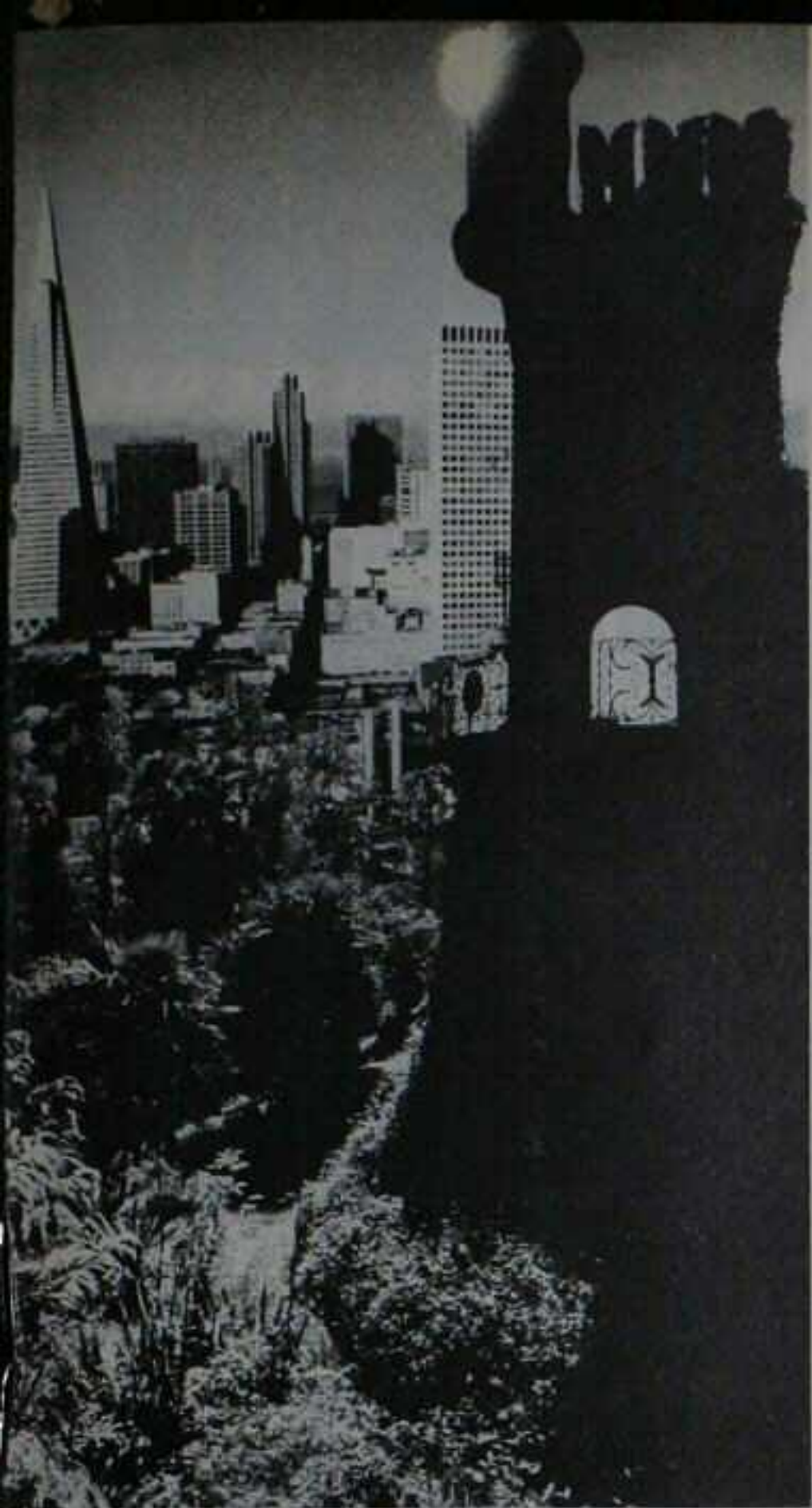
for those who want to take some physical exer-

**GOLDFISH HAVE  
NO HIDING PLACE  
GOLDRECORDS  
GLITTER IN THIS SPACE**

I myself prefer to leave sport to Hercules and other semi-gods. I go in for intellectual exercise myself... I need something different. As I must say that in this respect, too, I have a wide choice here at the Castle. Concerts are often organised here, theatrical shows, and there's a group working on audio-visual communications. They're meeting in the projection room now to discuss the first results of a film montage. It's a film about the music scene in Italy today. The first pictures are of a large field full of cans. There's a whole lot of young people dancing, alone, in pairs, in rings, many of them naked, others playing drums in a circle. And there's a huge stage where underground, folk and jazz groups perform. It's a pop festival, the Parco Lambro Festival, perhaps the last big youth festival in Italy. M







I'm on the beach and I'm playing a lyre. As the waves of sound circle outwards, the sea waves become clearer and clearer until they

lighten the whole arc of the horizon. The warships have disappeared. Neptune's beard is white again and the skin of Venus is pink. Now big sailing ships arrive carrying musicians from all countries. New meetings are celebrated on the beach: German cosmics fraternise with African percussionists, classical musicians exchange their impeccable shirt fronts with the sequined jackets of pop singers, then all leave together for the Castle. And they create splendid music. And as the music circles outwards, so the Mediterranean becomes our Mediterranean again, until we Gods descend from Olympus to meet man. Ah yes... I really must persuade them to come down. I have seen. The ancient Mediterranean has been restricted to the crest of Olympus, but the new Mediterranean is still close at hand. And it's alive, fascinating. And this Castle, these studios... I really must persuade them:

## COME TO THE CASTLE, MEET THE NEW MEDITERRANEAN.

... had told us something about all the controversies over this festival once... Now we see the Orchestra Casadei, one of the most popular bands in Italy. There's a dance floor: many couples are hopping and skipping around. This is the "liscio", the typical popular dance of central/north Italy, which the Orchestra Casadei has offered to the public again, re-created and carried beyond regional frontiers. There are entire families that dance and sing. Two very different gatherings, two different Italies. The Italy I knew existed a long time ago; now it's not only a country of statues and monuments: there are many new things to get to know.

### THE CASTLE IS IN ITALY: A DIFFERENT ITALY, FULL OF NEW THINGS

The film is over. I stay sitting in the dark. I dream. I can make out a great sea. Neptune is emerging from the water black with tar. Then I see a shell open on the beach and Venus emerges with a scarf round her neck. She's coughing and has a bluish complexion: she just can't get used to the pollution. Warships pass on the horizon trailing a wake of oil.



*Apollo*



by G. Manfredi - C. Monti - W. Spinello  
Fotolito F.B.R. - Milano



at stone castle studios

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**STUDER**

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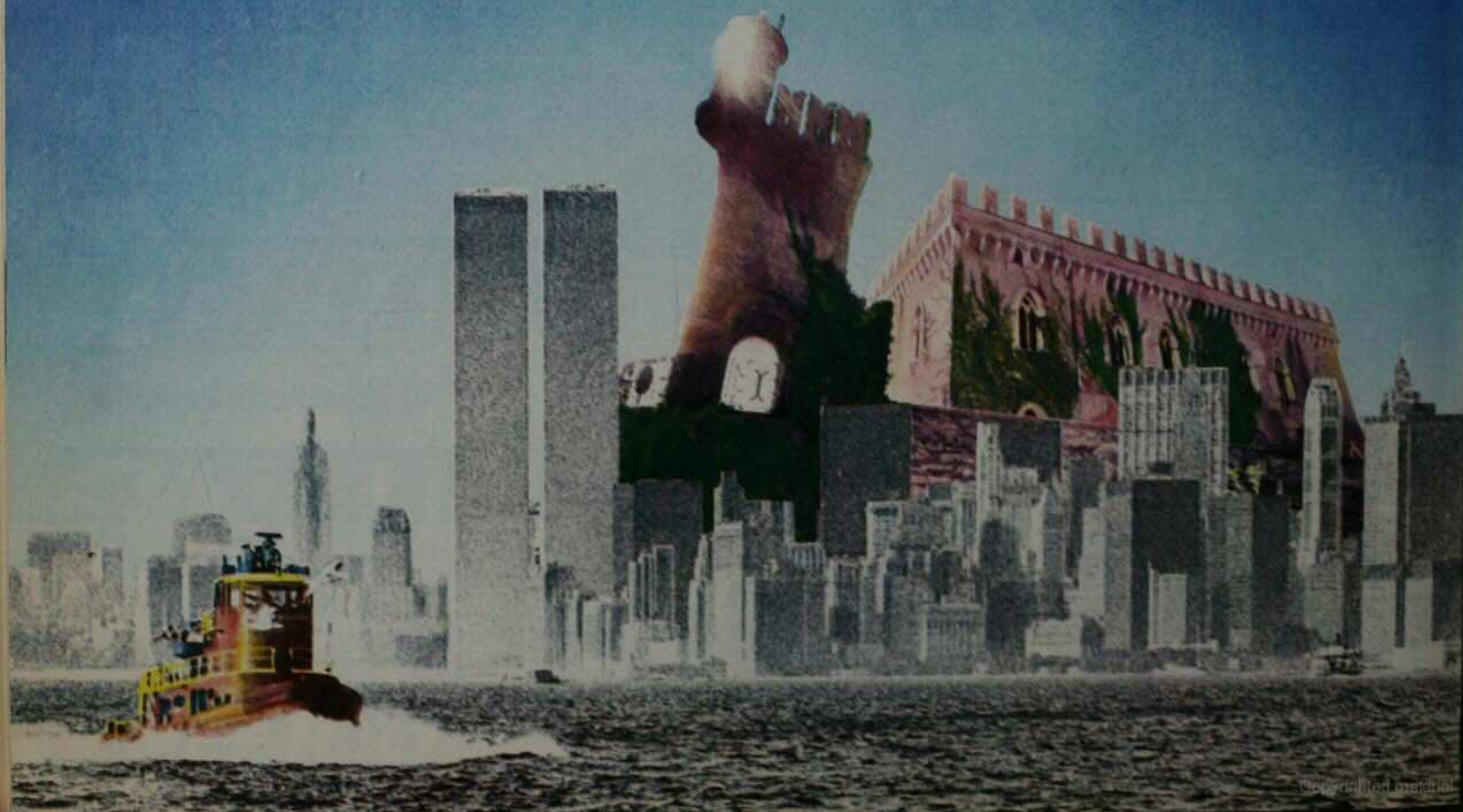
Custom-made Logic 74 Neumann Tape to disc transfer system

STONE CASTLE STUDIOS provide private accommodation (historic bedrooms) in the Castle

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**BUSINESS HOURS: Round the clock!**

**STONE CASTLE STUDIOS**  
Carimate, Como, (Italy)



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## CMA Board Keying On Intl Scene

NASHVILLE—The international country music scene will draw particular attention as the CMA's board of directors holds its first 1977 quarterly meeting Tuesday and Wednesday (18-19) at the St. Regis Hotel in New York.

Expansion of country music throughout the world is a prime long range goal of the association. Reports will also be issued on the Country Music Foundation, various record merchandising plans, radio and television projects, antipiracy developments and membership activities.

After an evaluation of 1976 activities and progress, the board will discuss the sixth annual Country Music Fan Fair slated for June 8-12 in Nashville, October's Country Music Month festivities, the annual CMA Awards Show, the Talent Buyers Seminar, the deejay awards, the International Country Music Show and the Music City Pro-Celebrity Golf Tournament. Many CMA committees will meet Monday (17) to formulate 1977 goals.

The CMA's second quarterly meeting will be held in Tulsa next April.

## Four Star Music Seeks \$5 Million

NASHVILLE—Legal controversy continues to swirl around the financially troubled Four Star music complex.

Four Star Music Co. has filed a lawsuit seeking \$5 million in damages, alleging that a Guaranty Mortgage Co. official "conspired" to sell Four Star's catalog to business associates at a deflated price. The suit also asks that the foreclosure sale of the Four Star Building and music catalog be declared null and void.

The six-story building and the catalog were sold to satisfy a \$3.1 million debt to First American National Bank and Guaranty Mortgage, according to the suit.

Chancellor C. Allen High issued a temporary restraining order against any further sales action regarding the building and catalog, pending a show-cause hearing Thursday (13).

## Student Honored

NASHVILLE—The first music intern to receive on-the-job training through a new Belmont College program, Mack Bellingrath, received the Walter Hale award as best all around student at the College's December graduation exercises.



**CHRISTMAS PRESENCE**—Larry Gatlin makes his presence on the Dec. 25 "Grand Ole Opry" a permanent one as he joins the show as its 61st member. The Monument artist is welcomed aboard the WSM show by Hal Durham, Opry manager, right.



**BLOOMING TALENTS**—Charly McClain, center, a new Epic singer, takes to the Exit/In stage in Nashville to join Shylo, a Columbia recording group, during a recent CBS "Flowers Of The South" showcase. Kicking off a Southwestern promotional swing for the two acts in tandem with CBS artists development, the showcase hosted radio personalities, artist managers, booking agents, major account representatives, label personnel and the media.

## WALLY COCHRAN DEAD

# Nashville Mourns One Of Its Best

By GERRY WOOD

NASHVILLE—Wally Cochran died Dec. 28—and with him went a sizeable chunk of the talent and hype, love and laughter that made the Nashville music industry not only bearable, but enjoyable.

A heart attack killed Wally a day shy of his 56th birthday. He was buried at Spring Hill Cemetery on the last day of 1976—a bitter cold, snowy and blustery day.

Not since the death of Bill Williams 1½ years ago has the Nashville music community been as shocked and saddened by the death of one of its own.

Cochran's background in show business went back to his days as a saxophone player in the 1930s. He was so good he became a member of the famed Les Brown Orchestra. He escaped death when a band bus plunged down a hillside and overturned.

He bounced back from critical injuries and a broken back to forge a new career in the business he loved by serving as career manager for a promising young singer named Doris Day.

A 31-year career with RCA began in 1943 in his hometown of Atlanta. He later became promotional director for RCA's Nashville operation in its critical years in the '60s. He left RCA in 1974 to go with GRC's ill-fated Nashville effort and, a year ago, he set up Wally Cochran and Associates, a public relations firm with music business clients. He also worked as promotional director for the Amana Corp.

Wally set a standard for energy, enthusiasm and love for his profession.

He was one of those persons so omnipresent, so dependable that one almost took for granted his rare and wonderful gift of salvaging smiles out of a sunless day and laughter out of a lonely night.

Wally could twist your arm—and it felt good. He could hype you to high heaven and you couldn't get angry at him because that gleam in his eye always told you it was his game as well as his business.

One time while sitting with Chet Atkins, Cochran was asked how many records a particular song had sold. "One million," he replied in-

stantly. Atkins, not prone to hype, leaned forward and droned, "500,000."

Changing the subject, the inquisitor asked Cochran, "How many sons do you have?"

"Three," answered Wally.

"One and a half," said Atkins dryly.

Just as hype was a game, so was golf. He did everything a good golfer is not supposed to do—yet he was still a very good golfer who participated in, and won, many music industry golf tournaments.

While most golfers get angry if there's as much noise as a bird chirping in a nearby fairway, Cochran could play a decent round on a battlefield. While placing the ball on the tee, lining up the shot, taking his swing and hitting the ball, it wasn't unusual for him to be talking about records nonstop and then sock a tremendous shot far and straight down the course.

Rumor has it that Wally once shot a hole in one, and put down a zero. That was Wally.

He holds the record for the amount of Nashville music industry parties he attended. He hosted most of them. The Guinness folks should also be notified that this man held the modern Nashville record for the amount of photographs lined up for partygoers and could claim at least a tie for the amount of hands shaken, shoulders clasped and elbows grasped.

He was a damn good record man. But more than that, Wally was a damn good man.

## Fricke-KLAK Split

NASHVILLE—Jonathan Fricke, former general manager of Warner Bros. Records country division, will resign as program director and operations manager for KLAK, Denver, effective Jan. 26. Tentative plans call for Fricke to return to Nashville and re-enter a phase of the record business. Fricke cites differences over programming philosophies and other matters with the station's general manager as the main reason for departure.

## ABC/Dot Talent Firmed For Carnegie Hall Stint

NASHVILLE—April 3 is the date set for a two-hour invasion of Carnegie Hall in New York by ABC/Dot Records artists Freddy Fender, Roy Clark, Don Williams, Hank Thompson and Buck Trent.

The "Country Comes To Carnegie Hall" concert will be a joint presentation of ABC/Dot and WHN radio, New York. The label and the Jim Halsey Agency have been planning a show in New York for almost a year because of the growth of country music in that city and other large metropolitan areas.

"We wanted to expose our artists to press, radio and fans in a prestigious setting," comments Jim Fogle-song, president of ABC/Dot.

"Due to the efforts of stations like WHN, country music in New York is thriving and growing. We'd like to

give some of our top acts some exposure to their fans there, and the promoters have made every effort to keep the prices well below the normal Carnegie Hall fees for maximum exposure to all interested fans."

Plans currently call for the show to be broadcast by WHN and WMAQ, Chicago. Other stations may be added to carry the program which will also be recorded for release as a live LP by ABC/Dot.

All artists are booked through the Halsey Agency. Proceeds will benefit the Taos County Mental Health Council, a nonprofit organization in New Mexico concerned with the rehabilitation of drug addicts and alcoholics in the predominantly Spanish/Mexican/Indian community.

## Nashville Writers Selecting Directors

NASHVILLE—Nashville Songwriters Assn., International members are selecting 10 new directors to serve on the organization's board effective Feb. 11.

Nominees for directors are Ray Baker, Rory Bourke, Bobby Braddock, Billy Don Burns, Steve Davis, John Denny, Danny Dill, Lola Jean Dillon, Bill Gaither, Jim Hayner, Lou Hildreth, Mark James, Bob Jennings, Pee Wee King, Dave Kirby, Brenda Lee, Merlin Littlefield, Vic McAlpin, Lorene Mann, Kenny

O'Dell, Ray Pennington, Ron Peterson, Eddy Raven, Whitey Shafer, Wayne Walker, Don Wayne and Sterling Whipple.

Ballots must be received by Jan. 23 for election of the new directors, who will serve two-year terms on the 20-member board.

Heading into the new year, the 950-member organization hopes to crack the 1,000 membership goal and plans intensified membership activities.

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THE RECORD WITH THAT SPECIAL TOUCH FOR THE NEW YEAR

"SATISFIED"

Billboard

Hot Country Singles

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By **JIM MCGINNIS**

Thanks to the stations that are playing his new hit single:

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- WHK KTCR

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This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Rank	Artist	Title	Rank	Artist	Title	Rank	Artist	Title	Rank	Artist	Title
1	Crystal Gayle	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)	43	John Denver	BABY, YOU LOOK GOOD TO ME TONIGHT	69	Mack White	A STRANGER TO ME	82	Bobby & Jeanie Barr	VEGAS
2	Conway Twitty	I CAN'T BELIEVE SHE GIVES IT ALL TO ME	39	Dr. Hook	IF NOT YOU	81	Charlie Rich	MY MOUNTAIN DEW	81	Charlie Rich	MY MOUNTAIN DEW
3	Eddie Rabbitt	TWO DOLLARS IN THE JUKEBOX	40	Judy Miller	WHEN THE NEW WEARS OFF OUR LOVE	82	Tom T. Hall	FOX ON THE RUN	82	Tom T. Hall	FOX ON THE RUN
4	Donna Fargo	DON'T BE ANGRY	47	Barbara Mandrell	MIDNIGHT ANGEL	83	Stater Brothers	THE MOVIES	83	Johnny Rodriguez	DESPERADO
5	Larry Gatlin	STATUES WITHOUT HEARTS	38	Al Green	MILES AND MILES OF TEXAS	84	Red Steagall	HER L-O-V-E'S GONE	84	Sunny Stryker	LOVIN' YOU, LOVIN' ME
6	Bonnie Mize	LET MY LOVE BE YOUR PILLOW	50	Jerry Lee Lewis	THE CLOSEST THING TO YOU	85	Engelbert Humperdinck	AFTER THE LOVIN'	85	Mary MacGregor	TORN BETWEEN TWO LOVERS
7	Billy "Crash" Craddock	BROKEN DOWN IN TINY PIECES	55	Elvis Presley	MOODY BLUE/SHE THINKS I STILL CARE	86	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	86	Patti LaBelle	IT SHOULD HAVE BEEN EASY
8	Waylon Jennings	ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN	41	Barbara Fairchild	CHEATIN' IS	87	Jean Shepard	I'M GIVING YOU DENVER	87	Jean Shepard	I'M GIVING YOU DENVER
9	Jim Ed Brown & Helen Cornelius	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE	42	Johnny Lee	RAMBLIN' ROSE	88	Johnnie Rivers	POOR SIDE OF TOWN	88	Johnnie Rivers	POOR SIDE OF TOWN
10	Mary Kay Place & Loretta Haggess	BABY BOY	57	Joe Stampley	THERE SHE GOES AGAIN	89	Wayne Carson	BARSTOOL MOUNTAIN	89	Wayne Carson	BARSTOOL MOUNTAIN
11	Moe Bandy	SHE TOOK MORE THAN HER SHARE	61	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	90	David Rogers	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD	90	David Rogers	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD
12	Gary Stewart	YOUR PLACE OR MINE	45	Johnnie Williams	'ROUND THE WORLD WITH RUBBER DUCK	91	Peggy Sue	EVERY BEAT OF MY HEART	91	Peggy Sue	EVERY BEAT OF MY HEART
13	Emmylou Harris	SWEET DREAMS	56	Ray Griff	THE LAST OF THE WINFIELD AMATEURS	92	Bobby Wright	NEON LADY	92	Bobby Wright	NEON LADY
14	Bill Anderson	LIARS ONE, BELIEVERS ZERO	47	Tommy Overstreet	THINKIN' OF A RENDEZVOUS	93	Shylo	DRINKIN' MY WAY BACK HOME	93	Shylo	DRINKIN' MY WAY BACK HOME
15	George Jones & Tammy Wynette	NEAR YOU	48	Johnny Duncan	INSTEAD OF GIVIN' UP (I'm Givin' In)	94	Billy Walker	I'M GETTING HIGH REMEMBERING	94	Billy Walker	I'M GETTING HIGH REMEMBERING
16	Vern Gosdin	HANGIN' ON	60	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	95	Billy Walker	IT'S ALRIGHT	95	Billy Walker	IT'S ALRIGHT
17	Freddie Hart & The Heartbeats	WHY LOVERS TURN TO STRANGERS	52	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	96	Ray Drusky	NIGHT FLYING	96	Ray Drusky	NIGHT FLYING
18	Willie Nelson	UNCLOUDY DAY	50	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	97	Nick Rouse	NEON LIGHTS	97	Nick Rouse	NEON LIGHTS
19	Wynne Stewart	SING A SAD SONG	63	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	98	Eggs	NEW KID IN TOWN	98	Eggs	NEW KID IN TOWN
20	Narvel Felts	MY GOOD THING'S GONE	64	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	99	Lloyd Green	YOU AND ME	99	Lloyd Green	YOU AND ME
21	Dottie West	WHEN IT'S JUST YOU AND ME	54	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE	100	Johnnie Rivers	POOR SIDE OF TOWN	100	Johnnie Rivers	POOR SIDE OF TOWN
22	Boonie Sessions	WIGGLE WIGGLE	55	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
23	Red Hart	C.B. SAVAGE	56	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
24	Rez Allen Jr.	TWO LESS LONELY PEOPLE	57	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
25	Linda Ronstadt	CRAZY	70	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
26	Johnny Cash & June Carter Cash	OLD TIME FEELING	59	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
27	Dale McBride	ORDINARY MAN	61	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
28	Mike Lunford	STEELIN' FEELIN'	62	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
29	Randy Barlow	TWENTY FOUR HOURS FROM TULSA	63	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
30	Bobby Byrd	WHISPERS	64	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
31	Ray Price	A MANSION ON THE HILL	65	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
32	Jayce Tucker	RIDIN' RAINBOWS	66	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						
33	Tom Brum	HEY DAISY (Where Have All The Good Times Gone)	67	Tommy Overstreet	IF LOVE WAS A BOTTLE OF WINE						



# Country Singles Enjoy Warm Welcome In Jukeboxes

Continued from page 43

"It's not a country single, but you can hardly find a jukebox that doesn't have Morris Albert's 'Feelings' on it. It's a jukebox smash. When it's worn out, the operator comes back and buys another one."

Wheeler cites the small price differential between a single and a discount LP as another reason for the decline of the single.

"I don't know whether manufacturers will keep making and releasing single merchandise just for operators. It's a losing proposition."

"What we're doing now is making singles for radio station airplay and to create hits to sell albums. Four or five years from now, maybe operators will be playing 33 1/2 records with four or six sides on it instead of one on each side."

More credence should be given to jukebox play and sales, believes Wheeler. "A lot of times I've heard radio stations say 'I don't give a damn how many records you're putting in those operators—if we're not getting requests, we're not going to play them.' I've got to believe that sooner or later they'll put more emphasis on the one-stop—like Music City One Stop or Central South—as opposed to calling a small record shop and trying to get the same information."

Hutch Carlock, owner of Music City Record Distributors and Music City One-Stop in Nashville, notes, "Most of your initial country sales go into the jukeboxes. The reps who call on us and our manufacturers are highly interested in this phase of the business."

Carlock cites an important plus in servicing jukebox operators: returns are minimal. "They'll reorder on the more popular hits and returns are practically nil—which makes it nice business."

The future of country singles sales depends solely upon jukeboxes, claims Chuck Flood, director of press and special projects at Capitol Records, Nashville. "We're totally locked into jukeboxes for single sales," says Flood. "If jukeboxes were eliminated, you'd see the country single become completely a promotional device. There's very little consumer activity in terms of country singles and I see no real future for it."

More than 70% of Capitol's singles go to the boxes, according to Flood who observes, "Out of 125,000 copies, only about 40,000 are going to the consumer. Where are the buyers?"

Flood feels that country music's popularity on the jukeboxes is because of its appeal to the jukebox clientele. "The most prevalent thing happening in a bar that doesn't have live music is either dancing to a jukebox or drowning your sorrows. Those dramatically fulfill the basis of country music—most of the time simultaneously."

The CMA has sponsored booths at MOA conventions because "country music has been their mainstay on their boxes." Jo Walker, executive director of the CMA, comments, "Country music has always been a staple on jukeboxes and it'll

continue to grow. Since country music has become increasingly popular everywhere, there has been a higher percentage of country records on jukeboxes. It'll be an increasing part of their programming."

Don Gibson, a long-time jukebox favorite as a performer with songs such as "Oh Lonesome Me" and "I'm All Wrapped Up In You" and as a writer with "Sweet Dreams," the recent No. 1 hit by Emmylou Harris, keeps jukebox play firmly in his mind after writing and recording his records.

Similar to many country stars, Gibson consciously strives to hit the

boxes: "If I'm sitting with Wesley Rose listening to a tune or talking to my wife about a song, if we think something's commercial, the first thing we say is, 'that'll go good in the jukeboxes and honkytonks.' That means it's a good song—it'll sell to those beer drinkers."

Gibson, an ABC/Hickory artist, knows the jukebox industry from both sides. He began his music business career by servicing jukeboxes for J&K Records in his hometown of Shelby, N.C.

Hank Snow remembers when he was played so heavily on Canadian jukeboxes that the jukebox selector

labels identified him only as "Hank."

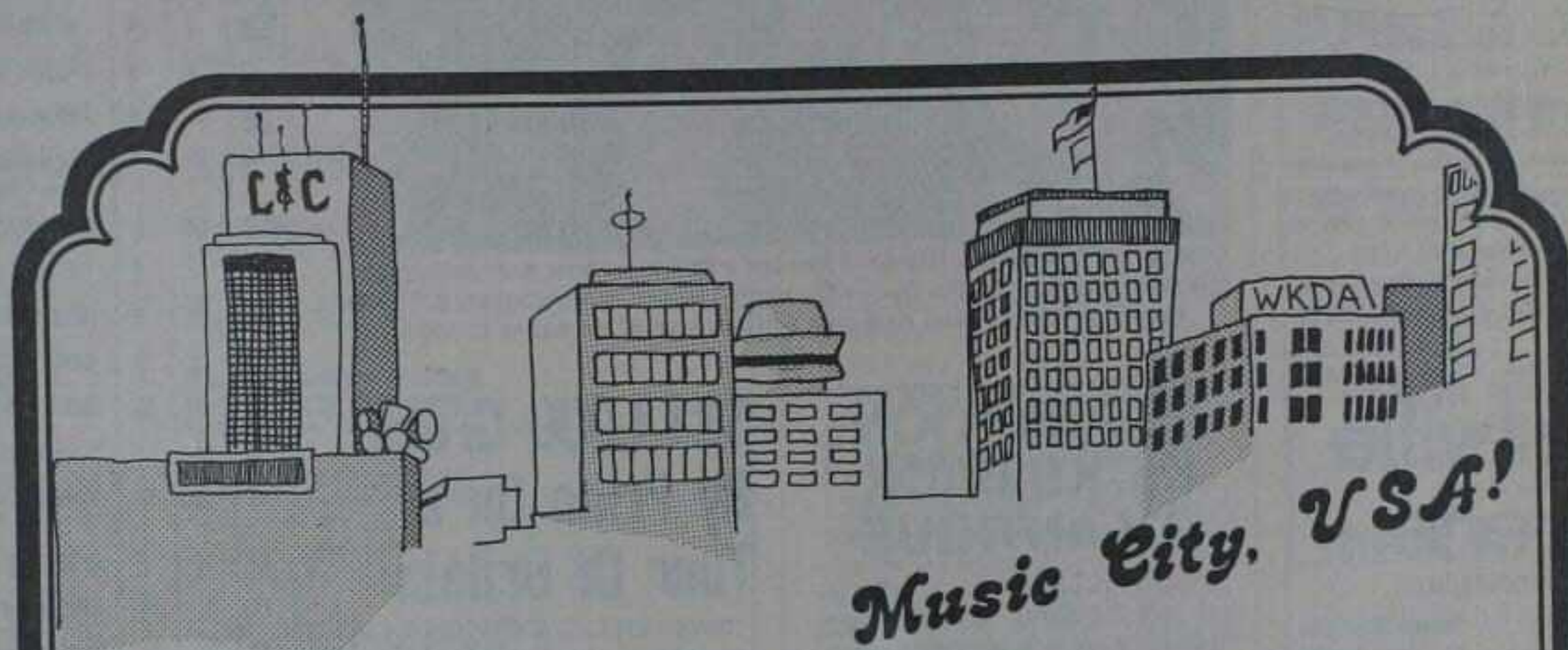
Though he enjoyed more than 20 jukebox hits, the RCA artist claims, "Today, there's a choice few artists getting jukebox play. I couldn't tell you the last time I saw a Hank Snow record on the jukebox."

"Hank Williams You Wrote My Life" established Moe Bandy as a jukebox and country favorite. He has tried to keep in touch with operators, but admits, "I haven't been able to do this as much as I want to."

The Columbia artist notes another important facet of a record on the jukebox. "It helps sell a lot of rec-

ords. People hear the singles and then go out and buy the album. At truckstops, taverns and other places, a lot of folks will hear a song sometime for the first time on the jukebox before they hear it on the radio."

Bandy doesn't have to go to his local tavern for a drink and a jukebox song. "I have a bar with a game room built onto my home. The bar has an old Wurlitzer jukebox," Bandy says the jukebox has its original load of records including Mexican songs and such country numbers as "Burning Memories" by Ray Price and "Swinging Doors" by Merle Haggard.



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(Published Once A Month) Billboard SPECIAL SURVEY For Week Ending 1/5/77

# Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	36	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	10	6	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word)
3	6	13	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
4	7	58	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
5	2	13	GOSPEL KEYNOTES Ride The Ship To Zion, Nashborn 7172
6	5	27	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
7	3	71	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
8	14	9	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005
9	4	89	THE GOSPEL KEYNOTES Reach Out, Nashborn 7147
10	28	6	REV. ISAAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR Beautiful Zion, Creed 3072 (Nashboro)
11	11	93	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
12	12	152	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
13	9	53	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
14	19	127	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
15	15	13	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
16	<b>NEW ENTRY</b>		MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SGL 14407 (Arista)
17	16	148	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGL 14319 (Arista)
18	22	36	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
19	23	89	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SGL 14360 (Arista)
20	24	13	JACKSON SOUTHERNAIRES Down Home, Malaco 4350 (TA)
21	13	41	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGL 7007 (Arista)
22	26	9	SHIRLEY CAESAR Go Take A Bath—Sermon, Hob 2185 (Scepter)
23	21	148	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
24	34	27	TESSIE HILL ABC/Peacock PLP 99222
25	8	63	GOSPEL KEYNOTES Destiny, Nashborn 7159
26	20	6	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace, Atlantic SD 2-906
27	27	6	THE BEST OF THE EDWIN HAWKINS SINGERS Buddah BDS 2-5666
28	29	6	REV. ISAAC DOUGLAS & HIS SINGERS You Really Ought To Get To Know Him, Creed 3075 (Nashboro)
29	<b>NEW ENTRY</b>		REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
30	<b>NEW ENTRY</b>		SENSATIONAL NIGHTINGALES She You In The Rapture, ABC/Peacock PLP 99227
31	31	9	THE CARAVANS Share!, Birthright BRS 4007
32	33	9	WILLIE BANKS & MESSENGERS God's Goddess, HSE 1478
33	<b>NEW ENTRY</b>		RODENA PRESTON WITH THE VOICES OF DELIVERANCE There's Been A Change, Birthright BRS 1094
34	<b>NEW ENTRY</b>		REVEREND CLEOPHUS ROBINSON There's Only One Bridge, Nashborn 7145
35	35	18	BROOKLYN ALL-STARS He Touched Me, Jewel LPS

# Gospel

## Christian Artists Co. Sells Off Its Booking Division

NASHVILLE—William H. Rayborn, vice president of the Christian Artists Corp., has bought the company's booking division from the firm's president, Cam Floria.

emerging artists who have the necessary talent and need of a booking agency."

The new company—to be re-named as the Rayborn Agency—plans to retain all employees and actively seek more acts for representation. Rayborn will continue as vice president of Christian Artists Corp.

Serving the needs of concert promoters and local churches, the agency represents such artists and speakers as Kathie and Michie Epstein, Walter Hawkins and the Family, Paul Johnson, the Paul Johnson Singers, Walt Mills, Ken Medema, Michael Radman, Gloria Roe, Thurl Ravenscroft, Sharalee, Bob Turnbull and David Yantis.

"We anticipate immediate announcement of representation for several other well-known artists," says Rayborn who was formerly director of record promotion for Word, Inc. and booking agent and executive director for Andrae Crouch and the Disciples.

"We'll also seek to help new and

### 7 Terms For Hagy

SAN ANTONIO—John Hagy, a drummer, has been elected for the seventh consecutive two-year term as president of the Musicians Society of San Antonio. Directors chosen are William S. Lebegren, Ernest Ford, Don Sarli and Al Sturchio.

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# Iglesias Girds U.S. Conquest; Will Reside In So. California

By MARY FISHER

MEXICO CITY—There have been few Latin artists who have ever made it big in the English speaking world. But one who feels he has the credentials and desire to break the barrier is Julio Iglesias.

He has made plans to reside in Southern California and his first recording date in the U.S. is scheduled for March or April.

At a recent personal appearance here at the Fiesta Palace the performer disclosed meetings were underway with disk producer Tom Catalano to analyze his repertoire and "select the most ideal songs which could create an immediate impact."

Iglesias has written most of the tunes which have garnered eight big-selling albums over the past three years.

He says it took him two efforts to penetrate the Mexican market, one of his best and most lucrative in comparison to other Latin American locales.

Iglesias has played in Madison

Square Garden in New York twice, "but it won't be the same until the overall American public recognizes me." His appearances there have been sellouts, but he is most aware that the Latin public in that area only represents a small percentage of what he is after.

"Naturally, I'm nervous about the future," he confides. "But it's the opportunity of my life, and I don't intend to fail." He clarifies that the big question mark is the public, and how

it will receive a Latin singing in English.

Despite some of his shortcomings in conversing in English, even singing in the same idiom, "I'll do the best I can to perfect myself." He is being tutored to increase his command of English.

"One of the key assets Iglesias has," interjects Hugo Lopez, his impresario-promoter in this country, also for the two dates in New York (with Joe Cayre), "is that he is star-oriented."

## Latin Scene

NEW YORK

Composer / arranger / vibraphonist **Louie Ramirez** has joined forces with vocalist **Tito Allen** (formerly of Tipica '73) to form an orchestra. The new orchestra is being planned to perform in the big band era. . . . Also, "Feliz Y Dichoso" in Allen's latest LP on Alegre label produced by Ramirez. . . . **Ralph Lew** is at Bob Blank studio producing **Orq. Guarare's** newest LP for the T.R.

label. . . . And the **Lebron Brothers** have just returned from their Puerto Rico tour and are preparing for their next LP.

One of T.R. Record's most successful groups of 1976, **Charanga '76**, will have a second LP by the end of February entitled "Charanga 76 in 77. . . . Encore." Its Christmas single "Mi Navidad" gained much airplay over the holiday season on major radio stations. The new LP will be co-produced by **Hansel Martinez** of Charanga '76 and **Ira Herscher** who produced "Mi Navidad."

Argentinian conjunto "**Los Prados**" has a new album on the market, "Para Vivir Un Gran Amor" on Caytronics. Already some tunes have found their way onto the hit parade including, "Ahora Estas Arrepentida," "Estoy bien Seguro," and "Si No Has Cambiado, No Vuelvas."

Vocalist **Lola Betran** is back on the scene with a new LP on the Arcano label, "Lola La Grande." On this album the famed vocalist interprets standards such as "Cucurricucu, Paloma," "Paloma Negra," "La Cigarra" and "Huapango Tero." . . . Another Arcano product is an LP by **Lyda Zamora**. She interprets tunes such as "Adios Querido Amor," "Se Me Olvido Otra Vez," "Como Duele Amarte Asi" and "La Piragua." **AURORA FLORES**

LOS ANGELES

**Pete Bonet**, former lead singer for **Tito Puente** and years ago for **Ray Barretto**, has decided to pursue his own career here, attracted by California's relaxed style and what he sees is a potential for a strong West Coast salsa band. He headed up a salsa show at Beverly Hills My Place Discotheque, backed by **Melon's** band and sharing the stage with **Chi-Chi Navarro** of "The Ritz" fame. Reports have it the salsa show, organized by club manager **Eduardo Nieto**, was a smash. In the audience were **Hugh Hefner**, **Liz Torres** and **Lucille Ball** who, perhaps remembering the old days with **Ricky**, counted out some salsa steps with instructor **Bonet** onstage.

**Bonet's** manager, **James Parra**, reports the act is slated to do an encore on Monday (10). **Bonet** is attempting to stage a Latin Review sort of show hoping to take salsa to other non-Latin clubs. **Nieto** is involved from a promotion end and reportedly has plans for a similar presentation at the Playboy Club. As far as his West Coast band is concerned, **Bonet** says he'll put together a group to compete with the best from New York. The effort is an uphill one, and **Bonet** joins those East Coast salsa stars who have made abortive California relocations in the past: **Eddie Palmieri**, his young singer **Lalo Rodriguez**, **Kako** and **Azuquita**.

A 90-minute television special tracing the Hispanic influence on U.S. culture aired here on KMEX-TV last month. Titled "Nuestra Presencia" (Our Presence), the film examined the contributions of Mexican, Puerto Rican, Cuban and Spanish peoples in areas such as music and dance. Filmed on locations throughout the U.S., the program's musical segments featured **Tito Puente**, **Celia Cruz**, **Miguel Aceves Mejia**, **El Gran Combo**, **Blanca Varela** and **Paco de Lucia**. The special was produced by **SIN**, the U.S. Spanish TV network, which is getting increasingly involved with local productions and is planning new production facilities. "Nuestra Presencia" may rerun later this year.

A report from Caytronics on the firm's biggest selling albums for 1976 has **Vicente Fernandez**, **Juan Gabriel** and **Yolanda Del Rio** topping the list. . . . Caytronics West Coast chief **Joe Ramirez** says the firm plans to "pull all stops as far as media support is concerned" for **Jose Luis Pe-**

# Young Puerto Ricans Hit Big With a Retail Chain

By LORRAINE BLASOR

SAN JUAN—Two years ago 19-year-old Pablo Flores put his knowledge and enthusiasm for music to work by setting up a small record shop in old San Juan. Today, Discobolo has grown into a four-store operation, has hit yearly sales of \$355,000 and is the hottest name in town.

What Flores has accomplished in such a short time is to become the top local distributor of American music. And indeed, his store's name is on the lips of disco owners (he is reportedly the main supplier of music to San Juan discoteques) as well as of popular radio station managers.

Recently, the store began supplying music to both a Venezuelan television station and Venezuelan discos.

Much of Flores' success is due to his being able to keep up with the latest in American music. "Once every four or five months I fly to New York and take a look at everything that's going on. I go to record stores, recording studios, discos, radio stations," he says. "I've always loved music."

Up until recently Flores and his partner **Armando Estades**, a 29-year-old former psychologist, bought their music from distributors in the states. Now they have decided to go directly to the record companies in order to be even more up to date.

They're so ahead of the game that Flores claims other local distributors ask him to let them know about their companies' releases. "We sometimes get records even before the distributors get them," he says.

One problem Flores pointed out about local distributors, and which he credits to have given him an edge over them, is that they wait for a song to be popularized over the radio before bringing it down to the island. As a result, he continues, there is very little good music around.

Flores admits the store's beginning was hardly encouraging. Discobolo, which means discus thrower, is neatly tucked away in an old San Juan corner and out of the mainstream traffic. That's when his

new LP, "Podre Olvidar," recorded on Spain's Hispavox and released here on Pronto.

RCA Brazil has new albums in production from several artists. The exceptional Brazilian vocalist **Maria Creuza** is recording her third LP in Spanish. She recently participated in the Feria Internacional de El Salvador along with **Antonio Carlos & Jocafr**, a singing/songwriting duo of great merit which also has a new LP in the works for RCA. Other Brazilian artists at work: **Perla**, **Terry Winter** and **Eliana Pittman**.

From Miami, **Jorge Beillard** reports he is resigning his post with the Argentina-headquartered Microfon label. . . . Miami Records had special cause to celebrate at the end of 1976, the year which marked its 20th anniversary. . . . **Ruben Espinosa**, manager of Musart's San Antonio office, spent the year-end holidays with relatives in this area, and reports that **Lucha Villa's** new release is expected to do well for the firm. He also says **Beatriz Adriana's** recent Peerless album is doing well in the Texas and Chicago markets, carried by the weight of her hit single, "Esta Situacion."

After filming two specials for Spanish TV under direction of **Valerio Lazrov**, singer **Nydia Caro** was off to Spain to record her seventh album for Casa Colombia released in U.S. on Alhambra. . . . **Manuela**, former lead singer for another Alhambra act, **Los Continuos**, is launching a solo career on the heels of hits "Ser Libre" and "Volveras" recorded with the group. . . . **Olga Guillot** has had great success in the Miami area with her single "Me Muero, Me Muero" which is included on her latest Caytronics LP "Se Me Olvido Otra Vez."

AGUSTIN GURZA

friend **Estades** came to the rescue. He started an all-out campaign to publicize Discobolo by going all over town and painting on every wall he could find the name Discobolo.

Today, the store spends around \$20,000 a year in propaganda, mainly T-shirts and stickers.

The four Discobolo stores practically cover every point of the capital city. There's one in the tourist section of Condado which Flores says sells mostly rock music. Then there's one in Bayamon and, the latest addition, one in Hato Rey. The latter store, incidentally, is soon to become the main warehouse as the San Juan quarters have become too small to house all the company's stock.

Flores says he usually tries not to be overstocked. "I start with a small amount and see how it moves," he notes, adding that he has a low return on records, just 2% of total volume.

This year, according to Flores, big sellers were the **Ritchie Family**, **Sai Soul Orchestra**, **Donna Summer** and **Gloria Gainer**.

Interestingly what's big in the states is not necessarily as popular on the island. Flores points out that **Rod Stewart's** "Tonight's The Night," which has been a No. 1 song in the U.S., hasn't sold well locally. He adds that he sells about as many LPs as singles, with the top seller being disco music.

Discobolo also sells wholesale to other record stores in town. Two years ago, in order to up the wholesale volume, Flores sold at cost, thus forfeiting profit which was instead made on retail sales and then reinvested in the business. Profit, however, is not their main interest, according to **Estades** and his partner.

Actually, Discobolo's success seems to have caught both Flores and **Estades** somewhat by surprise. "It's expanded too fast, that worries me," confesses **Estades**. But although they would be perfectly willing to sell out if the right offer comes along, they cannot mark time.

This year a new Discobolo store is in the offing and if Flores has his way, he may even create a Puerto Rico Record Pool akin to the Canadian Record Pool.

## Carr Efforts Aid a Texas High School

SAN ANTONIO—Vikki Carr, "The Angel Of Holy Cross," returns here March 26 to perform her sixth benefit for the Mexican American Catholic high school.

She has been helping Holy Cross pay its bills since 1968, when she was in San Antonio for a HemoFair '68 concert at a time when the school was in danger of being closed for lack of funds.

After a visit to Holy Cross, Carr started the benefit concerts which keep the school alive. She has also established a foundation to provide college scholarships to 62 Mexican Americans.

All proceeds go to the permanent Holy Cross Endowment Fund, which Carr and the Archdiocese of San Antonio established in 1974.

The fund is used to offset annual operating deficits for the high school. The school subsidizes 50% of the student's actual costs.

Billboard SPECIAL SURVEY For Week Ending 1/15/77

## Billboard Special Survey Hot Latin LPs

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### WEST COAST (Salsa) SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52	1	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
2	HECTOR LAVOE De Ti Dependo, Fania 492	2	LOS CADETES DE LINARES Rames 1003
3	EL GRAN COMBO Mujer Que Nunca, EGC 013	3	JOSE ALFREDO JIMENEZ La Coplas, Armano 3015
4	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493	4	YOLANDA DEL RIO El Dia Que Me Acaricias, Arcano 3337
5	LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494	5	JIMMY EDWARDS Solo, GC 128
6	CHEO FELICIANO The Singer, Vaya 48-1	6	AUGUSTINE RAMIREZ Danelo, Freddie 047
7	THE PUERTO RICO ALL STARS The Puerto Rico All Stars, PRAS 001	7	RENACIMIENTO 74 Renacimiento, Rames 1009
8	RALFI PAGAN Con Amor/With Love, Fania 397	8	RIGO TOVAR Y SU COSTA AZUL Nova Vox 318
9	PETE CONDE Este Negro Si Es Sabroso, Fania 489	9	LATIN BREED Memories, GC 119
10	MONGO SANTAMARIA Sofrito, Vaya 53	10	LOS TIGRES DEL NORTE Contrabando Y Traicion, Fama 528
11	JOHNNY PACHECO El Maestro, Fania 485	11	ROSENDA BERNAL La Nueva Ley, Latin International 5051
12	LA DIMENSION LATINA La Dimension Latina En Nueva York, TH 2001	12	LOS TERRICOLAS Los Terricolas En Mexico, Discolando 8240
13	RAY BARRETTO Tomorrow, Barretto Live, Atlantic SD2-509	13	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 5904
14	EL GRAN COMBO El Gran Combo, EGC 012	14	LUCHA VILLA Lucha Villa, Musart 1705
15	BOBBY RODRIGUEZ Y LA COMPANIA Lead Me To That Beautiful Band, Vaya 43	15	JUAN GABRIEL Con Mariachi, Arcano 3283
16	LA SONORA PONCENA Conquista Musical, Inca 1052	16	ROBERTO CARLOS Amada Amante, Caytronics 1296
17	LA DIMENSION LATINA Salsa Brava, TH 1147	17	CAMILO SESTO Amor Libre, Pronto 1013
18	JOSE FAJARDO Charanga Roots, Coca 124	18	JAY GARCIA Mastedonte, GC 127
19	CELIA CRUZ/JOHNNY PACHECO Celia Y Johnny, Vaya 31	19	MONSANTO In The Mood, Chicago 5001
20	GRUPO FOLKLORICO Grupo Folklorico, Salsoul/Salsa 2-400	20	LITTLE JOY Y LA FAMILIA Que Suave Loco, Burna Suerte 1055
21	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	21	GERARDO REYES Palo Del Monte, Caytronics 1462
22	ROBERTO ROENA Lucky 7, International 907	22	LOS FELINOS Chicamomo, Musart 10570
23	GRUPO FOLKLORICO Lo Dice Todo, Salsoul/Salsa 4110	23	SUNNY & THE SUNLINERS Falabriza, Key-Loc 3024
24	ORCHESTRA HARLOW El Judo Mananillo, Fania 490	24	FLACO JIMENEZ El Rey De Texas, DLB 1028
25	CHARANGA 76 Charanga 76, TH 119	25	LOS BABYS Moris Conigo, Peerless 1939

JANUARY 15, 1977, BILLBOARD



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## SOUND REINFORCEMENT

## Uni-Sync Breaks Into New Music Markets

By JIM McCULLAUGH

LOS ANGELES—Year old Uni-Sync, Inc., a North Hollywood firm specializing in live music mixing equipment, believes two of the fastest growing segments within the sound reinforcement field are churches and the burgeoning semi-professional market through musical equipment dealers.

*BSR (USA) Ltd. is in the process of purchasing Uni-Sync outright, Billboard has learned, with its chairman, John Hollands, in L.A. last week to complete the deal. The acquisition dovetails with BSR's move into the professional and semi-pro markets with a more "crossover" approach, buttressed by its recently restructured consumer products division (Billboard, Dec. 25, 1976).*

## TEAC Names Studio Victor Of 20,000 Entries

LOS ANGELES—TEAC has announced a winner for its recording studio giveaway contest (Billboard, Sept. 18), Robert W. Skrotzky, an engineer and a native of San Jose, Calif.

The winner was selected Dec. 28 at a special luncheon near TEAC headquarters in Montebello attended by members of the music trade press, one of whom made the actual drawing.

Plans to deliver the home studio valued at \$20,000 are slated for the second week of January. Included in the package are such products as a TEAC Tascam model 10B mixer (24 in and 4 out); model 80-8½-inch 8-track recorder/reproducer; model 25-2 high speed mastering deck with dbx; six microphones; JBL monitors; ARP synthesizer; AKG reverb; MXR digital delay unit; UREI graphic equalizer; dbx compressor limiters; as well as other studio components.

The contest, which kicked off in October, ended officially Nov. 30.

According to Ken Sacks, national sales manager for TEAC Tascam products, the company received close to 20,000 coupon and letter entries.

"It was phenomenal," explained Sacks, "and we had response from places like Guam and even a letter from a federal prison."

Surprisingly, added Sacks, most entrants came from the Midwest and Great Plains portions of the U.S. and not from the major recording centers such as Nashville, L.A., or New York.

"That indicates," states Sacks, "that there is an awful lot of interest out there in recording equipment among a great number of people. This is one of the greatest things that could have happened for the professional and semi-professional equipment markets."

"There's been a tremendous amount of feedback not only to us but to the other manufacturers who participated as well. One of the important aspects was that a lot of manufacturers were recognized, not only us. In addition, the system was looked on more as a package rather than just individual components and that's gratifying."

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Mike Ragsdale, president, indicates a good deal of his firm's marketing emphasis is in these directions. But Uni-Sync actually views the sound reinforcement market as falling into four distinct quadrants.

"The first major market," explains Ragsdale, "is the commercial market. That includes schools, churches, theatres, auditoriums, nightclubs and large amusement parks. The second is rental sound contractors which includes those people who are renting the equipment or else groups to buy the equipment and rent it to themselves. It also includes larger clubs and amusement parks as well as discos."

"The third," he continues, "is the music instrument marketplace which would be groups more on the semi-professional level than professional. Most of your bigger groups don't go to music stores to buy their equipment but go more to professional dealers. This market, however, is changing as music instrument dealers are becoming more knowledgeable and the equipment is becoming more available to them. The music equipment dealer is no longer just guitar amps now."

"Clubs, smaller amusement parks and discos are also buying their equipment through musical equipment dealers."

"And, finally, there's the broadcast market which includes radio



**GOLDEN REEL**—First Ampex award for million-selling LPs mastered on its tape recognizes Wally Heider Recording contribution to Earth, Wind & Fire's "Gratitude." Heider president Ron Trowbridge, left, accepts the plaque from Jack Valdespino, Ampex Southwest district sales manager. Artist, studio and engineer get a Golden Reel, with \$1,000 to the artist's charity, the Sickle Cell Foundation.

stations, for example, doing remote broadcasts such as small bands feeding back to a radio station."

Ragsdale points out that of these four markets, the commercial market is the most consistent and represents about 55% of Uni-Sync business.

"Periscoping the growth of the church market, Ragsdale adds, "The technology that came from the recording industry has been slowly filtering down into the churches. "It used to be that churches spent a maximum of \$2,000 for their whole sound system. Today, there are \$25,000 jobs floating around. "A lot of churches today have well devel-

(Continued on page 74)

## PRO &amp; SEMI-PRO THRUST

## Technics Expands Mart Goals

By STEPHEN TRAIMAN

*(This is the first in an exclusive series of articles on Matsushita (Panasonic) plans for expansion of its high-end Technics line into new markets, based on a recent trip to corporate headquarters in Osaka, Japan.)*

NEW YORK—The successful establishing of the Technics by Panasonic audio line in the U.S. over the last four years is the first step to make the Technics name as important in the growing semi-pro market as well as in the professional studio and broadcast areas.

Products now on sale in Japan, or in the prototype stage here, will make their way to America over the



S. Obata, developer of direct drive turntables for Technics, left, demonstrates unique variable damping tonearm for SL-1000MKII system to Jeff Berkowitz, division general manager.

next few years. This is part of a sophisticated "game plan" designed to further broaden the global influence of Matsushita Electrical Industrial Corp. in consumer electronics.

Most recent thrust of Technics into the semi-pro area was the introduction of three new tape decks just prior to the late October AES in New York. The RS-1500US "isolated loop" open-reel deck, the RS-9900US cassette unit with separate electronics and transport, and the first two Elcaset models, one incorporating an automatic program selector, all will be seen at the Winter CES this week.

Major debut will be the first three Technics linear phase speaker systems, modified for the "American sound" from units introduced in Japan about a year ago.

They are the result of 10 years of research on waveform fidelity, aimed at the most faithful reproduction possible of musical waveforms. In essence this means making the output through the speakers as identical as possible to the input of sounds from the original instruments and voices.

The theory of the new speaker systems was described in a paper given at the October 1975 AES in New York by S. Ishii and K. Takahashi. Covered were the newly developed dividing crossover network with 6 dB and 18 dB/octave filters, the staggered location of the speaker transducers with vertical in-line configuration, and wider-range high performance transducers.

Top of the line is model SB-7000A, a three-way, three-speaker bass reflex system with 150 watts

## Sansui Readies A/V Dealer Presentation

NEW YORK—Sansui Electronics is preparing one of the industry's most ambitious audio/visual presentations for its reps to use at dealers for its Wednesday (12) sales meeting in Chicago on the eve of the Winter CES.

Put together by the Frank Barth Agency for the company, the presentation zeros in on how to sell Sansui products, combining video and audio in a dual endless-loop 8-track/16mm cartridge unit.

The equipment from LaBelle in Oconomowoc, Wis., combines a lightweight portable projector with built-in rear-screen viewing or a lens for front projection on a screen, and a proprietary CommPak. This combo unit has a Lear Jet 8-track audio cartridge molded into one piece with a 16mm film cartridge, with the audio in sync to the film, offering fairly substantial fidelity.

With tips on how to sell the product line to prospective customers, the A/V package covers everything from headphones to high-power amps, highlighting the sales features and literally "taking off the covers" to show buyers what goes on inside the components.

The two dozen rep branches that handle Sansui in some 17 territories will get two to three updates a year as new products are introduced or upgraded. Everything initially is made on 35mm slides with an audio track, then transferred to film with a voice-over and appropriate musical background.

At CES, Sansui will bow its new 9090DB AM/FM receiver, an upgraded version of its model 9090, with power increased to 125 watts/channel RMS from 110, plus Dolby encoding/decoding circuitry for use with open reel tape recorders in the growing semi-pro market. Nationally advertised value is \$750.

Also improved is the new 8080DB AM/FM receiver, with 80 watts/channel RMS, also with the Dolby encode/decode circuitry.

Sansui is the only manufacturer showing new 4-channel receivers, reinforcing its commitment to the belief that quad is not dead, and that the potential in the synthesize mode for stereo play hasn't really been tapped.

Unique feature of both the QRX 9001 and QRX 8001 is a new tuning "mask" that provides a special "peak range" tuning dial in which a light dot travels across the dial to zero in on the optimum frequency of each channel.

The new top-line 9001 offers 120 watts/channel RMS in stereo or 60 watts/channel in quad, with no more than 0.3% total harmonic distortion in either mode; full Dolby record/playback circuitry; four output power meters; full QS Vario-Matrix, phase-matrix SQ and an improved CD-4 demodulator, with nationally advertised value of \$1,000.

Model 8001 offers 80 watts/channel RMS in stereo, 40 watts/channel

(Continued on page 74)

## Audio-Technica Will Cite 'Best' Recorded Disks

By ALAN PENCHANSKY

CHICAGO—Two "dream" audio systems, worth up to \$5,000 each in retail value, will be awarded as prizes to album producers in a new competition which judges recordings on technical merit.

The contest, the Audio Excellence Record Awards, is being sponsored by Audio-Technica U.S., Inc., a marketer of high-end phono cartridges, headphones and record car equipment. The first awards, for albums released in 1976, are scheduled to be presented in March.

"The purpose is to spotlight recordings of particular interest to sophisticated audio enthusiasts, who truly appreciate the finer points of quality sound reproduction," explains Jon Kelly, Audio-Technica's general manager.

"The steadily increasing excellence in high fidelity playback equipment should be matched by comparable advances in record production," Kelly continues. "As hi fi componentry continues to improve, the weakest link in many audio systems is now the program source—the phonograph album."

Winners of the Audio Excellence Awards will be determined by vote of music critics, hi fi equipment editors, audio retailers, record programmers and recording engineers to whom ballots are being sent. Voters will select one classical and one rock/pop album of 1976 that best represents audio excellence. There is no predetermined list of nominees.

Results of the poll will be tabulated by the Coopers and Lybrand CPA firm, Audio-Technica says.

(Continued on page 74)



Billboard photos by John Woram  
Stylish "pro rack" sold in Japan holds Technics FM tuner, preamp, frequency equalizer, peak meter unit, power amp, plus storage for open reels below.





# Cross-Country Retail Survey: Hopeful On '77

## Los Angeles

Southern California's audio retailers will wind up significantly ahead in 1976—perhaps in the neighborhood of 10 to 25% over the previous 12 months.

The critical Thanksgiving period proved to be a bonus with little slackening in sales and the strong momentum was expected to carry right on through the Christmas selling period.

"This might be the best Christmas we have ever enjoyed," notes Michael Pastore, manager of the aggressive, three-store **Federated Electronics**. "September and October proved very good," he continues, echoing the sentiments of other area merchants, "and I think it's reflective of the type of advertising we are doing. We're emphasizing good values and good buys and consumers are responding. The values are there in our newspaper ads. I think we are beginning to see the first wave of many second and even third-time buyers who know what they want and are able to recognize the values

(Continued on page 60)

## Dealers Cautious After Mixed '76 Bag

### Chicago

The Bicentennial year was "status quo" according to the majority of audio and electronics dealers surveyed here. Dealers report only slight increases in sales, with little or no increase in profit. A still-flaccid economy and shrinking profit margins are most often blamed.

Profits were down for the 64-outlet **Playback** chain—23 stores strong in greater Chicago—according to company president Shelby Young. The chain's sales were up 15% to 20%, but Young says "creeping costs and overhead" and "what's taken place with the elimination of Fair Trade," accounted for the sagging bottom line.

"Hi fi is under extremely aggressive and promotional pressure," Young says about pricing practices.

"Margins are going to continue to shrink," comments the radio/tv/electronics manager for the area's largest department store chain, 15

(Continued on page 60)

### CREDITS

This exclusive multi-market retailer survey was coordinated by Stephen Traiman, *Tape/Audio/Video* Editor, with reports from staffers Jim McCullaugh, Los Angeles; Alan Penschansky, Chicago, and Sally Hinkle, Nashville, plus correspondents Maurie Orodener, Philadelphia; Boris Weintraub, Washington; Martin Hints, Milwaukee; Sara Lane, Miami; Ken Fitzgerald, Seattle/Portland, Ore.; Grier Lowry, Kansas City, Mo.

### Philadelphia

Stereo, record and tape dealers were happy to see the year run out, with the new year hopefully bringing a new optimism. One of the few '76 bright spots came from Silo Inc., which shares its 25 area stores making up the chain with an **Audio**

(Continued on page 61)

### Washington, D.C.

The past year was an outstanding one in the Washington area audio market, and the experts—the retailers—hope to see another good year in 1977. But there are some dissenting voices about what the new year will bring.

Dealers report a continued increase in sales and dollar volume, though the profit margin fell off slightly. "Up substantially in all stores" was the word from Ed Myer, president of **Myer-Emco**. "Dollar volume was up 20% over 1975, and unit sales were even better," says Ken Kanzler of **Atlantis Sound**. "The profit margin was a little narrower, but sales were up 20%," says Dean Sabins, president of **DKL Sound Lab**.

Furthermore, the advances came on nearly all items. "Everything we carry did well," says Kanzler. "Turntables did very well across the board, and cassette recorders contin-

(Continued on page 61)

### Nashville

Comparisons of sales in 1975 to 1976 for most area dealers show a general upswing which could continue into 1977 if the economy holds steady.

Jack Tenzel, manager of **Audio Systems**, reports October sales almost doubled those of the same period in '75. November was more than double and, on a projected basis, December's sales will be up about 1 1/4 times over last year.

Looking at next year, Tenzel says "From everything I can ascertain from my manufacturers, the first three months after President Carter goes into office may be a little tight, but after that initial period, everything should be back to normal and probably booming for the next three to four years."

But, he adds, "Unless Carter places tighter controls on the economy, we'll end up with a runaway inflation. If he's able to maintain some control, we should go through a very prosperous time."

**Anderson Audio** has been open

(Continued on page 62)

## Car Stereo & CB

### Higher Priced Combos a Factor In Industries' Shift To High Gear

By JIM McCULLAUGH

LOS ANGELES—Car stereo—and its rapidly maturing cousin, autosound combined with CB—will shift from high gear in 1976 to an even higher gear in 1977 and should generate all time excitement and product state of the art at CES.

The prognosis from industry executives is almost unanimous, with bullish sales forecasts from all major factors.

"We're very bullish on the coming year," says Lauren Davies, vice president/marketing, **Craig Corp.**, "and we're anticipating 15-20% sales gains industry wide."

Jack Doyle, **Pioneer Electronics of America** president, agrees, adding, "Autosound sales could conceivably hit over the seven million mark in 1977 with average retail price per unit at somewhere above \$100."

J.I.L.'s Al Kovac notes, "It's a continually growing industry and we plan to maintain our aggressive posture in it."

And while autosound continues its steady upward climb, an added bonus is coming from the proliferating marriage between car stereo and CB radio, what has proven now to be an extremely viable product category.

The crossover—car stereo firms marketing autosound/CB combos and in some cases CB—has also taken on new wrinkles. CB suppliers are offering combination units as well as pure car stereo.

In fact, if that trend continues, it's possible that the car stereo market has the capacity to double itself in terms of manufacturers as well as increasing distribution that much more.

Already such CB giants as **Los Angeles-based Pace** and **Nebraska-headquartered Hy-Gain** have an-

The reasoning is simple: As a **Pace** spokesman points out, "After all, the product is going to the same place, the car, and our distribution outlets are also viable avenues for car stereo product as well as combo units. The same type of customer is looking at CB, car stereo and the combination unit. In addition, many of the same components go into making all these various products, so it makes sense from a production point of view. I think the car stereo/CB combos are the real wave of the future."

Nobody at this point has a handle on that market segment but some of the predictions go as high as 30-50% of the eventual autosound market. The real thrust will come with the

(Continued on page 64)

## Accessories Expand For Better Sound

By ALAN PENCHANSKY

CHICAGO—Rapid growth in consumer awareness about record wear and care, and the introduction of new and improved products for disk maintenance, promise an expansionary pace for accessories in 1977.

This year also will see an entirely new entry in the accessories field; a number of super-fidelity "direct-to-disk" process record labels, selling primarily through audio outlets.

Based upon these developments, the accessories market, with its high margins, looks extremely bullish, and retailers are expected to turn there increasingly to counteract

(Continued on page 68)

## Capitol Outlook?

### Consumer Electronics May Feel New Administration Effects Soon

By MILDRED HALL

WASHINGTON — Consumer electronics industries may be among the first to feel the impact of the new Administration, through Carter appointments to key regulatory agencies.

Manufacturer, dealer, advertiser and consumer will be directly affected by changes in chairmanships—even with a leftover contingent of Ford appointees serving out their terms under the new chairmen.

Agency chairmen swing a good deal of weight. They decide what the agency agenda will take up—or put off. They seldom stray from Administration policies.

The new President's expressed philosophy calls for consumer protection, and fuller employment, but

there may be surprises. His choice of economic advisers shows respect for the conservative businessman on the one hand—and a lively interest in theories of liberal-minded academic economists on the other.

Putting this speculative overlay on the programs of agencies affecting the home entertainment industry—the FCC, the FTC and the International Trade Commission, among others—shows change will be inevitable. But the direction is not at all clear.

One example would be the prospects for authorization of AM stereo, by the FCC. The general view is that they look hopeful, at least, even though RCA suddenly withdrew its entry, replaced by a new system from **Magnavox**. How will a Carter-appointed chairman view AM stereo broadcasting?

One onlooker close to the scene says "The Administration could look at something like this as creating new products that will generate more employment. Or, it could be dubious about the added costs to consumers from AM stereo sets."

Currently, the FCC is the most pivotal agency in deciding the future of home entertainment audio innovation at the transmitter and the receiver—with the manufacturers and the retailers caught in the middle, when the commission can't make up its mind.

The new chairman will have an agenda still dominated by the CB avalanche. CB applications at the commission are running over 300,000 monthly, FCC says. An estimated 15 million CBers are interfering with regular TV and radio broadcasting and each other, in this explosive, poorly regulated service.

The FCC has somewhat shame-

### MARKET LINES BLURRING

## At the Semi-Pro Crossroads

By JOHN WORAM

NEW YORK—The lure of the semi-pro customer continues to be an attraction to manufacturers from both the full professional and consumer sides of the audio industry, as more and more products become available to attract the interest of this important segment of the audio marketplace.

Notable at the last convention of the **Audio Engineering Society** was Ampex's ATR-700, an all-new tape recorder built by TEAC to Ampex's specifications, and bearing the Ampex name. Its \$1,695 price tag places it directly in line with the semi-pro's budget, yet many of its features are a reflection of Ampex's experience within the professional recording studio market.

make it both electronically and mechanically compatible with professional equipment, such as Dolby "A"-type noise reduction systems and studio consoles. On the other hand, the three-position bias and equalization switches on the front panel are features borrowed from the consumer marketplace.

Approaching the same customer from the consumer direction is **Panasonic**, with its **Technics** series. Heading the product line is the **Technics RS-1500US**, a three-speed, reel-to-reel tape recorder featuring an isolated-loop tape transport system similar to the type seen on 3M's line of Series 79 professional tape recorders. As a result of the isolated-loop system and a low-speed, direct-

tion that betters many full professional machines.

At a recent conference at the company's Osaka, Japan, headquarters, **Technics** showed a complete line of modular, rack-mountable accessories to complement the **RS-1500US**. These include meter panels, power amplifiers, and graphic equalizers, from which the semi-professional operator may assemble a complete remote recording facility. The series should become available in this country later this year.

As reported earlier (**Billboard**, Dec. 4), **Otari** is studying the multi-track scene, and may begin production of a semi-pro, 16-channel tape recorder. The company now offers



# More Changes Ahead In '77 Than Seen At Winter CES

Continued from page 1

It is no disparagement of the Winter CES to note that the potentially big breakthrough in the industry will not be on view. With an SRO expo of more than 325 exhibitors occupying every available foot of space in the Hilton, the CES will have its share of new products.

But a number of leading CB and car stereo firms are holding their new 40-channel models including combinations of the PC-77 in Las Vegas next month, only two of the four home videocassette systems to be sold in the U.S. this year will be seen, and the big question of whether either (or neither) AM stereo or FM, discretized broadcast systems will be approved rests with the FCC in Washington.

And the videodisk is still just a promise.

Surprisingly, one of the liveliest "new product" areas will be 4-channel, although virtually everyone agrees its survival is tied to broadcasting.

Peter Scheiber will demonstrate his new SQ parametric decoder built by Deltek in the CBS suite; Sansui will debut the industry's only known new quad receivers, the QRX 9001 and 8001, both with full QS Vario-Matrix, and JVC will have its new advanced CD-4 demodulator, unveiled at the recent AES in New York.

Columbia continues to be the most prolific quad label, with recent releases of Santana's "Festival," the original cast of "Three-Penny Op-

era" and the world premiere recording of "Donizetti: Gemma Di Vergy" with Cabelle and the Opera Orchestra of New York, the latter two in stereo/quad compatible format.

RCA came out with its first quadradisks in about six months, with November CD-4 releases of Jefferson Starship's "Spitfire" on Grunt, plus three Red Seal releases: Tomita's "Holst: The Planets"; Rubenstein, Barenboim and the London Philharmonic with "Beethoven: The Five Piano Concertos," and "Lost Horizon—The Classic Film Scores Of Dimitri Tiomkin."

And UA joined the QS family with its first release, Paul Anka's "Song Painter."

Music is getting more attention than ever, both from CES and the industry. Ampex came up with its Golden Reel award to cite million-seller records mastered on its tape at the Summer CES, and now Audio-Technica has come up with the Audio Excellence Record Awards for best technical production.

The disco sound will be heard throughout the CES exhibit floors, including the special fifth floor demo rooms set aside for audio component companies. It is a pilot run for the Summer CES which will have a separate audio expo area at the McCormick Inn, across the road from the McCormick Place exhibit hall.

More companies, both traditional hi fi and new custom sound firms, will be demonstrating disco units for

the still expanding club market, and the growing portable and home marts as well.

In the emerging semi-pro home recording field, Technics and Ampex will have their new recorders on view, both introduced at the fall AES here, and a number of other leaders in the tape recording area will highlight new high-end units as well.

Blank tape will see the new Elcaset models from such firms as Sony, Superscope, Technics and TEAC, with initial software being supplied by Sony, and later this year by 3M as well.

More microcassette recorders will be on view, including a first spindle-

drive type from General Electric, and this growing configuration will see more blank firms in the field as well.

The high-end blank battle continues, with the Maxell UDXL I & II going head to head with TDK's Super Avilyn, and more crossover open reel product, typified by the Ampex Grand Master Line, also seeing market growth.

Both Capitol Magnetics and BASF have invested heavily in new coaters in their New England production plants, anticipating continued growth, particularly in the cassette area.

The popularity of cassettes versus 8-tracks is seen in the new

autosound introductions, as well as in the growing number of high-ticket CB/radio/tape combinations in the new 40-channel models.

Of the nearly 300 type-approved units cleared by the FCC for sale as of Jan. 1, about 10% incorporated radio and/or tape, with more combos promised from a growing list of companies throughout the year.

Both Hy-Gain and Pace, two of the traditional CB pioneers, made the move into car stereo, seeing the potential in this area from the many autosound firms that have shifted into CB.

In video, only Sony and Sanyo will have their respective Betamax (Continued on page 73)

## STABILIZING TREND

# Big Year Seen For Blank Tape

By RADCLIFFE JOE

NEW YORK—Although recent decisions by the Mideast oil cartel to hike the price of crude oil are expected to eventually reflect themselves in the prices of consumer blank tape products, experts within the blank tape industry remain optimistic that 1977 will be the best year ever for the business.

Meanwhile, competition within the industry remains as fierce as ever, with many East Coast dealers literally dumping premium quality products from virtually all manufacturers in their efforts to cope with the raging battle for share of market.

Manufacturers, however, are confident that a stabilizing trend will develop and hold as the new year progresses. This trend is expected to be helped along by subtle shifts in emphasis from new formulations and high powered network television advertising to more earthy marketing and merchandising programs.

As most major blank tape company executives see it, these programs will take the form of more training seminars aimed at both dealers and consumers, and pricing policies which, while taking escalating production costs into consideration, will offer optimum savings to the consumer and margins of profit to the dealer.

Spearheading the drive for an increased number of more comprehensive dealer and consumer training programs are such companies as Maxell, TDK, the 3M Co. and Ampex which is moving purposefully to recoup its share of market in consumer blank tape products.

At Maxell, company executives are in the process of expanding their highly successful blank tape clinics which are geared to the education of both the dealer and the consumer. In addition to currently available programs, the firm is adding a field training program, for which special personnel has been hired, and more than \$20,000 worth of tape testing equipment acquired.

"What we are trying to do," says one Maxell spokesperson, "is bring an increased level of awareness of the profitability of our product to both the dealer and the consumer."

Maxell, like other tape companies running the seminars, is also seeking to dispel much of the confusion confronting many dealers and consumers over formulation specifications. It is hoped that the seminars, through simplified tests, charts and layman language, will clue the uninformed dealer and his customers to the advantages of one tape formulation over another, with the hope that Maxell products will come out on top without any actual hard-sell of the products.

Maxell's dealer seminars will also go beyond product education to such areas as how to best utilize cop advertising dollars, and how to make the best use of in-store displays and other promotional materials.

The training programs, which will be available to all Maxell dealers, will be augmented by a number of sales incentive programs. From Jan. 3 through Feb. 15, retailers are getting an extra 10% dollar value in specific free merchandise on certain cassette and open reel product. And all Maxell products are now covered by a full warranty, in place of the previous limited warranty.

The 3M Co. will also launch a number of training seminars this year. However, the company's John Taylor has also expressed hope that equipment manufacturers will also do more to standardize equipment, and help in the drive to eliminate consumer confusion.

Included in the consumer training programs planned by 3M is the publication of a consumer blank tape handbook that will seek to answer many of the everyday questions uninformed buyers ask when they shop for blank tape. It will also incorporate equipment specs and recommendations as to the blank tape formulations best suited for certain types of equipment.

Like Maxell, 3M's training seminars will be helped along by a number of dealer and consumer incentives including the firm's popular C-Box storage system for cassettes.

Taylor does not believe that a state-of-the-art has been achieved in cassette formulations, and discloses that his company will continue to work on new formulation developments. However, he advocates a stepped up development program of 2 or 3 dBs at a time, so that the new tapes would remain compatible with existing equipment.

Taylor reluctantly admits that 3M will be raising prices on all its 8-track and two of its cassette lines as of January 15. However, he stresses that this is not tied to the oil cartel's announcements to raise prices on its crude, but is merely an attempt to catch up with production costs which have escalated in the four years that 3M's blank tape prices have remained stationary.

TDK has resolved many of its problems with the counterfeit product made in Hong Kong product that flooded the U.S. market last year, and is once more free to return its attention to the development of additional innovative marketing programs for its best selling Super Avilyn and Audua tapes.

According to Bud Barger, the

firm's Eastern regional sales manager, the firm will try to hold prices in spite of escalating costs and the recent announcement of a hike in crude oil prices. He warns, however, that there is no guarantee that this will be possible through all of 1977.

TDK will also reemphasize its tape clinic programs, comfortable in the knowledge that increased consumer blank tape education will result in increased TDK blank tape sales.

Like many other blank tape manufacturers, TDK is not happy with the present system of tape merchandising that emphasize discounts and giveaways, but Barger confesses that the consumer has been conditioned into expecting them and that his firm will, at least for the time being, be forced into going along with them.

Following a major internal reorganization in which Ted Cohen and other key executives exited the firm, Columbia Magnetics, with Gary Schwartz at the helm as director of national sales for all consumer blank tape products, has begun mounting a new and more aggressive marketing strategy.

The new push on the consumer market will be made without the company's Soundcraft line which has been discontinued. Emphasis now is being concentrated on the Columbia products line which is being priced to attract a market somewhere between the audiophile and the budget tape buyer.

As Schwartz explains, what Columbia is trying to achieve is a sort of no frills marketing program that will eliminate such profit depreciating extras as expensive tv and other ad campaigns and the multitude of giveaways in which the firm wallowed for a long time.

These are being replaced by price points that will offer the dealer profit margins of between 40 and 45%, as well as assure the consumer of "a premium quality tape at attractive prices."

In overhauling its entire marketing strategy, Columbia Magnetics will also look for new outlets through which to sell its products. These will include mass merchandisers whom Schwartz expects to jump at the opportunity of selling the line for between \$1.50 and \$1.60 without erosion of their profit margins.

Says Schwartz, "What we are trying to do is go after a segment of the blank tape market that no premium manufacturer has ever sought to crack before. We think we have the product and the price points to make the push successful."

Also undergoing sweeping re- (Continued on page 68)

JANUARY 15, 1977, BILLBOARD

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# Cross-Country Retail Survey: Hopeful On '77

## Los Angeles

Continued from page 57  
in the ads. And quite frankly, also, we have had a great deal to do with stimulating the market."

Federated erected a 20,000 square-foot "superstore" in Orange County featuring more than 200 different manufacturers' lines and takes a supermarket approach.

With two more superstores on the drawing boards for 1977, Federated has catapulted into the number two volume leader in L.A., now racking up about \$15 million annually.

The leader in the market is giant Pacific Stereo with 15 area stores (although they plan more Southern California units in 1977) chalking up an estimated \$40 million.

Other leaders in the market include University Stereo, Now Sound Stereo, Cal Stereo, Shelley's Audio, and the May Co. department store with 25 units.

Some observers in the L.A. market speculate that the demise of two chains recently (Sound Circuit, due to bankruptcy; and Dixie Hi Fi, due to corporate parent Ward's decision to shutter them because of decreasing profitability) has given more business to the remaining factors. Pacific Stereo acquired one of the defunct Sound Circuit stores while Shelley's Audio acquired the other two outlets.

Federated also indicates it will continue strongly with its ad campaign and although the chain is emphasizing high end speakers as profit builders, store president Wilfred Schwartz indicates all product areas are doing well.

Active product categories outlined by Federated as well as other area merchants include tape decks, especially cassette with Dolby; blank cassette tape; in-dash autosound; and combination CB/car stereo; separates (tuners, amps and pre-amps) which are enjoying a renaissance; high end turntables such as ADC's Accutrac; and accessory devices.

Chuck Davies, Now Sound president, six-store discounters who are mounting a massive advertising campaign indicates, "Business is up and we are anticipating a strong finish to 1976."

Andre Pillon, University Stereo, nine-store chain, indicates his business is up while they will emphasize smaller items as well including radio and portable tape.

Marc Karpodines, Delphi Custom Stereo, one store, notes that his business has been up and he is emphasizing new Delphi-engineered speakers which is helping to boost his profit margin picture considerably.

Mike Hymes, Shelley's Audio seven-store chain, observes his business is up substantially in all product categories as well as systems at varying price ranges.

Herman Platt, Platt Music Corp., which runs the May Co. audio sections, also indicates, "The audio business has been very good and we will continue to emphasize it." May Co. has mounted a substantial advertising campaign and is emphasizing such limited merchandise as JVC, particularly its line of receivers with built in graphic equalizers.

Most dealers, while predicting a bullish first quarter in 1977, also feel that Fair Trade is finally a dead issue.

"It's irrelevant," says Pastore of Federated.

But Eli Harary, who owns and operates the expanding three-store Paris Electronics chain opines, "I think some of the reasons some of the dealers in town closed and others are in trouble is that they began as discounters during Fair Trade. They couldn't make the adjustment to something other than price merchandising."

Harary, who specializes in the high end, says business is booming there.

Chicago

Continued from page 57  
outlets strong. "Competition is fierce, some things we're running 5% and 8% above cost," he notes.

Cliff Johnson, speaking for three United Audio Centers, believes price-cutting peaked in 1976, and that margins now are slowly being restored. "I think a good part of what has happened is non-profit dealers going out of business after the bath of fire," he observes. Johnson says 1976 brought a small increase in unit sales and dollar volume.

The six area MusiCraft stores report sales, "a little ahead" of 1975, while two Audio Consultants outlets indicate "no change."

Quad continues to weaken—the report from all sources. "It's not the incompatibility of the systems," argues Ted Schwartz, MusiCraft president. "It's the incompatibility with everyone's living room. That's the whole problem with 4-channel. You can't put the thing in your home." MusiCraft sponsors regular 4-channel broadcasts here on WFMT.

Technics is named here as the line making the strongest advances in 1976. "Technics went up tremendously in receivers by offering great specs for low money," explains Cliff Johnson. Playback's Shelby Young concurs, and points also to growth in the Technics turntable line.

Pioneer continued strong in 1976, according to Young, who says his chain perceived a weakening in the position of Kenwood, Marantz and Dual. Dual maintained its strength for Audio Consultants, owner Simon Zreczny says, as did Harman Kardon receivers and Dual turntables. Zreczny added the Lux line, which he says has done well.

United Audio points to Genesis Physics Labs speakers as the strongest entry of the year. In department stores, Panasonic and Zenith "wedge" modulars saw good years.

## THE FASTEST WAY TO YOUR CUSTOMER'S POCKET IS THROUGH HIS EARS.

An audio buff's ear and wallet are closely related.

This rather simple observation has made TDK successful at making tapes that make money.

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If you haven't heard of TDK SA cassette tape, you should. Your customers probably have. In fact, SA is perhaps the world's finest cassette. It's the first non-chrome tape compatible with chrome bias/equalization.

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For those who prefer regular bias/eq., TDK makes one of the most advanced ferric-oxide cassette and open-reel tapes on the market. AUDUA.

TDK's SD tape is no slouch, either. This Super Dynamic tape, available in cassette, 8-track, and open-reel, has established itself as the standard for the serious home recordist.

The point is that TDK's professional range products sound professional. Which is why audio buffs choose them with their most critical equipment.

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Tapes that sound good and sell good, for less.

Today, you can still hear a lot for a little money. For example, TDK's D series or Maverick cassettes.

The D cassette and 8-track are sensitive enough for the serious. And Maverick is serious enough for the frugal.

They sell good because they sound good. In fact, better than many tapes costing more money.

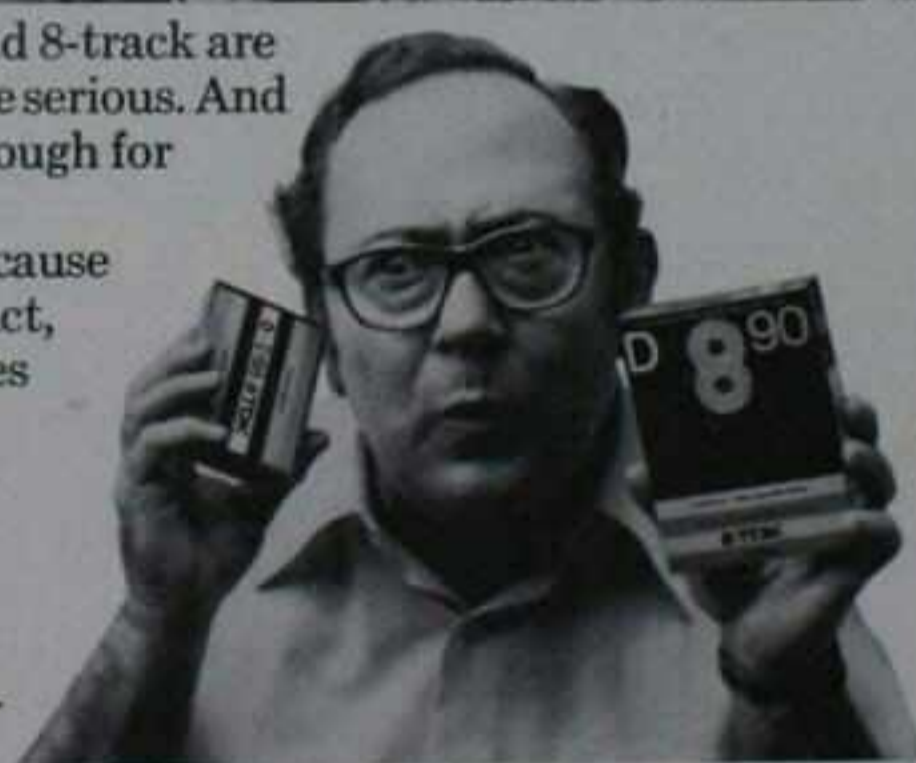
### Great tape doesn't live by sound alone.

There's nothing worse than a good cassette or cartridge tape in a poorly constructed housing. Or good open-reel made inconsistently. That's why every TDK tape is made only one way.

Precisely.

But that's not the only reason TDK's reaching the ears and the pockets of the audio buff. There are special promotions, local radio, and a flood of print advertising that reach everybody from the audiophile to the off-again, on-again listener.

And when an audio buff hears something that opens his ears, chances are he'll open his wallet.



Wait till you hear what you've been missing.

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with Sony weakening, according to the reporting chain.

"Cassettes are stronger than ever," observes Young. "They are the tape business today," says the Playback chief. TEAC and Pioneer were the tape "leaders," Young reports.

Dolbyized cassette decks in the \$130 to \$175 range, which recently have become available, moved well in department stores here, according to Billboard's source.

Most dealers contacted anticipate a substantial strengthening of the market in 1976, as they perceive a major economic boost forthcoming from the new Administration.

## Philadelphia

• Continued from page 57

World section selling stereo sets and components.

Jerry Strassler, vice president and treasurer of the chain, reported first-quarter profits for the sales period ended Oct. 31 nearly quintupled, climbing to \$497,000, as sales were up nearly 20%, to \$18 million. Strassler attributes the rise to tight expense-control and said: "Once you cover your fixed costs, any revenues over that produce a greater return."

For Bill Osler, manager of the Northeast Store for Sam Goody's, which has 10 stores in the area; and James Cephas, owner of the independent King James Sound Centers with two stores in the West Philadelphia section, sales were relatively steady, with profits up slightly.

Dollar volume and profit margin was as good as last year and perhaps even a little better for the King James stores. "In face of the economy," says Cephas, "we consider it good when we can hold our own." "With a pickup in the economy, a better flow of good product and more aggressive merchandise on the part of manufacturers, '77 should be a much brighter year for us."

Cephas says that with a wealth of good record and tape product in January, and again in October, 1976 was able to hold itself up to the previous year. With records and pre-recorded tapes looming the biggest for his business, Cephas would like to see more aggressive advertising on part of the manufacturers—like Columbia's television campaign.

Also looming as plus factors for the new year is the fact that Cephas has added considerable hardware to the store's operations. Starting off with stereo sets and cassette players, the King James stores are now carrying Craig and Sound Player; Computron clock radios; and the portable radios of Soundesign, Seiko and Arrow. Additional hardware will be taken on as business warrants.

Cephas also faces heavy competition from the discount record stores that have flooded the center city area and advertised heavily in the papers with \$1.98 and \$2.98 LPs. While his stores are not in center city, Cephas feels the competition.

While dollar volume was a little down for Sam Goody's in '76 over the previous year, the profit picture was brighter "because we didn't have as many 'giveaways' as the previous year," explains Osler. And in face of the competition that reared its head in '76, Osler feels "we did real good."

While located in the main shopping zone of the city's northeast sector, Goody faced stiffer competition because of several major stereo store chains moving into the area. "We never had as many stereo and record stores in the Northeast as we have now," Osler said.

For the outlook next year, there are many variables involved. "A lot will depend on which way the indus-

Trade has been lifted," Osler says. Sunday sales is another factor. In order to meet the trend started by other retailers and department stores in the area which opened their doors on Sunday, Osler started Sunday operation in October, as did all the other area stereo and record stores. Indications are that Sunday sales will help store volume.

For Osler, CB radio is an "unknown factor" for '77. "The people know that something new is coming, and how receptive they will be after what has been happening in recent months remains to be seen," he says. The picture may be confused by the aggressive merchandising by retailers sitting with CB merchandise nobody wants who will try everything

and anything to unload it on the public.

## Washington, D.C.

• Continued from page 57

ued to dominate the recording field," says Myer, "while auto equipment startled us by their sales."

It was a good year for expansion,

too. Kanzler's little empire expanded to 25 stores in five East Coast markets, while Myer-Emco opened a third huge store with 9,000 square feet of space. DKL, a state-of-the-art dealer in its fourth year, is looking to expand in the next 18 months, probably into northern Virginia, says Sabins.

(Continued on page 62)



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# Cross-Country Retail Survey: Hopeful On '77

## Washington, D.C.

Continued from page 61

Among the few bombs: "We'd been told to expect a surge in the sales of separates," Myers reports, "but it was nowhere near what was predicted." "Four-channel bombed last year," says Kanzler; "it died this year."

Since Washington has long been without any Fair Trade laws, the demise of Fair Trade had little effect in this market. "The competition here knows how to make a profit without that crutch," Kanzler says. "In other areas, they all went crazy giving away merchandise and found they didn't make any profit."

But then there's 1977 to worry about. "I think it will be slow in the beginning," Kanzler predicts, "until Carter makes some moves, and then I see a strong, steady, stable year." "We hope to increase our volume 50%," Sabins predicts confidently. "We moved into a new facility last summer, and we're just beginning to realize its potential."

The predictions aren't all rosy. Myer has some harsh words for the industry, for instance, for increasing competition "beyond a healthy state to the point of being suicidal. There has to be a shakeout."

He also says that the industry has concentrated too much merchandising firepower on the power race. "I expect the race will continue, though what use it will be to the consumer, I don't know," he says. "I think the public is being educated to think that watts equals quality, and that's wrong."

Kanzler, too, sees some problems, especially for CB. "It was—boom!—a fad," he says. "They're not selling any more, no matter what the manufacturers say. The died-in-the-wool CB nuts will buy 40-channel, but the rest won't. There's a year's supply of CBs out there right now, assuming good sales rates. I'm not sure there is a market for it."

## Nashville

Continued from page 57

since the first of December in '75 and reports sales are up over last December's figures. "But overall, from what we hear from retailers, sales are not any better for the audio specialists, which is what we are," comments Lee Adams, manager. "In audio, sales have been slow this fall."

Adams foresees a steady growth in sales in 1977 "if the economy stays as it is."

Dixie Hi-Fi, a high-volume major discount operation, reports sales are up at both locations and looking even better for 1977. "The stereo market seems to be growing quite a bit and we're starting to get a lot of repeat business," says Roger Linker, manager.

Of the mass merchandisers in the area, K-Mart, with four locations, reports sales up 20% over last year while Cain Sloan, also a four-location chain, reports sales, overall, are off.

For 1977, Ron Maynard, spokesman for K-Mart, projects a booming year because of the change of presidents—referring to Carter. Dukes, spokesman for Cain Sloan, sees the spring season as being "tough," but the fall should be good.

The Yamaha line of hi fi equipment has been very big for Anderson Audio, as well as Advent, Luxman—a high-end, high quality electronics line, and the ADS loudspeakers.

"Probably the most exciting prod-

uct we've seen is a new product by Advent," says Adams. "The new Advent receiver, which is remarkably priced just under \$300, sounds like a lot of components selling around \$1,000. They have basically re-

defined performance for the price in the receiver area." Anderson Audio has also introduced a new Danish line, the Bang and Olufsen, to the Nashville area. Audio Systems hasn't introduced

any new lines of significance, but sales of its TEAC tape recorders are well above last year as well as its Sony, B.I.C. and Dual turntables. Cain Sloan is now carrying more Fisher products than previously, in

addition to its other lines, Magnavox and Sony, and has added the Panasonic line. "It seems that the better quality units are selling well along with the smaller, compact units,"

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A myth that says you make your big product introductions at the Summer CES.

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There are new, 40-channel in-dash CB's with AM/FM stereo. New, in-dash Supertuners, including in-dash cassette, to fit almost any car. New underdash stereos.



New power amplifiers. New speakers. New portable cassettes.

New products that look better, sound better, sell better.



If you had a way to generate a lot of traffic, you could really clean up. And, you've got it.

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No piddling cents-off deal, this. It's a chance for your customers to win prizes.

From a list that goes on and on: A Pioneer Supertuner Customized Van. 3 Bally Fireball Pinball Machines.

5 Harley-Davidson SXT-125

Motorcycles. 15 Pentax KM 35mm

Cameras. 50 National

Semiconductor

Digital Watches.

1,000 ABC Record

Albums or Tapes.

To enter, customers have to visit your store and pick the Grammy Award winners.

And what's in this for you?

First of all, the customers. By the hundreds, by the thousands, to do with as you will.

(Hopefully, to sell them some of those 12 new products.)

You also get a chance to win



JANUARY 15, 1977, BILLBOARD



...Dukes. "But, not the intermediate systems." Dixie Hi-Fi and Audio Systems each have a small program of CBs, which is doing fairly well at Dixie Hi-Fi, but Audio Systems is becoming a bit leery of the product. "The new 40-channel prospect is tending to mess up the market rather than helping," comments Tenzel.

"For one, the new 40-channel models won't have as much power as the 23 channel, and the 23-channel units, for the most part, are not compatible and can't be changed to a 40-channel. "We've seen the confusion and consequently didn't reorder for Christmas." The end of Fair Trade hasn't

really affected the area dealers, but they're concerned for the consumer. "The end of Fair Trade has made shopping harder for the consumer," says Adams. Tenzel feels that the demise has brought about too many "hypothetical" retail prices which he thinks is deceptive to the general public. Adams believes that things "seem

to float to what they're worth. We differentiate between two basic types: products at list price that are a good value, then products that have an inflated list price, such as the products you see highly discounted around the area. But we cater to the service-oriented customer who feels a good value is not only what you get initially, but what you get after-

wards. We offer a lot of extended warranties and home service."

## Kansas City, Mo.

"In 1976, we proved again we're the best damned stereo component market in the country on a population vs. sales and potential basis," says Jim Forrestal, area factory rep. "If a city the size of Chicago had our customers and potential, they'd go crazy."

"Kansas Citians buy three times more components per head and twice as good quality as St. Louis," says this rep. "Moreover, it's a far more stable marketplace."

Most stores of any consequence in the market beat last year's sales records. Profit margins? Holding.

The euphoria splatters the landscape. David Beatty, the independent trail-blazer, is adding a second spacious store in the western suburbs to his original inner-city unit. Lynch Morgan at Audio Electronics is adding a new store. Burstein-Applebee, the unchallenged volume-leader—well ahead of its runnerup, CMC—made it store No. 10 with a new spread in Ward Parkway. And in nearby Lawrence, Kan., savvy John Keifer, Kief's Stereo, has a classy new operation ready to pull the strings on.

One negative note: Hi Fi Fo Fum and Team Central pulled out for good. Consensus: They didn't know the territory.

The big indie leaders are David Beatty, Fred Hulten at Audio Mart, Morgan at Audio Electronics, and Accent Sound. Morgan is a top marketer, the last two go with the high-end custom stuff.

One notable trend in CB: Big outfits like Henshaw's (four stores) are plugging into a growing demand among their regular CB buyers for ham radio products. Henshaw's has established a full-line ham division and Bill Water, manager at the home-base store, got a pleasant jolt when the entire \$30,000 start-up inventory moved the first month. About 40% of the business came from regular CB customers, the other 60% from hams around the area who, seemingly, were just waiting for a store to come on with good service and a full department.

Radio Shack, BA and CMC have been engaged in full-page and double-truck advertising face-offs in The Kansas City Star. BA's excellent 50th anniversary catalog, a 250-page layout, is a good-looking piece of direct mail and covers the entire electronics spectrum A to Z.

Fred Hulten at Audio Mart, fast-building indie, says his private label custom line of upright 4-foot speakers, priced at \$319, is hot. He sees a decided trend to speakers priced in the \$300 to \$1,000 per pair range. For him, the really fruitful advertising is the amplifier and speaker clinics he holds four times a year. They spell exposure, traffic and sales. As a sidebar to the clinics, he screens Yamaha's "Learn to Listen" show.

Everyone reports quickening sales of speakers in the national mean, about \$99 per unit or \$200 a pair.

In brands, B.I.C., Pioneer and Kenwood are mentioned a lot. Sony isn't a factor in the component business here to date. People like David Beatty and John Kiefer embrace Bang & Olufsen because of its limited distribution.

At Beatty's the feeling is that price has been a stronger influence on sales the past two years. One reason advanced is that the market has shifted to younger buyers on tighter budgets. A few years back, the over-35 crowd was contributing 50% of the volume at most indies. Now they're funneling in only about 20% of sales. What does that mean?—For one thing extra-services like ex-

(Continued on page 65)

some prizes for yourself. And you're gonna love the big one.

Free hula music.  
In Hawaii.

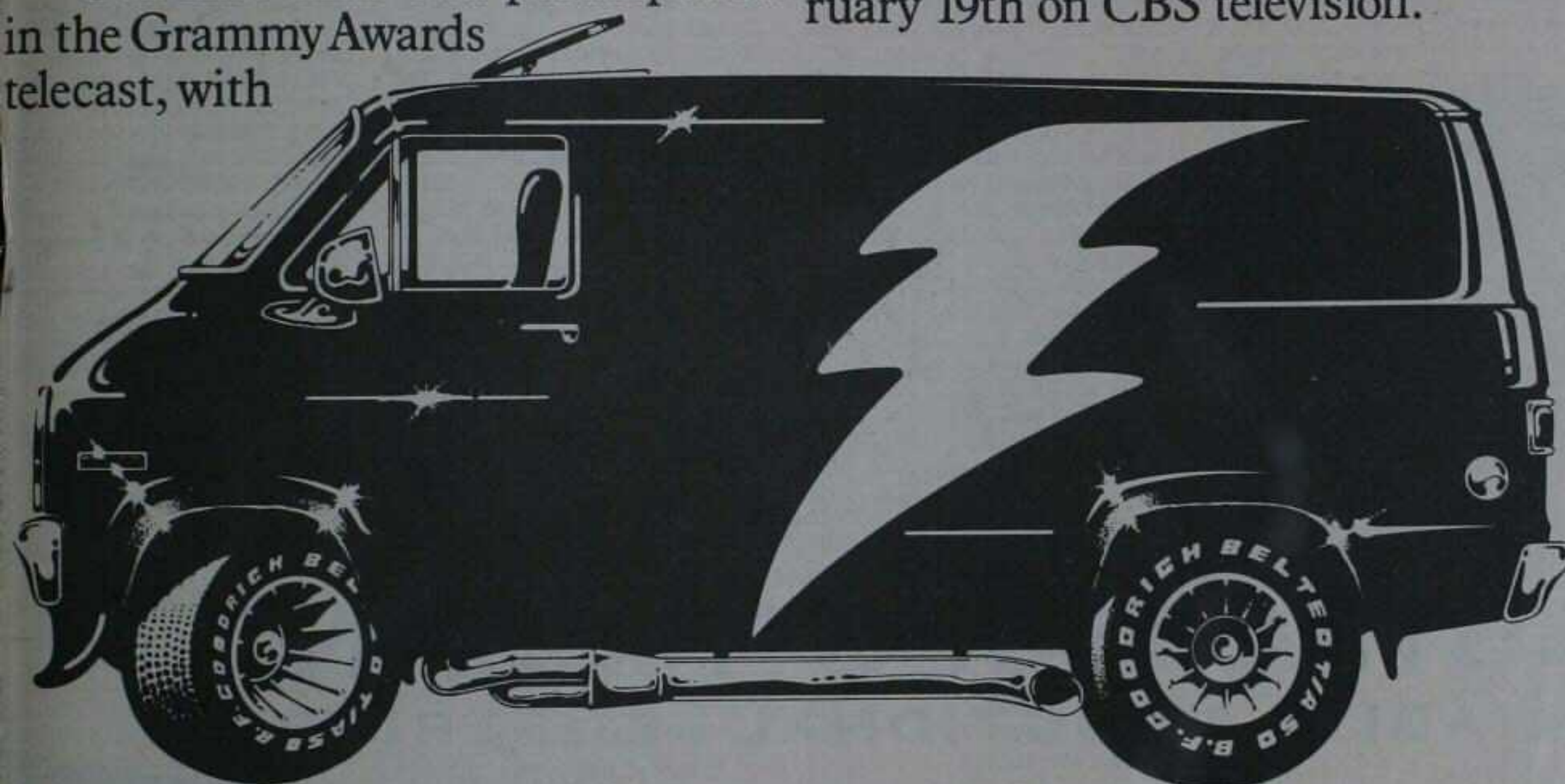
**And now, the salesman.**

Television.

Our first-time-ever participation in the Grammy Awards telecast, with

Oh, you've seen Pioneer commercials before. You've seen how effective they can be.

But never, in your wildest dreams, can you imagine what Pioneer on the Grammy Awards will do. Watch for it the night of February 19th on CBS television.



four commercial appearances for Pioneer and Centrex by Pioneer products. Plus additional network TV support in Spring of 1977. For a total of more than 100,000,000 advertising impressions aimed at the people who buy your products.

And open early the morning of the 21st.

### Is that all?

Matter of fact, it's not. Because — in addition to the products, the sweepstakes, and the Grammys — we've got tools to help you sell and people to help you use them.

So if you don't happen to see us in Booth 221, 222 and 223 at the CES, by all means call. Call Steve Solot at (213) 639-5050.

And take advantage of what we're doing.

While the other guys wait 'til Spring.

**PIONEER**

Pioneer Electronics of America, 1925 East Dominguez Street, Long Beach, California 90810





# Winter CES Car Stereo/CB Combos: Factor In Shift To High Gear

• *Continued from page 57*

newer 40-channel CB/car stereo units scheduled to hit the pipeline this month.

Industry consensus places sales of autosound alone in the realm of just under seven million units which translates into a nifty \$850 million to \$1 billion at retail.

Factors contributing to the growth include: a major upgrading of quality on the part of the consumer, particularly to speakers; a propensity to purchase higher ticket, multi-featured models; the fact that only 60% of new cars coming out of Detroit have factory installed radios; and, of course, the amazingly viable ancillary market, car stereo combined with CB.

In terms of product trends, cassette, especially in-dash, is making the strongest strides. Doyle of Pioneer, for example, predicts cassettes will account for perhaps as much as 35% of the overall market, while in-dash units could account for 60% of unit sales and perhaps 75% of dollar sales.

In-dash sales could go as high as 50% this year, up 10%, while cassettes grab more of a market share—up to 40-42%.

The trend begun last year toward the high end is expected to continue as car stereo becomes more and more of a "true" hi fi product.

At the last CES Audiobile led the way introducing components for the car, actually a package of "separates" consisting of pre-amp, power amp and a two-way speaker system that is compatible with most existing sourcing units on the market.

Epitomizing the move towards the esoteric also was Nakamichi's and ADS' impressive package, the former offering the 250 cassette player combined with latter's 2002 miniature loudspeaker system, a \$700 mix which included an AC adaptor. Both systems have been scoring well at the dealer/consumer end.

A number of manufacturers are expected to introduce systems along this vein while at the same time improving the "specs" of existing product, making sourcing units more powerful. Stereo amps and power boosters are expected to get increasing emphasis.

Jensen's new "Triaxial" 3-way speaker system also underscores the high-end trend in accessories as well. That unit boasts a woofer, tweeter and a midrange. Jensen president Jerry Kalov says he believes the \$120 million 1975 market in wholesale car speakers grew to about \$139 million in 1976, a 16% increase. And 1977 is forecast at \$165-million, a 19% gain.

Murray Merson, Clarion executive, says, "Car stereo is growing because it's getting to be more of a hi fi product and our company is definitely headed in that direction."

"Consumers are demanding better features and higher performing units," adds Davies of Craig, "and they are willing to pay for it. I think the average increase in sale per unit will be \$20. Let's face it, there's a greater awareness of sound and high fidelity in the car, and manufacturers, including ourselves, are making product today available that can deliver that type of performance."

Doyle agrees: "We are selling a

phenomenal amount of our new Supertuners and I think there's a major trend to upgrading."

Another continuing trend also is to miniaturization generally which is also helping to enhance the in-dash, cassette market employing state of the art integrated circuitry. The smaller in-dash units are appealing to the sizable compact car market and increasingly anti-theft-conscious buyer.

Of course, the most significant move in recent months concerning the combination units was the expansion by the FCC of channel allocation to 40, up from 23. Admittedly, that was one of the factors inhibiting car stereo manufacturers such as Pioneer and Superscope, for example, from joining the combo fray this past year.

Many had set their sights on 40-channel car stereo and those units should begin to become available sometime in January or early February.

Technological trends here are the continuing use of Phase-lock-loop (PLL) and digital synthesis circuitry which brings a superior technology to the combos at only a slight increase in price—as well as reducing the number of crystals needed for the product.

Along with the shift towards miniaturization is more incorporation of controls in the microphones including LED channel readout.

On the retail side, the combination units have segued car stereo more into the mass merchant already enjoying increased CB sales and widening its distribution. At the

same time, car stereo, as well as the combos, are becoming an increasingly more important part of the audio specialists' arsenal.

CB excitement has led, most industry observers speculate, to more car stereo excitement with both categories benefiting.

Recent and upcoming manufacturer activity includes:

- Audiovox has readied a new three-way speaker system called Tri-vox 20, available in pairs measuring 6 by 9 inches and featuring a woofer, midrange, tweeter and crossover networks. The suggested retail is \$89.95.

- Automatic Radio is readying two under dash 40-channel CBs, one model CBH2265 with switchable ANL, RF gain, and theft proof slip-out bracket at about \$179.95 and model CBL with digital readout for a suggested \$200.

- A "hide-away" housing and all-in-one microphone are utilized in Boman Industries' new 40-channel CB radio, model CBM-6000. The unit is designed to attach to an in-dash car radio, cassette or 8-track player and can also be mounted under the dash, in the glove compartment or against the firewall. "Highway Hide-Away's" microphone contains all CB controls, including digital channel indicator and transmit and receive mode indicator lights.

- J.I.L., combo pioneers, is readying a new version of the car stereo/CB combination unit which will employ large scale integrated circuitry for increased miniaturization. About the size of a

pocket secretary, it features AM/FM multiplex and a front-load stereo tape unit. It also features a 40-channel CB with scanning capability for five AM, five FM and five CB channels. J.I.L. will also broaden its existing car stereo lineup as well.

- Kraco expects to have five new in-dash CB combination units, a modular, in the near future, joining two in-dash combos already in the line.

- Lear Jet, 8-track car stereo pioneers, has announced intentions of marketing CB and CB/car stereo combinations in 1977.

- Panasonic is emphasizing its new high end car stereo speaker while indicating it is preparing an AM/FM/40-channel model with LED readout for a suggested \$300 as well as a manual tune unit with 40-channel CB for a suggested \$239. Also forthcoming are AM-only 40-channel combination pushbutton in-dash models and an AM/FM/8-track with 40-channel CB.

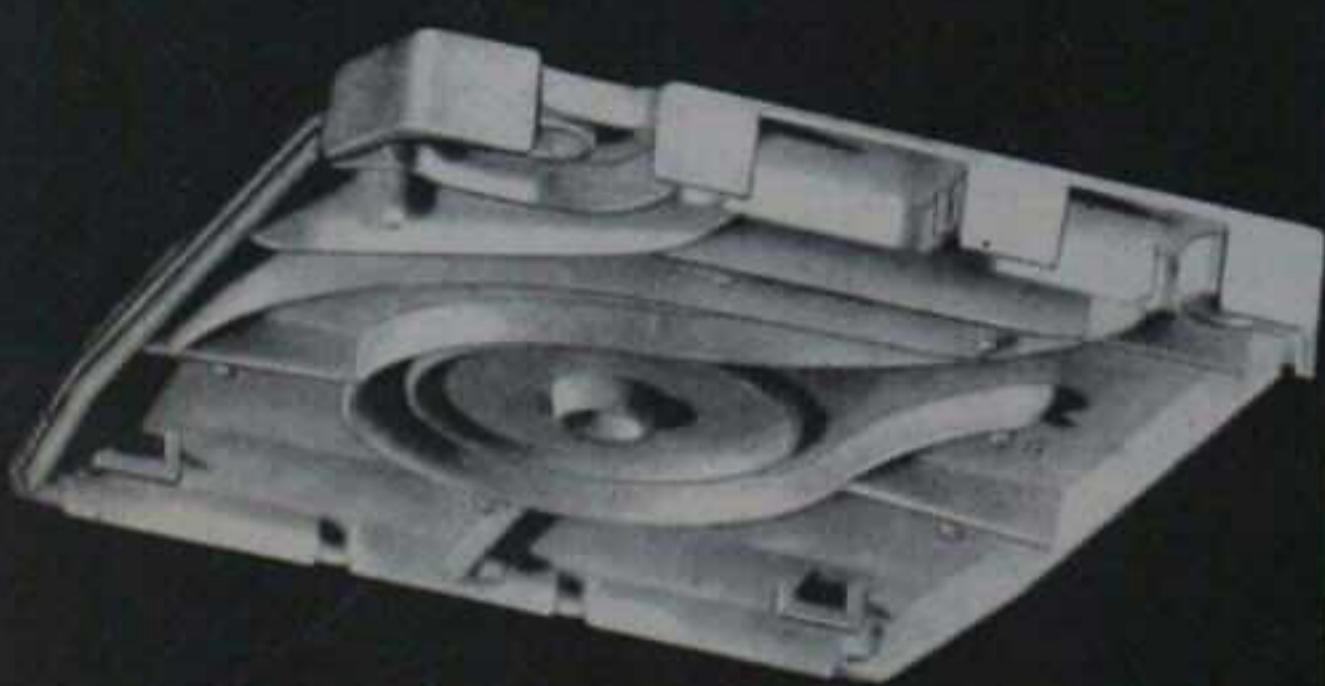
- Metro Sound is readying model MS-8560 in-dash cassette tape player with built-in AM/FM multiplex radio. At a suggested \$189.95 the unit features automatic reverse tape direction indicator lights, dual volume tone controls and automatic frequency control.

- Pioneer is readying 40-channel CB/car stereo configurations as well as a broadened line of autosound that includes more Supertuners that feature hi fi tuner performance.

- RCA is moving into the combination market and is preparing an AM/FM/40-channel CB radio and

(Continued on page 72)

## MASTRO INDUSTRIES, INC. RELIABLE • FUNCTIONAL • SUPERIOR



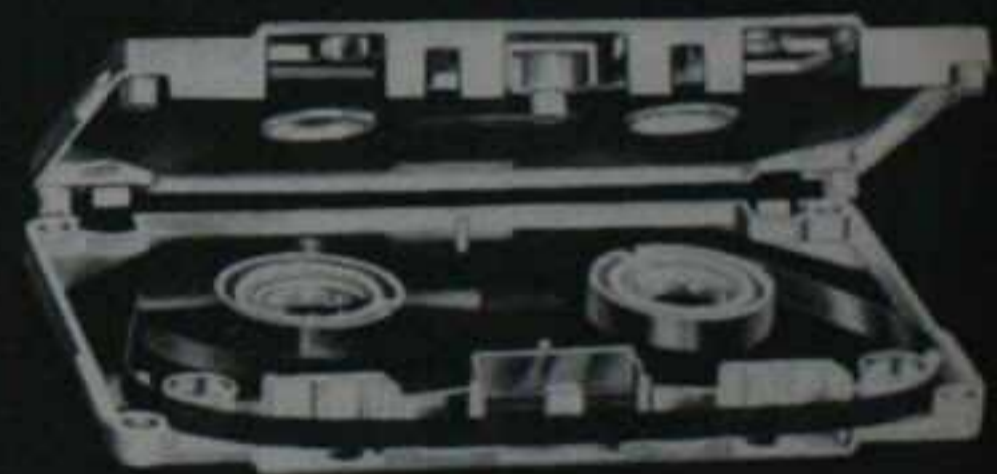
- 8T Cartridges, assembled . . . ready for loading

- \*8T Cartridges, tape loaded, 45 & 90 minutes, or made to order

- Cassette Parts: housing, hubs & roller guides

- C-O Cassettes

- \*Cassettes, tape loaded: C-30, C-45, C-60, C-90, C-120, or made to order



\* Ask for our MARMAC high quality line of tape-loaded cartridges and cassettes.

Mastro Products are precision engineered for top performance and smooth functioning.



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New York, N.Y. 10467  
(212) 547-5600



# Cross-Country Retail Survey: Hopeful On '77

## Kansas City, Mo.

Continued from page 63  
ended warranties don't carry so much weight.

Another development: There's an unspoken agreement among the independents to forestall the inroads of merchandisers by keeping any mudslinging against one another to a bare minimum.

Independents like Beatty and the mass discounters, are all selling a good five times more blank tape than they did two years ago.

Big problem in the Midlands? There are still a lot of people who haven't been exposed to "good" stereo sound. They're boxed into Zenith and Magnavox compacts. "How come we can't mine more of the potential like they do on the East and West Coasts?" is the vexing question everyone asks. For 1977? No barn-burning records, just solid and stable. This is close-to-the-vest country, but it's getting better for stereo all the time.

## Miami

Once the hottest item in the Greater Miami area, CB radio and combination car stereo sales have virtually come to a standstill. And dealers in this area doubt they will ever again reach the peak they attained before 40-channel CBs were announced.

Gil Speilberg, owner of three Tapesville stores, says, "Six months ago CB was the hottest item possible; right now it's the coldest. We did extremely well in sales until the last quarter of the year, then it started to bomb. Prices began tumbling way down. CB is following the same pattern as the calculators did a couple of years ago, starting out with high prices, then coming down to really low costs. Everyone seemed to be waiting for the 40-channel radio to become available in January."

Marty Goodman, hard-lines buyer at J. Byrons, 23-unit department store chain, echoes Speilberg's negativness: "CB was one of two new categories we added this year (the other was tv games) and we did very well initially. When the 40-channel was announced, price points fell, profits fell and it was very tough for anyone selling CBs to make a profit."

Although both men feel a certain percentage of consumers will buy the 40-channel units neither feels the CB will ever reach its former popularity. "The business will never be as hot as it was," predicts Goodman.

"I don't think the new product will do as well. Prices will be higher, power lower. Actually, people with 23-channel are better off from a price and quality standpoint," Speilberg claims.

Only Joe Luskin, owner of the four Luskins Hi-Fi stores, has faith in the new models. "We went into CB radios on a very limited basis, so we weren't hurt by the announcement of the 40-channel, which I feel will do very well."

Unit audio sales were reported up despite Miami's above-national-level of unemployment. "We were over the previous year until September and October," says Speilberg. "November, too, was pretty soft. Dollar volume reflected unit sales. And our profit margin stayed the same for the first half of 1976, then got tighter."

Luskin, who opened his fourth store in September, reasons plus sales and dollar volume was due to the new store. Goodman reported an increase in dollar volume of 15% with

profit margin increasing about one point.

The termination of the Fair Trade Act had no effect on the area's retailers. Although Speilberg thought it would be super bad, he found other

retailers were not cutting prices drastically. "They seem to realize they have to make a legitimate profit to stay in business."

Goodman maintains the end of Fair Trade was good for the indus-

try. "We're very competitive," he says, "and we now have the ability to decide what we want to sell a particular item for. We are able to pass on savings to the consumer."

Contrary to national economic in-

dicators predicting a general slowdown in the coming year, Miami retailers feel the general outlook for 1977 is good—perhaps a subdued optimism is reflected by them.

(Continued on page 67)

# Everyone is sold on Sound Guard.<sup>®</sup> Now we need some people to sell it.

### An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard record preservative.

When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000003" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise." And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans."

Or B. V. Pisha's AUDIO review:

"Its (Sound Guard's) effectiveness was beyond our greatest expectations."



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding:

1. Sound Guard preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

### The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound

### Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in

Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

### Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills.

At first, they came to us direct. But now, our national advertising is directing Sound Guard customers to you.



### If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

Sound Guard representatives are now calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



Sound Guard is the registered trademark of Ball Corporation for its record preservative. Copyright © 1976 by Ball Corporation.



# Market Lines Blur At Semipro Equipment Crossroads

• Continued from page 57

channel recorders at about half the price of full competitive machines.

Also available from TEAC/Tascam—as well as from Otari—are 4- and 8-channel machines that use half the tape width of comparable pro machines. (TEAC/Tascam also markets the 90-16, a 1-inch, 16-channel machine.)

These machines offer the semi-pro engineer the flexibility of full multi-track operation, with the economy of the narrower tape widths. Of course, the "non-pro" standard tape width rules out compatibility with the professional studio, but if this does not present any production problems, the comparatively low price of the machines—and the savings in tape costs—becomes attractive.

Once the semi-pro operator has progressed beyond the 2-track stage, some sort of console becomes a necessity, and this point has not been overlooked by manufacturers. However, here the trend has been towards new companies specializing in console design strictly for semi-pro applications. More than 35 console manufacturers offer such equipment, of which but a handful are also known in professional circles.

So, while the pro industry leaders like MCI and Neve continue producing their "super boards," the semi-pro business finds its needs met by companies such as Allen and Heath, El-tech, and Sound Workshop. And of course, TEAC/Tascam, whose Model 10 console played a significant role in opening

up the semi-professional market in the first place.

At pro dealer Audiotechniques, Inc., company president Hamilton Brosious reports a large interest in Allen and Heath boards, which range in price from under \$500 to over \$7,000. Typical configurations are from 6 in/2 out to 16 in/8 out. Audiotechniques notes that a significant segment of its clientele work out a planned upgrading program, and may eventually return for a fully-equipped professional-grade board.

Typical of the well-equipped semi-professional console is Sound Workshop's Model 1280, which features 12 low-impedance microphone inputs, 12 line inputs and 8 outputs, in addition to three-band equalization, plus echo and cue sends. The Model 1280 uses slide faders, push-button channel assignment switches and rotary pan pots. It carries a list price of \$2,850.

The world of signal processing has also been covered by the semi-pro manufacturers. Reverberation systems are now available in the \$400 to \$1,000 range, with a \$195 reverberation system kit sold by Gately Electronics.

Delay lines are also reaching the semi-pro market. Sound Workshop's Model 220 Doubler/Limiter offers 5 to 40 milliseconds of delay (\$500), while for just under \$1,000, MXR Innovations' Digital Delay System provides delays of more than 300 milliseconds, with optional expansion to 1.2 seconds.

And as a variation on the usual studio-type delay line, Audio Pulse

offers its digital time delay system, intended to simulate the ambience of the concert hall. Although the system is intended to be used for rear speaker ambience in a quad set-up, it may also be used as a complete echo-reverberation system in most semi-pro recording or mixing applications.

As for compressors and limiters, dbx offers its 160 series in both professional and semi-professional versions. Although the electronics package is the same, the pro version model 160 has balanced inputs and outputs while the model 161 is unbalanced, with RCA-type phono plugs for both input and output. The 160 costs \$315, and the 161 is \$265.

Since the semi-pro console may offer minimal equalization facilities, a wide variety of external equalizers—from graphics to parametrics—have been introduced. MXR Innovations offers a 2-channel, 9-octave band graphic equalizer, while the Multi-Track Co. manufactures a 5-band parametric equalizer.

And for the semi-pro operator who wants a complete ready-to-roll package, the Winegard Co. plans to market a complete 8-track recording studio, built into a Dodge Maxivan (Billboard, Dec. 4). Depending on the options selected, the van may cost between \$15,000 and \$20,000.

On the other hand, the confirmed do-it-yourselfers have a friend at Switchcraft. Best known for its well-designed and easy-to-assemble microphone plugs, the company offers a seemingly inexhaustible variety of interconnecting cables and plugs, al-

lowing the user to attach just about anything to anything.

Condenser microphones—once in the strictly professional category—are now coming within the range of the semi-pro. Most noticeable are the new electret condensers, now offered by Electro-Voice, AKG, Sennheiser, Nakamichi and others.

In true bicentennial spirit, Electro-Voice's newest electret is model 1776, a cardioid pattern condenser for under \$100. Like most Electro-Voice products, it appears to be just about indestructible, which may make it attractive for stage work.

The electret series from AKG and Sennheiser offer interchangeable capsules, with cardioid, omni and shotgun patterns available. And Nakamichi's CM-300x3 is a set of three electrets, each with an omni and a cardioid capsule, windscreens, cables and batteries. At \$300, the CM-300x3 is still significantly cheaper than many single professional grade condenser mikes.

The search-and-cue system was at first a luxury found only on the top-of-the-line professional tape recorders. However, El-tech has recently introduced its budget priced (\$349.95) Take Finder, which may be used with any type of open reel tape recorder. Although lacking the automated sophistication of the more expensive built-in devices, the Take Finder allows the semi-pro engineer to note the start and stop points or punch-in locations, and it may be easily moved from one machine to another, since there are no electrical or mechanical connections

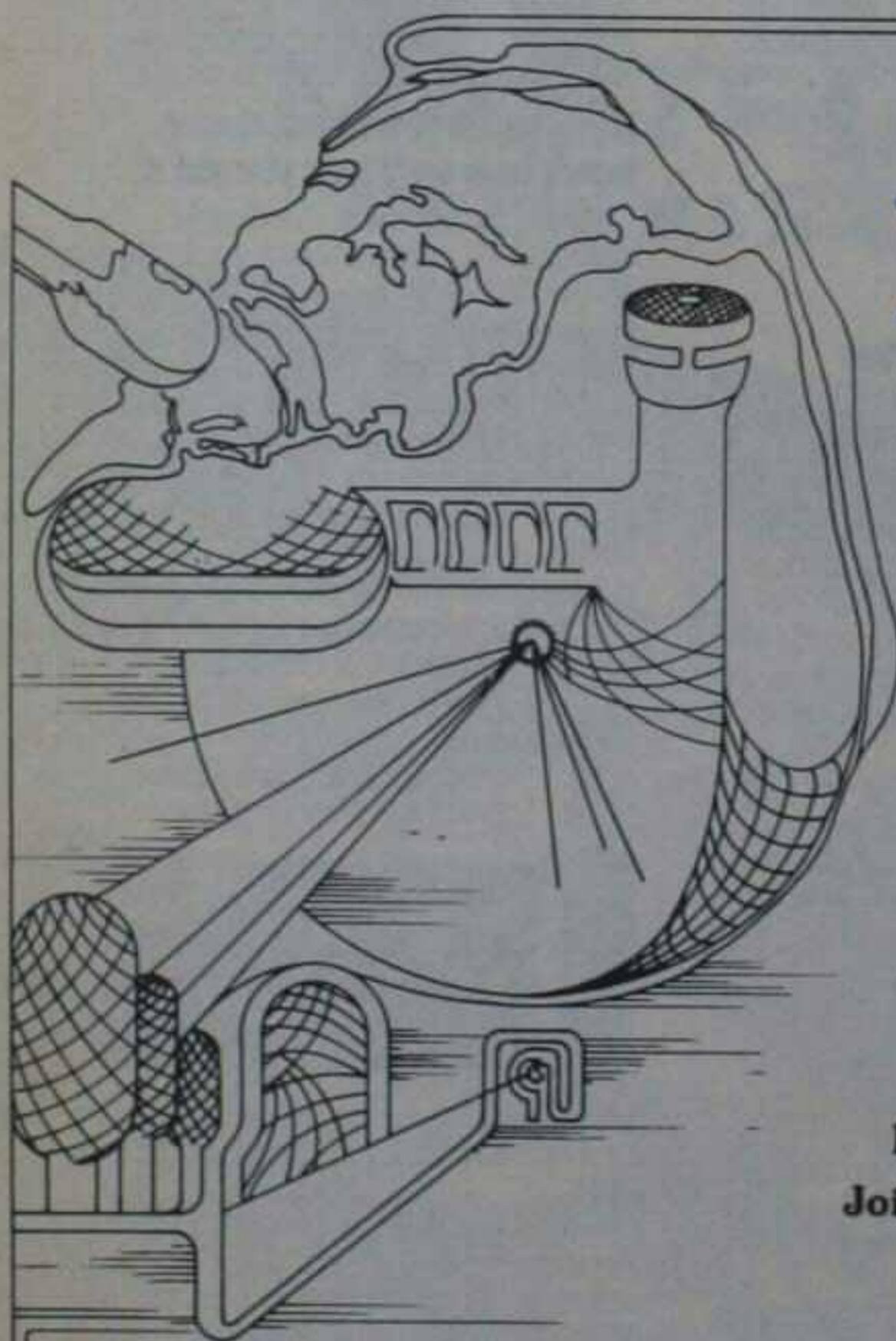
required. An opto-electrical sensor detects reel rotation and counts up or down, depending on tape direction. The device responds to marks placed on the reel flange, and depending on the number of these, it will register one or more counts per revolution.

Even room equalization systems are coming within reach of the semi-pro budget. Shure Brothers has marketed its M615AS Equalization Analyzer System, which allows the user to quickly determine the flatness of any sound system. When the system includes Shure's SR 107 Audio Equalizer, it should be possible to balance it within approximately  $\pm 1$  dB. The analyzer uses a series of 10 LED pairs to indicate sound pressure levels above or below a pre-set threshold level. The SR 107 equalizer is adjusted until all the LED's are extinguished, at which point the system response is flat.

As for the semi-pro himself, Pit Kinsolving and his Golden East Recording Studio may be a typical example, if there is such a word as "typical" in the semi-pro business. Located in New Canaan, Conn., Golden East's console is an Allen and Heath Series 142, which feeds Sony and Crown 4-channel tape recorders, as well as TEAC and Nagra 2-channel decks. Dolby "B" noise reduction is available, and the studio's microphone complement includes some of the electrets mentioned above. Golden East's published rate card quotes studio time at \$20 per hour, and the whole system is available for remote work too.

(Continued on page 74)

JANUARY 15, 1977, BILLBOARD



## Not everyone sings like Elvis!

Some sing with power... some with grace. The super talents can lay it down both ways. It takes super microphones to satisfy the different styles and needs of your customers. E-V mikes are depended on in the toughest professional uses to take whatever the talent puts to them, and put out every detail of their sound.

And there's power... and grace in E-V's total line, too. E-V alone can give you every type of mike your customers need. Exclusive Variable-D® cardioids, like the RE16, give clean, crisp sound at any working distance. Single-D's, like the 671, give you rugged, close-in bass boost and great feedback control.

Electro-Voice has it all... speakers, speaker systems, and mikes. Warranties backed up by the best factory service in the business. Materials to help you sell. And a 50-year reputation for quality sound.

Join the profitable power... and grace team. Ask your E-V rep or call our music man, Bob Herrold at:

**Electro-Voice®**  
a gulton company  
620 CECIL STREET, DEPT. 175W  
BUCHANAN, MICHIGAN 49107





# Cross-Country Retail Survey: Hopeful On '77

## Miami

Continued from page 65

"I think people are always apprehensive when a new Administration comes in," explains Spielberg. "The year may be slow in getting started, but I think it will be a good one."

Luskin says he doesn't read pessimistic newspapers reports. "We don't worry too much what others are saying. Our business is continuing to grow no matter what experts are saying."

Goodman, too, indicates he feels 1977 will be a good year. "We expected a good holiday season especially with the new tv games we added. And '77 looks good to me right now."

## Milwaukee

Individual items and lines seem to be doing well in Milwaukee retail markets, despite a stable across-the-board year. Dollar volumes have edged slightly ahead of last year's figures in most stores, unit sales are about the same or a bit increased and profit margins are hanging in there, retailers say.

The demise of Fair Trade may be a contributing factor, with prices lower on many items, says Bob Wack of Wack Electronics. The profit line is staying much the same. "There are more competitors in this field, more idiots who don't realize you have to make money," Wack says with a laugh.

Yamaha receivers, manual turntables and high-end tape machines are doing well for Wack. For Mark Pillat, general manager of the city's two Sound Stage outlets, JVC receivers and cassettes and Micro Acoustic speakers have been boomers for the year. Sony turntables have also done well for Sound Stage, he says. Onkyo receivers in the new EX2500 and TX4500 models have been excellent for his sales, according to Elliot Glinberg of Port of Sound.

Many dealers report that a mid-summer advertising splurge in a massive stereo-hi fi section put out by the Milwaukee Sentinel newspaper perked up sales in a normally slack time.

"August and September were super, super months for us, probably because of that section," says Wack. Glinberg agrees, "It always does a lot for us."

November buying, however, appeared to be low for many dealers. However, they report a growing pre-Christmas push. "I think you can blame the slow November on the poor weather, people just weren't thinking about buying electronic gear," says Pillat.

Wack says the old peaks and valleys in the sales year are evening out now, with the tail end of the year doing as well as the rest. "We don't offer Christmas discounts or those other promotions because we're not a high volume type of store," he says. "We like to be known for real, long-term, old line quality."

The store pushes open reel tape decks, which have remained strong sales items since Wack Electronics first started carrying recorders in the 1940s. "We think the open reel still offers things that you can't get in even the best cassette," Wack says.

High-end equipment, in the \$1,000 to \$3,000 range, has been doing well for Glinberg at Port of Sound. Separate components have also been strong during the latter part of the year, he reports.

Many dealers rap the lack of manufacturer concern for dealerships

and in-house service help.

"There isn't a rep who knows anything close to what we know about equipment," charges one dealer. "Often the reps come in and ask us what's new, they aren't even familiar

with many new products their own company is offering," he says.

"The manufacturer's first concern is selling, the second is getting paid, and the third is not hearing from you until you are ready to reorder," says

another major Milwaukee dealer. Few difficulties in getting ordered merchandise are cited, however.

A sales promo that has been helping Pillat in his software line is the prewrapping of such small fast mov-

ing items as blank tape cartridges for Christmas shoppers. "Most of our buyers are male and they don't like Christmas wrapping, so we do it for them," he says.

(Continued on page 69)

## WE'RE MAKING A LOT OF NOISE ABOUT OUR LACK OF NOISE.

Ampex Plus Series is an extremely low noise blank tape. And the less noise a tape starts with, the nicer recording your customers are going to end up with. We think that's something to shout about. And we'll be doing just that. In a national magazine advertising campaign in such publications as Rolling Stone, National Lampoon and Playboy. Plus a heavy radio campaign on youth-oriented stations in the eleven largest tape markets in the country.

Plus in-store materials and promotions. Posters, counter cards, T-shirts, and buttons.

Ampex Plus Tape. The Quiet One. We just couldn't keep quiet about it any longer.



**AMPEX**  
The Quiet One



# Record Care Accessories Expand For 'Better Sounds'

• Continued from page 57

deep price gouging on high-ticket items.

Care and protection of record collections is becoming an increasingly important concern among consumers. A mood of austerity and conservatism prevails, and growing sensitivity and sophistication of playback equipment demands software be kept in pristine condition.

The topic is scheduled for extensive coverage in newspapers and magazines, as it becomes a popular "consumer" issue this year. Playboy, Oui and McCall's are among the general interest magazines with record care articles just completed, while the audio press has maintained a steady dialog on the subject.

One development that has captured the interest of these sources is the availability of an entirely new record maintenance item, a super-thin plastic coating applied to the record's surface, that protects the grooves from play wear. With the introduction of the dry lubricants, a seminal concept is being driven home to consumers; each time a disk is played, no matter how expensive and refined the equipment in use, the software is being deteriorated.

Sound Guard, the first of the dry lubricants, bowed last summer. Joining it is Discwasher's Pro-Disc, to be unveiled at the Winter CES, and at least one other manufacturer, the Recoton Corp., says there is a "good chance" it will unveil a dry lubricant system.

To list for \$24, the Pro-Disc system consists of a polystyrene record-holding chamber, with four corner

openings, and an aerosol (no fluorocarbons, Discwasher makes clear) container with enough lubricant to protect coat 80 record sides (40 LPs). Replacement aerosols list at \$6.95.

One "metered" spray in each of the four corners of the Pro-Disc chamber and the treatment is complete. The system is compatible with record cleaning treatments such as the Discwasher, the company says.

Discwasher also will introduce a "Goldens" connector plug and an improved DIII record cleaning fluid at CES. The connector permits linking of the firm's "Goldens," gold-plated connector cables, for additional length, while the new fluid boasts improved anti-static properties, superior binding with the fabric of the Discwasher brush, and less dryweight residue than before.

Discwasher also has upgraded its D'Stat conductive turntable platter mat and reduced to \$25 (from \$30) the list price of its Zerostat anti-static gun. ("We got a better deal from the English manufacturer," a spokesman explains.)

Beginning in January, the Ball Corp. will upgrade the advertising push behind Sound Guard, the dry disk lubricant that debuted at the Summer CES. The Sound Guard system lists for \$6.99; its lubricant is sprayed with a pump atomizer and buffed into the record's surface. Two ounces of the preservative are provided, enough to effectively coat 40 record sides (20 LPs), Balls says.

Ball has promised to spend \$1 million promoting Sound Guard during its first year on the market. The second six months of the introductory

period will see network placement of Sound Guard tv ads, and print messages in the nation's top 100 college newspapers. Ads in nationally distributed consumer and trade press will continue. Ball says it is streamlining its consumer print ads to make them less wordy and technical.

"We are still not in record outlets to the degree we'd like to be," comments Steve Oseman, Sound Guard's national sales manager. Oseman says the product has "filled" audio/hi fi distribution channels.

Noting the difficulties of managing a one-product line, Oseman says Ball will introduce additional audio accessories at the Summer CES. Sound Guard represents Ball Corp.'s debut in the audio field.

The new wear prevention systems are having an impact on conventional record cleaning accessories. Horian Enterprises reports that it has removed detergents from the cleaning fluid in its "Clean Sweep Total System" in order to make the system compatible with preservatives like Sound Guard. It is likely

that other fluid manufacturers will take steps to offer this compatibility.

Horian says its fluid also has been purified, and the velvet covering its system's cleaning cylinder upgraded. Horian will be showing at the Winter CES, pushing the no-frills mid-price system that it claims is comparable with the costliest cleaners. The company says it plans to market tape care products by the summer.

Le-Bo Products Co., Inc. is introducing new packaging and displays. (Continued on page 70)

# Big Year Is Seen For Blank Tape

• Continued from page 58

organizations are BASF and Capitol Magnetics. The latter company has gone a complete circle away from its heady national tv advertising program through which it tried to develop the name Music Tape as a generic term for its line of products.

Although company officials were unavailable for comment, sources close to the firm disclose that the plan for the future include a shift back to the old Capitol name, with less emphasis on high powered ad campaigns, and more attention to realistic selling programs that meet the needs of both consumer and dealer.

The same is true at BASF which in the wake of resignations by several of its key personnel including national sales director, Gerry Ber-

berian, is reassessing its entire marketing and merchandising program, with major announcements planned for the new year.

Gene Phelps, new head of Ampex's consumer blank tape division, is also instituting sweeping marketing and merchandising programs aimed at recouping the popularity the line once enjoyed with consumers.

Undergoing complete overhaul are the firm's retail training seminars, which Phelps feels have been too technical. In going over the heads of the people to whom they are geared, they are not serving their intended purpose.

The seminars are being redesigned to serve the needs of the layman, and they will be introduced sometime next spring along with a series of consumer blank tape hand-

books outlining the care and use of blank tape products.

Supporting these marketing aids will be some new packaging with emphasis on eye-catching graphics and in-store displays.

The whole caboodle will be pushed through an ambitious advertising program that will be started initially in 11 markets through radio and trade and consumer print ads. This will be expanded in May at the start of the company's new fiscal year with several network tv spots, and a strengthened distribution network that will give Ampex access to many markets which do not now carry its products.

Some price increases are expected at the company, but Phelps believes that in spite of them, the firm's line will remain competitive, including a new high-end formulation anticipated later this year.

JANUARY 15, 1977, BILLBOARD

# LaLaLaLaLa



Makes you want to start humming.  
The good sound of  
"TEN" car Stereo.



Make the days go by in closer harmony. "TEN" sound systems for the automobile bring you natural, lifelike music that make it possible. And the choice is as wide as the sound: 4-channel stereo, cassette and cartridge stereo, radio combo, or a variety of radios and stereo radios. New models with the latest features are constantly being introduced.



### 8-Track Car Stereo with AM/FM Stereo Radio DL-300

- Selector button for AM or FM stereo radio
- 8 track cartridge program selector with indicator through radio dial
- REPEAT button to hear favorite programs again
- Fits in dash of any 12V negative ground car, with control shafts adjustable between 130mm and 160mm



### Cassette Auto Reverse Car Stereo DP-470

- Tape reverses automatically also when using FF/REWIND
- AM/FM/FM stereo radio receiver
- Anti-rolling system and slip mechanism for stable performance
- One button stops and ejects cassette, turns power off
- Fits in dash of any 12V negative ground car with control shafts adjustable between 130mm and 160mm



### Cassette Car Stereo with AM/FM Stereo Radio DP-460

- Easy in-dash installation in any 12V negative ground auto
- DIN Standard and adjustable shafts between 130-160mm
- Automatic and Manual tape EJECT and FF/REWIND system
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Design and specifications subject to change without prior notice

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# Cross-Country Retail Survey: Hopeful On '77

## Milwaukee

Continued from page 67

Strong products for next year are considered to be the Pioneer RG-1 dynamic expander and JVC CD1770 cassette deck (Pillat); the SAE impulse noise reduction system (Wack), and continued excellent Maxell and Sony products (Glinberg).

## Seattle

Unit sales, volume and profit margins for most dealers in the Seattle area showed an approximate 10% percent increase over the year before as 1976 drew to a close.

The mass merchandisers, the chain operations, and the bigger independents did well and are hopeful that the growth momentum will continue into and throughout 1977. Some of the smaller stores, however, have found the going rougher and are looking for an improved economy to ease the touch-and-go pressure in the months ahead.

The big mass merchandiser, Jafco, reports steady growth with business expansion holding to the norm of previous years. "Last year was an excellent year and 1977 promises to be even better," says Bernie Gordon, general manager.

Similar optimism is shared by Don Jenne, one of the owners of DJ's Sound City, Seattle-based chain with 14 outlets in Washington, Oregon, Idaho, and Hawaii. "I'm not a seer, but if 1977 continues as 1976 ended, it's going to be a great year," Jenne says.

Holiday business was up for Wide World of Music, a major Seattle independent, but sales volume had shown an increase each month of the year, beginning with January, says Rick Cummings, manager of the store.

Cummings reports a 10% increase "at least" for the year in both the volume and profit categories and is pleased, specially, with the sales popularity of his Pioneer and Panasonic turntables, recorders and speakers. Wide World carries some two dozen hardware lines and moves considerable software through a well-patronized record and tape club.

A not so rosy picture emerges in a survey of some of the independents, such as Standard Records & Hi Fi, who are feeling a pinch due to the saturation of their areas by competitors. "We've now got four close competitors, one right next door, and business is definitely down," reports Standard's owner, Millard Smith. "By reducing some of our overhead, we can weather it," Smith says.

Other independents in mushrooming shopping centers report similar competitive pressure, but Smith doesn't blame the termination of Fair Trade. "Actually," he says, "I never believed in it and was glad to see it go."

Jafco's Gordon, too, was happy to see Fair Trade end. "It enables us to offer some lines at better prices," he explains. Fair trade isn't exactly dead, however, the Jafco manager maintains. Some manufacturers, he believes, still restrict distribution to those who sell at a recommended retail price. Other Seattle merchandisers, such as DJ's and Wide World, feel that the passing of Fair Trade hasn't made much difference, one way or the other.

Heavy merchandisers like Jafco and DJ's are sold on video games as general sales stimulators. Gordon reports game sales as "sailing" and

Jenne considers the product a "real comer." A dimmer view is taken at Wide World which carried the item just for the holiday season. "We don't consider it a year-around seller and won't unless the manufacturers

come out with more reliable units," says Rick Cummings.

CB sales at Jafco are heavy, but Gordon isn't making any predictions as to the effect of the new 40-channel units. "They certainly

should broaden the market," he observes. Cummings at Wide World, however, isn't impressed. "We don't do much with CB now and I can't see any improvement with 40-channel prospects," he notes. Some

people may switch over, he concedes, but most will stay with their present sets. "Truckers I talk to tell me they use only one channel now, so why do they need 39 more?" he

(Continued on page 72)

# Where do the people who want Memorex go when they can't buy it from you?

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# Record Care Accessories Expand For 'Better Sounds'

• Continued from page 68

for its record and tape care lines. Winter CES will be the first trade expo at which these are displayed. The firm's smaller blister-carded items feature an orange, yellow and brown color scheme, while its high-end Mark IV record maintenance accessories now sport attractive silver and black packages. Both a chrome counter display and walnut floor rack are offered with the Mark IV line. The line includes seven items, available singly and in a complete kit listing for \$15.98.

Schweizer Design is promising a record care first for 1977: the first disposable wet-system record cleaner. The unit may list as low as \$2, according to Fred Martinez, president of Schweizer. Martinez claims the system, which combines brush and fluid dispenser in one

piece, will clean as effectively as higher priced devices. However, it is designed to be discarded when the fluid is spent. Schweizer has relocated recently from Minneapolis to Charlotte, N.C.

Records traditionally have not been considered an audio accessory, as such. However, a new crop of audiophile-oriented disks is on the horizon, and prospects are good for a profitable resurgence of hardware/software under one roof.

The foundation of this development is a new disk-making technique (and at the same time a very old one), that suppliers based in audio products marketing presently are exploiting.

The direct-to-disk technique bypasses the use of magnetic tape entirely, and thus, its proponents claim, eliminates a generation of

noise and distortion found today on all conventional process recordings. Using the direct-disk process, a musical performance is fed directly to the master cutting lathe, where it is etched in real-time.

Suppliers of direct-disk recordings are Sheffield Lab Records, Audio Technica U.S., Inc., M&K Sound Inc., Nautilus Records (part of Orion Marketing Ltd.), and Crystal Clear Records, which will be exhibiting at the Winter CES.

In addition to direct mastering, these firms are experimenting with 45 r.p.m. 12-inch disks, passive-state electronics, and other techniques aimed at creating disks with superior sonic qualities—disks for audiophiles.

Crystal Clear Records brought its white vinyl, 45 r.p.m. "Direct Disco"

LP to the Summer CES, where it was adopted as a demo record by a number of hardware manufacturers. The firm says it is bringing two new releases to the Winter show: "San Francisco Limited" features Terry Garthwaite, formerly with Joy Of Cooking, on vocals in a mixture of rock, jazz and Latin cuts; "Virtuoso Guitar," spotlights the talents of veteran Laurindo Almeida in a side apiece of classical and guitar selections.

Audio Technica, a major market force in cartridges, headphones and cleaning accessories, has secured exclusive U.S. distribution rights to the Umbrella direct-to-disk label, manufactured in Canada. Umbrella's first release, featuring Toronto-based Rough Trade, is the first album entirely of rock music recorded with the direct disk process.

AT promises classical and ragtime releases to follow from Umbrella. Nautilus Records has released its first direct-disk LP, "The First In Line," while M&K Records is marketing two direct-disk recordings. Sheffield Labs, the company that resurrected direct-to-disk recording in 1968, has a number of releases slated this year.

Cost is the only fly in the direct disk ointment, for the recordings, to most listeners, offer proof of the claim to sonic superiority. The direct-disk process entails higher production costs, and only a limited number of records can be derived from a direct disk session, since there is no tape master to return to. Since the direct mastering movement is just underway prices have not been fixed, but it appears certain that the disks will list above \$10.

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# New Administration To Affect Industry Soon

• Continued from page 57

tougher transceiver standards to reduce CB interference. It announced an inquiry in November, right after cutting back its own previous radiation rules for 23-channel sets restructured to accommodate the new 40-channel CB reception permissible Jan. 1, 1977.

By way of future shock—scientists predict sunspot activity in future years could require a sudden shift of the whole CB service from its present MHz band—a poor choice to begin with, according to FCC's own engineers.

The whole subject of discrete 4-channel broadcast transmission has been left languishing by the FCC since 1971. Rulemaking and tests have dragged along.

In 1975, the special industry committee on discrete quadrasonic transmission (NQRC), after four years of testing, said the 4-4-4 systems tested are compatible with present broadcasting, and offer no problems at transmitter or receiver in FM service.

The rival matrix quadrasonic systems (4-2-4) need no FCC authorization for transmission over present stereo FM channels.

However, matrix may get standards for transmission as a special service, as requested by rival systems proposed by CBS (SQ) and Sansui (QS), and others.

The situation has reached the point now where the whole sound enhancement scene is a battleground, with resultant confusion to consumers, and lagging quadrasonic sales.

Sansui has told the FCC the CBS matrix system has serious flaws. CBS has replied that Sansui exaggerates its matrix system's acceptance by broadcasters and record-buyers.

CBS has also used the FCC rule-making platform to make a slashing attack on the concept of discrete 4-channel sound. CBS says that neither broadcasters, retailers nor consumers are really interested, and advises the FCC against inviting extensive comment on the discrete rulemaking.

As for television audio, the FCC has not made a move to require improvement in the poor sound quality ruinous to music programming—although the agency is quick to authorize tv signal use to perfect picture and color.

In the marketing area, the FTC has about wound up its year-long rulemaking on the December 1974 Magnuson-Moss Warranty Act. In general, disclosure requirements cover all written warranties on prod-

ucts manufactured on or after July 4, 1975, costing \$10 or more.

As of Jan. 1, 1977, special requirements for manufacturers and retailers of items costing over \$15 and manufactured after Dec. 31, 1976, became effective.

Manufacturers of these products who choose to issue written warranties, must come up with a single document warranty to accompany product with "full" (in total compliance with new federal standards) or "limited" types.

The retailers must have pre-sale copies of these warranties available

for customers on request, also as of Jan. 1, 1977.

The FTC has recently said microfiche cards and readers can be used instead of the proposed binders with copies of the warranties, if retailers prefer. Among other requirements, the dealer must see that customers are shown how to use the microfiche setup.

Loose ends in warranty rulemaking include manufacturers' right to depreciate refunds on fully warranted product, by a percentage of "useful life," and based on length of

(Continued on page 74)

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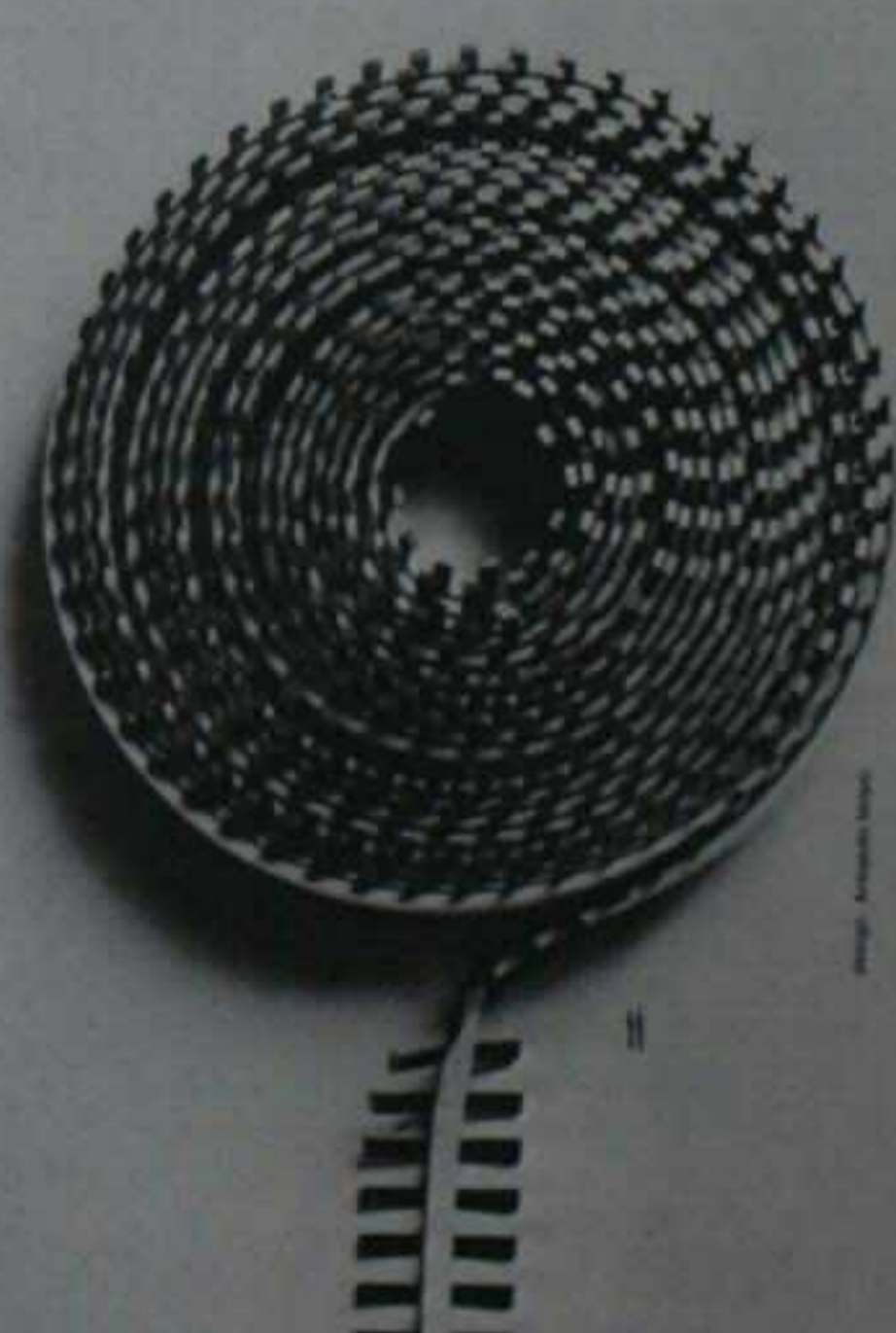


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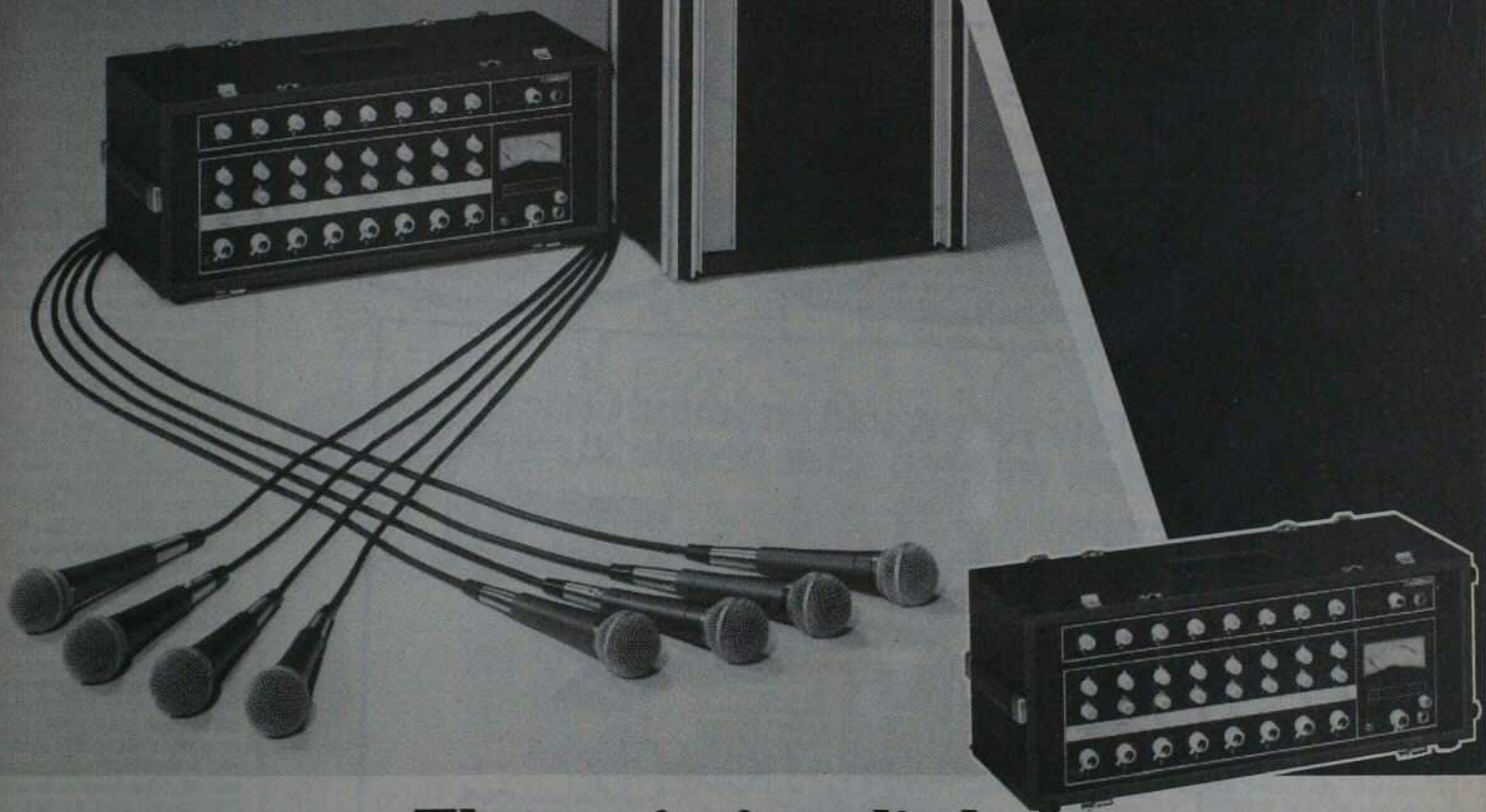
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The SR110 features an eight-channel input /single output design—can be used as a single unit mixdown panel, or stacked for multi-channel recordings (use four for quadriphonic) or stereo broadcasts. Super space-saving—takes only 1¾" rack space. Both units are ideal for use with the SR101 Series 2 Console.

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# Cross-Country Retail Survey: Hopeful On '77

## Seattle

• Continued from page 69

asks, DJ's does very little with their CB lines and Standard doesn't stock it. "What we're waiting for," says DJ's Jenne, "is release of the videodisk."

## Portland, Ore.

The audio merchandising picture in the Portland area reflects the somewhat sluggish economic tempo of the past 12 months, some retailers eating cake while others scramble

for crumbs. The ending of Fair Trade accelerated competition and, according to one of the major distributors in the area, triggered a virtual price war with "everybody trying to undercut the other guy."

According to Jane Carter, manager of Wasson's Lafayette Radio, however, the demise of fair trade simply warmed up an already prevalent situation. The smaller stores are feeling the pinch, but the larger and more entrenched operations either feel no ill effects or are better off as a result.

Fred's Sound of Music, for example, has increased volume in its

three area stores some 15% over the past year and has upped its profit margin accordingly. Owner Fred Lindemann, says he met the challenge of Fair Trade's ending by tying down several exclusives, primarily in the speaker and receiver lines. He merchandises major brand names, such as Kenwood, Pioneer, and Marantz, and stays away from the "football game of price-cutting." Lindemann sees 1977 as offering prospects "as good, if not better" than did 1976.

Business for the past year has been down slightly for Hunter's Video-Sonic, a half-century veteran

of the industry located in Portland's Hollywood district. The ending of Fair Trade cut his Pioneer sales but had little effect on such other lines as Panasonic and RCA, reports Leo Vilstrup, owner of the store. Vilstrup sees 1977 prospects as fair but not on the "very good" side.

December sales momentum was slow in getting started in the Portland area, hitting its full stride just a few weeks before Christmas. Margaret Dean, manager of Stereo Unlimited, reports business brisk the latter part of December but "definitely not booming the way it did six or seven years ago."

Her store showed a net volume and profit increase in the neighborhood of 10% during 1976 but she's hesitant to look too far into the future. "Everything depends on the economy and employment," she says.

Mass merchandiser Tom Peterson's, which carries about 52 different brand names in stereo, ranging from Pioneer to Electro-Phonic, enjoyed an approximate 10% increase across the board during 1976. The firm never participated in Fair Trade and took a dim view of its intent.

"Fair Trade was designed to help only the manufacturer, not the retailer," maintains Bruce Gailpatrick, manager of the store's stereo department. "They now have to sell cheaper and don't get so fat so fast," he says. The ending of Fair Trade, he contends, was "healthy for the trade and for the public."

Jane Carter at Wasson's hasn't yet reviewed all the statistics for 1976, but feels that her three-outlet operation maintained an upward trend throughout the year. Competition, especially in records, has been stepped up measurably, she says. Holiday business was slow up to the last two weeks, she reports, but is optimistic as to 1977 prospects.

Some Portland dealers are enthusiastic in their appraisal of CB, while others take a less than charitable view. Tom Peterson's did a half-million dollar CB business last year, while Stereo Unlimited, in the words of Margaret Dean, considers the product "a great new toy" and merchandises it "just barely."

Fred's Sound of Music, Hunter's Video-Sonic, and Wasson's Lafayette Radio apparently agree with Ms. Dean. None of them merchandises CB lines.

Such innovations as video games are going great guns in the mass merchandising outlets, but aren't doing so well in the strictly video stores. Hunter's tried them, got burned, and phased them out. Vilstrup sees a hot merchandising prospect in home videotaping but notes that litigation now in progress is holding it up. Videodisk possibilities, he reflects, depend on price and quality, if and when.

Over-all, the prospects for '77 in the Portland area are foggy, to say the least. Competition is rough, getting rougher, and apparently even getting to some of the bigger boys.

A straw in the wind may be the fate of McLain Industries, once considered a giant in Pacific Northwest chain ventures with multiple outlets throughout the region (featured as Mac's Hi-Fi in Billboard, Aug. 16-23, 1975). For this latest Billboard survey, the telephone company reported McLain's telephone "out of service." The company has gone broke.

## Car Stereo & CB

• Continued from page 64

will move into combination 8-track and cassette with CB as well.

• Superscope, now entrenched in the car stereo field with its own branded product, is also preparing 40-channel CB product as well as possible combo units.

• Tenna expects to offer an AM/FM under-dash unit with digital readout 40-channel CB.

• X-tal, another combo pioneer, is expanding with more AM/FM/23 channel units as well as AM/FM/8-track combined with 23-channel CB and an FM/cassette combo model. The firm should also debut 40-channel CB/car stereo combination units.

## Advertising Sound Guard's TV Campaign Is Ready

By PHILIP H. DOUGHERTY

Tonight, in the top 10 markets, the Ball Corporation will take to television to reach those confirmed modern-music lovers and record collectors it has missed in print. The vehicle will be "Midnight Special," the rock music extravaganza on the NBC-TV network. Additional Ball commercials will run on the network's stations "Saturday Night." And after Jan. 1 will become a full network ad on "Midnight Special."

The product is Sound Guard not only cleans records (which 30 other products promise to do) but also protects them (which, Ball says, no other product does). Ball, perhaps best known for its home canning equipment, has acquired the technology for Sound Guard through one of its divisions on the space program.

When sprayed and buffed on a record, Sound Guard forms a thin lubricant coating. The benefits were demonstrated in a demonstration by N. W. Ayer ABH International.

W. Stanley Stuart Jr., vice president and general manager of Ball's consumer products division, talked about the new product's introduction before an Association of National Advertisers New Product Marketing shop the other day. He was not only an interesting statistic or two, but also a 74 million record-playing major in American homes, for instance, some 480 million records were sold about \$1.5 billion in the United States last year.

Oh, what wonderful opportunity that presents to Ball. Sound Guard costs \$6.99 (refills for \$4.60) and lasts for 25 records.

the advertising schedule and will receive some of the \$1 million Ball plans to spend on its nationwide introduction this year. Print ads are also running in Billboard, Sport Illustrated and Popular Science as well as in 100 college newspapers.

Yes mom and dad, the kids do want

Print ads are also running in Billboard

## Everyone is sold on Sound Guard. Now we need some people to sell it.

An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard® record preservative. When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity. The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise." And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans." Or B.V. Pisha's AUDIO review: "Its (Sound Guard's) effectiveness was beyond our greatest expectations."



Without Sound Guard, surface noise is clearly visible.



With Sound Guard, no surface noise can be detected.

Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-static, etc.)

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills. They're coming to us direct now. But from now on, our national advertising will send Sound Guard customers to you.



Introducing Sound Guard.



If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW'S Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



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# Winter CES

## More Changes Ahead In '77 Than Seen At Winter CES

Continued from page 58  
 and V-Cord II home videocassette systems on view. Quasar, the U.S. television arm of Matsushita, will show that new system soon, and the fourth entry, JVC's VHS system, is anticipated here by March.  
 All four are incompatible half-

inch systems, and the EIA-J in Japan is to meet soon on the thorny standardization question, for both Sony and JVC.

In Japan, all four systems are already being discounted, along with the blank tape. But the advantage of

the two-hour cassette for the Sanyo/Toshiba and JVC systems has put a dent in Betamax sales with its limited hour-long cassette—though both a changer and a longer-play tape are promised for later this year.

One video element to be seen at

CES is the large-screen projection tv system from a growing number of companies. One of the newest is EPIC 100 from Amtron Video which has a consumer model ready—being sold with a Venture tv game as a bonus—and a commercial model for

discos and other venues in the works.

Much of what happens in broadcasting is in the hands of the FCC, but the bets are on AM stereo before FM discrete, with listening tests on the former starting soon.

### Rep Rap

Berberian/Patterson & Assoc., Inc., has been formed by Jerry Berberian and Jim Patterson, recently resigned as national sales director and national sales manager, respectively, at BASF. Located at 8 Hampton Lane, Andover, Mass. 01810, phone (617) 475-6286, the new firm will cover New England for consumer electronics, with Akai America, Ltd., its first account.

Harold Gray of Harold Gray Assoc., Inc., Bergenfield, N.J., ERA member, calls attention to the 20th annual charity drive of the Radio, TV & Electronic Square Club for Columbia Presbyterian Hospital's Eye Clinic in New York. First prize is \$5,000 in a raffle limited to 400 tickets at \$50 per ticket, with lucky numbers from 1 to 100 reserved on request. Drawing is set for next June, with all contributions tax deductible, mailed to Radio & TV Charitable Fund, Inc., 211-65 75 Ave, Bayside, N.Y. 11364.

A special charter flight to the PC 77 personal communications expo in Las Vegas is being offered by the Mid-Lantic Chapter of ERA in Philadelphia. At \$309 per person, the flight leaves Feb. 13 and returns Feb. 17, with information available from Don Legato, ERA chairman, at (609) 345-8334, or Joe Stalbaum, Bartlett Travel, at (215) 665-8500.

Chicago-based Bigston Corp., U.S.A., has appointed three new area representatives for its line of portable cassette recorders, cassette-radio combinations, and stereo cassette decks: Central States Marketing, Elmhurst, Ill., to cover all of Illinois except Chicago, Eastern Wisconsin and Lake County, Ind.; Martin Sales, Hopkins, Minn., to handle Minnesota, North and South Dakota and Western Wisconsin; and Marketing Associates, Mount Holly, N.J., representing Southern New Jersey and Pennsylvania.

Brainard-Wilson Marketing, 2400 E. Dakton, Arlington Heights, Ill. 60005, has opened a new Milwaukee office to handle its local OEM, industrial and general line distributors, notes president Dick Brainard.

Manager of the new office is Jim Anderson, most recently senior electronics buyer at Louis Allis Co. and previously associated with the Fillar Corp. and Globe-Union. He is vice president of the Electronic Businessmen's Club of Milwaukee.

Les Davis, who heads his own New York based sales, marketing and p.r. consulting firm, emphasized the simplicity of picking a hi fi system as a guest on WOR Radio's "Sherrye Henry Show" Dec. 6.

### Audio-Techica

Continued from page 56  
 and, in addition to the free sound systems, the producers and record companies will receive award certificates.

Audio-Technica is suggesting several informal criteria for the judging: "the selection of material on the album, the overall mix and layering of sounds, the judicious use of electronic and special effects, the use of stereo and 4-channel spaces, and such technical qualities as the album's dynamic range, clarity, presence and freedom from noise."

"Technical accomplishments should be foremost in determining an Audio Excellence album," says Kelly. "For the purposes of the Audio-Technica contest, profound lyrics and virtuoso performances should be considered secondary."

# You're selling time, but they're buying sound.



## ATR-100 is the sound buy.

You'll probably buy your ATR-100 because no other audio machine in the world offers such amazing fidelity. Every important performance specification for the ATR-100 is better than the competition provides, and some parameters are a full order of magnitude better.

But after you get used to your ATR-100, you'll discover a mechanical feature or two that you've never seen before. Like dynamic braking that stops tape safely even if the power is off. And a "smart" transport that waits for proper tension before moving the tape. And a remote control that fits in your hand like a portable calculator, complete with LED status indicators.



Finding edit points on a new Ampex ATR-100 is a two-finger pleasure. Twirl the knob on the capstan, and servo motors move both tape reels. You can rock back and forth over a note, syllable or sneeze as easily as pointing your finger.

It's been a long time since you've seen this sort of claim, but here it is, in writing: ATR-100 is the world's best audio recorder. It was designed for studios that can't take chances.

# AMPEX

Complete technical and performance specifications are available in a free brochure. Write us at 401 Broadway, Redwood City, California 94063, or call (415) 367-2011.

JANUARY 15, 1977, BILLBOARD



## SOUND REINFORCEMENT

## Uni-Sync Into New Markets

Continued from page 56  
oped organizational structures within them that syndicates the information throughout the church. Some even record and have elaborate production and recording facilities. They are much more selective about their equipment and it's a market that has to be taken more seriously."

Other ingredients adding emphasis to the church market, adds Ragsdale, is a growing trend for churches to have less services which emphasize far bigger gatherings, hence the need for a quality sound system, as well as the growing exper-

tise on the part of members within the church who actually operate the systems.

"Naturally," says Ragsdale, "these are important markets and we are very attentive to them. Right now our production is limited since we did not want to put that much product initially into the marketplace. We wanted to carefully evaluate our products and revise them. Our production for 1977, however, should be tripled."

Uni-Sync's product lineup now consists of 25 pieces spearheaded by the Trouper Series of live music mixing equipment and accessories.

"Basically," says Ragsdale, "it's a mix and match situation with components that you can put together and when you get done it's a finished system. It's not a hodge podge of different manufacturers.

"One of the biggest problems," he explains, "in putting together sound reinforcement equipment is that all the equipment is designed by different manufacturers which works well by itself but not necessarily in combination.

"Once you put it together the interfacing of all the equipment and electronics is a problem and that is complicated by the fact that you don't always have the same person working with it all the time.

"It's impossible for a manufacturer to design a piece of equipment that will meet everyone's needs. We have tried to make our line as customizable as possible."

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## Crossover In Semi-pro Up

Continued from page 66

Kinsolving began his career as a folk musician, and his interest in recording techniques led him to the formation of Golden East. In an effort to reach him, and his colleagues throughout the country, more and more manufacturers of both professional and consumer audio equipment may be expected to expand their product lines to include units of interest to the semi-professional.

And, as further evidence of the significance of the semi-pro, the February High Fidelity magazine will debut a new "Back Beat" section; 16 pages devoted to features on basic recording procedures and techniques, plus reviews of equipment that should be of particular interest to the semi-pro recordist.

## TRIO AT CES

## Clarion Into CB Combos

LOS ANGELES—Clarion is the latest company to enter the rapidly increasing car stereo/CB market.

The firm will introduce three combo models at CES, all in-dash, consisting of AM/40-channel CB, AM/FM/40-channel CB, and cassette player combined with 40-channel CB, according to Murray Merson, vice president.

In addition, Clarion will be introducing a new line of audio components including tuners, amplifiers and cassette decks.

Merson also indicates that the company's collaboration with speaker manufacturer Altec to make and market high-end Clarion-Altec autosound speakers has been shelved.

## Industry Awaits New C.B. Look

Continued from page 70

customer use. Some audio component manufacturers may decide to bypass this privilege, rather than get into the arguable concept of "useful life."

The FTC is having similar trouble with guidelines for customer responsibility in return of "portable" items called for under full warranty. Beyond hand-held items, the commission admits "portable" is hard to define exactly.

About imports—the new Administration may nudge the International Trade Commission to be a little tougher on Japanese exports of audio-video products to this country at "dumping" prices. Domestic manufacturers and labor claim unfair competition and loss of jobs from the cheap imports.

The big question for U.S. business and consumers in the immediate future is, of course, the Carter tax outlook. In this case, the Administration can propose stimulating the economy by tax cuts—or resist this approach. But it will be Congress that legislates the bottom line.

## B.I.C.'s Table Flyer

NEW YORK—B.I.C. dealers have a new in-store display folder on the firm's five multiple-play manual turntables—with descriptions and specs on the models 920, 940, 960, 980 and 1000 Electronic. Reverse side is a full color photo for a 22 by 33-inch wall display.



**SPEAKER FESTS**—To introduce the new Videotone speaker systems from Hungary, imported by Kelso Imports, New York, a series of "Wine, Women & Sound" Hungarian festivals were held at dealerships across the U.S., with a trip to Hungary as grand prize. From left are Paul Hayden, president of Videotone's Southeast rep firm of that name, being interviewed by Brother John of WRGI, Naples, Fla., as Carl King Morris III and Colonel Bill Connerat of Music World, the local dealer, look on.

## TEAC Winner

Continued from page 56

The contest also acted as a form of market research and TEAC hopes to get a much better understanding and definition of the professional and semi-professional markets after careful analysis of entry profiles.

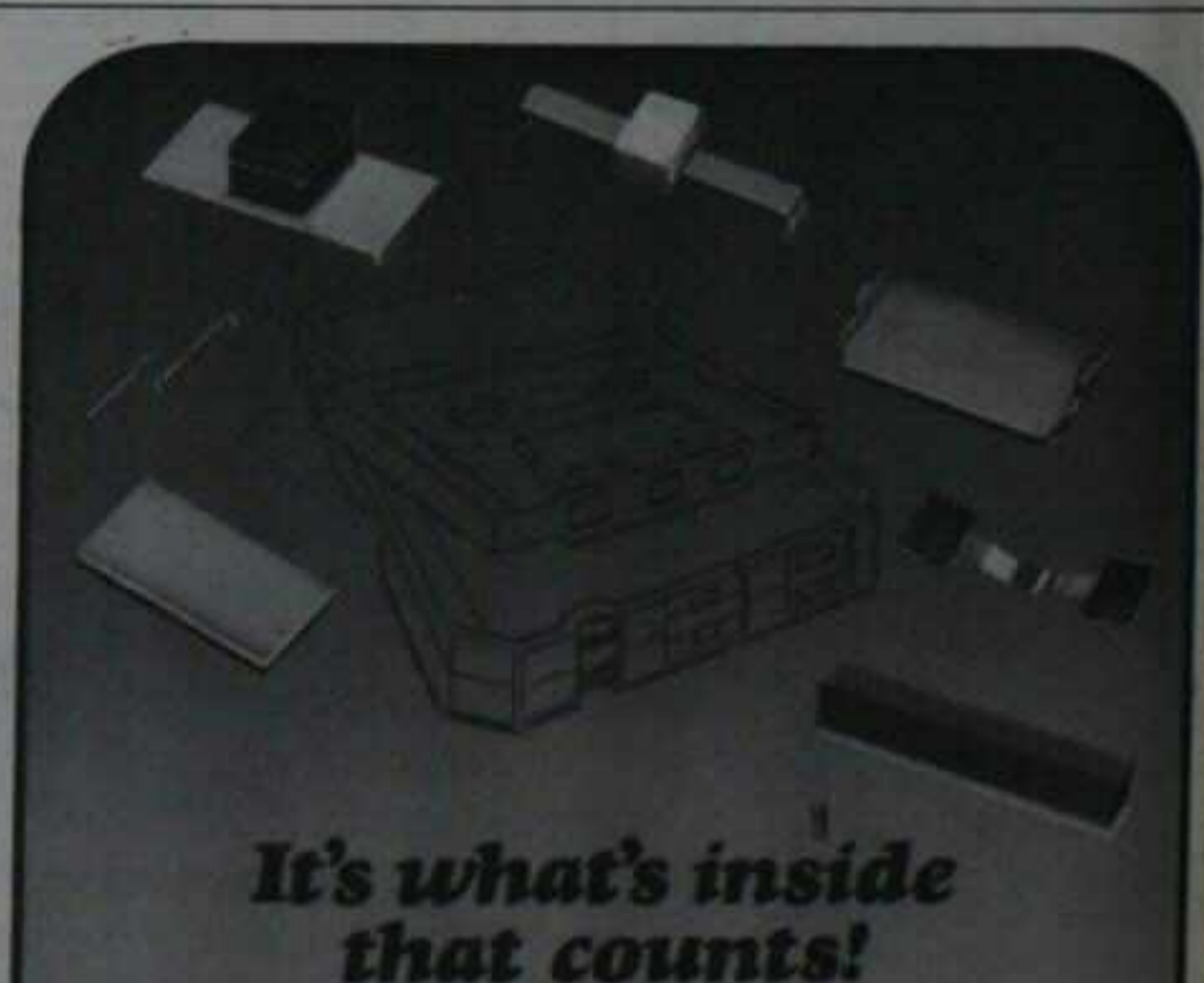
The winner, Skrotzky, heard about the contest via his TEAC Tascam dealer in the Bay area, Alcorn-Paramount, where he obtained his entry coupon. **JIM McCULLAUGH**

## Sansui Displays

Continued from page 56

in quad, with all the other features except Dolby, at \$800 nationally advertised value.

Also new from Sansui is a lower priced model BA2000/CA2000 power amp/preamp combination in the Definition Series debuted last year, and an improved version of the RA500 stereo reverb unit, designated model RA700. **STEPHEN TRAIMAN**



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# Tape Duplicator

The 3M Mincom division is introducing a compact, high-speed cassette duplicator said to produce a single copy at 16 times standard playback speed, at the upcoming NAVA exposition, Jan. 13-18 in Anaheim, Calif. It is aimed mainly for the growing religious and spoken word markets.

Targeted to sell for under \$1,000, and available in quantity during the third quarter, the Wollensak 2790AV duplicator uses a new head-mount design which permits adjustments of the heads in height, azimuth and zenith to ensure precise calibration for extended life of the master cassette.

With one transport for the master and one for the dub, it will copy a C-30 in less than a minute, duplicating two half-track channels in one pass simultaneously, with two synchronous motors to ensure that copies are timed precisely with the master.

Other features include an end-of-tape stop or automatic rewind setting, end-of-signal indication, "Cassette Guardian" sensor for a faulty cassette, automatic erasure, and operation on both 120-volt, 60-Hz and 240-volt, 50-Hz power. The portable unit weighs 21 pounds, measuring 11 1/2 inches wide, by 14 3/16 long by 5 1/2 high, with accompanying cover.

One reason for the growing volume of spoken word cassette sales for custom duplicators is the 12% increase in spending by health science use of audio visual media in 1975, according to a new study by *Hope Reports*, Rochester, N.Y.

More than 300,000 or 84% of all physicians use audio cassettes as the principal medium of their continuing education programs. Video cassettes are a growing medium, with spending for video equipment—including VTRs and monitor/

receivers—leading all other major media in health science dollar outlay for three consecutive years.

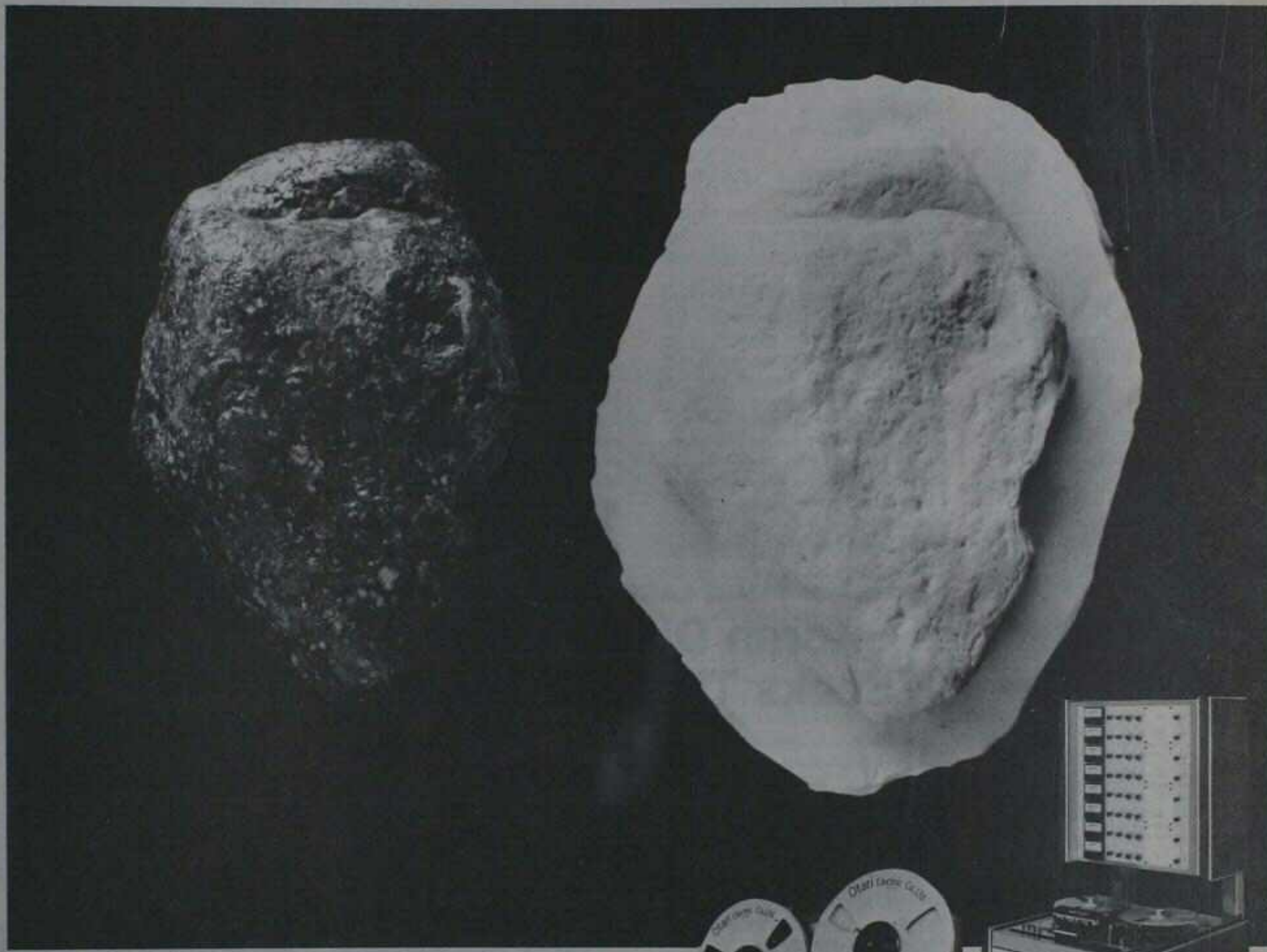
The latest in lightweight production and post

production video equipment, and digital video units, will be featured at the virtually SRO exhibit in conjunction with the *SMPTE Winter TV Conference*, Jan. 28-29 at the St. Francis Hotel in San Francisco.

Among companies signed for space are Arvin Echo, Ampex, Digital Video Systems, Eastman Kodak, EPOI, Hitachi Denshi, International Video Corp., Philips Broadcast Equipment Corp., Recortec and Sony Corp.

For information on registration and the program covering "Beyond ENG" and Digital Video, contact SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

## once is enough!



## Technics Is Expanding Mart Goals

Continued from page 56

The linear phase systems will be introduced through a selective distribution network of Technics dealers and will be backed by clinics and seminars this spring directed by Jim Parks, Technics national sales manager, and Sid Silver, technical director.

While none of the three initial speakers are aimed at the semi-pro home recording or professional disco or studio markets, the next generation undoubtedly will include the equivalent of an "SB-8000A," with increased power handling capacity.

In turntables, where Technics already is a well-established name in the disco field, and a growing fixture in broadcast control rooms, a "super system" is being readied for spring introduction in the U.S.

Built around the existing SP-10MKII quartz-controlled direct-drive turntable, the "SL-1000MKII" will incorporate a variable dynamic damping tonearm, and an obsidian base for optimum negative feedback.

The new "flat look" in pro-designed components, already a hit in Japan, also will be introduced in America this spring, perhaps in an attractive console rack being displayed in Technics' Ginza showroom.

The cabinet on wheels racks the 30T FM stereo tuner, 70A stereo flat preamp, 10F universal frequency equalizer, 20M peak average meter unit and 60A stereo power amp, with storage for about two dozen 10 1/2-inch tape reels.

These are just the first steps in Technics' expanded move into the growing high-end pro- and semi-pro markets, and the plan has the full backing of the top corporate brass that has seen the line break the Panasonic "low and mid-6" mold.

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JANUARY 15, 1977, BILLBOARD



## JUNG SETS EUROPEAN GOALS

# EMI Expansion Plan Targets In On Boosting Intl Exchange Of Product

By MIKE HENNESSEY

LONDON—Major moves toward intensification and greater coordination of EMI's operation in continental Europe have been outlined by Wilfried Jung, EMI's managing director of music operations, Europe.

The plans include the creation of new studio facilities, increased utilization of the new EMI pressing plant in Sweden to supply product to European countries, a sustained, in-depth exploitation of the Capitol label in Europe, and the inauguration of special music center complexes in Vienna and Copenhagen.

"What we are particularly aiming at in the years ahead is a greater flow of product both ways across the Atlantic," Jung says. "We are going to set up a European import and export division, partly as a way of fighting the dumping problem. We have a new deal with Peters International in America and the European EMI companies will send representatives twice a year to the U.S. to travel around with the Peters salesmen to help promote European product."

"At the same time, Capitol will work with us to make better U.S. use of continental repertoire. The company is setting up an import division and will import finished product. If market tests justify it, Capitol will press certain releases."

"Anything not picked up by Capitol will be available to Peters International and Peters will also have the option to press certain releases if necessary."

Jung hopes to increase the volume of business with Peters from just over \$500,000 to \$1 million this year.

He says: "We cannot be fully effective as a major record company if we have to live by Anglo-American repertoire alone, because of the severe competition in Europe from direct imports. We therefore need the extra dimension of growing home and export sales of continental product to secure the profitability of the European operation. We must develop local repertoire while continuing actively to promote our international productions."

The EMI European network is planning extensive promotion of Capitol product in Europe this year. Says Jung: "We shall, of course, continue to put maximum effort behind our third party labels, but we con-

sider that Capitol should be EMI's major label in European for American product. We shall have a European liaison officer working for Capitol in Amsterdam to develop Capitol sales in Europe, beginning with a major push in Germany."

Jung says that an indication of the closer cooperation between EMI Europe and Capitol was the recent signing to the U.S. label of Carole King, an operation in which the European companies had some involvement. "We are underwriting the deal financially, so it is a kind of joint venture between EMI Europe and Capitol. We have contributed toward the guarantee and the deal involves publishing and European visits by the artist."

On the recording front, EMI plans to add to its existing facilities in Paris and Cologne, new studios in Brussels, Rome and Helsinki. It will also inaugurate a new concept with the creation of special music centers in Vienna and Copenhagen which will house—in a compact unit—studios, publishing, a&r and marketing operations, "a creative environment in which artists, producers, publishers and marketing men can work together," says Jung. The Vienna mu-

sic center is expected to be opened in March or April.

To supplement EMI's existing pressing centers in Chatou, France; Barcelona, Spain; Milan, Italy; and Cologne, Germany, the group's new factory near Gothenburg in Sweden, which became operational last November, will be producing up to 150,000 LP's a week. It will be capable of 24-hour delivery service of international product to the various European centers.

In addition, the EMI board in London is considering plans for a \$16 million complex at Ouden, 150 kilometers from Amsterdam in Holland, comprising a pressing plant, cassette duplication plant and cassette case manufacturing facility.

Another major development area for EMI in Europe, says Jung, will be music publishing.

"Profitability from publishing can be as high as 40% of turnover compared with an average of about 7.5% for records," he says. "We believe an active and enterprising publishing arm is an essential for any record company and, of course, we are not alone in this. There has been a great increase in record company-owned publishing firms for the reason that

a publishing company without some record production facility can scarcely survive today."

During his years with Electrola, Jung pioneered the creation of a TV production unit to make films using EMI artists for German television stations. He now plans to develop this concept on a Europe-wide basis, using the German system as a pattern.

"This proved successful partly because European TV operations are short of money and are responsive to record company-produced shows, and partly because recording artists, as a rule, make good TV material," says Jung. "Many top television artists in Germany come from the recording world."

"There is no doubt that EMI-produced TV shows have been a big factor in stimulating record sales. They have also attracted new and important artists to the label."

Jung considers that the prospects for the European record industry this year are bright, and predicts an overall increase in volume of 15%.

"We shall be looking for most progress in the countries where the markets are less developed, such as Finland. We also hope to develop exchanges of artists and product between Western European and the East European countries. There is certainly a growing demand for Western product in those countries and, if we can overcome currency restriction problems, the possibilities are extremely impressive."

The two black spots on the 1977 horizon, as far as Jung is concerned are direct imports and piracy. He says:

(Continued on page 78)

### IN 33 LANGUAGES

## Koran Disk Project Seeks Tie With Major

LONDON—A potentially vast pressing and distribution deal is being sought here for a project which involves recording the Koran in all 33 languages spoken by the world's 850 million Muslims.

Prime mover in the venture is Zak Zakaria (Muhammad Iqbal Zakaria), a 28-year-old film producer and exporter, who has lived in London since his family's Bangladesh estates were sequestered ten years ago.

Each version of the Koran will, he estimates, require 32 album sides.

Zakaria says he originally intended to handle worldwide distribution himself, but in view of the size of the potential market he has started seeking a deal with a major

company. He has approached several, including EMI and RCA.

Work on the records is already in progress, paid for personally by Zakaria, who has brought to London a Quari, or chanter, to intone the Koran in Arabic, the only language in which it is so far available, though only a minority of the world Muslim population understands it.

Chanting will be interspersed with translations in 32 other languages and so far, after 150 working hours with narrators speaking English, Bengali and Urdu, 21 master tapes have been produced. The next translation will be into French.

The series is entitled "The Message of God," and the box cover holds a picture of pilgrims worshipping at Mecca with a dedication "to the memory of His Majesty the late King Feisal Bin Abdul-Aziz of Saudi Arabia." It has been known for such a dedication on commercial works to earn financial favor with the Saudi Arabian government.

Zakaria adds he has already gained the support of several influential Muslims. He expects to have several volumes available before the next pilgrimage of the faithful to Mecca.

## Disk & Tape Sales Increase In Austria

VIENNA—The Austrian record industry had a turnover in the first three quarters of 1976 of \$18.1 million, not including record club sales.

This represents an increase in record sales of 10.9% over the previous year, and a 19% increase in cassette sales over 1975. Stephan von Friedberg, secretary of the Austrian IFPI, says he hopes for an overall 1976 increase of 15%.

## Raid Nets 'Pirate' LPs In Germany

HAMBURG—Leif Kraul, former general manager of Metronome Records, Germany, is facing charges of record piracy following a raid on his M.S. Schallplatten GmbH & Co. pressing plant at Lueneberg.

Police reportedly seized 3,000 pressings of albums by Cat Stevens, Leonard Cohen, Fairport Convention, Roxy Music and other best-selling artists at the Lueneberg plant.

Ariola, the German distributor of Island, the label for which Cat Stevens, Fairport Convention and Roxy Music record, initiated the police raid after learning from a dealer that he had been offered Cat Stevens albums at \$1 each.

Kraul claims that his plant was pressing the records legally for an American client.

The case is expected to come to court in March.

## New Rome Disk Complex Opens

ROME—Sala Buss is a new recording studio, but a lot of other things as well. The result of a partnership between CBS-Sugar and Italian disk-jockey Gianni Boncompagni, it is an attempt to shift the focal point for Italian musicians who want to record away from Milan to Rome.

At present, all the big record companies have their main recording facilities in Milan, except RCA. Boncompagni says, "Sala Buss is an attempt to break the monopoly that RCA has had in the center and south of Italy. It is intended as a reference point for musicians based either in Rome or in the south. "There is to be a Bus label and Bus promotion, and product distribution will be undertaken by Messaggerie Musicali, which is closely linked to CBS-Sugar," he says.

### SINGLES & LPs

## Electrola Nets First Place In German Chart Roundup

MUNICH — EMI-Electrola emerges top German company in an analysis of chart entries carried out by local trade magazine Der Musikmarkt. It won 22.44% of all chart entries, with Ariola (16.37%) second and Deutsche Grammophon (11.63%) in third place.

The single charts saw EMI-Electrola top with 64 titles, or 24.15%. Next came Ariola with 62 titles, or 23.4%, followed by CBS (28 titles, 10.57%); Deutsche Grammophon (26 titles, 9.81%); Phonogram (22, 8.3%); WEA (22, 8.3%); Metronome (12, 4.53%); Teldec (11, 4.15%); RCA (8, 3.02%); BASF (7, 2.64%); Bellaphon (2, 0.75%) and Intercord (1, 0.38%).

EMI-Electrola also topped the LP section with 33 titles, or 19.76%. Next in order: Ariola (26, 15.57%); DGG (21, 12.57%); Phonogram (19, 11.38%); CBS (11, 6.58%); WEA (11, 6.58%); Arcade (10, 5.99%); K-Tel (10, 5.99%); Teldec (10, 5.99%); Metronome (8, 4.79%); RCA (3, 1.8%); BASF (2, 1.2%); Bellaphon (2, 1.2%); Intercord (1, 0.6%).

The most successful publisher of 1976 is Edition Intro in Berlin, with 46 titles in the single charts. Next come: Melodie der Welt (42); Intersong (24); Siegel (24); Gerig (17);

Chappell (13); Francis, Day and Hunter (10); Global (10); April (8); Cyclus (8); Edition Montana (8); Roba (8); MUZ (7); Budde (5) and Slezak (5).

Of the releases in 1976, 48.08% are international productions and altogether only 21.38% came from national records. The chart survey shows that Vicky Leandros (Phonogram) is the most successful girl singer, with Donna Summer (Global) in second place and Penny McLean (Jupiter) third.

In the male section, Roger Whittaker (Metronome) comes first, followed by Cat Stevens (Ariola) and Peter Maffay (Teldec)—Abba, the Swedish team, tops the group section, leading the Beatles (EMI) and Pussycat (EMI).

Best sellers in the singles charts are Peter Alexander's "Die Kleine Kneipe" (Ariola), Pussycat's "Mississippi" (EMI) and Nico Haak's "Schmidtchen Schleicher" (Philips). The album best-sellers were: "The Best Of Abba" (Polydor); "The Beatles 1962-66," and "Greatest Hits" by Simon and Garfunkel.

Most played titles on German radio were: Peter Alexander and "Die Kleine Kneipe" (Ariola); Juergen

(Continued on page 78)

## International Turntable

Peter Meneer, director of the British Market Research Bureau, which compiles weekly charts for the British Phonographic Industry, the BBC and trade paper Music Week, is leaving to become deputy managing director of JICRAR, the commercial radio audience research unit. He was in at the beginning, eight years ago, of the industry-backed chart and was instrumental in forming FORTE (Focus on Records, Tapes and Equipment) which provides research information on purchases, based on home interviews. He has been at BMRB since 1960 and is replaced by Guy Sutcliffe, a BMRB director with the company for 12 years.

Also leaving the organization is Ailsa Walker, the associate director,

who has been directly responsible for supervising chart compilation for five years. She is to live in Yorkshire where her husband is taking up a new appointment. Her replacement is Ros Gorner, a senior research executive for the past four years.

Mike Everett has been appointed a&r director of Bronze Records. He recently returned to London after 18 months in New York as international a&r manager for RCA Records. Prior to that stint he was RCA U.K.'s a&r manager for four years, responsible for signing such names as Jack Jones, Sweet and Dave Edmunds.

Mike Watts is joining Sonet as U.K. and international marketing manager. He was previously with Transatlantic.



## BASF Snips Music Wing; Spings Off Artist Contracts

Continued from page 3

released more than 50 BASF-derived albums in its territory and has others currently scheduled for market introduction through April.

Here, Versemann reports that the Villengen-based MPS jazz label has been licensed direct to Metronome, a company in the Polygram group, for Germany, Austria and Switzerland. Contract artists include George Shearing, Singers Unlimited, Monty Alexander, Martial Solal, Supersax, and until recently, George Duke.

BASF had been contracted to distribute the label worldwide until December, 1978.

Cindy & Bert, Peter Rubin and Bata Illic, major artists on the BASF label, have been signed by Polydor. Freddy Breck and the Westfällischen Nachtigallen folk group—both big-selling record acts—have gone to EMI.

A large portion of the BASF back catalog and all the repertoire on the Peggy children's label—material produced by former BASF director Klaus Laubrunn—have been acquired by Deutsche Austrophon, a company located in Diepholz, near Hannover.

Rolf Neumann, director of Austrophon, says that he is also negotiating to acquire the prestigious Harmonia Mundi classical label from BASF.

Versemann says that Ludwig

Vondersand, until now BASF music division director, will continue to work for BASF in another division. However, Hagen Frank, production chief, and Hanno Pfisterer, international manager, have both left the company.

Pfisterer plans to work as an independent international licensing consultant and may assist MPS in setting up new licensing deals outside German-speaking territories.

## Tokyo Clubs Given Rights To Columbia Music Tunes

By ALEX ABRAMOFF

TOKYO—Performance rights to 400 songs in the catalog of Columbia Music, the publishing wing of Nippon Columbia, have been assigned to TCA Music, the publishing enterprise recently formed by the Tokyo Cabaret Assn.

It is the first assignment of titles by a Japanese publisher to TCA Music, founded by the club owners to share

in performance income they feel they play a major part in generating (Billboard, Dec. 4).

The songs will be exploited in the nightclub medium by TCA members, an area that has not been heavily explored to date by music publishers here.

Columbia Music is screening additional titles which it believes may be appropriate for similar assignment to TCA.

A TCA spokesman expects that Crown Music may be the next Japanese publisher to negotiate a similar deal.

Yuzuru Takahashi, vice president of the cabaret association and executive director of TCA Music, says, "it is very possible that we will be signing many more deals with local music publishers in the future whereby we will be representing performance rights of their catalogs."

In addition, Takahashi notes that TCA Music is already receiving compositions from young writers and that some of these titles have been registered with the Japanese Society of Rights of Authors & Composers.

The company is also considering the possibility of releasing records in the future.

## All-Time Disks Surface In Poll Of BBC Dialers

LONDON—For two months last year Radio 1, the BBC pop network, ran a competition asking listeners to name their all-time favorite record, and the results are now in hand.

From some 100,000 replies, a sample of 10,000 was taken to select what is described by Derek Chinnery, Radio 1 boss, as "The Nation's All Time Top 100 Singles."

Though such a listing tends to favor releases of recent years rather than those of, say, the 1950s, some have stood the test of time—notably Elvis Presley's "Jailhouse Rock" (1958), Neil Sedaka's "Oh Carol" (1959), and there is unexpected backing for Ricky Valance's sole big hit "Tell Laura I Love Her," a "death disk" dating back to 1960.

The Top 10 of the 100 chosen, with year of release, are:

- 1) "I'm Not In Love," 10cc (1975);
- 2) "Maggie May," Rod Stewart (1971);
- 3) "Without You," Nilsson (1972);
- 4) "Bohemian Rhapsody," Queen (1975);
- 5) "Bridge Over Troubled Water," Simon and Garfunkel (1970);
- 6) "Hey Jude," Beatles (1968);
- 7) "Sailing," Rod Stewart (1975);
- 8) "Seasons In The Sun," Terry Jacks (1974);
- 9) "Alright Now," Free (1973);
- 10) "I'm Still Waiting," Diana Ross (1971).

## U.K. MECHANICAL ROYALTIES

# Resistance To Rate Rise Hinted As Hearings Close

By TERRI ANDERSON

hearing came to a close following nearly 30 days of testimony.

Michael Kempster, representing the Record Royalty Revision Association, which pleads for both the statutory and minimum royalty rates to be raised whether raising the rate to one penny from the present 0.313 pence would in fact help the writers and publishers in any way.

It was known, he said, that he had great sympathy for the creative artist and added: "If I really thought that this would be of any benefit to the copyright owners, I would have no hesitation in my recommendation to the minister, but I am not convinced."

He said he felt if prices went up—even by as little as 20 pence on a low-price budget album—in these times of falling living standards and increasing unemployment, people would almost certainly buy fewer records.

Kempster argued that while there would be a drop in sales, "history shows that it would pick up again. The year 1928 was not exactly a time of rising prosperity, yet the tribunal of that time did recommend an increase."

Kempster agreed with the tribunal that the 1928 rise from a 5% mechanical royalty to the 6¼% which has operated ever since, was in real terms a decrease, since the 5% had been paid on records with only one composition, and by 1928 records had two tracks.

Since then, with the advent of the LP, the number of tracks had gone to a regular 12 or so with 20 or even 50 titles becoming less unusual now. "So the rate is constantly being broken down further," he said.

If the tribunal recommended a higher minimum, "there will always be people in the business who will be able to negotiate to produce records which will be very good bargains."

Kempster had previously referred to remarks made by Monty Preskey, managing director of Damont Records, who gave evidence for the British Phonographic Industry against a rise in rates. Preskey had predicted a rise in price for the 50p albums produced by his company to almost 70p and a corresponding drop in sales of about a third. He said a rise in the rate would affect him more than anyone else.

## Disco Power In U.K. Test

Continued from page 44

"You've Got," is faster and more spectacular.

Meanwhile the association is said to be growing with a Nottingham branch planned for early this year, and a Manchester branch to follow.

Martin says the association was born out of the need for professional deejays to have some leverage with the record companies. "They knock people off their mailing lists for no reason and we have no right of appeal."

"No one has ever been able to coordinate discos, but we decided to take one or two records every fortnight, guarantee three plays a night and tell people they were the DJ's pick of the releases," says Martin.

The association offers record companies two main advantages: the chance to offer likely singles as pos-

sible "hit picks"; and the opportunity of keeping mailing lists up to date and avoid wasting free singles on disk jockeys who no longer have professional use for them.

"We know within 48 hours if a deejay has left his job but it could take a record company months to find out."

In return, the association asks for an LP for each member from the companies whose singles are picked and another album all round if any of the chosen singles make the charts.

Martin says: "If there is no good enough single in a given week, then we make no choice. It's not a service for hyping rubbish. But the eventual results of our campaign on 'Show Me What You've Got' will be very important to the association's status."

However, Dawson Pane, former head of international copyright at EMI (now retired), who attended this tribunal, was also present at the time when the current Copyright Act was formulated in 1956.

The tribunal started hearing evidence on Nov. 1 and apart from rest days and days spent at a recording studio, a pressing factory and the Mechanical Copyright Protection Society, sat continuously through to Dec. 20.

Now all evidence is being studied again and it is hoped a recommendation will be made to the Secretary of State to the Department of Trade by the end of January. If any change in the rates is recommended, the minister will draft a parliamentary bill, which will have to go to both the House of Commons and the House of Lords before it can become law.

## NEW BIDS FOR ELVIS MULLED?

LONDON—Elvis Presley's manager Colonel Tom Parker is reportedly considering eight offers for the star to visit Britain for debut concerts. However this offers no certainty that such a trip will take place for many similar offers have been made over the past 20 years.

At the same time, recent overseas visits by Parker hint at what may be a greater readiness to let the artist appear outside the U.S. A recent statement by Elvis' U.K. fan club quoted him as saying on stage last month: "I understand plans are under way for a visit to London and we hope we can do it real soon."

Because of Presley's U.S. commitments, any world tour could not come about before 1978. And RCA Records U.K. has no knowledge of any such project.

## List All French Music Festivals

PARIS—The French Secretariat of Tourism has published a special program giving details of all the music festivals to be held in France during the first six months of 1977. The organization is using music as an integral part of a drive to attract visitors from abroad.

The program is being sent to all French tourist offices overseas.

Twelve French cities are staging almost a hundred operas and there are 14 music festivals, including the Grand Jazz Parade, planned for Nice in July. Only a small percentage of planned concerts is included in the program brochure, presumably because they are too numerous and only scant attention is paid to jazz and pop, but festivals and shows in this area are often last-minute affairs.

## WEA Adds To Jazz LP Line

NEW YORK—The success of the initial release of the "That's Jazz" series by WEA International has prompted company president Nesuhi Ertegun to release 10 more LPs bringing the current number to 20.

The series, which showcases well-known performances of jazz artists recorded while they were signed to either Atlantic or Warner Bros. Records, initially began as a European project.

Their popularity prompted Ertegun to follow suit with the current releases.



## Old Taxes May Spell End For Some Quebec Studios

By MARTIN MELHUIH

MONTREAL—A number of recording studios here fear bankruptcy if the Quebec government tries to collect a retroactive provincial tax on recordings coming from studios in the province.

The provincial government had initially levied an 8% tax on recording which was so loosely enforced that one studio says it used to just send along an arbitrary sum of money when it received a threatening letter from the government.

Fearing a toughening of the tax laws, the studios banded together to approach the government to get the

8% tax dropped from recording. The studios reasoned that recording is a manufacturing process and should be exempt from any provincial tax like any other manufacturer.

The government changed its regulations and as of Jan. 1, 1977, the 8% tax will no longer be applicable to recording costs. But no decision was reached on retroactivity. If each of the recording facilities had to pay the full amount of the retroactive tax, many would face bankruptcy. They are appealing to the government on this matter.

## BOOKING 'NEW' TALENT

### The Agency Sets Affiliate

TORONTO — The Agency, headed by David Bluestein, Tim Cottini and Ed Smeall, has opened up a new booking agency, Agency II, with Chris Somerton in charge to handle the acquisition and development of "new, aspiring sets" without recording contracts.

Agency II, which will have offices at 37 Mutual Street in Toronto, will be responsible for servicing all Ontario clubs. The Agency will retain offices at 913 Bathurst Street in Toronto.

Recently The Agency conducted negotiations with Peter Rudge of SIR Productions and Bill Curbishley which led to the acquisition by the agency of the Dingoes, The Steve Gibbons Band, Law, Lynyrd Skynyrd and .38 Special for exclusive booking representation in Canada.

The Agency has established a booking network across Canada and has a working relationship with At-

lantic Music in the Maritimes, Frank Weiner in Manitoba and Saskatchewan, Studio City in Alberta and Bruce Allen Talent Promotions in British Columbia.

Among the artists represented in Canada by The Agency are A Foot In Coldwater, Dianne Brooks, Charity Brown, Chris de Burgh, Miracles, Moxy, Pagliaro, Savoy Brown, Shooter, Symphonic Slam, Ken Tobias, Trooper and Gino Vannelli.

## Yorktowne Debuts TV Rock Series

TORONTO—Yorktowne Productions, a new video production company formed by Ritchie Yorke, Mel Gunton, Rick Gossage and Terry Cake, has launched a 65-show rock television series entitled "Into The Music," with Yorke as host.

"Into The Music" is being independently produced by Yorktowne and there are plans for syndication of the series in the U.S., Britain, Australia, South Africa and elsewhere, as well as Canada.

The show was conceived with the philosophy that "the 15-to-35-year-old audience is simply not being served by existing music programs."

Continues producer Gossage, "We believe that the immense rock audience is more than ready for a TV program which takes viewers behind the scenes and presents rock superstars on a one-to-one basis."

Ritchie Yorke, the host of the show, was a former Canadian editor of Billboard and a contributor to major rock publications over the last decade. He is the author of "The Led Zeppelin Biography," "Into The Music—The Van Morrison Biography" and "The History Of Rock And Roll."

## From The Music Capitals Of The World

### TORONTO

The Mercey Bros. new album for RCA is entitled "Home Made." The first single from the LP is "If I Believed In Myself." They will appear at the Wembley Country Music Festival in April.

... CHFI, Canada's first FM station, will celebrate its 20th anniversary next year. ... Diane Debolt and Dianne Heatherington and Mark Rutherford appeared in concert at "A Space" the end of November. ... New Canadian releases from RCA includes product from Roger Whittaker, Slecha, Bobby Curtola, George Hamilton IV, the Carroll Baker Radio Show (for broadcast only), the Mercey Brothers and E. Dee Gold. The board of directors of Composers, Authors and Publishers Assn. of Canada, and John Mills, general manager, hosted a party to celebrate the second anniversary of CAPAC's western office at the Four Seasons Hotel in Vancouver on Nov. 24. ... Shirley Eikard's new single for Altis is "Let Me Down Easy" from her forthcoming album of the same name. ... Hagood Hardy's single "Maybe Tomorrow" is picking up significant airplay in Canada. ... Quality Records is offering a gold record to the first station programming Wednesday's new single "Ruby Baby."

Rift between ex Guess Who members Randy Bachman and Burton Cummings was patched up recently when Bachman dropped by to see Cummings in concert in Vancouver. After the show they buried the hatchet. ... Moxy will appear with Styx on the eastern leg of their Canadian tour the next two months. ... CHUM-FM did live broadcasts of Montreal acts Lewis Forey and Offenbach from the New Yorker Theatre at the beginning of December. ... Wireless now being managed by SRO Productions. ... Hagood Hardy and Andre Gagnon will score the music for a seven-part Imperial Oil-sponsored series entitled The Newcomers.

Mike McKenna's new band has signed with The Agency. ... Abba's "Greatest Hits" LP now qualifies for platinum in Canada according to Larry Green, national promotion director of WEA Music of Canada. ... Garfield recently completed a Western Canada tour and will showcase at the National Entertainment Conference in San Antonio, Texas, in February. ... Klaatu will record their second album in England with the London Symphony Orchestra. ... Doug Riley is in New York playing on the Brecker Brothers third LP for Arista.

... Alan Gerber and Jim Zeller under the name Gerber-Zeller appeared at Le Grand Salon du Domaine Mascouche Dec. 8-12. ... Harmonium's third album is a double-album set and is already racking up huge sales in Quebec. ... Gino Vannelli made a return-home appearance at the Montreal Forum on Dec. 10.

Chris de Burgh was a special guest on the show. ... CKVL-FM has changed its call letters to CKOI-FM. Jeffrey Oliver Brown is program director for the station. ...

MONTREAL

The Canadian Record Pool held their first annual reunion of disco deejays on Nov. 30. ...

Manhattan Transfer follow MIDEM appearance with concerts in France, Holland, Belgium, Germany and Scandinavia prior to concerts in London and Manchester. ... Barry Blue, with several chart successes as a singer, signed a long-term production deal exclusively with CBS here, initially working on British bands. ... DJM signed long-term licensing deal with gospel label Word (U.K.) with releases planned from Pat Boone, Burl Ives, Wanda Jackson and Andrea Crouch and the Disciples.

Actor Kenneth More on Radios 1 and 2 here talking about the rock boom in the series "Ragtime To Rock'n Roll." ... During November last year EMI International exported in excess of 1 million pounds (\$1.65 million) for the first time in a month and a feat never achieved before by any other European record company. It came partly through exploitation of markets such as Africa and the Middle East, also a resurgence of interest in back catalog and nostalgia records, plus classical sales which contributed 30% of the increase. ... PETER JONES

Earnings Rise For Music Co.

MONTREAL—BJC Music Management has reported a 75% rise in earnings in its second year over its first year totals, reports Brian Chater, the company's president.

On top of this, the beginning of 1977 will see a heavy schedule of releases of the company's copyrights. Recently released on Polydor are two singles and an album. The singles are "Closer My Love" by R. Dean Taylor and "Feels Like Heaven" by Easy Street. The album is the debut LP by Easy Street.

On Capitol, Peter Foldy's new single "Julie Ann" is receiving airplay across Canada. On RCA, the singles "All the Hours Of Love" by Airlift published through Ample Parking Music, "Whatever Goes Around" by Mighty Pope, and "Do It For Me" by Jennifer, were recently released. The Jennifer single has already been released on Sonopresse in France.

A&M has scheduled the release of an album by Michel Deloir containing all original material. In February Polydor intends to release original product by songwriter Ken Briscoe who will also record some of Martin-Coulter's hits.

On the company's own Amber label, Mike Graham has a country hit with "Shadow Of A Man" and his new album has just been released. Graham's "Do Right Woman" has just been recorded by Gary Stewart on RCA.

## From The Music Capitals Of The World

### LONDON

Rocket Records and Rocket Music, including Elton John and Bernie Taupin's publishing arm Big Pig Music, now in new premises at 4, Audley Square, London, W1, to allow planned expansion of both Rocket and John Reid Enterprises. Caroline Boucher has left to have a baby and is replaced as press officer by Laura Beggs.

EMI's Harvest label has signed Gryphon, formerly with Transatlantic. ... Showaddywaddy received a gold disk for "Under The Moon Of Love," last single issued on Bell and the group's first number one hit, and a silver for the "Greatest Hits" album, Arista's first silver acquisition. ... And a gold disk for Jigsaw group for sales of the single "Sky High" in Japan where they spent five weeks recently and won an award in the Yamaha Song Festival.

Justin Hayward, singer and lead guitarist with Moody Blues, is out (Feb. 11) with his first solo album "Songwriter" with a single, "One Lonely Room," on Decca from it—and marks his departure from the Blue Jays project for which he wrote and recorded the hit single "Blue Guitar." ... Steve Gibbons Band tipped for 1977 stardom added to massive 27-date Be Bop Deluxe tour. ... Arista signed new U.K. group Bandit and its debut album is produced by John Alcock whose recent Thin Lizzy albums have been hits.

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## EMI Sets European Goals

Continued from page 76

"Parallel imports will continue as a major problem confronting continental European companies, especially in Germany, Holland, Switzerland, Sweden and Norway. We have tried to achieve simultaneous release where we can and even to arrive at a universal recommended retail price for Europe, but this is impossible.

"For example, the recommended retail price in the U.K. for the triple album "Wings Over America" is £6.80 (\$11.40)—a ridiculously low figure by continental standards. But in order to beat the parallel importers, we have to sell it on the continent at about the same price. It will retail for 29 marks (\$12) in Germany, where the normal price for a triple album would be about 39 marks (\$16.50).

"We have to be prepared to sell international product at break-even prices in order to maintain the volume to keep the factories going. Whether we are able to make a profit on "Wings Over America" on the continent will depend almost entirely on the local discounting situations.

"Of course, one way to reduce this problem of parallel imports is to develop local repertoire so that it accounts for an increasingly important share of total turnover.

On the subject of piracy, Jung maintains that it is a far greater menace in Europe than is popularly sup-

### HELSINKI

Swedish duo Svenne and Lotta (Polar) expected for shows in Kokkola and Vaasa, as Barbi Benton (Playboy) visits from Jan. 17. ... Name change for Reeb, now in business as P. larvox, and Fooovox, another independent, has moved into new premises: Uskokie 10, 00950 HKI 95, (phone 90/327-277). ... Abba, busy to include Finland on current tour schedule, has earned three gold disks for album sales here and plans to collect them some time 1978!

"Pump Pump," the Finnish 1976 Eurovision entry by Matti Sittonen, otherwise known as Fredi (Philips), licensed to a dozen or so European countries and hit the Danish Top 10. ... Myynti, well known Finnish Record importer and mail order firm, merging with Suomen Teippu and is reportedly giving up all music business activities. ... Antti Holma, general manager of CBS, reports good sales year for the company which started operations here only a year ago. He is busy with new domestic signings.

Finnish industry executives planning a charter flight to MIDEM this year but there are problems with schedules. ... At the last count exactly 100 gold disks have been awarded. Finland and most of them (61) are for artists with Finnlevy, Finnisc and Scandia Musiikk Awards are made for sales of 25,000 on albums and 10,000 on singles.

Sokosound music departments now operating in nearly 60 Sokos department stores and product available ranges from records and cassettes to portable radios and record-players and other stereo hardware. ... KARI HELOPALTIO

## Singles & Albums

Continued from page 76

Drew and "Ein Bett Im Kornfeld" (WEA); and Harpo's "Horoscope" (EMI).

Jukebox plays most featured during the year were: "Mississippi" by Pussycat (EMI); Jean Claude Borelly ("Dolannes Melodie" on Teldec); and Frank Farian's "Rocky" on Hansa.

posed. "We didn't believe our Italian friends or the IFPI when they warned us about piracy, but my belief is that there are more and more pressing plants in Europe producing pirate and bootleg albums.

"During a recent meeting of the German Record Federation, we decided to engage the services of a private investigator who had had extensive experience in the book trade. After checking out a number of outlets in Frankfurt which deal in imports and bootleg material, he returned with armfuls of pirate cassettes featuring repertoire from Heino and Udo Juergens to K-Tel compilations. We were shocked by the extent of this traffic and we instructed the investigator to continue his inquiries and to try to trace where this pirate product originates.

"Meanwhile, we must take stronger measures to combat the traffic. We must convince the radio stations that they should not encourage listeners to tape records off the air and we must stamp out the backstreet shops where kids can get blank cassettes filled with the latest hits. Also, as a defense against increasing home recording, we must push for a special levy on blank tape sales similar to that which is applied to the sales of tape recorders in Germany.

"From that levy the German record industry earns an annual 1.5 million marks (\$675,000), which is some compensation for the loss of record sales."

## A&R Executive Quits CBS To Found Disk Co.

MONTREAL—John Williams, head of French a&r for CBS Disques, has left that company to form his own Les Disques Direction Records Inc.

The company is a partnership between Williams and Gary Solter who most recently headed Inter Global Music, a successful label in the disco field representing such artists in Canada as the Silver Convention and Penny McLean.

The new label, which will be distributed in Canada by RCA, also has two subsidiary publishing companies: One Way Music (CAPAC) and No Turns Music (BMI).

Initial signings to the label include Yvon Deschamps (for the English market), Gotham, worldwide; and the representation of the French label Platform 2000 in Canada. Direction Records has also acquired the distribution rights for Jackie Robinson's single "Pussyfoot-in" through a deal with Ariola Germany.

Deschamps has been booked for six spots on the Peter Gzowski television show in Canada and will be the subject of a Weekend Magazine cover story to coincide with the release of his album. Gotham began recording its debut album on Jan. 5 and Williams will present a video cassette of the band in performance at MIDEM this year.

Also involved with Williams and Solter at the new label is Michel Normandeau, previously with one of Quebec's top recording acts Harmonium.



# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	1	WHEN A CHILD IS BORN	Johnny Mathis (CBS)—Ardmore/Beechwood (Jack Gold)
2	2	UNDER THE MOON OF LOVE	"Showaddywaddy (Bell)—Carlin (Mike Hurst)
3	5	PORTSMOUTH	"Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
4	3	MONEY MONEY MONEY	Abba (Epic)—Bocu (Polar Music)
5	9	LIVING NEXT DOOR TO ALICE	"Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
6	4	SOMEBODY TO LOVE	"Queen (EMI)—EMI/Queen (Queen)
7	8	DR. LOVE	"Tina Charles (CBS)—Subbidu/DJM (Biddu)
8	11	DON'T GIVE UP ON US	"David Soul (Private Stock)—Macaulay (Tony Macaulay)
9	15	GRANDMA'S PARTY	"Paul Nicholas (RSO)—Rio Cartel/April
10	12	LEAN ON ME	"Mud (Private Stock)—United Artists (Pop Williams)
11	10	BIONIC SANTA	"Chris Hill (Philips)—Various (Hill/Staines/Grainge)
12	19	THE THINGS WE DO FOR LOVE	"10C.C. (Mercury)—St. Annes (10C.C.)
13	17	WILD SIDE OF LIFE	"Status Quo (Vertigo)—Leeds (Roger Glover)
14	13	FAIRY TALE	"Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
15	6	LIVIN' THING	"Electric Light Orch. (Jet)—Jet (Jeff Lynne)
16	14	LITTLE DOES SHE KNOW	"Kursaal Flyers (CBS)—Rock (Mike Batt)
17	22	I WISH	"Stevie Wonder (Motown)—Jobete/Blackbull (Stevie Wonder)
18	7	LOVE ME	"Yvonne Elliman (RSO)—RSO (Freddy Perren)
19	24	YOU MAKE ME FEEL LIKE DANCING	"Leo Sayer (Chrysalis)—Chrysalis/Rondor (Richard Perry)
20	23	SIDE SHOW	"Barry Bigges (Dynamic)—Chappell (Byron Lee)
21	20	STOP ME (If You've Heard It All Before)	"Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
22	32	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	"Drifters (Arista)—Macaulay/Cookaway (Roger Greenaway)
23	18	GET BACK	"Rod Stewart (Riva)—Northern (Lou Reizner/Rod Stewart)
24	44	HERE'S TO LOVE	"John Christie (EMI)—Curtis Perkins/Dave Clark (Perkins/Clark)
25	37	DON'T CRY FOR ME ARGENTINA	"Julie Covington (MCA)—Erita (Andrew Lloyd-Webber/Tim Rice)
26	25	HAITIAN DIVORCE	"Steely Dan (ABC)
27	46	CAR WASH	"Rose Royce (MCA)
28	16	IF YOU LEAVE ME NOW	"Chicago (CBS)—Island (James William Guericco)
29	35	EVERYMAN MUST HAVE A DREAM	"Liverpool Express (Warner Bros.)
30	29	YOU'LL NEVER GET TO HEAVEN	"Stylistics (M&L)

(Courtesy: Music Week)  
LPs

This Week	Last Week	Title	Artist
1	2	ARRIVAL	Abba (Epic)
2	7	GREATEST HITS	Abba (Epic)
3	8	A DAY AT THE RACES	Queen (EMI)
4	—	RED RIVER VALLEY	Slim Whitman
5	6	GREATEST HITS	Frankie Valli & The Four Seasons (K-Tel)
6	4	DISCO ROCKET	Various Artists (K-Tel)
7	15	GREATEST HITS	Showaddywaddy (Arista)
8	3	100 GOLDEN GREATS	Max Bygraves (Ronco)
9	1	20 GOLDEN GREATS	Glen Campbell (Capitol)
10	—	WIND & WUTHERING	Genesis (Ronco)
11	30	GREATEST HITS OF WALT DISNEY	(Ronco)
12	11	22 GOLDEN GREATS	Bert Weedon (Warwick)
13	—	WINGS OVER AMERICA	(Asylum)
14	5	HOTEL CALIFORNIA	Eagles (A&M)
15	17	44 SUPERSTARS	Various Artists (K-Tel)
16	10	SONGS IN THE KEY OF LIFE	Stevie Wonder (Motown)
17	9	A NEW WORLD RECORD	Electric Light Orch. (Jet)
18	18	FOREVER & EVER	Demis Roussos (Philips)
19	13	GREATEST HITS	Gilbert O'Sullivan (Mam)
20	12	GREATEST HITS	Hot Chocolate (Rak)

21	26	SOUL MOTION	Various Artists (K-Tel)
22	—	CLASSICAL GOLD	Various Artists
23	14	20 ORIGINAL DEAN MARTIN HITS	(Reprise)
24	42	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
25	—	GREATEST HITS 2	Diana Ross
26	23	BLUE MOVES	Elton John (Rocket)
27	39	GREATEST HITS 1971-1975	Eagles (Asylum)
28	22	THE STORY OF THE WHO	(Polydor)
29	16	DAVID SOUL	(Private Stock)

## WEST GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin  
SINGLES

This Week	Title	Artist
1	MONEY, MONEY, MONEY	Abba (Polydor)—Union Songs/SMV
2	JEANS ON	David Dundas (Chrysalis/Phonogram)—Roba
3	VERDE	Ricky King (BASF)—Cyclus
4	DADDY COOL	Boney M. (Hansa/Ariola)—Intro
5	IN ZAIRE	Johnny Wakelin (Pye/Ariola)—Francis Day & Hunter
6	BEAUTIFUL NOISE	Neil Diamond (CBS)—Accord
7	UND ES WAR SOMMER	Peter Maffay (Telefunken)—Toledo/Intro
8	DISCO DUCK	Rick Dees & His Cast Of Idiots (RSO/DGG)—Chappell
9	IF YOU LEAVE ME NOW	Chicago (CBS)—Global
10	SILVER BIRD	Tina Rainford (CBS)—Intersong
11	SUNNY	Boney M. (Hansa/Ariola)—Connelly Music
12	SMILE	Pussycat (EMI)—Roba
13	LOST ANGELS	Sweet (RCA)—Intersong
14	DANCE LITTLE LADY, DANCE	Tina Charles (CBS)—Global/Chappell
15	I'LL MEET YOU AT MIDNIGHT	Smokie (RAK/EMI)—Melodie der Welt

## JAPAN

(Courtesy Music Labo)  
\*Denotes local origin  
As Of 1/3/77  
SINGLES

This Week	Title	Artist
1	SEISHUN JIDA	Koichi Morita & Top Gallant (CBS/Sony)—PMP
2	KITANO YADOKARA	Harumi Miyako (Columbia)—Columbia
3	AKAI SHOUGEKI	Momoe Yamaguchi (CBS/Sony)—Tokyo
4	SOUL KOREKIRI	Monor Tuning Band (CBS/Sony)
5	ABAYO	Naoko Ken (Canyon)—Yamaha
6	DOUZO KONOMAMA	Keiko Maruyama (King)—People
7	PEPPER KEIBU	Pink Lady (Victor)—NTVM, Nichion
8	SHIKINO UTA	Yoko Seri (King)—PMP
9	OMOIDE BOROORO	Yasuko Naito (Columbia)—JCM
10	TAKE ME HOME COUNTRY ROADS	Olivia Newton-John (EMI)—Victor
11	DREAM	Hiromi Iwasaki (Victor)—NTVM, Geiei
12	MOUICHIDODAKE FURUMIITE	Junko Sakurada (Victor)—Sun
13	MELANCHOLY	Michiyo Azusa (King)—Watanabe
14	OCHIBAGA YUKINI	Akira Fuse (King)—Watanabe
15	MOUICHIDO AITAI	Aki Yashiro (Teichiku)—PMP, NET
16	AISHUNO SYMPHONY	Candies (CBS/Sony)—Watanabe
17	SHITSUREN RESTAURANT	Kentaro Shimizu (CBS/Sony)—Nichion
18	LAST SCENE	Hideki Saijo (RCA)—Geiei
19	JOLENE	Olivia Newton-John (EMI)—Taiyo
20	SOS	Pink Lady (Victor)—NTVM, Nichion

## FRANCE

(Courtesy Groupement D'Interet Economique De L'Edition Phonographique Et Audiovisuelle)  
\*Denotes local origin  
SINGLES

This Week	Title	Artist
1	SAN FRANCISCO	Frederic Francois (Vogue)
2	DADDY COOL	Boney M. (Carrere)
3	MONEY, MONEY, MONEY	Abba (Vogue)
4	LE PERE DE SYLVIA	Sacha Distel (Carrere)
5	CHANTONS LA MEME CHANSON	Tino & Laurent Rossi (Pathe-Marconi)
6	DES NUITS ENTIERES	Romina Power and Al Bano (Carrere)
7	SE QUITTER EST IMPOSSIBLE	Ringo (Carrere)
8	LE PETIT ROCHTEAU	Monty et les Supporters (Phonogram)
9	HAPPY DAYS	Pratt & McLain (WEA)
10	IF YOU LEAVE ME NOW	Chicago (CBS)
11	ALLEZ LES VERTS	Les Supporters (Phonogram)
12	IL VIENDRA	Michele Torr (Disc/AZ)

13	SORCIERE BIEN AIMEE	Sylvia Vartan (RCA)
14	GABRIELLE	Johnny Hallyday (Philips)
15	CHANSON D'AMOUR	Manhattan Transfer (WEA)

## ITALY

(Courtesy Germano Ruscitto)  
As Of 12/28/76  
SINGLES

This Week	Title	Artist
1	DISCO DUCK	Rick Dees & His Cast Of Idiots (RSO)—Phonogram
2	JOHNNY BASSOTTO	Lino Toffolo (RCA)
3	LINDA	I Pooh (CBS—MM)
4	THE BEST DISCO IN TOWN	The Ritchie Family (Derby—MM)
5	YOU SHOULD BE DANCING	Bee Gees (RSO)—Phonogram
6	SEI FORTE PAPA	Gianni Morandi (RCA)
7	DON'T GO BREAKING MY HEART	Elton John & Kiki Dee (Rocket—EMI)
8	DUE RAGAZZI NEL SOLE	Collage (UP—Saar)
9	DADDY COOL	Boney M. (Durium)
10	DON'T MAKE ME WAIT TOO LONG	Barry White (Phonogram)
11	AVE MARIA NO, NO	Santo California (YEP—Baby)
12	CANZONE D'AMORE	Le Orme (Phonogram)
13	DISCO DUCK	D.J. Scott (SAAR)
14	MARGHERITA	Riccardo Cocciante (RCA)
15	HEAVEN MUST BE MISSING AN ANGEL	Tavares (Capitol—EMI)

## HOLLAND

(Courtesy Stichting Nederlandse Top 40)  
SINGLES

This Week	Title	Artist
1	SOMEBODY TO LOVE	Queen (EMI)—Bovema
2	LED	Ria Valk (Basart)
3	ROCK & ROLL STAR	Champagne (Ariola)
4	IF YOU LEAVE ME NOW	Chicago (CBS)
5	UNDER THE MOON OF LOVE	Showaddywaddy (Arista)
6	DON'T TAKE AWAY THE MUSIC	Tavares (EMI—Bovema)
7	BOMBAY	Golden Earring (Polydor)
8	EENZAME KERST	Andre Hazes (Philips)
9	SANDOKAN	Oliver Onions (RCA)
10	SUNNY	Boney M. (Hansa) LPs

## SPAIN

(Courtesy El Gran Musical)  
\*Denotes local origin  
As Of 1/1/77  
SINGLES

This Week	Title	Artist
1	LIBERTAD SIN IRA	Jarcha (Zafiro)
2	DON'T GO BREAKING MY HEART	Elton John & Kiki Dee (EMI)
3	SANDOKAN	(ingles)—Banda T.V.—Oliver Onions (RCA)
4	NICE AND SLOW	Jesse Green (EMI)
5	O TU, O NADA	Pablo Abraira (Movieplay)
6	EUROPA	Santana (CBS)
7	THE BEST DISCO IN TOWN	Ritchie Family (RCA)
8	ANSIEDAD	Albert Hammond (CBS)
9	CANTA CIGARRA	Maria Ostiz (Hispavox)
10	TRY ME, I KNOW WE CAN MAKE IT	Donna Summer (Ariola) LPs

## DENMARK

(Courtesy Danmarks Radio)  
As Of 12/26/76

This Week	Title	Artist
1	ARRIVAL	(LP)—Abba
2	EFTER ENDNU EN DAG	(LP)—Gasolin
3	FOR FULD MUSIK 3	(LP)—Harpo
4	SHU-BI-DUA 3	(LP)
5	BIFROST	(LP)—Bifrost
6	HJEMLIG HYGGE	(LP)—Rode Mor

7	ATOMKRAFT? NEJ TAK	(LP)—Gnags
8	TAKE THE HEAT OFF ME	(LP)—Boney M
9	MONEY MONEY MONEY	(Single)—Abba
10	SUTSKO!	(LP)—Bamses Venner
11	"MEN DET GAR JO NOK"	(LP)—Niels Hausgaard
12	LETTERS	(LP)—Svenne & Lotta
13	VINTERBYOSTER	(LP)—Erik Paaske
14	A DAY AT THE RACES	(LP)—Queen
15	LIVET ER SKONT	(LP)—Lilfer & Papa Bues Viking Jazzband
16	BLUE MOVES	(LP)—Elton John
17	GREATEST HITS	(LP)—Showaddywaddy
18	WINGS OVER AMERICA	(LP)
19	JUL I DANMARK	(LP)—Maria Stenz
20	IF YOU LEAVE ME NOW	(Single)—Chicago

## SWITZERLAND

(Courtesy Musikmarkt)  
\*Denotes local origin  
SINGLES

This Week	Title	Artist
1	DADDY COOL	Boney M. (Hansa/Musikvertrieb)—Edition Coda
2	MONEY, MONEY, MONEY	Abba (Polydor)—Union Songs/SMV
3	IN ZAIRE	Johnny Wakelin (Pye/Vogue)—Edition Coda
4	JEANS ON	David Dundas (Chrysalis/Phonogram)—Roba
5	CINDY	Peter, Sun & Marc (PSM/Metronome)—Edition Taurus
6	SILVER BIRD	Tina Rainford (CBS)—Flora
7	LE REVE	Ricky King (Epic)—April
8	BEAUTIFUL NOISE	Neil Diamond (CBS)—Accord
9	A FIFTH OF BEETHOVEN	Walter Murphy & The Big Apple Band (Private Stock/EMI)—RFT Music
10	VERDE	Ricky King (BASF)—Cyclus Musik

## PORTUGAL

(Courtesy Ivan H. Hancock)  
SINGLES

This Week	Title	Artist
1	DON'T GO BREAKING MY HEART	Elton John/Kiki Dee (Rocket)

2	SORROW	Mort Shuman (Philips)
3	SANDOKAN	TV Series (RCA)
4	BOBBY	Film Theme (EMI)
5	DANCING QUEEN	Abba (Polydor)
6	PARAFUSO EM LISBOA	Romao Felix (Fontana)
7	ALL BY MYSELF	Eric Carmen (Arista)
8	I LOVE TO LOVE	Tina Charles (CBS)
9	SO EU SEI MEU AMOR	Green Windows (Philips)
10	RECUERDOS	Juan Pardo (Ariola)

This Week	Title	Artist
1	16 SUPER EXITOS	Various Artists (Polystar)
2	JESUS	Rei Hermanno da Camara (EMI)
3	ROCK AND ROLL MUSIC	The Beatles (EMI)
4	AMIGOS	Santana (CBS)
5	DESIRE	Bob Dylan (CBS)
6	A LOVE TRILOGY	Donna Summer (Ariola)
7	OLD LOVE DIES HARD	Triumvirat (A&M)
8	AMALIA NO LUSO	Amalia Rodrigues (EMI)
9	BEAUTIFUL NOISE	Neil Diamond (CBS)
10	TALES OF MYSTERY AND IMAGINATION	Alan Parsons Project (20th Century)

## SOUTH AFRICA

(Courtesy Springbok Radio)  
\*Denotes local origin  
As Of 12/11/76  
SINGLES

This Week	Title	Artist
1	MISSISSIPPI	Pussycat—EMI Brigadiers
2	DANCING QUEEN	Abba (Sunshine)
3	DADDY COOL	Boney M.
4	JEANS ON	David Dundas (Chrysalis)
5	A MILLION DRUMS	Dennis East (Epidemic Rash)
6	I HATE THE MUSIC	John Paul Young (EMI Brigadiers)
7	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	Lou Rawls (Philadelphia Intl.)
8	DR. KISS KISS	5000 Volts (Philips)
9	SUMMER LOVE	Zamfir (Philips)
10	DEDICATION	Rogue (Epic)

# WB Dialog Forums

• Continued from page 3

The first of the convention's inter-industry forums was on Top 40 radio. The overall dialog by the programmers stressed today's needs for intensive research into each station's specific market and the significant listener differences between markets.

Program directors on the panel were Clay Gish of KRBE in Houston, Jim Quinn of WKBW in Buffalo, Chuck Roberts of WDGY in Minneapolis, Jim Brown of WOKY in Milwaukee, Charlie Lake of WPEZ in Pittsburgh and Jim Collins of WTGC in Washington, D.C.

One area of agreement among the panelists is that Top 40 radio is becoming increasingly open to playing album cuts rather than waiting for singles by established artists to be pulled from new LPs.

Quinn of Buffalo described in detail how his market's ethnic makeup means that big black hits rarely sell there and therefore he must be extremely careful in playlisting crossover hits. On the other hand, Washington, with its heavily black population causes Collins to program his station with far more soul sounds.

Giveaway contests were described by the panels as only workable as tie-ins with artists who already have some identifiability in a given market. Good promotional items were named as the kind of things such as company T-shirts which the listener could not purchase on his own.

The programmers said they prefer their station call letters to appear on the T-shirts and would take on the costs of imprinting the call letters.

Considered other good giveaways were musical items which might represent a considerable expense for the

(Continued on page 90)



# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/15/77

Number of LPs reviewed this week **58** Last week **23**



## Spotlight



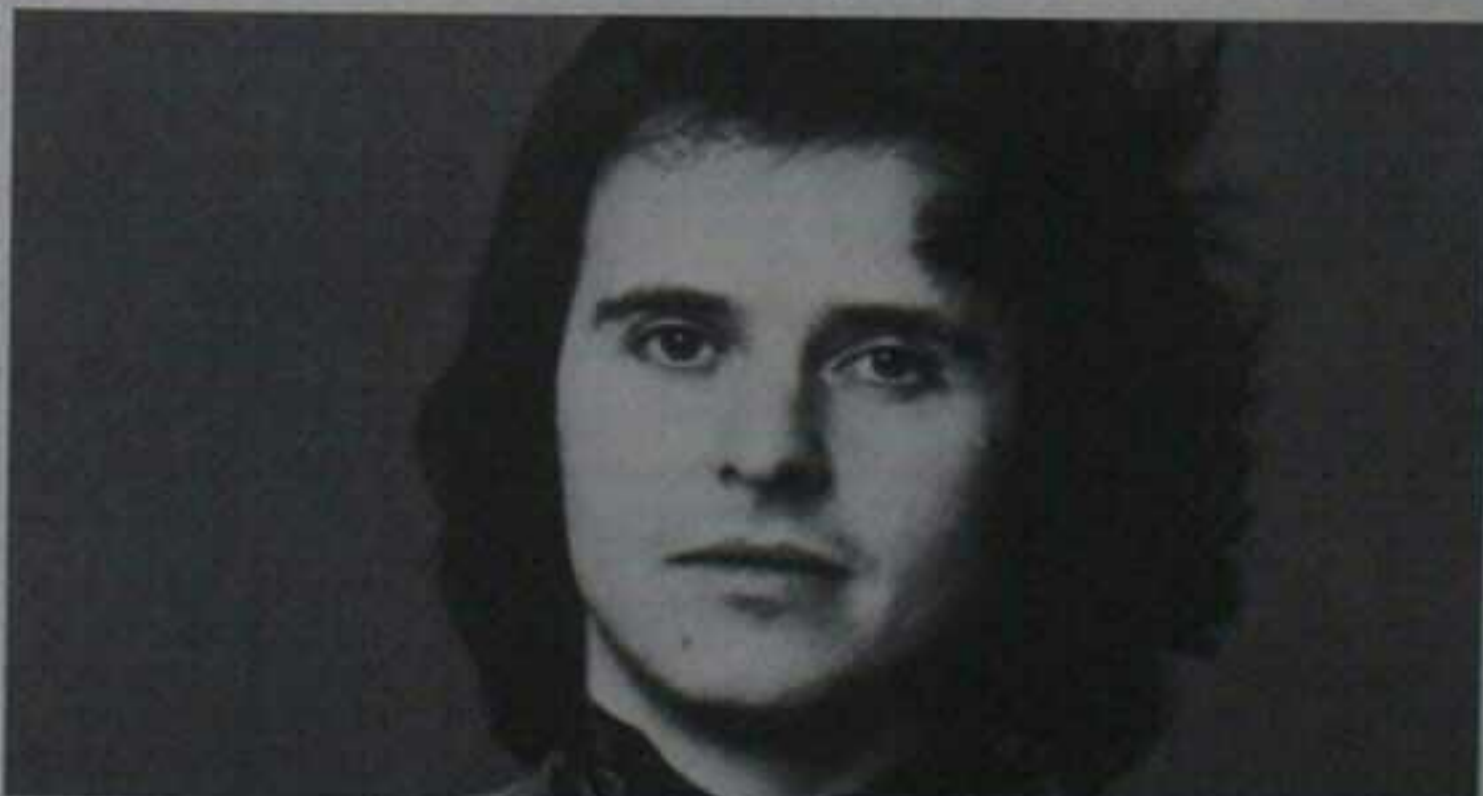
**ZZ TOP—Tejas, London PS680.** Good old basic raunchy rock 'n' roll that has filled arenas and stadiums across the U.S. all year for this consistent and hardworking platinum album group. ZZ hasn't lost any of its energy and conviction through the years of grueling work and stays solidly in touch with the roots of its power-trio music that carries just a hint of pleasing laidback Texas countryish raunch in the unpretentious vocals. The threesome stays entertaining and increasingly identifiable in a distinctive style that can only come from long-term confidence and a strong sense of its own identity. ZZ Top's vastly successful 1976 tours and the high-quality goodtime rock throughout this album could well be its ticket to a long overdue respect as peerless U.S. hard-rockers out of the outlaw country influence.

**Best cuts:** "Pan Am Highway Blues," "Ten Dollar Man," "Enjoy And Get It On," "Snappy Kakkie."  
**Dealers:** This is a single-disk LP in a clever foldout double-pocket-sized jacket that includes lots of good pictures of the trio for wall display.



**QUEEN—A Day At The Races, Elektra 6E101.** The monarchs of U.K. classics-influenced glitter rock follow up a smash breakthrough album with another shimmering and versatile collection of dynamic, tempo-changing pieces which consistently use a dry, satirical wit in both lyrics and musical parodies for the utmost in commercial production values. Queen is a literate group that never stoops to simplistic hooks and yet has achieved a vast album, singles and tour success on its own theatrical, intelligent terms. Including the best of other quality groups like 10cc and Electric Light Orchestra in its format, Queen manages to remain vastly entertaining to a mass international audience while extending the musical boundaries of its pop listeners with almost every boldly experimental new song.

**Best cuts:** "Good Old Fashioned Lover Boy," "You Take My Breath Away," "Tie Your Mother Down," "The Millionaire Waltz."  
**Dealer:** Queen has just kicked off an extensive U.S. headlining tour.



**GARY WRIGHT—The Light Of Smiles, Warner Bros. BS2951.** In the followup album to his stupendous breakthrough, "Dream Weaver," Wright proves himself even more highly developed as a virtuoso of blending ethereal sounds into a brilliantly commercial texture. He attacks his material and the multiple keyboard sound that is his trademark with more confidence and abandon brought to each element. His arrangements are increasingly varied and dynamic, his voice is more flexible and feathery than ever. This is softly pulsating spacey music that never gets boring or pretentious. Wright demonstrates that there is a lot more profitable exploration to be made within his now-established style. His voice and the masses of electronic keyboards create an unusually inviting listening environment.

**Best cuts:** "Time Machine," "Water Sign," "The Light Of Smiles," "Child Of Light."  
**Dealers:** Wright opened most of Peter Frampton's huge concerts during 1976.

might have been a good idea. The separation and the sound quality of the record, however, is first rate.

**Best cuts:** "Cut The Cake," "Cloudy," "Pick Up The Pieces."

**Dealers:** Double LP carries a reduced price tag, contains band's most famous hits.



**UNDISPUTED TRUTH—Method To The Madness, Whitfield WH2967 (Warner Bros.).** Spacey soul-rock is the direction of the work from Undisputed Truth now. In 1971 the group popped to the top of the Motown roster with Norman Whitfield's "Smiling Faces Sometimes" and now it wears platinum afro wigs and white face makeup, and it has Chaka Khan's sister playing a prominent part in the group along with founder Joe Harris. Whitfield has kept up with the group's cosmic interests but the sound still has plenty of funk and disco-raunch value. Undisputed Truth is still very much a mainstream progressive soul crossover unit.

**Best cuts:** "Method To The Madness," "Lose," "You + Me - Love," "Let's Go Down To The Disco."

**Dealers:** This is the group's first LP distributed by Warner and a special push can be expected.

**AVERAGE WHITE BAND—Person To Person, Atlantic SD21002.** Unlike many live albums where distortion reigns in abundance, this LP is clear, well produced with excellent vocals. Rhythms are heavy and funky, typical of this group. Electronic instruments are on the same level with vocals but without drowning the singers. Most of this twofers was written by group members. If there is a flaw, it is its long intros. This album was recorded at the Tower Theatre and the Spectrum, Philadelphia, the Syria Mosque, Pittsburgh, and the Coliseum, Cleveland.

**Best cuts:** "Person To Person," "If I Ever Lose This Heaven," "Pick Up The Pieces," "Heard It Through The Grapevine," "School Boy Crush."

**Dealers:** For best results display with both r&b and pop groups. This group has followings in both areas.



**MYSTIQUE, FEATURING RALPH JOHNSON, Custom CU5012 (Warner Bros.).** Ralph Johnson sang lead with the Impressions from 1973 to 1976 and stayed on in Chicago with writer-producer Curtis Mayfield when the rest of the group switched labels. Johnson has a fervent, gospelish vocal style that has earned him the nickname of "Preacherman" and his three associates are all full-voiced harmonizing veterans of other groups. Mystique's approach is direct and deliberately a return to mainstream soul roots. A stellar lineup of writers and producers worked on the cuts with Mayfield overseeing.

**Best cuts:** "It's Really You," "If You're In Need," "Keep On Playing The Music."

**Dealers:** Johnson sang lead on four big Impressions soul hits during his tenure.

**INDIGO, Warner Bros. BS2991.** Could this be the first cool Eagles? Writer-singer Rex Larsen and two ladies named Sue Richman and Sherry Fox effectively share lead vocals and very close harmonies in a series of cheerfully loping country-rockish tunes that sound consistently pretty without losing any intensity. Erik Jacobsen's production touch is sure and uncluttered, allowing the songs and the outstanding vocals to monopolize the spotlight.

**Best cuts:** "Feels Right," "Wonder Why," "Prisoner Of The Spint World."

**Dealers:** The California-based group is soon to tour the East Coast.

**RABBITT—Boys Will Be Boys, Capricorn CP0175 (Warner Bros.).** Lighter-textured, versatile rock from a South African quartet currently establishing itself across Europe. The group plays power riffs without getting heavy-handed about it and sings in proper teen appeal tenor harmonies. Rabbitt is versatile enough to sound like Queen, 10cc or the Bay City Rollers on various cuts.

**Best cuts:** "Lifeline," "Something's Gone Wrong With My Baby," "Charlie."

**Dealers:** Just because it's on Capricorn doesn't mean it's Southern rock these days.

**PHILHARMONICS—The Masters in Philadelphia, Capricorn CP0179 (Warner Bros.).** The market for disco treatments of classical themes is surely rather overcrowded now. But this latest sampler, by all-star English studio musicians, is a particularly tasteful and inventive reworking of familiar classical warhorses. Actually, the choice of material is quite surprising throughout. One would not expect Brahms "Lullaby" or the "1812 Overture" to slip so smoothly into the disco groove.

(Continued on page 82)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top in the chart placement, picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Toller, Is Horowitz, Ed Harrison, Jean Williams, Dave Swartz.





# TAJ MAHAL

THE REAL MAHAL.



*In any language the rich, root music of Taj Mahal speaks with a vivid clarity. On his new album Taj once again jolts the music world with his uncompromising ways. Frightfully authentic stuff with absolutely no polyunsaturates or additives of any kind.*

TAJ MAHAL. MUSIC FUH YA (Musica Para Ti) BS 2994



First time out on Warner Bros. records and tapes.



## Pop

**BEE GEES—Boogie Child (3:30)**; producer: Bee Gees; writers: Robin Gibb, Barry Gibb, Maurice Gibb; publishers: Stigwood/Unichappell, BMI, RSO RS867. Following their change-of-pace mellow ballad "Love So Right," the Bee Gees offer their funkier single to date. The rhythmic base and biting vocals combine in the raucous blue-eyed soul style of a "Play That Funky Music." The brothers lifted three smash singles off their "Main Course" comeback album; this is the third from "Children Of The World."

### recommended

**THIN LIZZY—Johnny The Fox Meets Jimmy The Weed (3:26)**; producer: John Alcock; writers: P. Lynott, S. Gorham, B. Downey; publishers: RSO/Chappell, ASCAP, Mercury 73882.

**GLEN CAMPBELL—Southern Nights (2:58)**; producer: Gary Klein; writer: Alan Toussaint; publishers: Warner-Tamerlane/Marsaint, BMI, Capitol 4376.

**LAVERNE & SHIRLEY—Da Do Ron Ron (2:18)**; producer: Sidney Sharp, Jimmie Haskell; writers: Phil Spector, Ellie Greenwich, Jeff Barry; publishers: Trio/Mother Bertha, BMI, Atlantic 3383.

## Soul

**NATALIE COLE—I've Got Love On My Mind (4:20)**; producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP, Capitol P4360. Once again this singer incorporates three tempos into one song slow, mid and up. And again she performs with warmth and gusto accompanied by excellent background vocals and instruments.

**L.T.D.—Love To The World (3:39)**; producers: Larry Mizell, Fonce Mizell, Chuck Davis; writers: L. Mizell, F. Mizell, R. Mizell; publisher: Alruby, ASCAP, A&M 1897. This act excels on this one. Vocals are strong, clear and emotionally appealing. Instruments are equally strong but only act to compliment singers. Highs and lows are heard throughout.

**HAROLD MELVIN & THE BLUE NOTES—Reaching For The World (4:21)**; producer: Harold Melvin; writer: D. Floyd; publisher: Simi, BMI, ABC ABC12240. This well produced single proves the group still has the vocal strength and drive necessary to capture an audience. The record is almost in two parts, changing tempos while changing vocalists.

**OHIO PLAYERS—Feel The Beat (Everybody Disco) (3:15)**; producer: Ohio Players; writers: J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck; publishers: Play One. The driving pulsating beat familiar to this group is ever present on this record. It's a crisply produced number that seems to be a natural for any time of the year.

### recommended

**DEXTER WANSEL—Together Once Again (4:04)**; producer: Dexter Wansel; writers: D. Wansel, V. Barrett; publisher: Mighty Three, BMI, Philadelphia International ZS83611.

while retaining much of their original baroque textures. A funny, charming record.

**Best cuts:** "Prince Igor," "A La Turka," Tchaikovsky's "Piano Concerto."

**Dealers:** This is the latest and most offbeat effort in Capricorn's drive to broaden its base from a solely Southern rock label.

**SPLIT ENZ—Mental Notes**, Chrysalis CHR1131. The Enz is a wierdo group after the fashion of the Tubes or Sparks. Formed in New Zealand and presently based in London, the septet is heavily into theatre-rock and its live shows feature fast changes of sets and costumes. The visual trademark of the Split Enz is bizarre hairstyles, upswept and pointy-headed. Musically the group seems versatile and technically competent. But its preferred sound is pseudo-nostalgic camp with a mandolin and saxophone in there giving the songs a comical 1920s tone.

**Best cuts:** "Late Last Night," "Mental Notes," "Stranger Than Fiction."

**Dealers:** Chrysalis is bringing the Split Enz to the U.S. for a promotional club tour shortly, which could cause a lot of talk.

**KEATH BARRIE—Reach Out**, United Artists UALA673G. This Ed Ames vocal sound-alike has a gentle way with his words. All 10 tracks are his compositions. He phrases with a Bing Crosby style, gliding over his notes with an ease which indicates his ability to caress a lyric. Barrie is an Atlanta favorite whose LP was recorded in Toronto. His tunes, which

**FUNKADELIC—Comin' Round The Mountain (3:45)**; producer: George Clinton; writers: G. Clinton, G. Cook; publisher: Malibu, BMI, Warner Bros. WBS8309.

**JIMMY CASTOR BUNCH—Space Age (3:21)**; producer: Castor-Fruitt; writer: E. Henderson, Jr.; publisher: Jimpire, BMI, Atlantic 3373.

**MCKINLEY MITCHELL—Trouble Blues (3:30)**; producers: McKinley Mitchell, E. Butler; writer: M. Mitchell; publisher: Malaco, BMI, Chimneyville 10213 (T.K.)

**MIGHTY CLOUDS OF JOY—There's Love In The World (5:11)**; producers: Larry Brown, Frank Wilson; writers: F. Wilson, T. McFadden, L. Brown; publishers: Traco, BMI/Jobete, ASCAP/Screen Gems-EMI, BMI, ABC ABC12241.

**PAULETTE McWILLIAMS—Dancin' (3:18)**; producers: Al Ciner, Gary Loizzo; writer: Al Ciner; publisher: Breed, BMI, Fantasy F786AS.

**CON FUNK SHUN—Sho Feels Good To Me (3:17)**; producers: Ron Capone, Con Funk Shun; writers: M. Cooper, C. Martin, F. Pilate, L. McCall; publisher: Val-le-Joe, BMI, Mercury 73883.

**BUNNY DAVIS—Six Million Dollar Lover (Part I) (2:58)**; producers: Frank Fioravanti, D.B. Shrier; writers: Frank Fioravanti, D.B. Shrier; publishers: Melomega/Chappell, ASCAP, Philomega SG121.

## Country

**BILLIE JO SPEARS—I'm Not Easy (3:03)**; producer: Larry Butler; writers: J. Vest-D. Chamberlain; publisher: Hotel, ASCAP, United Artists UAXW935Y. Spears gets the most out of a sensuous, powerful ballad that builds effectively toward a strong chorus. The scorching lyrics claim, "I'm not easy/I'm a lady/I made it easy 'cause I love you."

**CAL SMITH—I Just Came Home To Count The Memories (3:24)**; producer: Walter Haynes; writer: Glenn Ray; publisher: Contention, SESAC, MCA MCA40671. The low and rumbling voice of Smith works well on this subtly produced low-keyed tale of a nostalgic trip back home. You can't go home again, the singer discovers, especially if you're looking for a lost love.

**MEL McDANIEL—All The Sweet (2:25)**; producer: Johnny MacRae; writers: J. Zerface-B.Zerface-B. Morrison; publishers: Combine, BMI/Music City Music, ASCAP, Capitol P4373. Bright uptempo sound should please programmers who are always looking for a good fast tempo song. Variations on a synthesizer give the song a fresh, original feel and a catchy flair.

### recommended

**LITTLE DAVID WILKINS—He'll Play The Music (But You Can't Make Him Dance) (2:58)**; producer: Own Bradley; writers: David Wilkins-Judy Johnson-Chic Doherty; publishers: Ash Valley, ASCAP/Forrest Hills, BMI, MCA MCA40668.

**VERNON OXFORD—A Good Old Fashioned Saturday Night Honky Tonk Barroom Brawl (2:12)**; producer: Bob Ferguson; writers: John Ragsdale-Tim DuBois; publishers: Sweet Dreams/Arabella, BMI, RCA JH10872.

**DANNY DAVIS AND THE NASHVILLE BRASS—Country Disco (2:51)**; producer: Bob Ferguson; writers: Bill McEhiney-Barbara Bernier; publisher: Daydan, ASCAP, RCA JB10871.

reflect an inner concern with love and tenderness, are arranged and conducted by Jimmy Dale. Barrie reaches out with theatrical tenderness which takes his baritone into safe confines. Backup voices add a subtle linge which is welcome.

**Best cuts:** "Autumn Of My Days," "Reach Out," "You Have Asked Me."

**Dealers:** MOR artist can use in-store play since this is a work record.

**RACING CARS—Downtown Tonight**, Chrysalis CHR1099. Romanticism and heartbreak tales of love highlight this English quintet's debut album. Lead singer Morty's strong vocals fluctuate well from the mellow ballads to hard driving rockers. The band demonstrates it can play together with some interesting keyboard and string arrangements.

**Best cuts:** "Downtown Tonight," "Moonshine Fandango," "They Shoot Horses Don't They," "Hard Working Woman."

**Dealers:** Display with rock.

**SEAWIND, CTI 5002.** A remarkably good first effort from this West Coast/Hawaii septet. Drawing from jazz, rock, r&b and a lot of other musical idioms, this band has universal appeal. Whether it's playing funky dance music or good straight ahead jazz, Seawind has an unusual musical sound. Adding to the music is the warbling of lead vocalist Pauline Wilson, whose voice can accurately hit the various musical moods.

**Best cuts:** "We Got A Way," "The Devil Is A Liar," "Make Up Your Mind."

**Dealers:** The cover shot is an eye catcher, but in-store play is necessary to help introduce this clever group.

**DOUG SAHM—Cryin' Inside/Sometimes (2:16)**; producer: Huey Meaux; writer: G. Thomasson; publisher: Grand Prize, BMI, ABC/Dot D0A17674.

**MICKY NEWBURY—Hand Me Another Of Those (1:55)**; producer: Ronnie Gant; writer: Mickey Newbury; publisher: Acuff-Rose, BMI, ABC/Hickory AHS4006.

**BOB LUMAN—He's Got A Way With Women (2:08)**; producer: Johnny Cash; writer: S. Warner; publisher: Lu-Ner, BMI, Epic 850323.

**THE CHARLIE DANIELS BAND—Billy The Kid (2:36)**; producer: Paul Hornsby; writer: C. Daniels; publishers: Hat Band/RadaDara, BMI, Epic 850322.

**MICHAEL MURPHEY—Cherokee Fiddle (3:28)**; producers: Michael Murphey-Jeff Cuercio; writer: M. Murphey; publisher: Mystery, BMI, Epic 850319.

**FAITH ALLEN—Baby Blue (2:56)**; producer: Chuck Chellman; writer: J. Bouwens; publisher: Veronica, ASCAP, Denim DR1006A.

**THE CATES—Out Of My Mind (3:05)**; producers: Margie and Marcy Cates; writers: J. Hunter-R. LeBlanc; publisher: Sound, ASCAP, Caprice CA2030.

## Easy Listening

**ANNE MURRAY—Sunday School To Broadway (3:41)**; producer: Tom Catalano; writers: D. Hice, R. Hice; publisher: Mandy, ASCAP, Capitol 4375. Catalano's production here is much like his work on Helen Reddy's 1974 hit "Keep On Singing," with the basically commercial pop sound building in tempo to an almost gospel-tinged fervor. Murray receives an easy listening review because MOR has been her strongest popularity base over the years. The lively cut could easily cross to pop.

## Disco

**CAROL DOUGLAS—Dancing Queen (7:18)**; producer: Ed O'Loughlin; writers: Andersson, Ulvaeus, Anderson; publisher: Countless, BMI, Midland International JD10870. This Abba original, the group's current single, is building nicely on the pop chart, but hasn't yet made its way to Billboard's Disco Action Top 40. Now it certainly will, in this 7:18 cover version by the lady who has been on top of disco for two solid years. In fact she could be talking about herself when she sings the song's catchy hook, "See that girl/watch that scene/digging the dancing queen."

**RHYTHM HERITAGE—Theme From Rocky (Gonna Fly Now) (3:00)**; producer: Steve Barri; writers: B. Conti, C. Connors, A. Robbins; publishers: United Artists, ASCAP/Unart, BMI, ABC 12243. One of the most covered instrumentals in recent years, this is the theme from the film that is shaping up as one of

the top Oscar contenders of 1976. This version by the group that has already scored in the discos and on the charts with a couple of television themes captures well the song's drama and street sense.

**CROWN HEIGHTS AFFAIR—Dancin' (3:44)**; producers: Freida Herangs, Britt Britton; writer: William Anderson; publishers: Delightful/Cabrini, BMI, De-Lite D1588 (P.I.P.). This cut opens with a basic rhythmic instrumental heavily reminiscent of Isaac Hayes' "Shaft" theme, and also features lively horn fills in the bag of an act like Earth, Wind & Fire. The uptempo number also highlights jumpy, exuberant vocal shading by the disco/soul favorites.

**HARVEY MASON—K.Y. And The Curb (2:58)**; producer: Harvey Mason; writers: H. Mason, J. Peters; publishers: Mafsong, ASCAP/Golden Corn Flake, BMI, Arista AS0222. This sophisticated disco cut has no lyrics, only Mason's excellent scat-like vocals. Some rousing brass adds to the catchy uptempo feel.

**ULTRAFUNK—Gotham City Boogie (3:30)**; producer: Contempo Family; writers: L. Disedale, G. Shury; publishers: Geronimo/Sherlyn, BMI, Contempo 7002 (T.K.). One of the hottest-climbing items in the discos today is a disco version of the "I Love Lucy" theme song; here another group puts the familiar "Batman" theme to a disco beat. Totally instrumental, the tune is only recognizable in the title hook, but that should satisfy those who remember the flash-in-the-pan mid-60s tv smash.

**RANDY RICHARDS—There's Always A Goodbye (3:35)**; producers: Roy Yeager, Leo La Branche; writer: R. Richards; publisher: Blackwood, BMI, Little Angel RR001A. A smooth easy ballad to complement the clear vocal style of this artist. Although the tempo remains basically the same throughout, there is a quiet building that catches toward the end.

**JENNIFER WARNES—Right Time Of The Night (2:53)**; producer: Jim Ed Norman; writer: Pete McCann; publisher: American Broadcasting, ASCAP, Arista AS0223. This singer's catchy vocal style almost borders on country but it's pop all the way. While maintaining a ballad to midtempo range, her treatment is surprisingly lighthearted.

**FRANK LUCAS—Good Thing Man (3:27)**; producer: Monk Higgins; writers: F. Lucas, Vee Pea; publisher: BMI, ICA 001A. A funky soul number with heavy blues overtones. Gospel is also heard in this arrangement as the singer moves with ease building as he goes.

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**CROWN HEIGHTS AFFAIR—Dancin' (3:44)**; producers: Freida Herangs, Britt Britton; writer: William Anderson; publishers: Delightful/Cabrini, BMI, De-Lite D1588 (P.I.P.). This cut opens with a basic rhythmic instrumental heavily reminiscent of Isaac Hayes' "Shaft" theme, and also features lively horn fills in the bag of an act like Earth, Wind & Fire. The uptempo number also highlights jumpy, exuberant vocal shading by the disco/soul favorites.

**HARVEY MASON—K.Y. And The Curb (2:58)**; producer: Harvey Mason; writers: H. Mason, J. Peters; publishers: Mafsong, ASCAP/Golden Corn Flake, BMI, Arista AS0222. This sophisticated disco cut has no lyrics, only Mason's excellent scat-like vocals. Some rousing brass adds to the catchy uptempo feel.

**ULTRAFUNK—Gotham City Boogie (3:30)**; producer: Contempo Family; writers: L. Disedale, G. Shury; publishers: Geronimo/Sherlyn, BMI, Contempo 7002 (T.K.). One of the hottest-climbing items in the discos today is a disco version of the "I Love Lucy" theme song; here another group puts the familiar "Batman" theme to a disco beat. Totally instrumental, the tune is only recognizable in the title hook, but that should satisfy those who remember the flash-in-the-pan mid-60s tv smash.

## First Time Around

**ROSCOE & MABEL—United We Stand (3:26)**; producers: Hank Medress, Dave Appell; writers: Hiller, Simons; publisher: Belwyn-Mills, ASCAP, Chocolate City CC007 (Casablanca). Impressive new duo with voices that totally complement each other. Instruments are good on this midtempo number. The professional quality of this team belies its newness. Changes within this tune are made with style and ease.

**RANDY RICHARDS—There's Always A Goodbye (3:35)**; producers: Roy Yeager, Leo La Branche; writer: R. Richards; publisher: Blackwood, BMI, Little Angel RR001A. A smooth easy ballad to complement the clear vocal style of this artist. Although the tempo remains basically the same throughout, there is a quiet building that catches toward the end.

**JENNIFER WARNES—Right Time Of The Night (2:53)**; producer: Jim Ed Norman; writer: Pete McCann; publisher: American Broadcasting, ASCAP, Arista AS0223. This singer's catchy vocal style almost borders on country but it's pop all the way. While maintaining a ballad to midtempo range, her treatment is surprisingly lighthearted.

**FRANK LUCAS—Good Thing Man (3:27)**; producer: Monk Higgins; writers: F. Lucas, Vee Pea; publisher: BMI, ICA 001A. A funky soul number with heavy blues overtones. Gospel is also heard in this arrangement as the singer moves with ease building as he goes.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 21 and 100. Review editor—Nat Freedland.

## Billboard LPs

• Continued from page 80

while retaining much of their original baroque textures. A funny, charming record.

**Best cuts:** "Prince Igor," "A La Turka," Tchaikovsky's "Piano Concerto."

**Dealers:** This is the latest and most offbeat effort in Capricorn's drive to broaden its base from a solely Southern rock label.

**SPLIT ENZ—Mental Notes**, Chrysalis CHR1131. The Enz is a wierdo group after the fashion of the Tubes or Sparks. Formed in New Zealand and presently based in London, the septet is heavily into theatre-rock and its live shows feature fast changes of sets and costumes. The visual trademark of the Split Enz is bizarre hairstyles, upswept and pointy-headed. Musically the group seems versatile and technically competent. But its preferred sound is pseudo-nostalgic camp with a mandolin and saxophone in there giving the songs a comical 1920s tone.

**Best cuts:** "Late Last Night," "Mental Notes," "Stranger Than Fiction."

**Dealers:** Chrysalis is bringing the Split Enz to the U.S. for a promotional club tour shortly, which could cause a lot of talk.

**KEATH BARRIE—Reach Out**, United Artists UALA673G. This Ed Ames vocal sound-alike has a gentle way with his words. All 10 tracks are his compositions. He phrases with a Bing Crosby style, gliding over his notes with an ease which indicates his ability to caress a lyric. Barrie is an Atlanta favorite whose LP was recorded in Toronto. His tunes, which

reflect an inner concern with love and tenderness, are arranged and conducted by Jimmy Dale. Barrie reaches out with theatrical tenderness which takes his baritone into safe confines. Backup voices add a subtle linge which is welcome.

**Best cuts:** "Autumn Of My Days," "Reach Out," "You Have Asked Me."

**Dealers:** MOR artist can use in-store play since this is a work record.

**RACING CARS—Downtown Tonight**, Chrysalis CHR1099. Romanticism and heartbreak tales of love highlight this English quintet's debut album. Lead singer Morty's strong vocals fluctuate well from the mellow ballads to hard driving rockers. The band demonstrates it can play together with some interesting keyboard and string arrangements.

**Best cuts:** "Downtown Tonight," "Moonshine Fandango," "They Shoot Horses Don't They," "Hard Working Woman."

**Dealers:** Display with rock.

**SEAWIND, CTI 5002.** A remarkably good first effort from this West Coast/Hawaii septet. Drawing from jazz, rock, r&b and a lot of other musical idioms, this band has universal appeal. Whether it's playing funky dance music or good straight ahead jazz, Seawind has an unusual musical sound. Adding to the music is the warbling of lead vocalist Pauline Wilson, whose voice can accurately hit the various musical moods.

**Best cuts:** "We Got A Way," "The Devil Is A Liar," "Make Up Your Mind."

**Dealers:** The cover shot is an eye catcher, but in-store play is necessary to help introduce this clever group.

simple, uncluttered and effective, focusing attention on Lunsford's compelling and honest voice. The mix of piano, guitar and strings comes across bright and vibrant, resulting in an instrumental background that matches the artist's vocal abilities in excellence. Lunsford appears on the threshold of a promising career—and his debut Starday/Gusto LP should move him in the right direction.

**Best cuts:** "Stealin' Feelin'," "While The Feeling's Good," "How Can I Tell My Dreams (Not To Sleep With You)," "Tonight My Lady Learns To Love," "Honey Hungry," "You And Your Precious Love," "Touch My World."

**Dealers:** Because of his singles chart success, Lunsford should display some sales potency with this package.

**MIKE LUNSFORD, Starday/Gusto, SD969X.** Brilliant new singer with a string of strong singles to his credit gets a chance to further display his impressive talents on a solid LP. Lunsford excels in from-the-heart ballads such as "Honey Hungry" and "Stealin' Feelin'." Tommy Hill's production is

## Billboard's Recommended LPs

### pop

**BOUND FOR GLORY SOUNDTRACK**, United Artists UAL695H. Despite the film's popularity, this LP remains within the narrow barriers of folk music. Star David Carradine's easy voice plays Woody Guthrie's music in an unsophisticated manner. The arrangements and few new works by Leonard Rosenman have a Hollywood gloss which doesn't fit the mood of the bleak '30s period. **Best cuts:** "This Train Is Bound For Glory," "So Long, It's Been Good To Know Yuh," "Hobo's Lullaby," "Talking Dust Bowl Blues," "This Land Is Your Land."

### jazz

**LARRY CORYELL—The Lion And The Ram**, Arista AL4108. Coryell never ceases to amaze with his constant crossing over from electric music to acoustic and this LP is comprised of the latter. Playing some extraordinarily beautiful acoustic pieces with a small group, guitarist Coryell is at his creative best. Still, the tunes aren't nearly commercial enough for mass appeal. **Best cuts:** "Larry's Boogie," "Toy Soldiers," "Improvisation On Bach Lute Prelude," "Bicentennial Head Feast."



Closeup

**STAN KENTON And His Orchestra**—"Journey To Capricorn," Creative World ST1077.

One must approach the six tracks comprising this tightly grooved record just as one would a Messiaen Cage LP. It is only for the daring, or the adventurous, for those who welcome the uncommon.

Now well into his 36th year as a leader, the boldly uncompromising Kenton may well shock his most fervent disciples with this LP. He craftily introduces the set with Stevie Wonder's "Too Shy To Say" and, with cunning, leads the listener into an immensely complex Mark Taylor quart with his own simple, melodic piano introduction. Much of it is out of tempo—rubato—but the harmonies are tight, ultra modern and severe. Occasionally the Wonder melody is evident.

It isn't what Kenton does as a bandleader, but that he dares. No other maestro possesses his guts and integrity. Along the distant path from Balboa Beach in 1941 Stan has acquired and lost countless followers, but by striving for fresh musical sounds he constantly replaces his uses with new and youthful devotees. That's the way he wants it.

Hank Levy's "Pegasus" is a horse of a different color and mood. The record of the half-dozen instrumental tracks spots Timmy Hagans, son of an Ohio banker, on solo trumpet along with Terry Layne's saxophone. Tempo is bright. Hagans gain is featured on Mark Taylor's "Granada Smoothie" and there's a short Jeff Uusitalo trombone contribution. The ensembles are powerful, propelling and precise but the band never swings as Basie and Herman swing these days.

Kenton's attitude is that it doesn't have to swing to be good music. And his philosophy again is evident through "Ninety Degrees Celsius," another Levy original with Hagans and Layne again soloing at blistering tempo, and "Journey To Capricorn" with the indefatigable Hagans and saxist Alan Yankee hogging the solo mikes. Levy again is the composer-arranger.

To this long-time booster of Kenton, the LP's prime rib is the final track on side two, Chick Corea's succulent "Celebration Suite" running 2 minutes and charted by Yankee.

It is today's Kenton product at its sliciest and most meaty, harmonically and rhythmically. "Celebration" displays all of the most admirable facets of the band as Stan knuckles the Knabe and John Worster, bass; Roy Reynolds, saxophone; Ramon Lopez, Latin percussion, and Cary Hobbs, conventional drums, pop through with uniformly ebullient, moving and often exciting contributions.

"Celebration Suite" is an ideal track to close out a highly cerebral

program unsweetened by old pop tunes in 1977 dress.

There is no pandering to commerciality in this package. One listens to the mass of sound coming down and recalls Stan's oft-repeated view that he is not ahead of the times. "There are," he offers, "just a lot of people who are far behind the times."

He taped this package knowing well that its appeal is limited, an attitude he has maintained through the decades except for a period in the mid-'40s when he half-heartedly emphasized a clarinet section and cutesy pie vocals not only by June Christy and Gene Howard but by a bulky, unimpressive mixed vocal group.

Yet one ponders if Kenton's complex fare may in time be accepted by the masses. People change just as music, art and everything else changes, perhaps imperceptibly, with the months and years. There are sufficient musicians and Kenton buffs today to sustain Stan's efforts; perhaps before the '70s end his intransigent convictions will be hailed and revered by a new legion of record buyers eager to discard the shallow pop and jazz confections of the moment.

"Journey To Capricorn" was recorded last August at United Western Studios, Los Angeles, with Bob Curnow as producer and Jerry Barnes, chief engineer. Creative World's sales and marketing director, Julio Aiello, assisted Barnes and Bill Stiffield with the mixdowns. There is no acutely needed annotation—only titles and credits are listed. But as Big Stan willingly admits, only a minuscule minority of the nation's 215 million will give a damn. **DAVE DEXTER JR.**

## Erroll Garner Dead At 53; Services Held

LOS ANGELES—Services for Erroll Garner, internationally renowned pianist and composer, were held last week in Pittsburgh, his birthplace. He was 53.

Garner died here Jan. 2 while being transported to a hospital for treatment of emphysema. For almost two years the illness had forced him to decline bookings and recording sessions.

It was back in 1944 that the pianist worked his first jobs in New York clubs. He quickly became a prolific recording soloist for a half-dozen labels and frequently paced sessions in which America's top jazzmen participated.

For Columbia Records, in the '50s, he taped a number of best-selling LPs including "Concerts By The Sea," which dominated the charts and proved his most rewarding effort. He also composed "Misty" and other songs in that period. His first tour of Europe was in 1957.

The late Sol Hurok, booker of scores of classical artists, took over Garner's concerts in '58 and opened venues for a jazz pianist which had previously been unavailable. Garner performed as a soloist throughout the world. In 1963, although he could not read music, he composed music for "A New Kind Of Love," a motion picture, and he continued to record frequently.

Garner is survived by a twin brother, Ernest; another brother, Linton, also a pianist, and three sisters, Martha, Ruth and Bernice.

## Charlie Shribman Dead In Florida

DAYTONA BEACH, Fla.—Services for Charlie Shribman, 84, who died here after a lengthy illness, were held Dec. 29 in Essex, Mass.

For many years Shribman was a music industry power, beginning in the 1920s when he teamed with Mal Hallett, bandleader, in the first partnership ever between an agent and attraction. In the '30s and '40s Shribman, working with his late brother Guy Shribman, financed and booked the big bands of Glenn Miller, Artie Shaw, Tony Pastor and others.

Shribman is survived by the widow, Jessie, and a nephew in Beverly Hills, Joe Shribman, who also is music industry agent.

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# Billboard **HOT 100** \*Chart Bound

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I'VE GOT LOVE ON MY MIND—Nokie Cole (Capitol 4588)  
 FEEL THE BEAT (Everybody Disco)—Ohio Players (Mercury 7384) (Phonogram)  
 JOHNNY THE FOX MEETS JIMMY THE WEED—Tim Lincecum (Mercury 7384) (Phonogram)  
 REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (ABC 12240)  
 SEE TOP SINGLE PICKS REVIEWS, page 82

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	13	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283	35	40	6	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450	69	69	4	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (Wilson Oniz), B. Danoff, RCA 12854
★	4	7	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54274 (Motown)	★	49	6	NIGHT MOVES—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4369	70	53	16	LOVE BALLAD—L.T.D. (L. Moad-F. Moad/C. Davis), S. Scarborough, A&W 1347
★	5	13	CAR WASH—Roz Royce (Norman Whitfield), N. Whitfield, MCA 40613	37	29	21	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., AAM 1856	71	54	6	YESTERDAY'S HERO—Ray City Raiders (Jimmy Ienner), B. Yasuda, C. Young, Arista 8276
★	4	1	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis (Don Davis), J. Dean, J. Glover, ABC 12208	38	38	7	FREE BIRD—Lynyrd Skynyrd (Tom Dowd), A. Collins, R. Van Zant, MCA 40645	★	NEW ENTRY		BABY DON'T YOU KNOW—Mid Chert (Robert Parson), R. Parson, Epic/Sweet City 3-52304
★	7	13	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), K. Ransom, R. Hargin, E. Jones, Bang 727	39	34	15	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Two Trumpets Prod.), P. McGee, Big Tree 16079 (Atlantic)	73	58	10	FLIGHT '76—Walter Murphy Band (Thomas J. Valentini), W. Murphy, Private Stock 45123
★	6	3	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262	40	31	18	LOVE SO RIGHT—Bee Gees (Bee Gees, Abby Gokteen, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, RSO 858 (Polydor)	74	77	4	WHEN LOVE IS NEW—Arthur Prysock (Sam Weiss, John Davis), K. Gendin, L. Huff, Old Town 1088
★	7	6	SORRY SEEMS TO BE THE HARDEST WORD—Eton John (Gus Dugnon), E. John, B. Tappin, MCA/Rocket 40645	★	56	6	DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvansson), B. Andersson, S. Andersson, E. Givens, Atlantic 3372	75	63	7	MAN SMART, WOMAN SMARTER—Robert Palmer (Steve Smith), D. Kleber, Island 075
★	11	15	HOT LINE—Slyers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336	42	43	7	I LIKE TO DO IT—K.C. & The Sunshine Band (R.M. Casey, Richard Finch), R.M. Casey, R. Finch, TK 1020	★	NEW ENTRY		C.B. SAVAGE—Rod Hart (Rod Hart), R. Hart, Little Richie/Plantation 144
★	9	9	AFTER THE LOVIN'—Engelbert Humperdinck (Joel Diamond, Charlie Calella), A. Bernstein, R. Adams, Epic 8-50270	43	45	10	IT KEEPS YOU RUNNIN'—Double Brothers (Ted Templeman), M. McDonald, Warner Bros. 8282	78	80	4	HA CHA CHA (Funktion)—Braniff Construction (Jeff Lane), R. Muller, United Artists 677
★	10	15	STAND TALL—Burtan Cummings (Richard Perry), B. Cummings, Parloil/CBS 7001	44	44	7	SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt (Peter Asher), K. Danoff, Asylum 45361	79	85	2	FANCY DANCER—Commodores (James Carmichael, Commodores), R. Lapread, L. Rubin, Commodores, Motown 5408
★	11	8	THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355	★	55	6	SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12232	★	90	2	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenway, B. Mason, Epic 3-50308
★	16	5	NEW KID IN TOWN—Eagles (Bill Szymczyk), J.D. Souther, D. Henley, G. Frey, Asylum 45373	46	47	7	LIVING NEXT DOOR TO ALICE—Smokie (Mike Chapman), N. Chinn, M. Chapman, RSO 858 (Polydor)	81	83	2	BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12225
★	13	13	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888	47	50	7	YOU'VE GOT ME RUNNIN'—Gene Cotton (Steve Gibson), P. McGee, ABC 12227	82	82	7	CALEDONIA—Robin Trower (Geoff Emerick, Robin Trower), R. Trower, Dewar, Chrysalis 2122
★	20	9	WALK THIS WAY—Aerosmith (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449	48	48	8	DO IT TO MY MIND—Johnny Bristol (Johnny Bristol), J. Bristol, Atlantic 3360	83	87	2	HAIL! HAIL! ROCK AND ROLL—Starland Vocal Band (Milton Okun), B. Danoff, T. Danoff, Windham 10853 (RCA)
★	17	8	SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362	49	42	9	WHAT CAN I SAY—Bee Gees (Joe Wissert), B. Scaggs, D. Peich, Columbia 3-10440	★	NEW ENTRY		BOOGIE CHILD—Bee Gees (Abby Gokteen, Karl Richardson), R. Gibb, B. Gibb, M. Gibb, RSO 858 (Polydor)
★	18	8	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365	★	64	6	YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, P. Wood, Janus 265	85	73	5	LUCKY MAN—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45125
★	19	10	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289	51	37	13	KEEP ME CRYIN'—Al Green (Willie Mitchell), W. Mitchell, K. Green, Hi 2318 (London)	86	70	18	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867
★	18	14	LOVE ME—Ivonne Elliman (F. Perren), B. Gibb-R. Gibb, RSO 858 (Polydor)	52	52	9	9,999,999 TEARS—Dickey Lee (Roy Du, Dickey Lee), R. Bailey, RCA 10764	87	68	12	DON'T TAKE AWAY THE MUSIC—Tavares (Freddie Perren), K. St. Lewis, F. Perren/Tarlan, Capitol 4545
★	28	9	BLINDED BY THE LIGHT—Mantel Man's Earth Band (Mantel Man & The Earth Band), B. Springsteen, Warner Bros. 8252	53	39	12	DO WHAT YOU WANT, BE WHAT YOU ARE—Darryl Hall & John Oates (Christopher Bond), D. Hall, J. Oates, RCA 10808	88	88	4	PRISONER (Captured By Your Eyes)—L.A. Inks (Gary Klein), K. Lawrence, J. Desautels, RCA 10825
★	27	9	TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Tarrow, Barry Beckett), P. Tarrow, P. Jarrell, Arista America 7638 (Capitol)	54	62	5	DREAMBOAT ANNIE—Heart (Mike Flicker), A. Wilson, R. Wilson, Mushroom 7023	89	74	23	DISCO DUCK (Part 1)—Rick Dee & The Cast of 101.1 (Bobby Martini), R. Dee, RSO 857 (Polydor)
★	26	11	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calella), K. Nolan, 20th Century 2287	★	65	5	DON'T LEAVE ME THIS WAY—Theima Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown)	90	75	12	BABY BOY—Mary Kay Place (No Lovell Rogers) (Bob Albert), M.K. Place, Columbia 3-10422
★	22	15	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094	56	59	4	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (Elvis Presley, Felton Jarvis), M. James, RCA 10857	91	78	21	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lanny Warshaw, Gordon Lightfoot), G. Lightfoot, Reprise 1265 (Warner Bros.)
★	23	14	SHAKE YOUR RUMP TO THE FUNK—Bar Kays (Allen Jones), L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram)	★	71	2	GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8304	★	NEW ENTRY		I DON'T WANNA LOSE YOUR LOVE/FLOWERS—Eunice (Maurice White, Charles Stephens), W. Hutchinson, J. Rivers-W. White, A. McKay, Columbia 3-10547
★	24	9	SATURDAY NITE—Earth, Wind & Fire (Maurice White, Charles Stephens), M. White, A. McKay, P. Bailey, Columbia 3-10429	58	46	22	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335	92	93	4	FEELINGS—Walter Jackson (Carl Davis), M. Albert, De-Sound 908 (United Artists)
★	25	9	THIS SONG—George Harrison (George Harrison), G. Harrison, Dark Horse 8294 (Warner Bros.)	59	51	10	MADMOISELLE—Sly (Sly), D. DeYoung, T. Shaw, A&M 1877	94	84	14	HELLO OLD FRIEND—Eric Clapton (Bob Franks), E. Clapton, RSO 861 (Polydor)
★	32	8	WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 8212	60	60	5	SPRING AFFAIR/WINTER MELODY—Dennis Summer (Gorgia Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 872	95	99	2	DISCO LUCY—Willow Place Street Band (Trevor Lawrence, E. Dennis, R. Adamson), Island 878
★	27	12	I NEVER CRY—Kiss Cooper (Bob Ezrin), Cooper, Warner Bros. 8228	61	61	11	SLOW DANCING—Funky Blegs (Paul A. Rutledge), I. Tompkins, Arista 8209	★	NEW ENTRY		PIRATE—Clear (Sniff Garrett), S.H. Davis/L. Halstead, G. Karp, Warner Bros. 8311
★	35	5	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372	★	79	2	IN THE MOOD—Hendrix Five Plus Two (Ray Stevens), J. Garland, A. Ruff, Warner Bros. 8301	97	97	8	IF NOT YOU—Dr. Hook (Bob Hoffman), D. Lawrence, Capitol 4384
★	29	15	MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50266	★	86	2	THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Gouldman, Mercury 73875 (Phonogram)	98	98	2	FLY BY NIGHT/IN THE MOOD—Sade (Rob Terry Brown), S. Lee, R. Pearl, Mercury 73873 (Phonogram)
★	30	11	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberg, Coburn, Rose, S. Browder Jr., A. Darnell, RCA 10827	64	66	5	HAPPIER—Paul Anka (Denny Darty), P. Anka, United Artists 911	99	89	6	WHITE BIRD—David Lauffner (David Lauffner), D. Lauffner, L. Lauffner, Arbanet 717
★	31	33	AIN'T NOTHING LIKE THE REAL THING—Dovey & Marie Osmond (Mike Carb, Mitchell Lively), R. Ashford, V. Simpson, Kable 14363 (Polydor)	65	67	11	OPEN SESAME (Part 1)—Kool & The Gang (K.G. Prod., Mr. Vee Prod.), R. Bell, Kool & The Gang, De-Lite 1586 (P/P)	100	94	4	SPEND SOME TIME—Dag Boles (Alan Blazin), E. Bishop, Capricorn/RSW (Warner Bros.)
★	32	21	MUSKRAT LOVE—Captain & Tennille (Captain & Tennille), W.A. Ramsey, A&M 1870	★	76	4	CARRY ON WAYWARD SON—Kansas (Jeff Gussman), R. Logren, Kirtling 4257 (Epic)				
★	41	5	HARD LUCK WOMAN—Kiss (Eddie Kramer for Rock Steady Prod.), P. Stanley, Casablanca	67	57	20	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Pertridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863				
★	34	8	DRIVIN' WHEEL—Foghat (Dan Hartman), Price, Prevett, Bearsville 0313 (Warner Bros.)	68	72	6	FREE—Deniece Williams (Maurice White, Charles Stephens), D. Williams, R. Reid, K. Watts, S. Greene, Columbia 3-10429				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 10 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

After The Lovin' (Silver Blue) ASCAP/Golden West, BMG	Car Wash (Duchamps, BMG)	3	Easy Street (Mighty Three, BMG)	17	I Don't Wanna Lose Your Love Flowers (Parsons, BMG)	30	Love Me (Stinson/Unichappin) BMG	18	Nights Are Forever Without You Downwood, BMG	20	Sorry Seems To Be The Hardest Word (Big Top/Lewis, ASCAP)	7	What Don't I Say (Blue Knight/ mainman, ASCAP)	43
Ain't Nothing Like The Real Thing (Jubels, ASCAP)	C.B. Sings (Smyth/Singh, BMG)	26	Feelings (Fernando International Motown, ASCAP)	78	I Red You (Horse Head, BMG)	57	Low In The Night (Cassavese/ Unichappin, BMG)	40	Open Sesame (Part 1) (Delightful/ Sung, BMG)	60	Speed Some Time (Dunaway, BMG)	10	When Love Is New (Mighty Three, BMG)	34
Baby Boy (Glen, ASCAP)	Dancing Queen (Columbus, BMG)	41	Flowers (Fernando International Motown, BMG)	53	Love Theme From "A Star Is Born" (First Artists/Unichappin, BMG)	21	Love Theme From "A Star Is Born" (First Artists/Unichappin, BMG)	21	Private (Cotton/Parker, ASCAP)	96	Spring After (Black/Sunley, BMG)	10	Whispering (Charles J. Fenner/ De La Rue/Cherry Lane, ASCAP/Phil Harris, BMG)	30
Baby Don't You Know (Benny, ASCAP)	Dazz (Glover/Cloud/Trotter, ASCAP)	90	Free Bird (Dunaway/Hudson, BMG)	38	Lucy (Krisper/Bell, ASCAP)	62	Mademoiselle (Amos/Unichappin, ASCAP)	94	Free Bird (Dunaway/Hudson, BMG)	38	Stand Tall (Richard Perry, BMG)	10	You Don't Have To Be A Star (The Kings/Black Star/Tarpan, BMG)	6
Be My Girl (Eaton/Dunaway, ASCAP)	Do It To My Mind (Buckley, ASCAP)	48	Go Your Own Way (Gamble/New Sound, BMG)	52	More Than A Feeling (Finn, ASCAP)	28	Moody Blue (Shearman, ASCAP)	59	See You In Your Dreams (Tommy Dunn, BMG)	80	The Things We Do For Love (10 cc/ BMG)	42	You Don't Have To Be A Star (The Kings/Black Star/Tarpan, BMG)	6
Be My Girl (Eaton/Dunaway, ASCAP)	Do You Feel (Kane/Dean, BMG)	86	Hard Luck Woman (Kiss/ ASCAP)	41	Moody Blue (Shearman, ASCAP)	59	Moody Blue (Shearman, ASCAP)	59	See You In Your Dreams (Tommy Dunn, BMG)	80	The Things We Do For Love (10 cc/ BMG)	42	You Don't Have To Be A Star (The Kings/Black Star/Tarpan, BMG)	6
Blinded By The Light (David/ Gambert, ASCAP)	Do You Feel (Kane/Dean, BMG)	86	Hard Luck Woman (Kiss/ ASCAP)	41	Moody Blue (Shearman, ASCAP)	59	Moody Blue (Shearman, ASCAP)	59	See You In Your Dreams (Tommy Dunn, BMG)	80	The Things We Do For Love (10 cc/ BMG)	42	You Don't Have To Be A Star (The Kings/Black Star/Tarpan, BMG)	6
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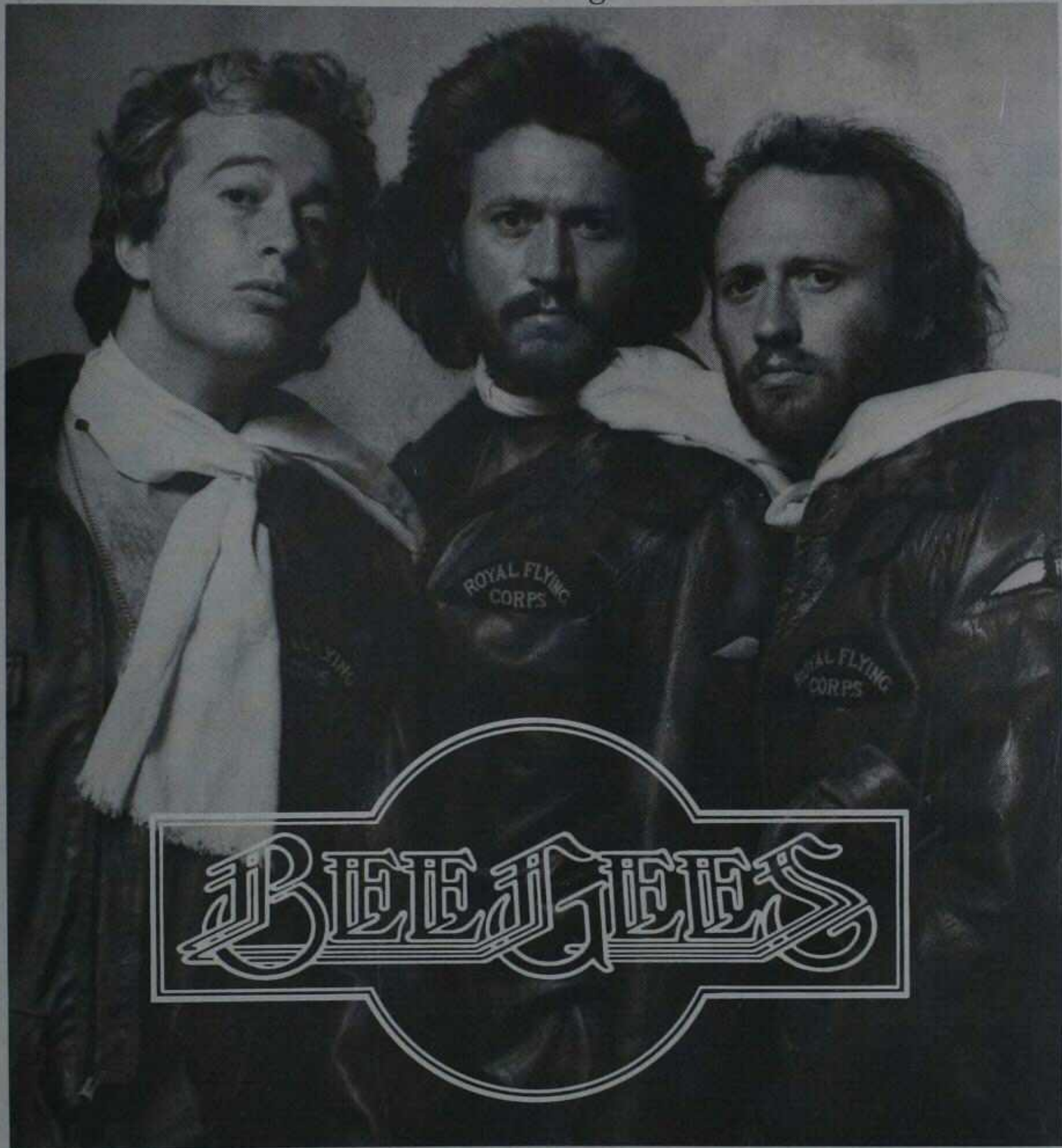


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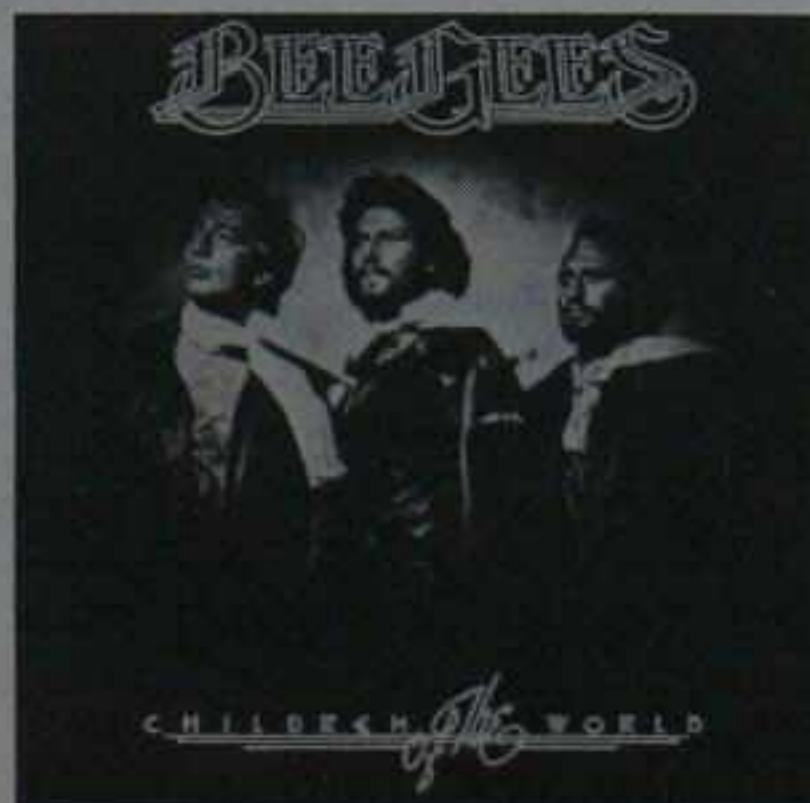
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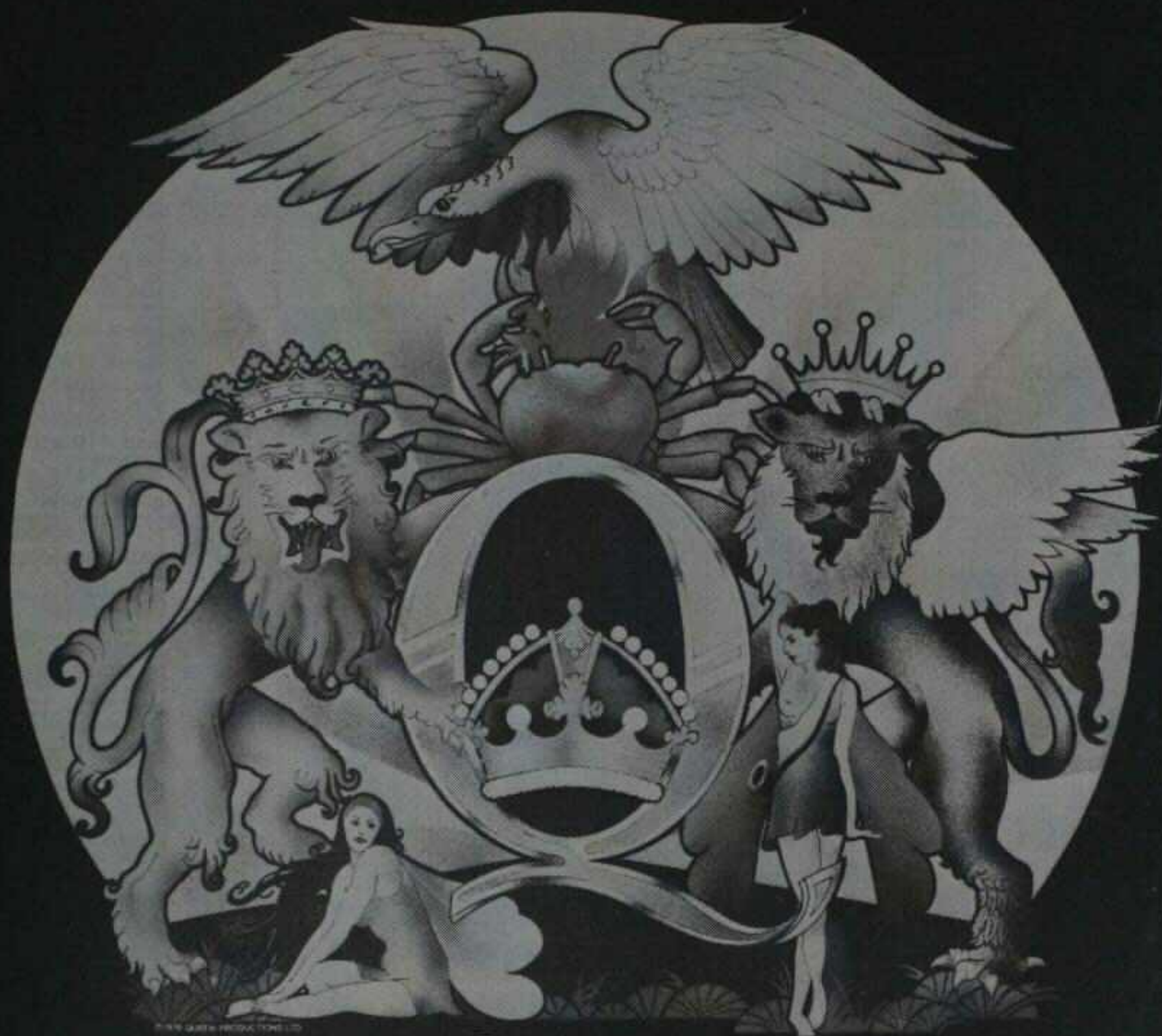
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# Queen A Day At The Races



## THEIR NEW ALBUM ON ELEKTRA RECORDS & TAPES

1/13—Milwaukee Aud., Milwaukee, WISC • 1/14—Dane County Coliseum, Madison, WISC • 1/15—Ohio State Univ., Columbus, OH • 1/16—Convention Center, Indianapolis, IND  
 1/18—Cobo Hall, Detroit, MICH • 1/20—Civic Center, Saginaw, MICH • 1/21—Gardens, Louisville, KY • 1/22—Wings Stadium, Kalamazoo, MICH • 1/23—Richfield Coliseum, Cleveland,  
 OH • 1/25—Civic Center, Ottawa, CANADA • 1/26—Forum, Montreal, CANADA • 1/28—Stadium, Chicago, ILL • 1/29—Hara Arena, Dayton, OH • 1/30—Sports Arena, Toledo, OH  
 2/1—Maple Leaf Gardens, Toronto, CANADA • 2/3—Civic Center, Springfield, MASS • 2/4—University of Maryland, College Park, MD • 2/5—Madison Square Garden, New York, NY  
 2/8—War Memorial Aud., Syracuse, NY • 2/9—Garden, Boston, MASS • 2/10—Civic Center, Providence, RI • 2/11—Civic Center, Philadelphia, PA • 2/19—Sportatorium, Miami, FLA  
 2/20—Civic Center, Lakeland/Tampa, FLA • 2/21—Omni, Atlanta, GA • 2/22—Auditorium, Birmingham, ALA • 2/23—Kiel Aud., St. Louis, MO • 2/25—Moody Coliseum, Dallas, TX  
 2/26—Sam Houston Coliseum, Houston, TX • 3/1—Coliseum, Phoenix, AZ • 3/2—Forum, Los Angeles, CA • 3/5—Sports Arena, San Diego, CA • 3/6—Winterland, San Francisco, CA  
 3/8—Memorial Aud., Sacramento, CA • 3/9—Selland Arena, Fresno, CA • 3/11—Coliseum, Vancouver, CANADA • 3/12—Paramount Theatre, Portland, ORE • 3/13—Arena, Seattle, WASH  
 3/16-17—Jubilee Aud., Calgary, CANADA • 3/18—Arena, Edmonton, CANADA



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★ STAR PERFORMER—LP's registering greatest proportion of upward progress this week

SUGGESTED LIST PRICE

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																			
				ALBUM	4-CANAL	8-TRACK	Q-R TAPE	CASSETTE					NEEL TO REEL	ALBUM	4-CANAL	8-TRACK	Q-R TAPE	CASSETTE	NEEL TO REEL													
120	80	80	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98				136	134	13	LEON RUSSELL Best Of Leon Shelby 281 52904 (MCA)	6.98	7.98	7.98				169	158	17	STANLEY CLARKE School Days Mempark 96 439 (Atlantic)	6.98	7.97	7.97						
107	80	9	SYLVERS Something Special Capitol SF 11586	6.98	7.98	7.98				137	137	12	WICKI SUE ROBINSON RCA APL1-1344	6.98	7.98	7.98				170	163	7	RORY GALLAGHER Calling Card Crysalis CHR 1124	6.98	7.98	7.98						
119	23	23	KISS Dressed To Kill Casablanca NBLP 7016	6.98	7.98	7.98				138	136	66	DARYL HALL & JOHN OATES RCA APL1-1329	6.98	7.95	7.95				171	152	9	HOT TUNA Hogwarty Grand 8811 1978 (RCA)	6.98	7.95	7.95						
125	13	13	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kamb PD 6068 (Polydor)	6.98	7.98	7.98				139	130	19	JUDY COLLINS Bread And Roses Elektra TE-1076	6.98	7.97	7.97				172	172	15	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98	7.97	7.97						
110	105	7	HAZARETH Play 'N' The Game A&M SP 4610	6.98	7.98	7.98				140	140	4	WAR Featuring ERIC BURDON Love Is All Around ABC ABCD 388	6.98	7.95	7.95				173	171	122	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SD 2853	6.98	7.98	7.98						
111	116	26	WILD CHERRY Epic Sweet City FE 34155	6.98	7.98	7.98				★	154	56	TED NUGENT Epic PE 33802	6.98	7.98	7.98				174	166	23	GORDON LIGHTFOOT Gord's Gold Reprise 283 2237 (Warner Bros.)	7.98	8.97	8.97	13.95					
112	111	10	SILVER CONVENTION Mad House Midland International BKL1-1824 (RCA)	6.98	7.95	7.95				★	157	72	GARY WRIGHT The Dream Weaver Warner Bros. BS 2860	6.98	7.97	7.97				175	180	109	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98	7.98	7.98	7.98					
113	110	9	KOOL & THE GANG Open Sesame De-Lite DEP 2023 (EFP)	6.98	7.98	7.98				144	139	9	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 0176 (Warner Bros.)	6.98	7.97	7.97				★	189	41	WINGS AT THE SPEED OF SOUND Capitol SW 11325	6.98	7.98	7.98						
114	85	13	PAUL ANKA The Painter United Artists UA LA653-G	6.98	7.98	7.98				145	144	12	STYX Crystal Ball A&M SP 4504	6.98	7.98	7.98				★	NEW ENTRY	MARY MacGREGOR Tom Between Two Lovers Write America SF 50015 (Capitol)	6.98	7.98	7.98							
115	115	16	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98	7.95	7.95				146	142	42	DOOBIE BROTHERS Tak'n' It To The Streets Warner Bros. BS 2899	6.98	7.97	7.97	8.95			178	182	4	MELBA MOORE Melba Buddah BDD 5677	6.98	7.98	7.98						
116	84	7	CHARLIE DANIELS BAND High Lonesome Epic FE 34377	6.98	7.98	7.98				147	147	31	DAVID BOWIE Changesonebowie RCA APL1-1732	6.98	7.95	7.95				179	186	2	STEPHEN BISHOP Careless ABC ABCD 954	6.98	7.95	7.95						
117	121	18	BAY CITY ROLLERS Dedication Arista AL 4093	6.98	7.98	7.98				148	146	4	ARETHA FRANKLIN Ten Years Of Gold Atlantic SD 18204	6.98	7.97	7.97				180	178	100	THE BEATLES (White Album) Capitol SW80 101	12.98	13.98	13.98						
118	107	7	ALLMAN BROTHERS BAND Wipe The Windows - Check The Oil - Dollar Gas Capricorn 200177 (Warner Bros.)	7.98	8.97	8.97				149	149	22	DR. HOOK A Little Bit More Capitol ST 11522	6.98	7.98	7.98				181	181	4	AZTEC TWO STEP Two's Company RCA APL1-1497	6.98	7.95	7.95						
119	112	9	PURE PRAIRIE LEAGUE Dance RCA APL1-1924	6.98	7.95	7.95				150	153	2	ESTHER PHILLIPS Capricorn Princess Kudu KU 31 (CTI)	6.98	7.98	7.98				182	187	2	AL KOOPER Act Like Nothing's Wrong United Artists UA LA702-G	6.98	7.98	7.98						
120	128	38	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol 5NBB 11523	7.98	8.98	8.98				151	151	61	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.97	7.97	8.95			183	188	2	MASS PRODUCTION Welcome To Our World Columbia SD 9910 (Atlantic)	6.98	7.97	7.97						
★	NEW ENTRY		GROVER WASHINGTON JR. A Secret Place Kudu KU 3251 (Motown)	6.98	7.98	7.98				152	143	16	RUSH All The World Is A Stage Mercury SRM 2-7508 (Phonogram)	7.98	9.95	9.95				184	179	12	BLACK SABBATH Technical Ecstasy Warner Bros. BS 2963	6.98	7.97	7.97						
★	156	67	KISS Alive! Casablanca NBLP 7020	7.98	7.98	7.98				153	155	6	THE BEST OF ROD STEWART Mercury SRM 2-7507 (Phonogram)	7.98	9.95	9.95				185	185	6	JOHNNY BRISTOL Bristol's Creme Atlantic SD 18197	6.98	7.97	7.97						
123	96	8	FUNKADELIC Hardcore Jollies Warner Bros. BS 2973	6.98	7.97	7.97				★	NEW ENTRY		177	4	THELMA HOUSTON Anyway You Want It Tania T6-34551 (Motown)	6.98	7.98	7.98				★	NEW ENTRY		STEVE HILLAGE L Atlantic SD 18225	6.98	7.97	7.97				
124	124	29	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA LA630-G	6.98	7.98	7.98				156	103	22	LTD Love To The World A&M SP 4589	6.98	7.98	7.98				187	174	13	SALSOUL ORCHESTRA Nice 'N' Naasty Salsoul S25 5502 (Capricorn)	6.98	7.98	7.98						
125	129	6	LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL1-1822	6.98	7.95	7.95				157	159	41	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAL GLASER The Outlaws RCA APL1-1321	6.98	7.95	7.95				★	NEW ENTRY		JAMES BROWN Bodyheat Polydor PD 1-6093	6.98	7.98	7.98						
126	126	5	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTFY 6027/2	9.98	10.95	10.95				★	NEW ENTRY		159	165	5	WISHBONE ASH New England Atlantic SD 18290	6.98	7.97	7.97				190	190	302	CAROLE KING Tapestry Ode SF 77009 (A&M)	6.98	7.98	7.98	8.95		
127	127	5	THE OSMONDS CHRISTMAS ALBUM Kudu PD 2-8001 (Polydor)	7.98	8.98	8.98				160	148	86	STEVIE WONDER Innervisions Tania T-3281 (Motown)	6.98	7.98	7.98				191	175	22	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98	7.98	7.98						
128	132	26	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	6.98	7.95	7.95				★	176	2	KING KONG/ ORIGINAL SOUNDTRACK Reprise MS 2290 (Warner Bros.)	6.98	7.97	7.97				192	★	NEW ENTRY	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98	7.98	7.98						
129	117	27	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98	7.97	7.97				162	170	4	DAVID LAFLAMME White Bird Amherst AMH 1007	6.98	7.98	7.98				193	195	2	THE HUSTLE & THE BEST OF VAN MCCOY MCA 96 68016	6.98	7.98	7.98						
130	114	8	GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Recording Buddah BDD 8576 ST	6.98	7.98	7.98				163	138	7	RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL2 1831	7.98	8.95	8.95				194	169	36	PHOEBE SNOW Shelter 281 52817 (ABC)	6.98	7.95	7.95						
★	145	2	THE BEST OF STEPHEN STILLS Atlantic SD 18201	6.98	7.97	7.97				164	113	15	WALTER JACKSON Feeling Good Chi-Sound CH LA856-G (United Artists)	6.98	7.98	7.98				195	197	2	RALPH MacDONALD Sound Of The Drum Merlin 2202 (TK)	6.98	7.98	7.98						
★	NEW ENTRY		ROY AYERS UBIQUITY Vibrations Polydor PD-2-6091	6.98	7.98	7.98				165	160	79	JEFFERSON STARSHIP Red Octopus Grand 8811-0599 (RCA)	6.98	7.98	7.95	7.95	8.95		196	196	30	THE BEATLES Rock 'N' Roll Music Capitol 5890 11537	18.98	22.98	22.98						
133	133	11	BARRY DeVORZON Nadia's Theme Arista AL 4104	6.98	7.98	7.98				166	118	22	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98	7.95	7.95				★	NEW ENTRY		PRIME PRINE— THE BEST OF JOHN PRINE Nonesuch SD 18200	6.98	7.97	7.97						
134	141	16	GATO BARBIERI Caliente A&M SP 4597	6.98	7.98	7.98				167	123	63	STEVIE WONDER Fulfillingness—First Finale Tania T6-32251 (Motown)	6.98	7.98	7.98				198	194	110	THE BEATLES 1967-1970 Capitol 5880 3404	18.98	22.98	22.98						
135	135	7	JEAN-LUC PONTY Intaginary Voyage Atlantic SD 18195	6.98	7.97	7.97				168	122	8	PATTI SMITH Radio Ethiopia Arista AL 4097	6.98	7.98	7.98				199	191	8	BARRY WHITE Is This Whatcha Want 20th Century T 518	6.98	7.98	7.98						
																		200	200	16	LITTLE RIVER BAND Harvest ST 11512 (Capitol)	6.98	7.98	7.98								

TOP LPs & TAPE  
A-Z (LISTED BY ARTISTS)

Abba	70	Blue Oyster Cult	102
Aerosmith	68, 80	Boston	4
Allman Bros.	118	David Bowie	147
America	151	Brass Construction	34
Paul Anka	114	Bread	81
Atlanta Rhythm Section	154	Brick	30
AWB	129	Johnny Bristol	185
Roy Ayers	152	James Brown	189
Aztec Two Step	181	Jackson Browne	14
Joan Baez	76	Captain & Tennille	27, 59
Gato Barbieri	134	Ray Charles & Cleo Laine	163
Bar-Kays	82	Chicago	24, 63
Bay City Rollers	117	Stanley Clarke	169
Beach Boys	75, 99, 188	Eric Clapton	32
Beatles	173, 180, 196, 198	Judy Collins	139
Bee Gees	20, 53	Commodores	16
George Benson	92	Alice Cooper	56
Elvin Bishop	144	Chick Corea	158
Stephen Bishop	179	Crusaders	126
Blackbyrds	55	Burton Cummings	33
Black Sabbath	184	Charlie Daniels	116
		D.C. LaRue	143
		John Denver	40, 88, 115
		Barry DeVorzon	133
		B. DeVorzon & F. Botkins	42
		Nail Diamond	98
		Doobie Brothers	6, 146
		Dr. Buzzard's Savannah Band	29

Dr. Hook	149	Carole King	190
Eagles	1, 28	Kiss	15, 45, 108, 122
Earth, Wind & Fire	17	Kool & Gang	113
E.L.O.	5, 124	Al Kooper	182
Emotions	51	David LaFlamme	162
England Dan & John Ford Coley	41	Les Zeppelin	22, 90
Firefall	64	Gordon Lightfoot	86, 174
Fleshwood Mac	49	Little River Band	200
Foghat	61	Lynyrd Skynyrd	78
Peter Frampton	7	Ralph MacDonald	195
Aretha Franklin	148	Mury MacGregor	177
Funkadelic	123	Melissa Manchester	60
Rory Gallagher	170	Chuck Mangione	94
Al Green	93	Barry Manilow	43
Daryl Hall & John Oates	31, 138, 166	Manfred Mann	87
George Harrison	11, 50	Dave Mason	95
Steve Hillage	186	Mass Production	183
Heart	39	McCo & Davis	32
Hot Tuna	126	Van McCoy	193
Thelma Houston	155	Steve Miller Band	9
Engelbert Humperdinck	21	Joni Mitchell	13
Walter Jackson	164		



# THE WINNERS!

## 1976 CREEM READERS POLL

### TOP THREE ALBUMS

**Rocks**

**(Aerosmith)**

**Frampton Comes Alive**

**(Peter Frampton)**

**The Song Remains**

**The Same**

**(Led Zeppelin)**

### TOP TWO SINGLES

**Don't Fear the Reaper**

**(Blue Oyster Cult)**

**Last Child**

**(Aerosmith)**

### BEST R & B ALBUM

**Songs In the Key of Life**

**(Stevie Wonder)**

### BEST RE-ISSUE

**Rock 'n' Roll Music**

**(Beatles)**

### BEST JAZZ ALBUM

**Wired**

**(Jeff Beck)**

### TOP THREE GROUPS

**Aerosmith**

**Kiss**

**Led Zeppelin**

### TOP THREE

**LIVE GROUPS**

**Kiss**

**Aerosmith**

**The Who**

### BEST MALE SINGER

**Robert Plant**

### BEST FEMALE SINGER

**Linda Ronstadt**

### BEST R & B SINGER

**Stevie Wonder**

### BEST R & B GROUP

**Rolling Stones**

### BEST GUITARIST

**Jimmy Page**

### BEST KEYBOARD

**Elton John**

### BEST BASSIST

**Paul McCartney**



### BEST DRUMMER

**Keith Moon**

### BEST HORN PLAYER

**Andy Mackay**

### MOST VALUABLE

**PLAYER**

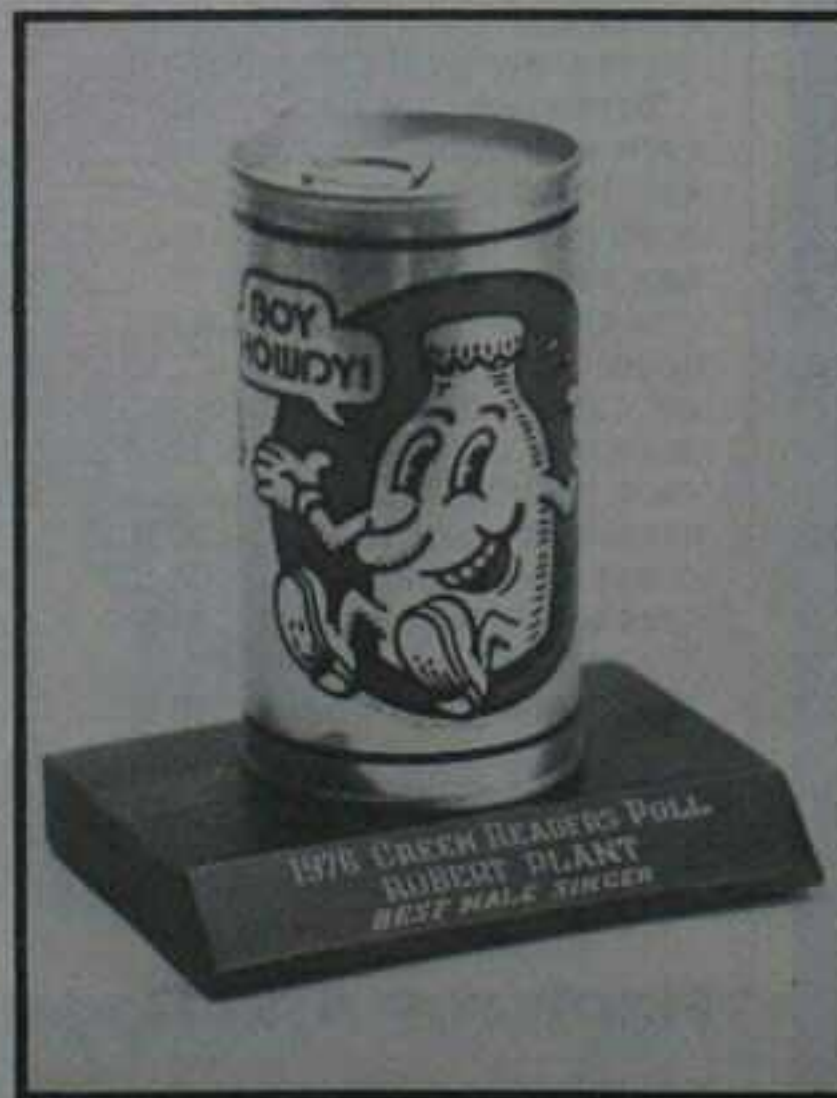
**Jimmy Page**

### BEST PRODUCER

**Todd Rundgren**

### WORST GROUP

**Bay City Rollers**



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### BEST SONGWRITER

**Elton John /**

**Bernie Taupin**

### BEST NEW GROUP

**Boston**

### BEST INSTRUMENTALIST

**Ian Anderson**

### MOST PATHETIC

**Elton John**

### DRUG OF THE YEAR

**Marijuana**

### HERO/HEROINE

**OF THE YEAR**

**Peter Frampton**

### RIP-OFF OF THE YEAR

**Concert Prices**

**BIGGEST**

### DISAPPOINTMENT

**OF THE YEAR**

**No Led Zeppelin Tour**

### CRITIC OF THE YEAR

**Lester Bangs**

### FAD OF THE YEAR

**Kiss**

### ALBUM COVER

**OF THE YEAR**

**Destroyer**

**(Kiss)**

### FASHION PLATE

**OF THE YEAR**

**David Bowie**

### SEX OBJECT

**OF THE YEAR**

**Peter Frampton**

### BEST ROCK 'N' ROLL

**MOVIE**

**The Song Remains**

**The Same**

### TV SHOW OF THE YEAR

**Saturday Night**

### COUPLE OF THE YEAR

**Rod Stewart &**

**Britt Ekland**

### PUNK OF THE YEAR

**Steven Tyler**



# WB Dialog Forums

• Continued from page 79

average radio listener, such as a pair of tickets to a major concert plus the latest LP by every act on the bill.

The programmers liked the idea of tying their stations to the excitement of a hot concert in their areas.

Kent Burkhardt, of Burkhardt and Abrams Associates, Atlanta, which programs 25 stations across the country on a consultant basis, and Rochelle Staab, vice president of the Bartell Broadcasting chain, spoke about management problems facing broadcasters—such as FCC license renewals and the short-comings of Arbitron ratings procedures—which promotion representatives and record men in general often have little understanding of.

Lee Abrams, Burkhardt's partner, followed with some thought-provoking examples of how intensive radio-type demographic research might be profitably applied to record marketing.

He took as examples Warner artists Todd Rundgren, Deep Purple, Fan Morrison and the Allman Brothers.

According to Abrams in scores of street interviews while playing unidentified catalog product by these artists, the listeners responded with unusually strong favorable reactions. Therefore much ahead-of-its-time product recorded by certain artists between five and 10 years ago might well be successfully re-released with suitable marketing techniques.

A panel on album-oriented radio (AOR) featured Bob Burch of the Century Broadcasting chain and again Lee Abrams whose firm has developed an automated "Superstars" format which lends new releases and semi-oidies.

The panelists spoke of using their smaller safer outlets as test markets for promising new groups such as Heart.

## RCA Adopting Dolby On All Cassettes

NEW YORK—RCA Records has begun employing the Dolby system in all cassettes beginning with January releases in both pop and classical.

RCA has used the Dolby system in recording and tape mastering operations, and its use at the manufacturing level will complete the cycle.

The Dolby system will be used initially only on new releases, with future plans calling for the eventual conversion of catalog items.

Cassettes using the Dolby system carry a logo identifying the process, but RCA has reportedly no plans to redesign or abandon its use of paper cassette boxes.

There are 31 releases scheduled to be put out in Dolbyized cassettes this month. Some of the pop titles include: "Music Maximus" by the Main Ingredient; "Low" by David Bowie, and "Great Moments Of The Grand Ole Opry" by various artists.

Some releases on the Red Seal

classical label include: Verdi: "La Forza Del Destino" (highlights) with Leontyne Price and Placido Domingo; Schubert: "The Trout Quintet" by Tashi; and Brahms: Piano Concerto No. 1 with Artur Schnabel and Fritz Reiner.

## They Love Brick Down Acapulco Way

NASHVILLE—Bang recording artist Brick recently presented three concerts in Acapulco's new \$24 million Cultural Convention Center in conjunction with the first Semana Fiesta, a week-long festival promoting tourism in Mexico.

Brick was selected because of his single, "Dazz," and album, "Good High," and because of the popularity of the disco-jazz craze in Mexico.

Brick will begin work on its second album early this year, tentatively titled, "Acapulco Brick."

Irv Biegel, who has left Private Stock is joining producer Jimmy Ienner of C.A.M. to form an as yet unnamed label, that may be manufactured and distributed by Casablanca. Logos being considered include Brownstone and Millenium. Ienner also is acquiring a major New York studio facility, which will dovetail with the new label.

An April 11 trial date has been set for Pete Bennett in U.S. District Court in New York. Bennett, who helped promote the Beatles, is charged with income tax evasion for three years from 1971 to 1973 and with filing false returns in that period (Billboard, Dec. 25).

R.A. Harlan, veteran Seattle distribution executive and last vice president of operations for Handleman, shopping for labels for a possible independent distrib outlet in the Northwest. . . . Have several key marketing veterans left long-time label posts recently because of mounting dissatisfaction with the label presidents? . . . The voice-over on the Columbia Records' television spot for the Mary Kay Place album is Norman Lear, creator of "Mary Hartman Ditto." . . . Warren Cowan, president of Rogers and Cowan, named 1977 chairman of the United Way of America's entertainment industry division.

Smokey Robinson's turned movie producer, readying a family comedy, "Big Time," for national release. . . . The Eagles' "Hotel California" album is their third in 18 months to hit No. 1 on Billboard's LP & Tape chart. . . . Aretha Franklin added to the President Jimmy Carter inaugural performers. . . . Three Dog Night and ABC Records have parted after eight years. . . . Anne Murray's first gig after the birth of a son some months ago starts Jan. 17 at the Fairmont Hotel, Dallas.

Harry Wayne Casey, leader of K.C. & the Sunshine Band, is youth spokesman for the American Heart Assn.'s

# Inside Track

antismoking campaign. The band did radio spots for a campaign.

Late Signings: Delaney Bramlett to Prodigal Records. . . . Al Kooper to a production deal with MCA Records. . . . Peter Morse is his first session. . . . Drummer Grady Tate to ABC/Impulse. . . . Savoy Brown makes it 10 years w London by re-signing. . . . Vitamin E, a Bay area group, Buddah Records. Norman Connors, who found that will produce. . . . Randy Richards to Little Angel Records.

Jim Halsey putting Roy Clark, Don Williams, Fred Fender and Hank Thompson into Carnegie Hall to the Taos, N.M., addiction agency. It might turn into live album for Dot. . . . The United Farm Workers \$11,000 richer from a benefit by Ray Barretto, Gil Evans, the Unholy Modal Rounders and David Amram at a Felt Forum. . . . Kiss adds another dimension. They will soon be featured in their own Marvel Comic. . . . Prairie League guitarist George Powell and wife, Betty, are parents of Jessi born Dec. 14. . . . Lainie Kazan entertains 250 Ampex dealers and reps at a special bash at Winter CES Saturday (15) at the Continental Plaza Chicago.

Frank Sinatra's mother was reported missing along with three other persons Thursday (6) when their private plane disappeared five minutes after taking off from Palm Springs. The party was enroute to see son Frank open at Caesars Palace in Las Vegas.

Warner Bros. and ABC will both handle the Dionne Warwick, Isaac Hayes LP, "A Man And A Woman" taped during their cross-country concert tour last year. WB gets the tape in the U.S.; ABC the LP. Overseas the labels work by territories not disk for one and tape for the other. Dionne records for WB; Hayes for ABC.

## Phonogram/Mercury's Memphis Meeting

• Continued from page 3

ference were awards for achievement to promotion men.

Top winner was Al Privett, promotion manager of Houston. His prize, a 1977 Pacer automobile, was presented by David Carrico, vice president, national promotion.

Winner of r&b promotion manager of the year award was Chester Simmons of Atlanta. He was presented a check for \$1,000 by Bill Haywood, national promotion r&b director.

Winner for best performance for airplay on albums and singles was Joanie Lawrence of Nashville, the Nashville-Memphis promotion manager. She received \$500.

Winner of the best breakout performance award was Tom Mazzetta of Miami, Mercury's Florida promotion manager. He also received \$500.

Winner of the best performance of a new artist award in r&b promotion was Tommy Young of Houston, Southwest regional promotion manager. He was presented \$500.

In addition to the above awards, the national promotion team of David Carrico; Jim Taylor, national promotion coordinator; Bill Haywood; Mike Bone, national promotion/albums; and Karin Green in charge of secondary promotion, voted an honorable mention to Mike Risk, promotion for southern Ohio "for his excellent work in his territory."

Seminar highlights: Charlie Fach, executive vice president and general manager of Phono-

gram titled his seminar "Being Tight."

He discussed influential people in the marketplace and emphasized the how-to and the importance of communication with radio program directors on a continuing basis.

Harry Losk, national sales director, conducted a seminar on "How Sales Relate To Promotion."

Seminar topic of Mike Gormley, national publicity director, was "Publicity: Yours To Use."

Publicity is a valuable tool to be used with chart information and sales print-ups carried by salesmen, he said. "A story in a publication will get a program director to give airplay to a product," he said. "The Runaways sold 100,000 copies of their first album mostly from publicity—they were on the covers of nine magazines."

Jim Taylor spoke on "Top 40 And MOR Airplay Versus Charts And Tip Sheets." He introduced a new bi-weekly report form which will be used by promotion men in place of an old form.

Mike Bones subject was "Album Promotion Versus Charts And Tip Sheets." Topic of Bill Haywood was "The Complete Approach To R&B Promotion."

He said a growing trend is the "A.O.B. stations"—the album oriented black station. "There are only about eight in the country now—but they are growing and are responsible in some areas for breaking records that the r&b stations are not playing."

Frank Leffel, national promotion

branch, country, spoke on "Complete Approach To Country Promotion."

Presentation of new product was done by Carrico and his staff in an audio/visual format. The first half of it dealt with successes of 1976 including Rush, Graham Parker and the Rumour, Gabor Szabo, Charlie Earland, Con-Funk-Tion, Chi Lites, Thin Lizzy, Bachman-Turner Overdrive, Ohio Players and the Bary-kays.

The projection for 1977:

"Not only will these artists (listed above) keep on moving, but acts like 10cc will have a new album and ex-10cc members Lol Creme and Kevin Godley will have a project called 'Consequences' coming out," Leffel said.

"Twiggy will capitalize on her recently successful promotion tour of November and December with another album, and on that album is backed by a new San Francisco group, Clover. It will soon be found on Mercury with its own album as soon as it is finished with a European tour and guesting on other albums by people like Boz Scaggs and Van Morrison."

Among the January album titles discussed were packages by Coke Escovedo, Spirit, Skyhook, Farou Young, the Statler Brothers, Jimmy Smith, Max Webster, City Boy and the Runaways.

Entertainment at the conference was provided by Jacky Ward, the Coon Elder Band featuring Brenda Patterson, Con-Funk-Tion and the Bar-kays. They were introduced by Jud Phillips, Jr., Phonogram's a&r director in Memphis.

## Hardware And Record Gap Fades

• Continued from page 3

Analysis, Princeton, N.J., 30-person agency headed by Dr. Herbert Abelson.

At the meeting, three research agencies, two ad agencies and one marketing agency made presentations for the survey appointment. Response Analysis has done research for clients like DuPont, Gulf Oil, General Electric, IBM, Kellogg's and others.

The six-month research, starting now, will consist of two stages: 1) in-

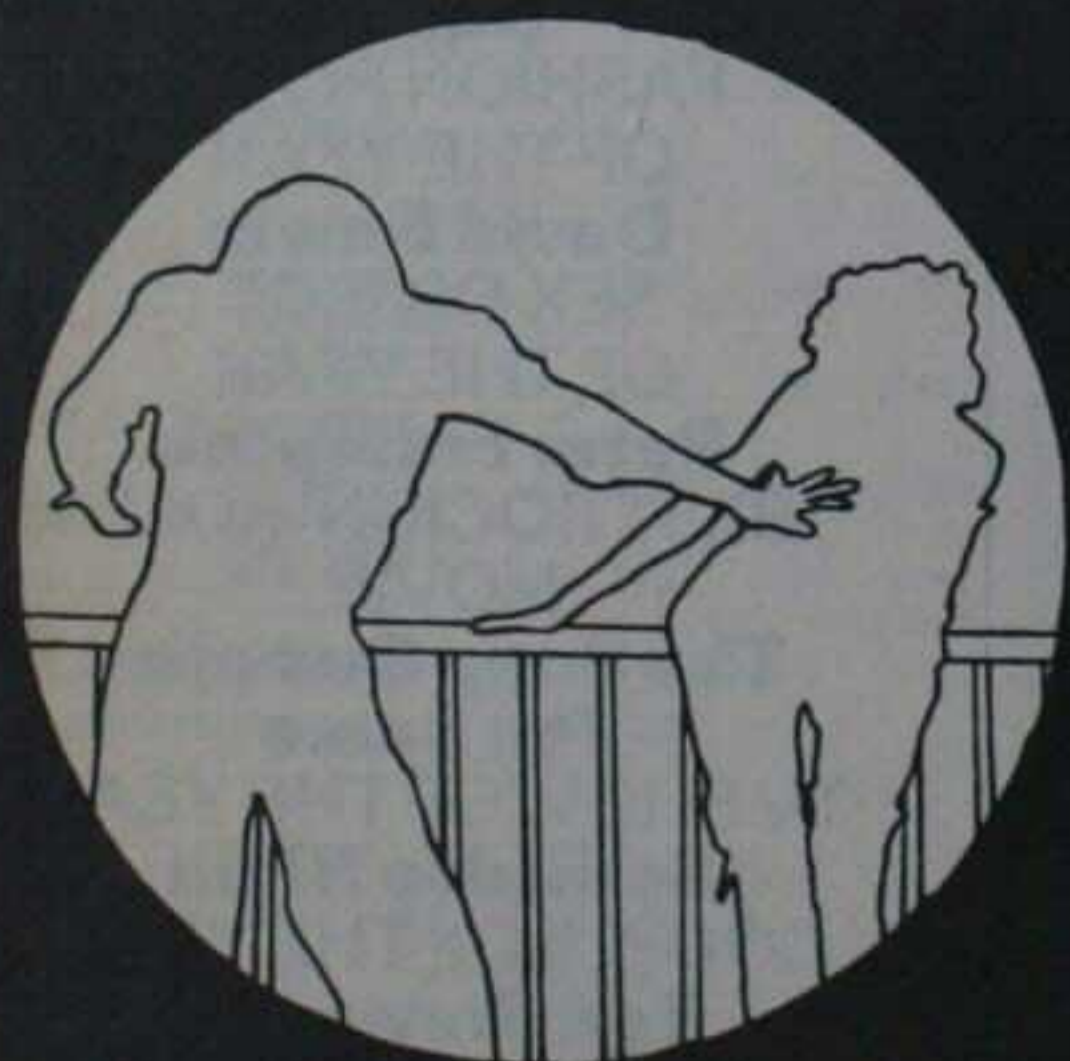
terviews with industry figures from labels through wholesale and retail to define priorities and both workable and unworkable strategies; 2) consumer group and household focus surveys to find out what motivates consumers to buy and to establish issues for later quantitative research.

The consumer research, first of which is expected to be released in early summer, will spur positive steps to increase record/tape markets and ensure continuing growth.

## Disney Sales

• Continued from page 10

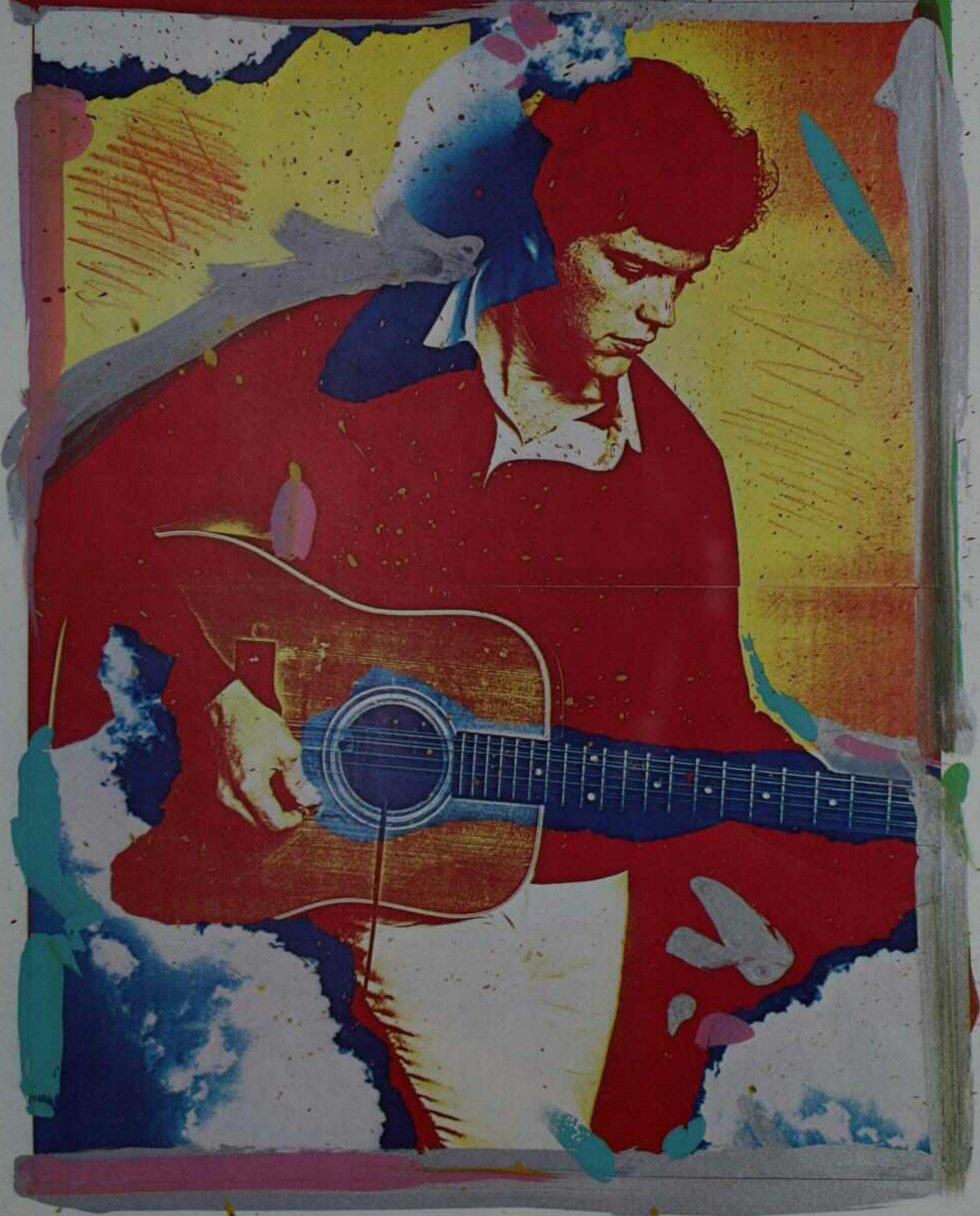
Kellogg's offered a two-LP premium on cereal boxes, "The Best Of Disney," with sales expected to top 80,000. Now in release are two anthology sets—Ronco Teleproducts is marketing a 24-song LP, "The Greatest Hits Of Walt Disney," in about 150 markets, and Reader's Digest is offering a seven-disk set in the U.K.



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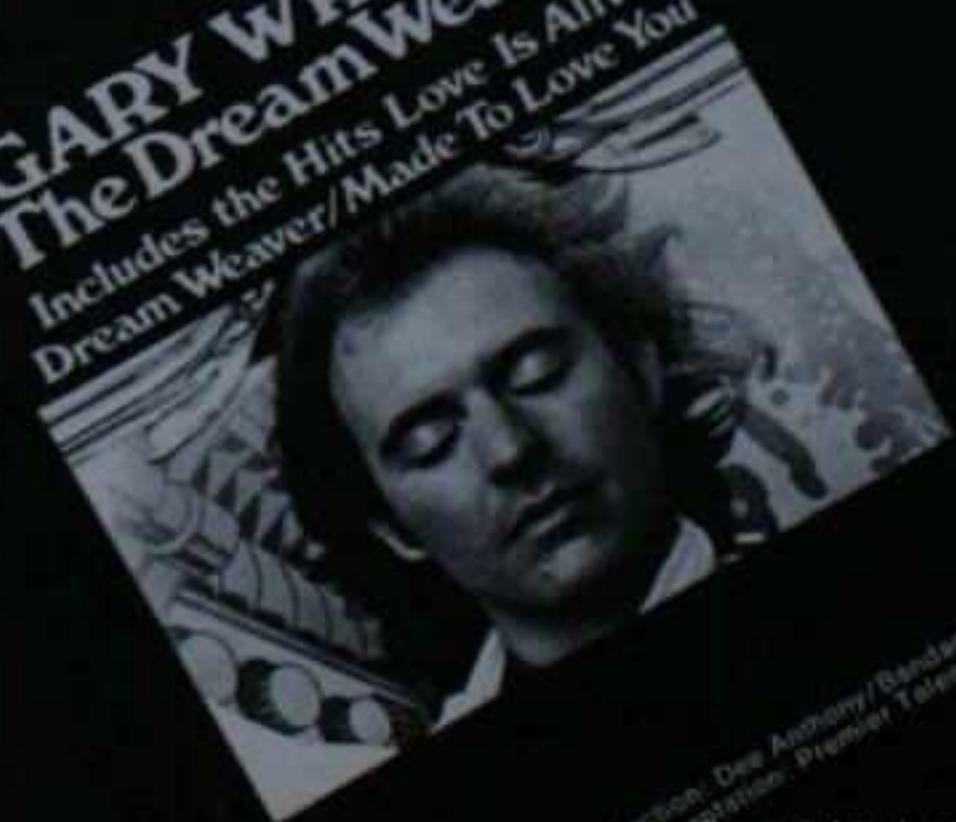
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