

08120

Billboard

NEWSPAPER

83rd
YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

April 9, 1977 • \$1.75 (U.S.)

51 Philly Dealers Are Boycotting \$7.98 LPs

By JEAN WILLIAMS

LOS ANGELES—The number of Philadelphia retail record outlets joining in the boycott of \$7.98 product has grown from 28 to 51, reports Bruce Webb, owner of Webb's department store, which is spearheading the action.

The boycott which started about two weeks ago (Billboard, March 19, 1977) was originally set up as a protest against the new Natalie Cole and George Benson LPs on Capitol and Warner Bros. Records, respectively. It has now spread to include all \$7.98 single albums.

"We have a meeting set up with one of the major branch managers to

(Continued on page 57)

Mercury & Lowery In Disk Tieup

By BILL KING

ATLANTA—Mercury Records and Lowery Music of Atlanta will sign a collaborative record production deal at a banquet here Monday (11).

The contract to be signed at the Standard Club banquet by Phonogram/Mercury president Irwin Steinberg and long-time Atlanta hit-maker Bill Lowery calls for records produced by Lowery to be released on a Mercury label featuring the Lowery logo.

"The deal calls for us to produce a guaranteed minimum of three acts a

(Continued on page 16)

Hearings Set For Copyright Rules

By MILDRED HALL

WASHINGTON—The Copyright Office will hold public hearings April 26 and 27 on new regulations to implement its handling of compulsory licenses for the recording of nondramatic musical works under the new copyright law.

In a flurry of activity announced Wednesday (30) the Copyright Office also: 1. proposed jukebox operator requirements for recording, certification and payment of the annual \$8 per box fee; 2. finalized rules for recording voluntary agreements between public broadcasters and copyright owners; and 3. proposed warn-

(Continued on page 14)

AM Stereo, ASCAP Fees NAB Highlights

By CLAUDE HALL

WASHINGTON—While a session on AM stereo drew the largest crowd, a session on an upcoming battle with ASCAP over rates for playing music on radio drew the most ire at the National Assn. of Broadcasters 55th annual convention.

Field tests for AM stereo will begin May 1 at WBZ, Boston; WGMS, Washington; and WTOP, Wash-

(Continued on page 64)

Chains Resisting Cap's Price Rise

By JOHN SIPPEL

LOS ANGELES—Some of the nation's chain retailers are resisting Capitol's Feb. 22 three-strata wholesale price restructuring which saw chain dealer prices rise 13 cents over their rack/one-stop rivals.

Capitol quietly announced the "competitive pricing" policy and has maintained a low profile, seemingly feeling its way. Personal calls were

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Home Videodisk And Tape Demos Set For IMIC '77

NEW YORK—Demonstrations of the Philips videodisk player and the Sony Betamax videocassette recorder/player at IMIC '77 in Amsterdam will continue the string of technological innovations showcased for the international music industry, at these Billboard Group events.

Wilhelm "Bill" Zeiss, deputy director, N.V. Philips main industry group/audio, Eindhoven, will show the player to be marketed by the Philips/MCA venture in the U.S. later this year during the May 15-18 conference.

He also will participate on a panel focusing on video programming opportunities for the music industry to be chaired by Harvey Schein, president, Sony Corp. of America. Schein

(Continued on page 78)

Graham, KFRC War Against Ticket Fakers

By NAT FREEDLAND

LOS ANGELES—In what is believed to be the first such drive against rock concert ticket counterfeiters, San Francisco impresario Bill Graham and the market's dominant Top 40 AM station, KFRC, have teamed to offer a \$5,000 reward for information leading to the arrest and conviction of bogus ticket purveyors.

A radio spot by Graham, announcing the reward, is being broadcast 40 times weekly over RKO-owned KFRC and will continue to be aired for a month.

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This beautiful lady is Yvonne Elliman. Her new album "LOVE ME" produced by Freddie Parren is off to an exciting start. It's not surprising as she is no stranger to success. She was the original Mary Magdalene in Jesus Christ Superstar and now she's riding the crest of another chart busting single "Hello Stranger." The album also features her recent hit "Love Me." Now available on RSO Records and Tapes. RS-1-301B.

(Advertisement)



San Francisco has provided the world with its share of great music and great musical groups. Leading the way in the new Bay Area renaissance is PABLO CRUISE, whose new album captured the minds and bodies of America even before its official release. People everywhere are taking off to "A PLACE IN THE SUN" (SP 4625). They're especially laying themselves bare to the new single "WHATCHA GONNA DO?" (AM 1920) on A&M RECORDS & TAPES. Produced by Bill Schnee.

(Advertisement)

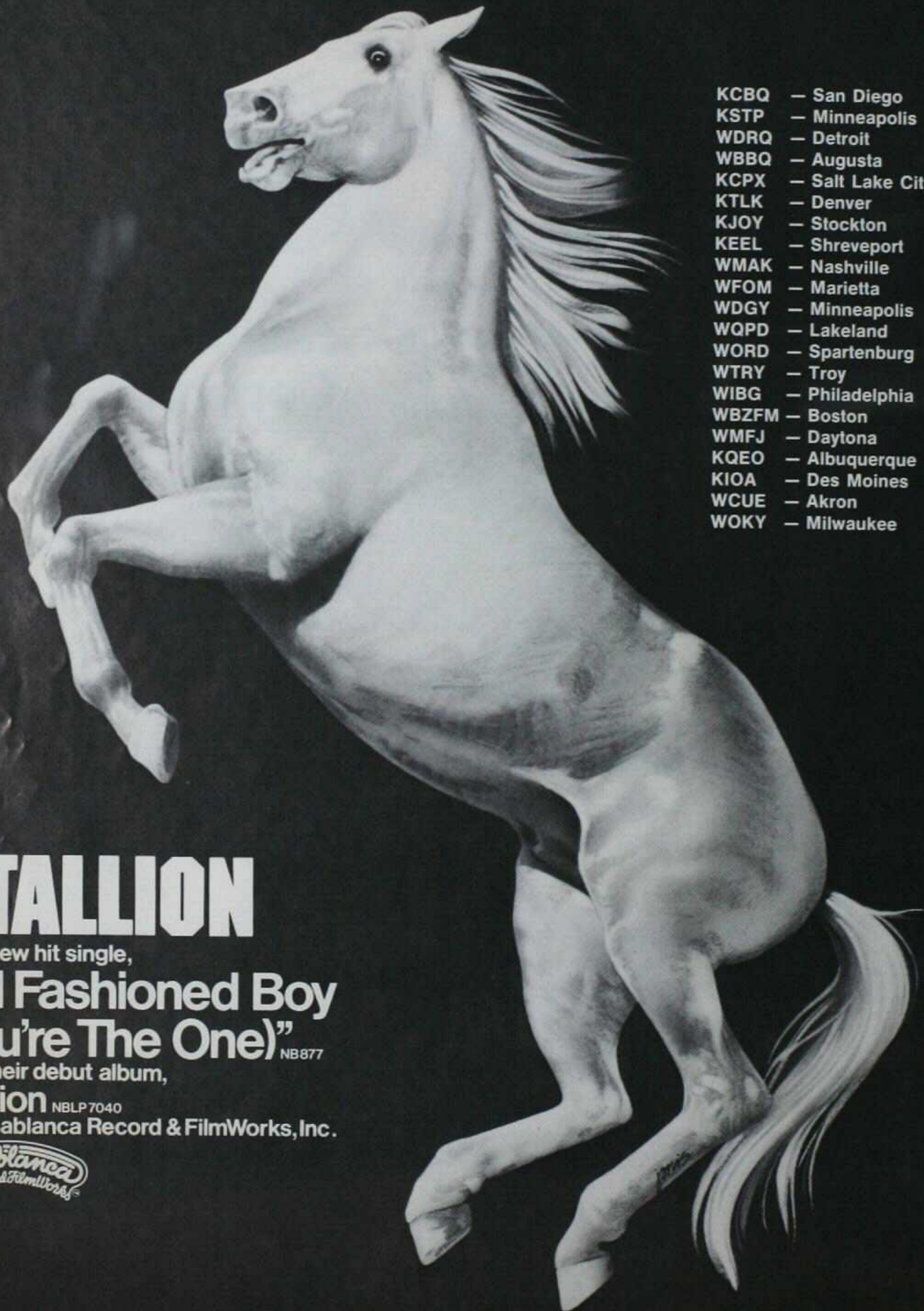
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Elektra/Asylum Records Quietly Reveals the 1st Annual April 1977 Golden Lobe Awards

(See Page 9)



A STAMPEDE...



- KCBQ — San Diego
- KSTP — Minneapolis
- WDRQ — Detroit
- WBBQ — Augusta
- KCPX — Salt Lake City
- KTLK — Denver
- KJOY — Stockton
- KEEL — Shreveport
- WMAK — Nashville
- WFOM — Marietta
- WDGY — Minneapolis
- WQPD — Lakeland
- WORD — Spartanburg
- WTRY — Troy
- WIBG — Philadelphia
- WBZFM — Boston
- WMFJ — Daytona
- KQEO — Albuquerque
- KIOA — Des Moines
- WCUE — Akron
- WOKY — Milwaukee

STALLION

Their new hit single,
"Old Fashioned Boy
(You're The One)"^{NB877}
from their debut album,
Stallion^{NBLP 7040}
on Casablanca Record & FilmWorks, Inc.



Add Bootleggers To N. Dakota Piracy Act

New RCA European Net Near

NEW YORK—RCA International is well along in plans to implement its new Europe-wide marketing thrust announced last fall (Billboard, Oct. 2, 1976). Several major projects already have succeeded, and a number of other programs are underway—crossing many borders.

The recent London artist development and marketing meetings produced a solid progress report, and laid the groundwork for a more extensive May session involving all 17 European subsidiaries and licensees, following Billboard's IMIC '77 in Amsterdam.

Under the restructured RCA International operation, Robert Summer, division vice president, has in New York Joe Vias, director, international headquarters operations, and Jack Tessler, recently joined from Motown as manager, international marketing. Both Vias and Tessler were on hand for the London meeting chaired by Ralph Mace, director, European marketing coordination. It was attended by representatives of the "council of presidents"—the managing directors of RCA in Italy, Spain, France, Germany and the U.K.

"Europe is really one market," Vias points out. "It is no longer a group of small markets, and has to be treated as such, with obvious local emphasis."

"Our intent is to provide cross-

(Continued on page 61)

Platt Adds 11 Emporium Calif. Stores

LOS ANGELES—The oldest record/tape/accessories and audio concessionaire to a department store chain, Platt Music Corp., Torrance, Calif., is adding the 11 Emporium department stores in Northern California beginning May 1.

Herman Platt, president and chief executive officer, says a 30,000-square-foot San Jose warehouse and a Burlingame executive office will augment the move northward by the veteran firm. Platt began with the

NEW YORK—North Dakota has become the first state to enact a law outlawing the manufacturing and sale of bootleg as well as pirated or counterfeit sound recordings.

The provision becomes effective July 1 when Senate bill 2366 goes into law. It makes North Dakota the 46th state to have enacted an anti-piracy statute.

Under the new law in North Dakota, the manufacture of pirated, counterfeit or bootleg sound recordings is listed as a felony punishable by imprisonment of up to five years and/or a fine of \$5,000.

The distribution or sales of such recordings, or failure to list the name and address of the manufacturer or to have the name of the artist appear on the front cover of the recording is a class B misdemeanor punishable

(Continued on page 16)

PROPOSE ITA AS A/V AGENT

By STEPHEN TRAIMAN

NEW YORK—A proposal that the International Tape Assn. act as a clearing house for audio/visual rights has been made. It is aimed at reconciling conflicting claims and preventing chaos in the emerging home video industry.

Timeliness of the suggestion is underscored by the joint announcement last week that Matsushita will supply RCA with its two-hour VES-type videocassette recorder/players by late summer. Both companies also look to early availability of prerecorded videocassettes.

The proposal by Ernest Meyers, veteran music industry attorney, is on the agenda of the ITA board meeting at its seventh annual semi-

(Continued on page 47)



ARTS ACTIVIST—Sen. Hubert H. Humphrey accepts the ninth annual cultural award of the RIAA from Jerry Moss, A&M president and board chairman of the association. Presentation was at a dinner-concert in Washington March 23.

Ode Still Has Its For Sale Sign Hanging

LOS ANGELES—The sale sign remains up for Ode Records' catalog, with three U.S., one German and one Japanese firm having already talked with owner Lou Adler.

Adler, on the other hand, is still looking for the right terms with which to sell off his highly successful catalog and concentrate on motion pictures for the immediate future.

Adler has moved into new offices in the Robert Altman film complex in the Westwood section of the city after his distribution deal with A&M ran out three months ago and he closed shop on the A&M lot.

There are four unreleased LPs plus 26 which were previously issued in the seven-year-old label's catalog.

Within the Ode catalog is the entire Carol King repertoire including a recently completed new LP produced by Gerry Goffin.

King, Cheech & Chong, Tom Scott and Tufano & Giammarese are the artists with product yet to be released.

One stipulation Adler has been sidetracking is signing a personal service contract with any new Ode owner.

Ode and A&M were associated in a distribution tie-in from 1969 until it expired this winter. Ode maintained a small staff, with the brunt of its sales and promotion handled by A&M's staff plus its independent distributor network personnel.

One high point in the Ode catalog is the all-star version of "Tommy" done in London with backing by the London Symphony Orchestra.

Carole King's platinum LPs on Ode include "Tapestry," "Rhymes

(Continued on page 59)

MALAMUD RESIGNS POST

NARM Staff Will Meet, Set Strategy

LOS ANGELES—NARM will strive to immediately realign its present five-person executive staff to compensate temporarily for the resignation last week of president Jules Malamud, reports George Souvall, Alta Distributors, the organization's chairman of the board.

"We have an experienced and energetic board, which will pitch in to fill the gap temporarily," Souvall states. "Danny Heilicher is commissioned to find a replacement for Malamud. Within the next two weeks, we will hold a board meeting to restructure internally."

Both Malamud and Souvall indicate Malamud's resignation was mutually agreed upon. Malamud says his decision to leave his NARM leadership post after 16 years was one he pondered "at great length."

Originally, he says he intended to start his own company, in which he

would incorporate working in the record industry and conference planning. But several offers from within the industry since he announced his severance have sidetracked that intention, Malamud adds. His severance takes effect April 22.

The split between Malamud and NARM came during the organization's recent convention in L.A. Faced with criticism over NARM's special centennial awards on the final evening, Malamud exploded and announced he was quitting. He later cooled off and said he was reconsidering this statement, but the word circulated quickly and NARM officials began to take their own action.

NARM was originally founded in 1959. Malamud joined NARM in March 1961 as its first executive sec-

(Continued on page 14)

Canada Cuts Import Duty For Deleted U.S. Albums

By MARTIN MELHUSH

OTTAWA—Canada has cut the import duty on deleted albums coming in from the U.S.

A ministerial prescription from Monique Begin, the minister of national revenue, has adjusted the tar-

iff so that importers will only pay duty based on what they paid for the records in the U.S., which could range from 10 cents each and upwards.

Previously, importers of deletes had to pay duty on the original wholesale price of the record, which meant that on a \$6.98 LP, they had to pay duty on \$3.40, less a discount of 20% because the deleted records were considered obsolete.

The new provision basing duties on the fair-market value of the disks in the U.S. comes under Section 36 of the Tariff Act. Books have always been taxed according to the fair market price under the Tariff Act, and according to Don Goodwin, a customs appraiser in Ottawa, an investigation has been going on since

(Continued on page 62)

Rock Station Boosts Cleveland's Symphony

By IS HOROWITZ

NEW YORK—Promotional support by Cleveland's progressive rock station WMMS has done much to stimulate attendance at that city's series of "exploration" and "music of today" concerts performed by the Cleveland Orchestra.

At least 50 spots created by the station and aired at no charge will plug the upcoming concert Tuesday (12), latest in the series that sets an informal attendance pattern and is designed specifically to attract crossover audiences.

The unusual non-commercial alliance between the free-form rock station and the symphony began earlier this season, and both parties feel it has worked well.

Benefits to the orchestra are easily

(Continued on page 31)

AN END TO FEROCIOUS PRICE WARS?

Not All Boston Retailers Protesting LP Price Boost

By JIM McGLYNN

BOSTON—The \$7.98 suggested list LP price hike has drawn mixed responses from major Boston area retailers. Although there are doubts about whether the increase is justifiable, at least some retailers are happy about the price hike because they believe it will give the market stability and end the ferocious price wars among high-volume outlets in this competitive, heavily youthful market.

One retailer who welcomes the price increase is Harry Safter, general manager of Strawberries,

which operates two active stores, one in the downtown Boston area and one in Harvard Square in Cambridge.

"I'm glad it's happened," Safter says. "Discounting is okay, but stability is more important. At least now things will be under control. These price wars are a pain in the ass."

Safter doesn't expect the price increase to have much effect on Strawberries' buying patterns. "You try to buy tighter," he says, "but you can't run a business un-

less you've got the stock. The main problem right now is merchandising. The public just doesn't understand why one album is a buck more than the one next to it."

Strawberries' standard shelf price for \$7.98 list product will be \$5.99, according to Safter. Albums pushed with air or print promotion will be discounted to \$4.89 and general new releases will be discounted to \$4.99.

At the Coop, whose Harvard Square operation is the highest-volume retail outlet in the Boston

area, record department manager Alan Basmajian thinks buying patterns have been affected by the price increase on some new releases.

He reports that Fleetwood Mac's "Rumours" has been selling well but that sales of other \$7.98 product are lagging. Basmajian agrees that price stabilization is a welcome by-product of the increase.

"It was getting to the point where the price wars were getting out of hand," he says. "You can't

(Continued on page 64)

Japanese Firm Finds U.S. Gal For Tokyo Date

TOKYO—Japanese production firm Alfa & Associates thinks it has found what it was looking for in the U.S.—a soul-oriented singer with a feel for oriental music.

Linda Carriere, a young New Orleans vocalist now living in Los Angeles, will record in Tokyo next week for release in the U.S. Her signing follows an unprecedented talent hunt via radio spot solicitations in Los Angeles and Honolulu late last year (Billboard, Dec. 4, 1976).

Carriere's first album will feature what producer Haruomi Hosono calls "Tokyo sounds" and will contain 10 tunes penned by such Japanese singer/writers as Minako Yoshida, Tatsuro Yamashita, Akiko Yano, Hiroshi Satoh and Hosono.

"We are producing the album for the U.S. market," says Ikuo Nunoi, Alfa executive, "and we are looking for an American distributor." He claims negotiations are already underway "with a number of major record labels."

U.S. Supreme Court Decides To Rule On Nixon Tapes

Availability To Public The Issue

WASHINGTON—The Supreme Court has decided to hear arguments on whether the Nixon tapes from the Watergate trial can be made available to broadcasters, to record companies for sale in recordings and tapes, and to the public generally. The case will be argued before the justices next fall or winter.

Even if the Nixon attorneys ultimately lose their battle to suppress the tapes, the Supreme Court proceedings will delay use by Warner Communications, the networks and others who have been fighting in the lower courts here to have the 18 to 22 hours of Watergate trial tapes released for commercial use.

Appeals for public access to the tapes met their first setback in the U.S. Federal District Court in Washington, D.C., when Judge John Sirica decided it would be unfair to release them as long as some trial figures still had appeals pending.

The U.S. Appeals Court here overturned the lower court's ruling in October 1976, and ordered Judge Sirica to arrange for public distribution of the tapes.

The Appeals Court decision denied the Nixon attorneys' pleas that the tapes would embarrass the former President "by being played on phonograph records and cassettes at cocktail parties. . . ." The court found nothing of an "intimate" nature in the Watergate tapes, which were reported fully to the public during the trial. The transcript was sold widely in paperback books.

Meanwhile, Nixon attorney Herbert J. Miller had won a Supreme Court consent to hear a suit for recovery of all the former President's White House tapes, numbering around 900, in January. This suit sought to overturn a 1974 law, passed by Congress, declaring that Presidential papers and materials belong to the government.

The Nixon lawyers later asked the high court to hear argument on the specific Appeals Court decision to release the 18 to 22 hours of Watergate trial tapes, and last week the Supreme Court agreed to do so, in a one-line ruling without comment.

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CBS Kicks Off Second Country Boxlot Promotion

By GERRY WOOD

NASHVILLE—CBS Records plans to launch its second boxlot program this month after its first venture with the boxlot concept for country music soared a reported 150% beyond its target goal.

Gaining success in such metropolitan markets as Los Angeles and Chicago, the program is being refined to handle 10 pieces of product instead of the 15 included in the first thrust. The boxlot plan succeeded the CBS prepack program which label officials also called a success.

"We found that the boxlot concept is quite popular among rack-jobbers," says Rick Blackburn, local CBS vice president of marketing. "There are no invoice problems."

Each boxlot carton contains 30 copies of a specific LP. "It's a very clean sale," says Blackburn. "There's a discount available on the boxlot. Instead of buying in threes



LUNDVALL AWARD—Bruce Lundvall, president, CBS Records division, holds a piece of sculptured glass presented to him by the T.J. Martell Memorial Foundation for Leukemia Research. Seen from left: Floyd Glinert, foundation executive vice president and dinner chairman; Lundvall; Tony Martell, who presented the Humanitarian Award to Lundvall, and David Rothfeld, dinner chairman. The awards dinner at the Americana Hotel in New York was attended by more than 1,000 persons and raised more than \$250,000 for leukemia research.

Gay Discos Breaking Key Single Hits

By RADCLIFFE JOE

NEW YORK—Gay discotheques are being credited with breaking the vast majority of hit records which mushroom out of discos and spill onto the national music charts.

This opinion comes from Ray Caviano, national promotion director of TK Records, a company which, with no fewer than five hits on Billboard's Disco Top 40 charts, is considered one of the leading disco labels in the nation.

Caviano's opinion of the importance of gay discos to the success or failure of a disco disk is based on demographics fed to his company by

12,000 disco deejays, 24 disco pools, countless retail record shops and his own personal surveys of disco music trends.

The TK executive credits gay sensitivity, and commitment to disco for their role, not only in breaking records, but with ensuring that discos, unlike pet rocks and hula hoops, will not fade into oblivion with the coming of the next fad.

Caviano feels that although heterosexual clubs play some role in breaking records, they lack the clout of the gay clubs because hetero-

(Continued on page 46)

MAJOR WARNER PUSH

4 Different George Benson Concerts

NEW YORK—Warner Bros. Records plans to make "more of the most" in a George Benson exploitation. Benson is the last act anyone would think needs a push, but the label is pulling out all stops with a major four-day series of concerts here backed by a coast-to-coast publicity campaign.

Billed as "George Benson X Four" the Grammy winner will open with two shows May 6 at the Museum of Modern Art here with guests Les Paul, Earl Klugh and Bucky Pizzarelli.

Benson moves to the Palladium

the next night (7) with Minnie Riperton featured. May 8 he goes into Avery Fisher Hall at Lincoln Center with the Arthur Mitchell Dance Theatre of Harlem and a 21-piece string section.

(Continued on page 14)

Executive Turntable

Jules Malamud, president of NARM and with that organization for the past 16 years, resigned last week with his departure effective April 22. His immediate plans have not been firmed. . . . Russ Regan, president of 20th Century Records, Los Angeles, has resigned to enter a business venture of his own. Regan had been with the firm since its inception 4½ years ago. He was previously president of UNI Records, owned by MCA.

At WEA, Burbank, Calif., Richard Lionetti joins as vice president, sales. He comes from Phonodisc Corp. where he held a similar position. He has also been associated with Pickwick and Columbia Records. . . . B.J. McElwee has been upped to vice president, special markets at ABC Record Distributors, Inc., Los Angeles, replacing Mel Price. McElwee was national vice president, sales,

ABC/Dot Records. . . . Steve Einczig named manager, merchandising administration and Associated Labels a&r services, Epic Records and the Associated Labels, New York. He comes from the Elmhurst branch where he was merchandising specialist. . . . At Elektra/Asylum Records, Los Angeles, Lou Maglia has been elevated to national singles sales manager from regional marketing manager for the Boston/Cleveland areas.

Ted Wolff joins Platinum/Chess as vice president of marketing and merchandising, Englewood, N.J. He was New York branch manager of Phonodisc. . . . Tom Jones joins CTI, Los Angeles, as Western regional director of sales and promotion. He comes from Bell/Arista. . . . Steve Allen and Annette Edwards join the national marketing department of 20th Century Records, Los Angeles.

Both were associated with Island Records in similar capacities. . . . Jim McCoy has been upped at WEA to director of personnel and payroll, from assistant controller, headquartered in the firm's Burbank office. . . . Phonogram/Mercury has appointed David Kragosk to the post of promotion manager in Minneapolis and the Dakotas. Kragosk, who most recently was promotion

manager for ABC Records in St. Louis/Kansas City, will be based in Minneapolis. . . . Arista names Dana Morris and Hugh Surratt as promotional reps in Seattle and Detroit, respectively. Morris comes from an independent promotion company and Surratt moves from London Records. . . . At Epic Records, New York, Steven Baker joins as manager, publicity, East Coast. He is from Elektra/Asylum. Also Susan Heimanson appointed coordinator, radio broadcast department, Gotham advertising, the advertising arm of CBS Records. She was administrative assistant in the department in New York. . . . Mike Rymkus and Terry Van Dyne are local promotion reps for Polydor, not Phonodisc as reported here last week. . . . Ron Kramer heads new Los Angeles office of Amherst Records. He was general manager of

Beechwood Music. Also at the L.A. office, Leonard Barnett joins as local promotion coordinator. In the head office in Buffalo, Ron Resnick joins as promotion manager. He has his own independent promotion firm. Also John Hey joins to handle secondary pop promotion for the label, while in New York Steve Cresin assumes promotional duties for the label in the New York/New Jersey area. And Paul Owings handles merchandising activities in the area. . . . Allen Reynolds has signed an exclusive independent production agreement with the a&r department of CBS Records, Nashville. . . . Jan L. Handzlik, a former assistant U.S. attorney prominent in tape piracy prosecution in Los Angeles, has joined the Greenberg & Glusker legal firm in Los Angeles.

Eden Cross appointed membership representative at ASCAP, New York. She comes from Free Flow Productions. . . . Morton Stevens, director of Music for CBS-TV for the past 12 years, has resigned to devote full time to theatrical film composing and scoring. . . . Linda Grey joins Rogers & Cowan, Inc., Los Angeles, as vice president of the music division. She comes from her own firm Linda Grey & Associates Public Relations which was purchased by Rogers & Cowan. . . . Worldwide Artists, Los Angeles, has brought in business executive and financial consultant Henry Lazarus as president, with former principal Ira Blacker now vice president and general manager. . . . Jackie White has been upped to account coordinator at Levinson Associates, Los Angeles p.r. firm from assistant account executive. . . . At Skyhill Publishing Co., Inc./Tarka Music Co., Los Angeles, Danny Strick and Gary Heaton join as professional managers. . . . Verda Gibbs joins Top Billing, Inc., Nashville, as director of publicity. Ty Coppinger has also joined the firm as sales agent. . . . Snuffy Miller has been retained as producer for Twitty Bird Production, Nashville. Lou Manley has been appointed promotion director for the firm. . . . Eleanor Antes has been elevated to assistant to Joel Cohen, president of Kudo III Management, Los Angeles, from office manager. . . . Steven Saporta joins Herb Goldfarb Associates, New York, specializing in dealer and magazine contacts. . . . Neale Blase joins the David Forest Co., management firm, Los Angeles, handling record promotion and sales liaison for the firm's clients. . . . Rudy B. Flores joins Radio Shack as divisional advertising manager, Fort Worth. He comes from Tandy Electronics' manufacturing division. . . . Chicago's Laury's Discount Records has promoted Victor Zubares to manager of its Loop location. Gene Good, former manager of the downtown outlet, becomes manager of Greatest Hits Records in suburban Deerfield, part of the Laury's chain. The chain also promotes Oleh Maslowskyj to assistant manager/buyer of its Evanston store and John Unger to assistant manager/operations. Evanston.



Malamud



Regan



Lionetti



McElwee



Einczig



Maglia



Wolff



Jones

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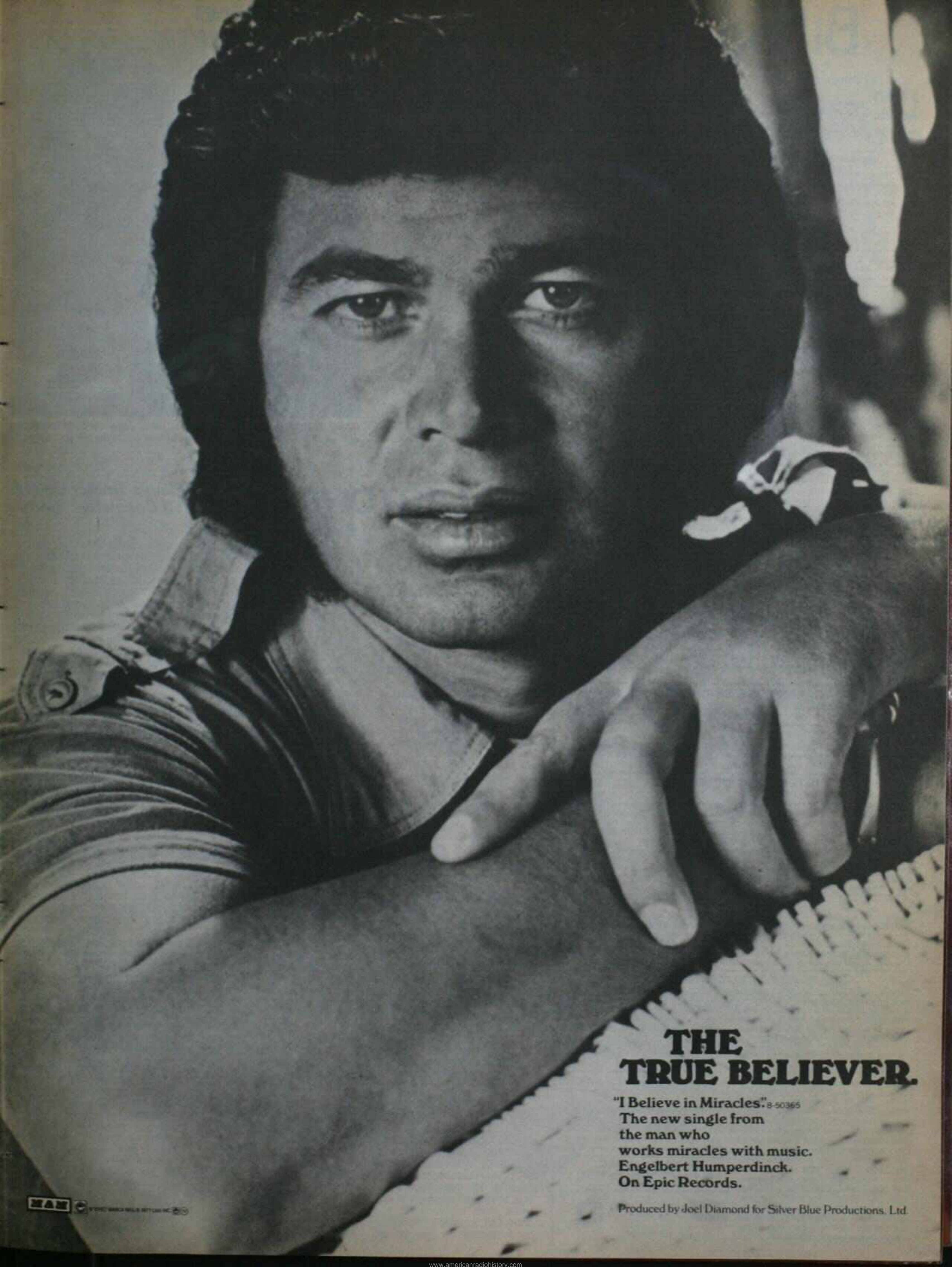
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THE TRUE BELIEVER.

"I Believe in Miracles" 8-50365
The new single from
the man who
works miracles with music.
Engelbert Humperdinck.
On Epic Records.

Produced by Joel Diamond for Silver Blue Productions, Ltd.

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(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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BUSINESS MANAGER: Steve Lappin PUBLISHING CONSULTANT: Hal Cook
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Vol. 89 No. 14

Vote 'Evergreen' 1976 Oscar For Best Movie Song

LOS ANGELES—"Evergreen" won the Motion Picture Academy's 1976 Oscar for best song from the movie "A Star Is Born." Barbra Streisand, the tune's composer, performed the song on the internationally televised Oscar program Monday (28).

And although the music from a "A Star Is Born" was also nominated in the category for best adaptation score, that Oscar went to Leonard Rosenman for his work on "Bound For Glory," the movie profile of folk music hero Woody Guthrie. It was Rosenman's second consecutive victory in the category, winning last year for his work on "Barry Lyndon."

The Oscar for original score went to Jerry Goldsmith for his work on "The Omen." The film also yielded a nomination for "Ave Satani" in the best song category though its bid was unsuccessful.

The soundtrack for "A Star Is Born" as well as its love theme "Evergreen" have been successful both
(Continued on page 59)



MOVIE SONG—Lyricist Paul Williams and music composer Barbra Streisand with their Oscars for "Evergreen," voted best movie song from "A Star Is Born."

COLLECTORS CLUB Illinois Dealer Caters To Consistent Patrons

By ALAN PENCHANSKY

CHICAGO—Should the dedicated, habitual record purchaser be forced to pay the same prices as those casual consumers whose interest extends not far beyond the top sellers category?

The question is raised here by Johnny B. Goode Records in suburban Wheaton, Ill., which answers that its four-year-old "Discount Club" was designed to advantage the collector-connoisseur.

"The basic philosophy behind the club is that the record buyer who is willing to take a chance on new artists, new releases and unjustly neglected catalog items deserves a price break," explains store owner Don McLeese, who says he originated the club following a round of industry price hikes.

For a \$10 lifetime charge, McLeese's fraternity offers custom-

ers one free LP of their choice and a standing 10% discount below ticket price on all store merchandise. Club members receive "Rock 'N Roll, Rhythm & News," a product-oriented newsletter which McLeese writes, and are allowed to trade any five used albums (deemed by the store as resellable) for a new LP of their choice.

The used record section which this arrangement fosters has increased store traffic among collectors and bargain hunters, and the club has generated favorable word of mouth promotion for the outlet, according to McLeese.

Members also benefit from a twice-annual store-wide sale, to which they alone are invited. Merchandise is priced at, or near cost for these club "meetings," the last of which convened April 3.

McLeese says he has enrolled more than 400 club members, and that they account for 20% of the outlet's total sales. The club concept has evolved into an "entire marketing approach," says the retailer, one which allows the outlet "to sell a few copies each of a wide variety of titles, rather than truckloads of the Hot 100."

McLeese, who has promoted the club only by word of mouth for two years, again is circulating flyers about its existence. He says he is sponsoring membership again in response to the recent volley of industry price hikes.

"We decided that it was unfair that the real music lover should be forced to pay as much for records as the casual listener," says the retailer. "After all, it's the people who really know and love their music who keep the record business alive."

May 16 New Payola Hearing Date

WASHINGTON—The FCC's next payola hearing has been put over from March 30 to May 16, "in response to a request by FCC counsel," the Commission announced Monday (28).

No further reason was given for the delay in continuing the Washington-based hearings on the commission's payola inquiry into deejay activities at the leading black music station WOL-AM here, particularly concert promotion by its own company, DJ Productions.

It is generally believed that the FCC is doing some re-thinking on how it will conduct the rest of the payola hearings at its Washington headquarters, and in future hearings on alleged payola in other cities as well.

February and March hearings, with testimony by two major Washington rock concert promoters and by the WOL licensee and its five deejays, were extremely detailed and repetitious. The Commission is believed to want a less exhaustive approach.

Also, FCC attorney Keith Fagan, who conducted the hearings, is

FCC Attorneys Postpone Probe Of WOL Staff

By MILDRED HALL

being replaced by FCC attorney Ted Kramer, who will need time to study the often confusing and contradictory testimony already on the record. Kramer has said that the legal staff is "reassessing" its position.

Rumors out of the FCC indicate that the Commission's higher-ups may be unhappy about the amount of time and effort given the detailed examination of witnesses, which has thus far produced less than spectacular results.

One FCC staffer admitted off the record that although the sworn testimony of the WOL deejays has been sometimes vague and contradictory, their offbeat dealings with competing Washington concert promoters "may not have been illegal."

The WOL deejays claim the two major concert promoters in the area,

Cellar Door Productions and Dimensions Unlimited, are trying to monopolize the field in the D.C. area. The outside promoters claim that WOL deejays required payments to assure airplay for artists in concerts not produced by their own DJ Productions.

Major concert promotion witnesses heard thus far have been complainants Jack Boyle, head of Cellar Door Productions, and William Washington, president of Dimensions Unlimited and frequently a co-producer of concerts with Boyle.

Witnesses for WOL have been: Egmont Sonderling, of Sonderling Broadcasting, Inc., licensee of WOL and 10 other radio stations; WOL deejays Roger Bethel (air name Raymond St. James); Marshal Payne (Bobby Bennett); Charles Green (Chuck McCool); Gregory Hynes and Mel Edwards, former head of the now disbanded DJ Productions and no longer with WOL.

Witnesses in May are expected to include WOL general manager James Kelsey and program director Cortez Thompson.

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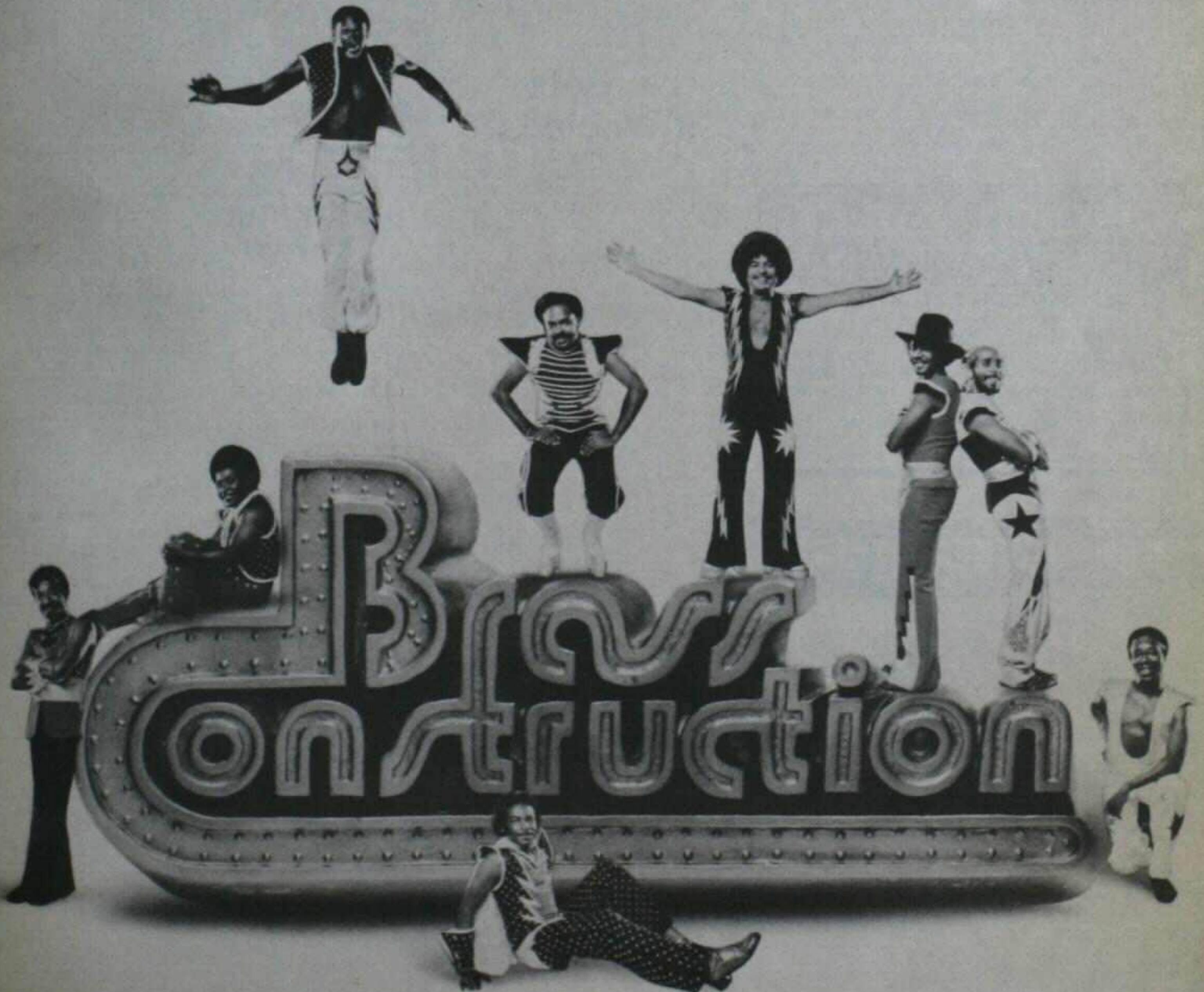
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SITUATION IS BRIGHTENING

ABC Records Trims Losses

By STEPHEN TRAIMAN

NEW YORK—The recorded music division of ABC Inc. trimmed its 1975 loss by 74% in 1976 to \$7.4 million. Sales rose 19% to \$187.6 million, according to the first figures just released in the annual report.

As previously noted in the year-end financial report (Billboard, March 12, 1976), virtually all the operating loss occurred in ABC Records, with ABC Record & Tape Sales at break-even, and Word Inc. making revenue gains and improving profits. No figures were given.

"ABC Records showed a considerably reduced loss in its first full year of operation following the ma-

job restructuring of 1975," noted chairman Leonard Goldenson and president Elton Rule in their shareholder statement to shareholders. "The improvement we have seen to date reaffirms our conviction that the recorded music business has real potential for ABC."

Overall, the recorded music group provided about 14% of corporate revenues in 1976, down slightly from 14.8% the prior year when sales hit \$157.4 million. More important, the 1976 deficit of \$7.4 million depressed the corporate bottom line less than 5%, compared with the severe impact of the \$28 million loss in 1975 that dropped profits by nearly 58%.

The recap on recorded music notes that in 1975 the ABC Records artist roster was sharply cut back in size, obsolete or unsalable inventory was written off and internal controls were tightened. Through 1976 and into early 1977 the branch distribution system was streamlined from eight branches to four; a talent development office was added in New York, and the sales, promotion and creative service areas were restructured. As a result, the report states "division management believes the basic framework of a successful record operation is now in place."

Cited were the signings of Blood, Sweat & Tears, Levon Helm and Harold Melvin & the Blue Notes, and artist breakthroughs in 1976 for Marilyn McCoo and Billy Davis Jr.,

Steven Bishop, Rhythm Heritage, Tompall Glaser and the Amazing Rhythm Aces, among others.

Also noted were broadened classical activities with the acquisition of distribution rights for the Seon label from Germany and overseas marketing expansion with licensing agreements now in 60 countries.

As a footnote to more profitability this year, the report states: "ABC expects prices in the \$7.98 range to become general throughout the industry by the end of 1977."

ABC Record & Tape Sales was held to a break-even performance on high revenues due to a writedown of 23-channel CB inventory by its Mid-State Distributing Co. division.

Pressure on rackjobber profits were counteracted by tightening product selection policies and placing more stress on non-record products in the marketing mix. The division also emphasized the development of new, larger-volume accounts, and introduced such special record projects as a personalized children's birthday disk and the Rod McKuen "friendship" greeting card/disk series. Other projects, including a Joan Rivers adult birthday record, are planned for 1977.

L. I. Gets 5 Woolcos

NEW YORK—The F.W. Woolworth Co. has opened five Woolco stores in Suffolk County on Long Island. Each houses a 1,000 square foot full line record department.

The stores occupy sites vacated by the defunct W.T. Grant Co. and are located in shopping centers at Riverhead, Bridgehampton, East Patchogue, Rocky Point and Lake Ronkonkoma.

Charles Staley, record buyer for Woolworth, says that each of the record department managers in the stores determines his own price strategy in response to the local price situation.

He says the chain plans no loss leader sales in the record departments to lure customers into the stores.

Woolworth's operates 1,503 stores in the U.S., and others in Britain and Canada. Staley says that in the New York area the record departments are serviced by Arovox, a rackjobber.

CBS Publishers Confab In N.Y.

NEW YORK—Organizational structure and division of responsibilities were the topics of three days of meetings ending Thursday (31) of staff members of April-Blackwood Music, the publishing arm of CBS Records.

The meetings, attended by the West Coast staff as well as producers, writers and artists, was a follow-up to meetings in Los Angeles in February.

The meetings here come as a result of expansion of the firm which has seen a reorganization of its staff and a move to new New York offices. The new offices are now located at 1350 Ave. of the Americas.

Among its expansion moves, April-Blackwood has recently taken over the administration of Frank Music and is planning to open offices in Nashville.

Market Quotations

As of closing, Thursday, March 31, 1977

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
42%	37	ABC	10	443	41%	40%	41%	+ 1/4
9%	7%	Ampex	11	119	8%	8%	8%	Unch.
5%	4	Automatic Radio	3	12	4%	4	4	- 1/4
59%	55	CBS	10	134	57%	56%	57%	+ 1/4
11%	7%	Columbia Pictures	4	110	9%	9%	9%	Unch.
15%	11%	Craig Corp.	3	59	11%	11	11%	- 1/4
48%	33%	Disney, Walt	15	491	35%	34%	34%	- 1/4
4	3%	EMI	7	70	3%	3%	3%	- 1/4
18%	13%	Gulf + Western	4	295	14%	14	14	- 1/4
5	4%	Handleman	11	46	5%	5%	5%	Unch.
35%	23%	Harman Industries	9	23	34%	34	34%	Unch.
5%	5	K-Tel	4	3	5%	5%	5%	- 1/4
9%	7%	Lafayette Radio	7	37	7%	7%	7%	Unch.
26%	22%	Matsushita Electronics	10	1	22%	22%	22%	Unch.
42%	36%	MCA	7	41	37%	37%	37%	+ 1/4
20%	16	MGM	8	36	18%	18%	18%	- 1/4
57	48%	3M	17	337	50%	50	50%	Unch.
-	-	Morse Electro Products	-	-	-	-	-	Unch.
56%	43%	Motorola	15	64	46%	46%	46%	+ 1/4
36	32%	North American Philips	7	80	32%	32%	32%	- 1/4
22%	16%	Pickwick International	11	55	19%	19%	19%	- 1/4
9%	5%	Playboy	14	18	8%	8%	8%	+ 1/4
30	25%	RCA	12	336	28%	28	28%	+ 1/4
10%	8%	Sony	18	1262	10	9%	10	+ 1/4
22%	17%	Superscope	5	56	17%	17	17	- 1/4
42%	36	Tandy	9	104	36%	36%	36%	Unch.
7%	5	Telecor	5	34	6%	6	6%	- 1/4
3%	2%	Telex	11	73	2%	2%	2%	- 1/4
4%	3	Tenna	5	28	3%	3	3	Unch.
15%	13%	Transamerica	8	276	13%	13%	13%	+ 1/4
12%	9%	20th Century	7	44	10%	10%	10%	- 1/4
29%	26%	Warner Communications	7	41	27%	27%	27%	+ 1/4
28	23	Zenith	12	202	24%	24	24%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	2%	3%	M. Josephson	4	27	11%	12%
Gates Learjet	4	-	9%	9%	Memorex	7	178	24%	25%
GRT	30	311	3%	3%	Orrox Corp.	-	42	1%	1%
Goody Sam	3	-	1%	2%	Recoton	26	-	2%	3%
Integrity Ent.	3	20	13/16	1-1/16	Schwartz Bros.	10	-	1%	2%
Koss Corp.	5	3	4	4%	Wallich's	-	-	-	-
Kustom Elec.	7	4	2%	2%	Music City	-	-	-	-

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

BOOST FOR 'STAR' LP

NEW YORK—Columbia Records is intensifying its promotion and advertising campaign for "Star Is Born" after the single "Evergreen" won an Oscar for best song last week.

The campaign includes local time buys and ad reproductions by CBS branches, a revised national ad campaign which includes information about the Oscar, and stickers on all the "Star Is Born" albums to call attention that they contain the Oscar-winning song.

On the same day Barbra Streisand won her Oscar (28), "Evergreen" went gold, reports CBS.

Licensees Eyed By Cream Team

LOS ANGELES—Cream Records will tie in a trip to IMIC '77 in Amsterdam in May with its search for licensees in Europe, Mexico, Central and South America.

Al Bennett, Cream's president and Bobby Weiss, newly hired vice president and director of international operations, will be in attendance at IMIC '77 May 15-18. They also plan to be in London May 9 for key discussions with record and music publishing firms.

Cream is already covered in Japan, Australia, New Zealand and the Philippines.

RCA Tapes Show

NEW YORK—RCA has recorded the off-Broadway hit, "Starting Here, Starting Now," with music and lyrics by David Shire and Richard Maltby. RCA's Red Seal a&r vice president Thomas Z. Shepard picked the show for the label. Jay Saks produced the LP.

Few Gripes On Records

WASHINGTON—Consumer gripes about the quality of records represent only 1% of the total of 803,500 complaints received nationwide last year by the Better Business Bureau. Complaints on tape quality accounted for .03% of the total.

Statistics for complaints concerning hardware averaged about .04%, a figure described as "astonishingly low" by a bureau spokesman. The bureau divides hardware into four categories. Herewith is a breakdown:

Hi fi components: .08%; tape recorders, .03%; phonographs, .03% and musical instruments, .03%.

A record number of seven million inquiries was made in 1976 to the 143 outlets of the bureau, it claims, but only 12%, or 803,500, of these represented gripes. The majority of the inquiries were for guidance and information on a product or a company's reliability.

Of all complaints received, the bureau notes, 25% of the total was directed to mail-ordered items. A breakdown was not available in this category.

OOPS! NO WEA 'EXTRA'

NEW YORK—Speak not in jest on sacred themes.

A facetious remark overheard at a recent dealer meeting in Long Island and reported in Billboard last week was not intended to give the impression that WEA actually gives extra discounts for advance cash payments on new product.

A WEA spokesman underscores this point. He stresses that this has never been the company's policy in the past, nor is it now.

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"Love Will Keep Us Together" SP 4570



"Song On Ice" SP 4552

Atlantic On West Coast Booming Office Under Greenberg Enjoying Complete Autonomy

By ED HARRISON

LOS ANGELES—The West Coast office of Atlantic Records has expanded its overall activities in the last three years culminating in the development of its own a&r department seven months ago.

The initial expansion move came three months ago when the West Coast office moved into larger quarters on Sunset Blvd. Within the past year the office staff was increased from 10 to 16 employees with fully staffed publicity, promotion, artist relations, sales and trade liaison departments. And last summer David Kolodner was transferred from New York to head up the a&r department.

"Our a&r department is a significant and extremely important facet of the West Coast operation," says Bob Greenberg, vice president and

general manager of Atlantic West Coast.

"We now have the flexibility to put someone on a plane to see an act in San Francisco, Denver, etc. Previously I had to call on someone from the promotion staff if I was tied up."

Greenberg says that talent acquisitions have also increased here. "The England Dan & John Ford Coley deal with Big Tree Records was made here. It never would have happened without the West Coast office," he says.

With more artists and managers living in Los Angeles, Greenberg says the office has become a gathering place for day-to-day dealing with artists.

With the office inundated with tapes, Greenberg listens to the ones with potential after they are reviewed by Kolodner.

Greenberg adds that he has complete autonomy to sign new acts with many signings on the spot. However, the a&r and promotion departments usually voice an opinion. "It's a collective decision when it comes to acquiring new talent."

He singles out the recent signing of Exile, a new group produced by Mike Chapman and Nicky Chin, which was signed after Greenberg heard a record.

In addition, the West Coast office has been involved in assisting artists and producers book studio time. Currently Sarah Vaughan, Bette Midler and Johnny Bristol (another West Coast signing) are in the studio recording.

Greenberg himself is kept abreast of all new talent and album and single releases and is in constant contact with all information filtered from the grapevine.

Both the Los Angeles and corporate New York offices are in constant communication with each other as well as with the WEA branch office in Burbank. Greenberg frequents New York as often as it necessitates while chairman Ab-

met Ertegun and president Jerry Greenberg are frequently in Los Angeles. (Continued on page 64)

CAPRICORN FROLIC SET

NASHVILLE—The popular annual Capricorn Records Barbecue and Summer Games will be held in Macon, Ga., in August. Phil Walden's lively event draws top music business names from Atlanta, Macon, Nashville, Muscle Shoals, Memphis, Los Angeles and New York, and points in between.

One invitation will go to Walden's friend in Washington, President Jimmy Carter, who has attended the last two barbecues. Carter first attended as an unknown presidential candidate, then as the Democratic nominee for president.

Herman Resting Following Crash

LOS ANGELES—Woody Herman was in the intensive care ward of St. Mary's Hospital, Manhattan, Kan., last week after being in a car accident March 27. The bandleader was en route to a concert at Kansas State Univ. when he was involved in a two-car, head-on collision on the nearby Ft. Riley military installation.

Herman, 63, was in "serious but stable condition" according to the hospital at midweek. He suffered a broken right femur bone in his leg and facial lacerations.

Bill Byrne, trumpeter and road manager, said Herman's spirits are "fine" and that his wife and daughter have been with him.

The band continues playing gigs and with tenorman Frank Tiberi leading, it played seven shows last week without Herman.

There was speculation Herman would have several more weeks in the hospital.

As a result of his face having hit the windshield, several stitches were administered to his mouth, making talking difficult last week. Herman was alone in the car at the time of the accident. The woman driving the other car was treated for cuts and released from the hospital.

Herman recently celebrated his 40th anniversary in show business with a reunion concert in Carnegie Hall which has just been released by RCA.

Diamond's Tour Begins April 24

LOS ANGELES—Neil Diamond is warming up for his first European tour in five years with 11 domestic spring dates thus far. He will be breaking in two new musicians to his seven-piece band, introducing new songs from his next LP and doing works by fellow composers.

The European dates have not yet been set, but the U.S. tour begins April 24 in Market Square in Indianapolis and runs through May 4.

Locations include: Riverfront Coliseum, Cincinnati; Freedom Hall, Louisville, Ky.; Auburn Univ., Auburn, Ala.; LSU Center, Baton Rouge, La.; Jefferson Civic Auditorium, Birmingham, Ala.; Univ. of South Carolina, Columbia, S.C.; Charlotte Coliseum, Charlotte, N.C.; Greensboro Coliseum, Greensboro, N.C. and the Scope, Norfolk, Va.



GARTH SIGNS—Martin Mull autographs copies of "I'm Everyone I've Ever Loved," his debut ABC LP at a Record World Store in Roosevelt Field, N.Y.

\$77 MIL SPENT IN '76

Mail-Order Sales Top TV Spot Buys

By DICK NUSSER

NEW YORK—Although the use of television spot buys by record and tape manufacturers is increasing, recent statistics show the trend is tied mainly to mail-order offers designed to appeal to blacks, country music fans, nostalgia buyers and, of course, kids.

According to the 1976 Broadcast Advertisers Report, investments in spot buys by record companies and/or record merchandisers last year is estimated at \$77.1 million, up from \$60.2 million in 1975.

Firm's estimates can be misleading. Based as they are on book rates, rather than the hard-nosed negotiated rate, and the fact they're determined by monitoring one week's activity on a market-by-market basis and multiplied by four to arrive at a monthly figure, the totals often reflect an inflated sum. (Record advertisers, particularly, seldom buy consecutive weeks of time, preferring to shop around for the best buys.)

On account of the demographics of the tv audience (lots of over 50s and under 18s), considerable sums are spent on mail-order disks and tapes, mostly compilations or packages of greatest hits. These appeal to the home-bound, young and old.

Casablanca Records was one of the few companies to invest heavily in tv ads to push a currently popular act. It spent, according to report figures, an estimated \$370,000 pushing two Kiss albums.

"We first saw what a tremendous response we had from a Kiss appearance on the Paul Lynde Halloween Special," explains Casablanca's Larry Harris, "especially among 10-year-olds and the age brackets you don't reach in concerts." This, plus Kiss' strong visual appeal, convinced Casablanca brass to jump into tv buys.

The Howard Marks agency in New York was retained to buy spots on late afternoon movies and, Harris says, "any kind of monster movie or something like 'Star Trek.'"

Elton John, Aerosmith, the Doobie Brothers, and even Island Records' Robert Palmer have also been advertised on tv with varying degrees of success.

But, if one can judge the success of a record push by the amount invested in time buys, the winner last year was a package entitled "Best Loved Melodies," a saccharine collection of light classical and pop

tunes listed as a CBS product in the firm's report. A label spokesman claims, however, it's not an album marketed by them. In any case, someone spent an estimated \$1.4 million trying to sell it.

In descending order, here are nine more of the top marketed disk and tape offers hawked on the tube:

"Mahalia Jackson"; "The Best Of Mon and Dad"; "Diana Ross & The Supremes"; "Truckin' On"; "Hit Machine"; "Convoy: 20 Hits"; "Connie Francis"; "Disco Hustle"; and "Roy Orbison."

K-Tel International, with \$11.6 million in spot buys, leads the field of tv record/tape marketers. CBS Records, with its special product and record club divisions, accounted for \$9.7 million. Ronco Teleproducts spent \$8.9 million.

Other spot buyers for records, their investments and samplings of what they push, according to studies, include Warner Communications, \$2.5 million ("America," "World's Greatest Marches"); HRB Marketing, \$3.2 million ("Mahalia Jackson," "Theresa Brewer"); Brookville Marketing, \$3.2 million ("Elvis Presley," "Liberace"); GRT Records, \$2.3 million ("Everly Brothers," "Mom & Dad's Waltzes"); Westinghouse Electric, \$2.2 million ("Four Seasons," "Ray Charles," "Longines"); Vista Marketing, \$2.1 million ("The Hustle," "The Mormon Tabernacle Choir"); Long Island Broadcasting, \$1.1 million ("Otis Redding," "Big Band Hits," "The Rascals"); Homestead Marketing, \$2.7 million ("Convoy," "Disco Duck"); Capitol Records, \$1.7 million ("Beatles," "Beach Boys"); Audio Research, \$342,000 ("Sammy Davis," "40 Original Hits"); and Mad Bag Productions, \$715,600 ("Boss Groups," "Songs For Lovers").

Presidential Promo

NEW YORK—Morris Levy, president of Roulette Records, and Dennis Canin, president of Pyramid Records, have embarked on a personal promotion tour on behalf of the recently released "Egg Cream" LP.

The tour takes the label bosses to Los Angeles, Boston, Buffalo, Pittsburgh, Columbus, Louisville, Cincinnati and Dayton where they visit radio stations, stores and media outlets.

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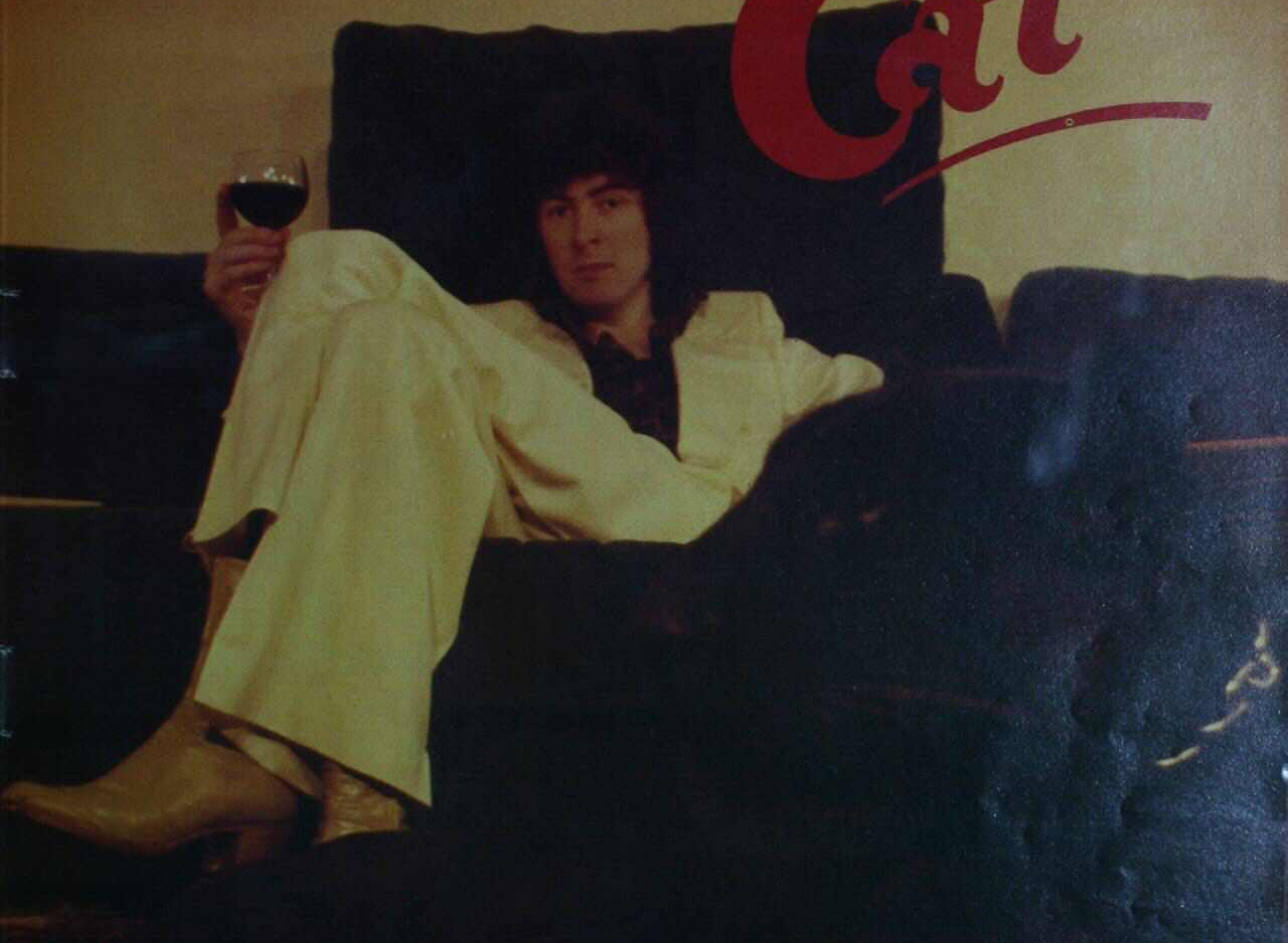
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Copyrighted material

Ideas From Music Industry Asked At C'right Hearings

Continued from page 1
 ing notices to be posted for library photocopying personnel and customers as a reminder that the material is copyrighted.
 The Copyright Office wants prospective witnesses for the hearings on compulsory licensing for recording of music to send written requests to appear before Monday (11). Written comments can be in the Copyright Office by April 18. For further information contact Jon Baumgarten, General Counsel, Copyright Office, Library of Congress, Washington, D.C. 20559 (703-557-8731).
 The Copyright Office is looking for helpful comments on the form and content of the written notice of intent to record, which is required within 30 days after making and distributing the compulsory licensed recording.
 Also on the form, content and

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manner of certification for the monthly accounting (sworn) and the annual statement (certified by a public accountant) on records made and permanently distributed, as required under the law.
 Further, the Copyright Office asks at what point in time should recordings be considered "permanently distributed" as distinct from promotional or other records returned, and never sold, which do not incur the statutory royalty. (The royalty will be 2 1/4 cents per tune or 1/2 cent per minute of play, effective Jan. 1, 1978).
 Finally, what should be done about the compulsory licensed record producers who abuse the privilege of maintaining a "reserve fund" to cover mechanicals on promotional and other unsold recordings? The reserve fund is a standard practice and privately negotiated recording, and the Copyright Office would like to know the industry's experience with these funds.
 The agency quotes the House Subcommittee report warning the Register of Copyrights to make strict rules against abuse of the reserve fund privilege by manipulation, or allowing its use by licensees habitually late with payment.
 Comment on what forms jukebox rulemaking should take is requested by April 29, and replies by May 16, 1977. Address comments to the Office of the General Counsel, Copyright Office, Library of Congress, Washington, D.C., 20559.
 Among other things the Copyright Office would like comment on is what information should be included in the required registry of jukeboxes to identify the operator and the box.
 Should a single application be allowed to cover multiple boxes? What information should be on a certificate issued by the Copyright Office, and affixed to each box, as the law requires?
 Also, what should be done about operators who submit bad checks with their applications, or send less than the required amount of royalty for their boxes?
 The Copyright Office calendar for comments on proposed rules for library photocopying are due on or before May 6, and replies by May 23, 1977. (Under the law, library photocopying of nondramatic musical works is barred—but the fair use section virtually cancels the prohibition for teachers, students, researchers and many others.)

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Resigns Post

Continued from page 3
 retary. He was elevated to president in 1976. When he joined NARM, it had 25 rackjobber full members and 15 manufacturer associates. Today, NARM has more than 350 members collectively.
 Souvall says the next board meeting will also discuss the forthcoming midyear meeting, usually held in Chicago in late summer.

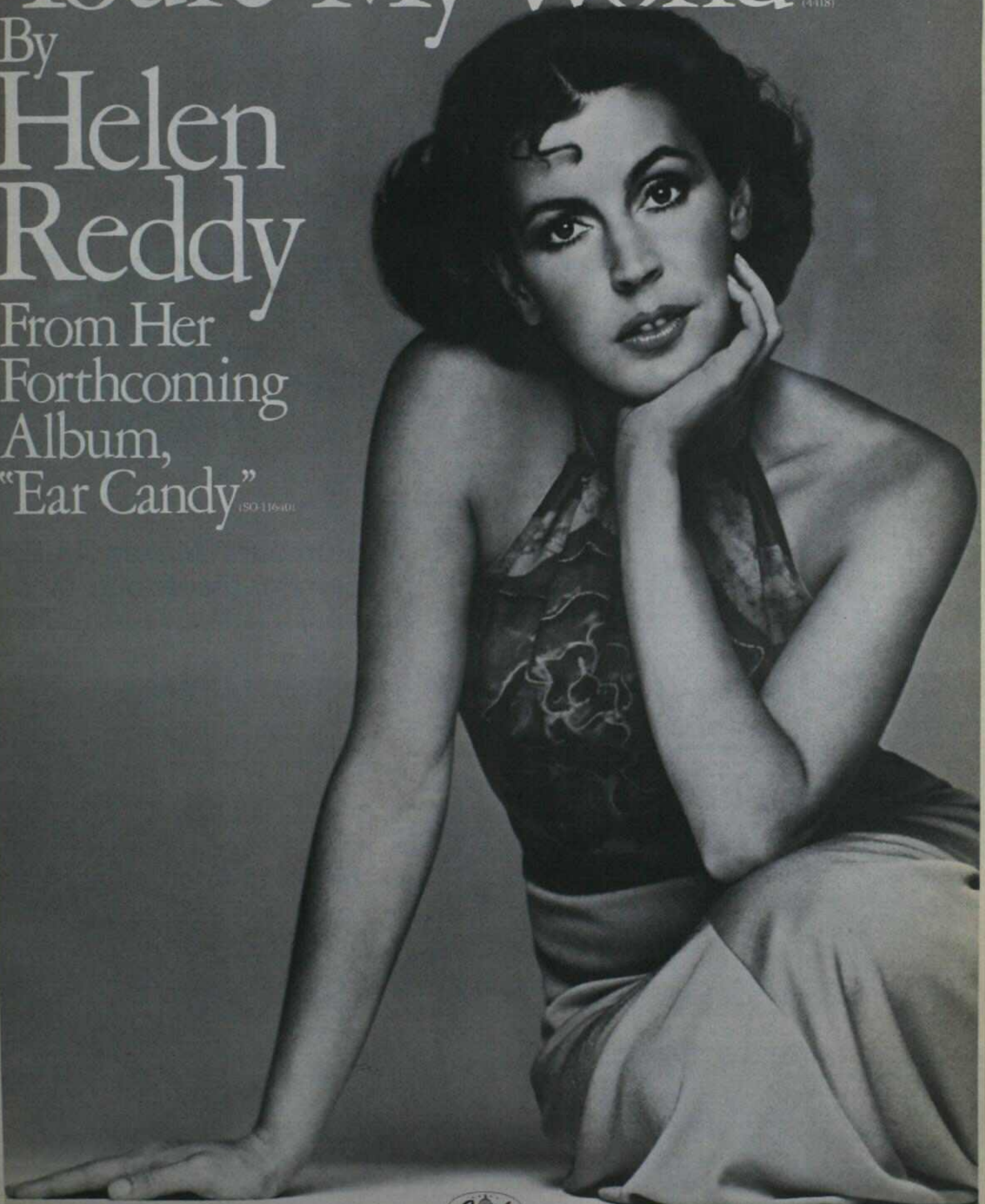
Benson Concerts

Continued from page 4
 May 9 Benson returns to Avery Fisher with Jose Feliciano and other guests to be announced.
 The entire four nights will be recorded for a future LP under the direction of Benson's producer, Tommy LiPuma. Ron Delsener is handling the booking.
 Warner plans heavy advertising support and national radio tie-ins, including a contest with the top prize being a trip to New York to see Benson—four times.

You're My World (4418)

By
Helen
Reddy

From Her
Forthcoming
Album,
"Ear Candy" (SO-11640)



Produced by Kim Fowley and Earle Mankey



Management: Jeff Wald

New Companies

Sierra Records launched in Los Angeles by John Del Gatto, Annabelle Green and Anthony DePasco. Initial acts on label are Nashville West, Gene Parsons and Cornbread. Label is located at 7460 Melrose, (213) 651-2892.

Concerts Internationale Ltd. formed by Dick Pick, president and David Berman, vice president and treasurer, as a management and concert promotion firm. Singer/songwriter Jim Post is initial signing. Firm is located at 2700 Hampden Ct., Chicago, Ill.

Eighth Note Management launched by Paul Addis. Firm represents Caldera, Emmett Chapman & Electric Stick, Dr. Jazz and Jean Ray. Address is 12234 Pico Blvd., West Los Angeles, Calif., (213) 826-6860.

Music Renditions Inc., is a new discount label under the direction of Gary Belcich. Address is P.O. Box 1726, Station A, Canton, Ohio.

Turtle-Too Productions formed by Paulette LeMelle and Tina Scott as a stage entertainment promotions firm involved in concert production, management, advertising services and consultation. Address is 2 Lincoln Square, 60 W. 66 St., New York, N.Y., (212) 787-3700.

The Whittemore Corp., a promotion and public relations company, formed in Los Angeles by Don Whittemore. Initial clients are Barry Krost Management, Cat Stevens, Billy Cobham and the Don Harrison Band. He is also doing national promotion for Olivia Newton-John's "Don't Stop Believing" album. Linda Whittemore will handle public relations and business management. Firm is located at 6430 Sunset Blvd., (213) 464-6111.

Common Ground Productions, a management firm handling rock group Buckdancer, launched in Los Angeles by Bruce McConnell, presi-

dent. Offices are located at 8833 Sunset Blvd., (213) 659-7500.

Kaleidoscope Records formed in El Cerrito, Calif., by Tom Diamant and Jeff Alexson of Rhythm Research distributors. First release is "The David Crisman Quintet." Label is at P.O. Box O, (415) 525-4668.

Muzacan Publishing Co. formed in Canton, Mich., and will work in association with Muzacan Management Assoc. promoting the group Teezer. Firm is located at 44844 Michigan Ave., (313) 397-1716.

Buttermilk Sky Music Publishing Corp. formed in New York by Murray Deutch. It will be affiliated with BMI. Address is 545 Madison Ave., (212) 759-2275.

Atmosphere Productions formed in Cleveland by Jon Bobo as a multimedia entertainment agency, including a management booking service. Address is 420 Prospect Ave., (216) 781-4585.

Skyrocket Records formed by Robert Sarver in Philadelphia. Label will release all types of music. Address is 2065 Kennedy St., (215) 289-1133.

Zuniga/Prince Management tees in Los Angeles by Diane Zuniga and Ron Prince to handle all aspects of personal management. Initial client is singer Alan Dupree. Address is 2025 Pinehurst Rd., (213) 876-0157.

Al Bell Feted

WASHINGTON—Al Bell, former president of Stax Records, was awarded the first annual "Roots" award by the Greater Washington, D.C., Business Center at its minority-oriented Opportunity Fair here. "Roots" author Alex Haley was guest speaker.

Bell, now chairman of the board of the Independence Corp. of America, a D.C.-based label, was cited for his "courage and strength in the face of resistance and adversity."



PREDICTABLE ACT—Natalie Cole draws fans to a Music Plus Store in Hollywood to sign autographs.

9.3 Cent Gas a 'Car Wash' Ploy

LOS ANGELES—MCA Records in coordination with the Oz record operation in Atlanta, radio station Z93, Hi-Speed Car Wash and Georgia Sound Systems conducted a promotion as part of the label's renewed merchandising campaign for the Grammy winning "Car Wash."

As part of the promotion cars were washed for 93 cents while gasoline was sold at 9.3 cents per gallon. Z93 aired 24 spots a day for four days providing live promos and a remote on the day of the promotion which ran for two hours Feb. 16.

Oz record store personnel, dressed in Wizard of Oz garb, distributed flyers promoting all MCA product on sale. Customers were entertained

(Continued on page 64)

CHI IVANHOE 570-Seat Venue Is Acquired By Gumdrops Corp. After Fire

By ALAN PENCHANSKY

CHICAGO—The Ivanhoe Theatre, which has endured a tempestuous period of operation here since reopening in September, was acquired by new operators Thursday (24), following the collapse of Bob Briggs' management regime.

The 570-seat venue, which has emerged as the city's most viable talent showcase, was reopened in August by Briggs' Bobolar Corp. along with the huge adjoining restaurant complex.

Severe losses in the restaurant end, which, in the early morning hours of Feb. 1 was destroyed by fire, are said to have crippled Briggs' operation.

New operators, Gumdrops Corp., have only the theatre to deal with, and are promising major changes and renovations.

"Gumdrops is proposing to improve or replace the sound system, open up and utilize the garden area for intermissions, replace the carpeting and make some aesthetic improvements," says attorney Joel Carlins, one of the Gumdrop principals. Key backer of the operation is Jeffrey Grossman, involved with DBM Music, a management firm here.

A grand opening under the new management is tentatively sched-

uled the second week in April, he says.

In the interim, the theatre continues to operate approximately five nights a week, with bookings being handled by Arnie Granat of Jam Productions here.

According to Carlins, Gumdrops will continue with the slate Granat had prepared for Bobolar, which stretches into late April. Included is an April 28 Dolly Parton concert, scheduled to be broadcast live over WMAQ.

"We'll try to honor as many contracts as we can and settle with

Bobolar for any advance deposits they may have an interest in," the attorney explains.

Carlins says Gumdrops will enter into a contract with Jam Productions, for Granat to continue booking the room. He says Briggs may be hired also, to continue as general manager of the operation.

A reported \$100,000 is owed by Briggs Bobolar Corp. to Ivanhoe creditors. The company is in the process of liquidation in an attempt to meet these obligations, which do not affect Ratsos, a Lincoln Ave. club operated by Briggs.

'Rumours' Makes An Easy Sell For Fleetwood Mac

LOS ANGELES—Merchandising the followup album to an LP that was one of the biggest of 1976 and which contains a current top 10 single is not exactly a task that any record label would find burdensome.

Fleetwood Mac's "Rumours" which became No. 1 in its sixth week on the Billboard chart and was certified platinum some three weeks after shipment is just such a treat for Warner Bros.

"We went heavy on radio spots the weekend after release on the top-rated AM and FM stations in the 28 biggest U.S. markets just to let people know the album was out

there," says Lou Dennis, WB vice president and sales director.

Major retail accounts jumped right in with heavy advertising for the long-anticipated release in order to attract heavy store traffic, says Dennis.

More than one million units were shipped to WEA branches on the first pressings, but Warner didn't seek RIAA platinum or gold certification until the required amount of units were actually ordered by accounts.

It is Warner Bros. policy never to get certification of gold or platinum records solely on the basis of shipments to in-house distribution branches, says Dennis.

Mercury And Lowery Pact

Continued from page 1

year," Lowery says, "though we hope to do much more than that."

The final decision on which Lowery group will be the first release under the Mercury-Lowery agreement has not yet been made, Lowery says.

Two groups known to be under consideration are the Younguns, an Atlanta rock band, and Garfield Rough, a country-rock group out of Greenville, S.C.

"This is a joint production venture, but the final decisions will come out of Chicago (Mercury's base)," Lowery says.

Both Mercury and the Lowery organization will handle promotion, public relations and sales on the Mercury-Lowery releases which will be distributed by Mercury.

"The significance of this is that it makes Mercury the second label to be closely affiliated with Atlanta and to have offices here other than just distribution outlets," a Lowery

spokesman adds. Bang Records is based in Atlanta.

The Lowery organization sees the deal serving as a springboard for Atlanta acts. "We will concentrate on Atlanta area acts because that's who we've worked with for 25 years," says Lowery, who handles the Atlanta Rhythm Section and Starbuck among others.

The agreement to be signed by Mercury and Lowery differs from a previous national deal Lowery had with MGM Records. "That was more of a label (MGM South) based here with all the final decisions coming out of Atlanta, whereas this is a production agreement with Mercury making the final decisions.

"We feel this deal will be good for the Atlanta recording industry because with at least three acts a year being produced, we will have that much more activity here," Lowery adds.

The banquet will feature a show by the first two groups to be produced.

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Andy Adams and Egg Cream
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Seek Assistance

LOS ANGELES—Lew Mancini, assistant to the president of the musicians union, met with the International Theatrical Agencies Assn. in Chicago and Palm Beach, Fla., to cement relations between the two groups. Mancini says there are many problems in the musical and theatrical fields which have to be worked out.

North Dakota Law

Continued from page 3

by up to 30 days in jail and/or a fine of up to \$500.

The law also provides for the seizure and destruction of all illegal recordings and the equipment that produced them.

On another note, in Florida, the Florida Supreme Court has unanimously upheld that state's anti-piracy law, dismissing an argument that the Federal Copyright Law preempted state control over sound recordings.

In dismissing a suit filed by Gale Distributors, a firm charged with selling pirated tapes, the court followed the rule handed down by the U.S. Supreme Court in Goldstein versus California. It also rejected the argument that the Florida statute was vague and unconstitutionally ex post facto.

APRIL 9, 1977, BILLBOARD

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LOS ANGELES CAN'T BELIEVE IT

KRLA Whips KHJ In Arbitron

By CLAUDE HALL

LOS ANGELES—KRLA bested KHJ in the January/February Arbitron ratings. Yet, no one believes it and even though broadcasters coast-to-coast are aware of the fact, they're taking the whole matter with a casual wag of their heads as if it wasn't any great heroic feat.

In truth, it was a miracle such as you don't see too often in modern radio.

Art Laboe, an admittedly oldies record king rather than a radio man; Billy Pearl, one-time KHJ air personality; and Tom Greenleigh, a radio buff as much as an obscure professional, took an ancient water-cooled transmitter (one of the few operating anywhere in the world today), a homemade automation system that has to have an engineer standing constantly by to trigger the next cartridge, and one hell of a lot of guts and nothing else, and beat out the longterm Top 40 monster created about a dozen years ago by Ron Jacobs and programming consultant Bill Drake.

Pearl and Greenleigh, and the programming concepts of Art Laboe, whipped a radio station programmed by Charlie Van Dyke (with national program director of RKO Radio Paul Drew standing in the background to offer advice and assistance) and a staff of super professional air personalities, and an empty barrel of money for promotions.

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Unfortunately, KTNQ had just put its format on the air as this Arbitron got underway, thus its 1.6 is hardly reflective of what it will probably do with the next survey book; some people, in fact, may speculate that KHJ's drop from 5.3 in the October/November Arbitron came at the expense of KTNQ.

But KRLA, quietly, has been on the march for about a year. The January/February 1976 book showed them with a 1.2. They went up to a 2.8 in the April/May book, then 3.4 in the July/August book and a 3.3 with the October/November book.

Pearl and Greenleigh had long been proud of their achievements... a 3.3 isn't bad under the limited budget circumstances of KRLA, which has officially been in limbo pending a decision of who gets the license for the past dozen-plus years. But no one listened. Oddly enough,

many programming consultants today can't point to that kind of success.

In spite of being ignored on the national level, Pearl and Greenleigh continued to work, refining the format and turning negatives into positives.

Contacted last week, Billy Pearl laughs and admits that "Lazarus walks again." Adds Greenleigh: "And just did the three-minute mile!"

Pearl and Greenleigh arrived at the station April Fool's Day a year ago. Sherman Cohen, now at KHS in Los Angeles, was the music director; now the music director is Guy Zapoleon. What does the music director do? He makes up the music sheet that tells the engineer at the transmitter in El Monte which carts to load into the six cart machines. The Pasadena offices and studios of the station are mostly used now for cart production only.

"Everything is on a separate cart—spots, psas, even the intro to the next record. At the end of every cart is a cue tone to trigger the next cart. The engineer merely has to load the carts in order," says Greenleigh.

The station has 3,000 different pieces of music on hand and last week was also playing 34 current records. About 45% of each hour features current music.

The only real announcer at the station—though Art Laboe intros some oldies and Pearl intros a few current records—is Johnny Hayes. The motif differs from that of a disk jockey approach in that not many records are introed at all.

"And it would be very easy," says Greenleigh, "to play 'Hundred Pounds Of Clay' and just introduce it. But it's much better to tell the listener how you feel about the record and how it relates to listeners today."

Pearl: "We knew we didn't want to sound canned by introducing all of the records."

Greenleigh: "Fake live doesn't work."

To keep the station from sounding

canned, Pearl and Greenleigh came upon the idea of having "KRLA Hitmen" interview upwards of 100 people a week on a cassette tape recorder. The KRLA Hitmen wander around carwashes, banks, anywhere and everywhere that people congregate. These taped comments about records are produced onto the carts in front of the songs, meaning that listeners are being used to intro most of the tunes.

"More than that, the comments are excellent sources of music research," Pearl says.

"We don't use all of them on the air," says Greenleigh.

"But these are primarily people who never take the trouble to call a radio station," Pearl says. "And we've been able to find a lot of records that are happening in the market and move them up the KRLA chart a long time before other radio stations in the market."

Greenleigh: "You find it kind of hard to tell about records that are only bubbling, but you can tell quickly about the records that are really happening like this." Greenleigh often becomes a KRLA Hitman himself, wandering hither and yon with a cassette unit.

The listeners' intros give the station an "intimate feeling," says Pearl.

The license for KRLA has been in doubt for years and is currently still tied up in legalities. If and when new owners are ever decided, it's more than likely they would bring in their own programming staff. In any case, they'd have to build a new station virtually from the ground up.

Pearl and Greenleigh have won against enormous odds, but under the circumstances it doesn't matter. Any profit the station might make goes to charity.

Their only hope is that there might be another station or two in the nation with audience or programming problems.

To date, the team has consulted a rocker to success and now KRLA.

Research: Both Sides Of Fence

Peterson's & Abrams' Views Differ At Country Seminar

NASHVILLE—Two opposite sides of the fence regarding research in programming were presented here as Gerry Peterson, program director of KCBQ in San Diego, tongue-in-cheek, said: "All I do as program director of contemporary radio is lie to myself, lie to the general manager, and, hopefully, somehow win an ARB."

"The term research was invented by program directors who wanted to play a record but were scared to say

they liked it. So, they go to the general manager and say 'research' shows it should be played."

His music input is gained by "hanging out" in the city. This way he gets an overall feel for the city. "I may not find out what Jill and Tom really want to hear the next morning," but on the other hand he says he would never look at the charts in a trade magazine to find out what he should play on the air.

Lee Abrams, programming consultant in the team of Kent Burkhart/Lee Abrams & Assoc., Atlanta, long an advocate of in-depth research on music, dodged a direct confrontation with Peterson by stating that research was nothing more than "getting out" on the street, but "we control that getting out."

Speaking before the eighth annual Country Radio Seminar March 19 here, Abrams pointed out that research revealed the 16-17-year-old of today is into Aerosmith and Foghat, while Loggins & Messina, Jimi Hendrix, Cream are not happening. "The superstars of five-10 years ago aren't happening anymore."

He says that one form of research he does is to place cards in record

PROBLEMS IN N.Y. & N.O.

Programming Radio Buzz Bennett's Way

EDITORS NOTE: This is the first of a two-part interview with Buzz Bennett, veteran radio programmer. The interview was conducted by Claude Hall, Billboard's radio-television editor, during the recent ninth annual Billboard International Radio Programming Conference in New Orleans. At the time of the discussion Bennett was program director of WNOE-AM. He has subsequently left that post.

HALL: WNOE-AM has in the past suffered some from signal problems.

BENNETT: We do not go into New Orleans east at night at all. I made the station non-directional daytime when I came in. So, we're non-directional 50,000 watts daytime, but we drop to 5,000 night, and the signal is... well, we go in very nicely into Texas, Arkansas and Miami, but New Orleans is a problem. Unfortunately, the Arbitron doesn't look at ratings that way. So we have a bit of a night-time problem. But so do the other stations.

H: What was it like when you were here before at WTIX?

B: Well, when I was at WTIX, the station pretty much controlled the people. And when I say the people, I mean black, white, everything. Now, when I came back this time, I noticed that WTIX and WNOE controlled what I considered the vanilla market, period. The FMs have made a penetration also that wasn't here before.

Not progressively. They're not progressive radio formats to me. What they consider progressive here was what we considered rock FM in another market. So, stations such as a WRNO here is more like a KUPD, Phoenix, to me.

No, I didn't consider WRNO progressive at all. I think New Orleans lacks, totally, a progressive station.

The black stations have assumed



Billboard photo by Sam Emerson
Buzz Bennett: he moves around a lot as a program director.

more dominance in this city than they've ever held. Not only have they taken the black audience, they've taken the white to a great degree. I believe that the figures broke at 35% to 40% for the black stations last time off the book.

H: You mean 35% of the blacks are listening to FM?

B: 35% to 40% of the people are listening to black stations.

H: Has New Orleans changed since you were here?

B: Not really.

H: What did you attempt to do when you first came in with WNOE?

B: I attempted to put it back in balance with what I considered an up-to-date radio station should be in New Orleans. So, not only did I have to come in and add what music I thought should be added to the city, but also add that which was never covered. So, we went to "Disco Lady." We went to the Manhattans. I recall the first week that we began to work on the AM playlist. We took full control, which was about 25 days out of an ARB ratings survey. I said to myself, "Do we add the 'Disco Lady'? Do we add the Manhattans? Do we add Jefferson Starship? Do we add Bozz Skaggs? Do we add all these records? Is there some familiarity to the people or are

(Continued on page 20)

Fast Reaction To Cole Show

LOS ANGELES—Eight one-hour radio programs which combine MOR music with exclusive interviews titled "Nat 'King' Cole: Biography In Song" have been sold to 11 major markets in the U.S. in 10 days by Concept Broadcast Services here.

Produced and directed by Pete Kline, the series features Cole's daughter Natalie Cole and more than 80 of Cole's recordings along with several rare collector's items.

Kline, who has previously marketed special series built around Frank Sinatra and Bing Crosby, says the new series includes comments and incidents told by Peggy Lee, Crosby, Ray Charles, Johnny Mathis, Woody Herman, Dave Dexter Jr., Frankie Laine, Steve Allen and Nat's long-time producer, Lee Gillette. The narrator is Bill Moran from a script by Richard Oliver.

Kline will ship a demonstration cassette to stations requesting one by phone or letter from Concept's offices in Sherman Oaks, Calif.

"The excitement reflected by Andy Adams is reminiscent of the early Elton years."

... Norm Winter

Andy Adams and Egg Cream

Produced by Barbra Streisand and Phil Ramone.
Music by Barbra Streisand, lyrics by Paul Williams.

THE WINNER.

"Love Theme From 'A Star Is Born'
(Evergreen)." Academy Award
for "Best Original Song." As sung
by Barbra Streisand in the Warner
Bros. film "A Star Is Born."

**And as recorded by Barbra
on Columbia Records.**

Vox Jox

By CLAUDE HALL

Ellie Dylan, the female 7-midnight deejay at WMAQ, Chicago, has moved into the 3-8 p.m. slot, which makes her one of the few females in drivetime anywhere. WMAQ program director **Bob Pittman** also points out that the afternoon drive show is now all-female, since news is by **Steen King**, Ellie's engineer is **Charlene Miller**, and the telephone coordinator is **Joanne Calloway**. . . . **Tom Quinn**, 312-397-2054, has a first ticket and not much experience, but guarantees to work hard if some small market station will give him a job.

Barbara Brozdowski has been named music director of WCBS-FM, New York. She'd been secretary to general manager **James McQuade**. . . . **Bruce Collier Jr.**, Production and Programming Assoc., Irving, Tex., writes: "Papa will be recording a new series of IDs for KJR, Seattle, the week of 21 March with program director **Steve West** and general manager **Shannon Sweate** in for the session vocally on the 30 March. The series will be dayparted, thematic, with a strong theme that KJR has done well with, and yet, designed for functional compatibility."

George Buzz Guckenberg, managing director of Promocraft Productions Ltd., Cincinnati, asks about a mention I made two years ago about a book **Tom Clay** was writing about his life as a disk jockey. Well, Tom couldn't find a publisher, unfortunately, so he's now rewriting the book as a novel. So far as I know, Tom and I are the only people in the world who have copies of his original manuscript. . . . **Charlie O'Henry**, H&HS (JPAO), KMCAS, FPO, San Francisco 96615, writes: "Obviously, for the address, I'm in the military. Around July of last year, after having worked at such San Jose, Calif., stations as KSJO and KEEN, I joined the Marines. Don't

ask me why, I'm asking that myself. Right now, I'm stationed at the Marine Corps Air Station near Honolulu where I do public relations work during the week. On weekends, however, I'm back into the old business. I'm working at KLEI, an MOR station being programmed by **Jokey Joe Kelly** who used to be with WLW in Cincinnati."

Ken Sawyer, program director of WHPA, 330 Government Place, Williamsport, Pa. 17701, says his station suffered a fire Feb. 13 and he needs adult contemporary records, old and new, to help build up a new library. The lineup features **Ken Sawyer** 5:30-10 a.m., **Gary Chrisman** 10 a.m.-2 p.m., **Vince Sweeney** 2-7 p.m., **Jack Frost** 7-midnight. **Daryl Willow** and **Ginnie Davis** handle news with **Jerry Lake** doing weekends. In May the staff moves into a new facility created with the help of engineer **Carl Steinbacher** and general manager **Bill Ott**. . . . **Duke Anthony** is the new music and program director of KXLR, country station in Little Rock, Ark. The morning man on the station for the past two years, he has revamped the format to feature some LP cuts and some progressive country tunes.

The young turks continue to amaze me and the latest magic trick has been turned in by **Bob Pittman**, program director of WMAQ and WKQX in Chicago. With a bit of hokus pokus, Pittman achieved a 12.2 share in women 18-24 years of age and 16.8 share in men 18-24. That's average quarterhour 6 a.m.-midnight Monday through Sunday and it tops WLS. In fact, WGCI was Number 2 in women 18-24 with an 11.9, though WLS was Number 2 in men 18-24 with 14. WKQX changed formats only six days before the book. In total person, total survey area, WGN is the No. 1 station in town and WLS is second. And in the metro area, the leadership of WGN is even more pronounced in persons 12-plus.

Moving along with this oddball critique of playlists in and out of the station, the WDAK list is simple, but interesting this week because "Ain't That A Bitch" by Johnny Guitar Watson is No. 1. **Bob Elliot**, program director, and **Kelly McCann**, music director, of the Columbus, Ga., station, have their names at the top. The internal list shows four weeks of activity for each of 27 listed records. . . . The playlist of WMGW in Meadville, Pa., is printed for public consumption and lists 30 records, along with their chart position the previous week. It's 6 inches by 7 inches, folded in half and cover modestly proclaims: "1490 All American 30 Music Scen." And you might say the list is all-American, since it follows the national charts closely

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Industry People Compete On TV

LOS ANGELES—An all-star series of the wacky television contest-game show "Almost Anything Goes" is now in production stages by Bob Banner Associates and among the contestants will be CBS Records staff against A&M Records staff; MCA Records staff against ABC Records staff, and "Grand Ole Opry" members against "Hee Haw" members. Sam Riddle is producer, Phil Browning creative consultant.

with the only surprise being a record called "Dazz" by **Brick**. The staff lineup is listed on back: **Wayne Nosker** 5-9 a.m., **Tom London** 9 a.m.-2 p.m., **John Evans** 2-6 p.m., **Larry Weiss** 6-midnight, **Kevin James** midnight-5 a.m. and **John Blair** weekends.

Stephen Trivers has been named convention chairman of the 1977 annual meeting of the National Radio Broadcasters Assn., which will be Oct. 9-12 at the New Orleans Hilton, New Orleans. Trivers is president of WQLR in Kalamazoo, Mich., and currently serves on the NRBA board of directors. The NRBA is expecting one of the largest turnouts of radio people and manufacturers in history, with a huge equipment display, according to **James Gabbert**, NRBA president and owner of KIOI-FM-AM, San Francisco. Further details on the convention will be announced in the next couple of weeks.

KDKB, Mesa, Ariz., needs a production manager who can also do an airshift. Contact **Eric Hauenstein**, P.O. Box 4227.

Bubbling Under The HOT 100

- 101—HOT TO TROT, Wild Cherry, Epic/Sweet City 8-50382
- 102—LIFE IS MUSIC, Ritchie Family, Marlin 3309 (TK)
- 103—DISCO REGGAE (Tony's Groove) Part 1, Kalyan, MCA 40699
- 104—OH CHILD, Valerie Carter, Columbia 3-10505
- 105—DISCO BOY, Frank Zappa, Warner Bros. 8342
- 106—TATTOO MAN, Denise McCann, Polydor 14374
- 107—THEME FROM ROCKY (Gonna Fly Now), Current, Playboy 6098
- 108—WE'RE STILL TOGETHER, Peaches & Herb, MCA 40701
- 109—FIESTA, Gato Barbieri, A&M 1885
- 110—NEVER HAVE TO SAY GOODBYE, Deardorff & Joseph, Arista 0230

Bubbling Under The Top LPs

- 201—BACHMAN-TURNER OVERDRIVE, The Best Of B.T.O. (So Far), Mercury SRM-1-1011 (Phonogram)
- 202—THE BEST OF GEORGE HARRISON, Capitol ST 11528
- 203—ENGELBERT HUMPERDINCK'S GREATEST HITS, Parrot PAS 71067 (London)
- 204—WILD CHERRY, Epic/Sweet City PE 34195
- 205—LENNY WHITE, Big City, Nipper NE 441 (Atlantic)
- 206—GRAHAM PARKER, Heat Treatment, Mercury SRM-1-1117 (Phonogram)
- 207—CHEAP TRICK, Epic PE 34400
- 208—SEAWIND, CTI 5002
- 209—MICHAEL NESMITH, From A Radio Engine To The Photon Wing, Pacific Arts ILPA 9486 (Island)
- 210—THE BEST OF SAVOY BROWN, London LC 5000

Buzz Bennett's Methods

• Continued from page 18

these actual hit records that we can put in there?

"Can we put this many records in? Can they be valid?" And I said to myself, "Whether it is or it isn't I think it has to be done." Because if we're ever going to strike the market back to where it should be, we're going to have to put them back in. We're going to have to put the market back on a keel where we can catch the rest of the nation.

H: So that was your aim, to bring it up to where the rest of the nation was?

B: Yeah.

H: Was it harder to program WNOE than it was, say, KCBQ?

B: Oh, boy, that's a tough one. KCBQ was a battle of high calibre.

H: You had good people to compete against, didn't you?

B: We were going after the same demographics. In New Orleans if we were going after below 40, well the battle would be over in a few days. I spent a lot of years in WTIX with an audience that ranged all the way up. So, those people change slowly. In a lot of markets you can come in and in a week devastate that market.

H: Tell me about your experience in New York at WMCA.

B: I was brought in as assistant program director to Terrell Metheny.

I went to New York and I studied for about three weeks in Queens and Brooklyn and throughout the areas and in the record shops. Throughout, I had literally multitudes of people working the phones, in and out calls, so on and so forth. Came up with a lot of these answers. And I recall that Terrell went into Peter Straus' office (the owner) and said, "Here are the things we'd like to do." And Peter said, "Well you just told me, Terrell, that you wanted to do things which are the opposite of things you are now showing me." He said, "Well, no. I want to do this now." And, of course, it was a result of answers we'd found in our research.

None of the things were executed. We utilized 33 minutes of talk per hour. The remainder was music. Of

Peterson & Abrams Views

• Continued from page 18

Abrams also has a select group of people—butchers, carpenters, housewives, that he gives albums to. He found that 20% were correct when they said a particular song was good, then isolated these to give him a constant readout on records. "You have to find them. If they find you, they'll want to become music directors."

He also spoke of the need to be able to translate your research, of better training for program directors, of getting to know the ARB better.

Peterson says his station is dayparted. From 6-10 a.m., he aims at the 25-49-year-old male and tries to turn away teens. At 10 a.m., KCBQ immediately goes after females and about every other record is an oldie; the energy drops a touch. In the afternoon, he goes after both males and females 25-49 span. He puts in some younger records, but doesn't try to compete with the all-news stations. "We try to tapdance the news, try to convince the audience that if they listen to my station they won't miss anything."

From 7-midnight, KCBQ goes after the 13-year-old female. "I've been convinced that if you get a lot of them, you'll spread your de-

course, WABC at that time was not doing a whole lot of music either. They were doing a lot of talk, too. But we were taking the cake with talk.

We had a problem with disk jockey conflict. Frankie Crocker was there at the time. We had a conflict with the theories of Terrell, my theories, Peter Straus—who indeed played a heavy role there—and Joe Bogart. I felt rather strange being over Joe in the situation. I knew the playlist needed to be chopped and fashioned in a certain way.

At certain times we sounded black. At certain times we sounded white. At certain times it was talk. At certain times it was block programming. There was no alternative to me but to leave that operation. That's probably the freest I've ever felt in my life, resigning my position at WMCA. It is the first thing in my life that ever made me go see a psychiatrist.

I worked for 10 years to get to New York City. I finally made it to New York City and I said, "What the hell is this? Is this what I've been working for?"

It was a political situation down to the wire. It was not a programming situation. I was there for about 2½ months. I resigned and they said, "Well, would you like to come back?" And I said, "Well, no." And then at the end of the negotiations came George Wilson, who immediately said, "Look, we need help in San Diego. We need a program director to go in there and take care of KCBQ." Boom.

Then in came Bill Drake and said, "Oh, no, I'll give you KGB because we need the help at KGB and you can program KGB."

And I said, "I don't even want to go to San Diego. I'm just sittin' here feelin' kind of free because I just got out of the old ping pong match where I was the ball, not one of the paddles. So, I really don't know what I want to do."

So, what it came down to was Bill Drake did give me autonomy at KGB. That is what made my mind up to go ahead and do KGB. It needed the help.

(Continued next week.)

demographics to include the 25-year-old."

In the question and answer session, Peterson said that he aims his promotions outside of an Arbitron ratings period at building cume audiences. During the survey, he concentrates on quarterhour promotions. Later, he said that if a station is burdened down with a lot of commercials, then the program director should try to turn a negative into a positive and concentrate on production.

Questioned about his research, Abrams said the music is 92% similar market-to-market. "In Louisville, we don't have much competition, so we can be loose. In Detroit at WWWW, because of competition, we have to be tight."

He said that his research had shown that many of the Waylon Jennings music fans were those who had become bored with Elton John and Peter Frampton.

Peterson, at this point, said there was one major flaw with the card questionnaires distributed by Lee Abrams. He said that in a highly-competitive situation, someone from the opposing station might sneak into a record store and "fill out those card questionnaires all wrong."

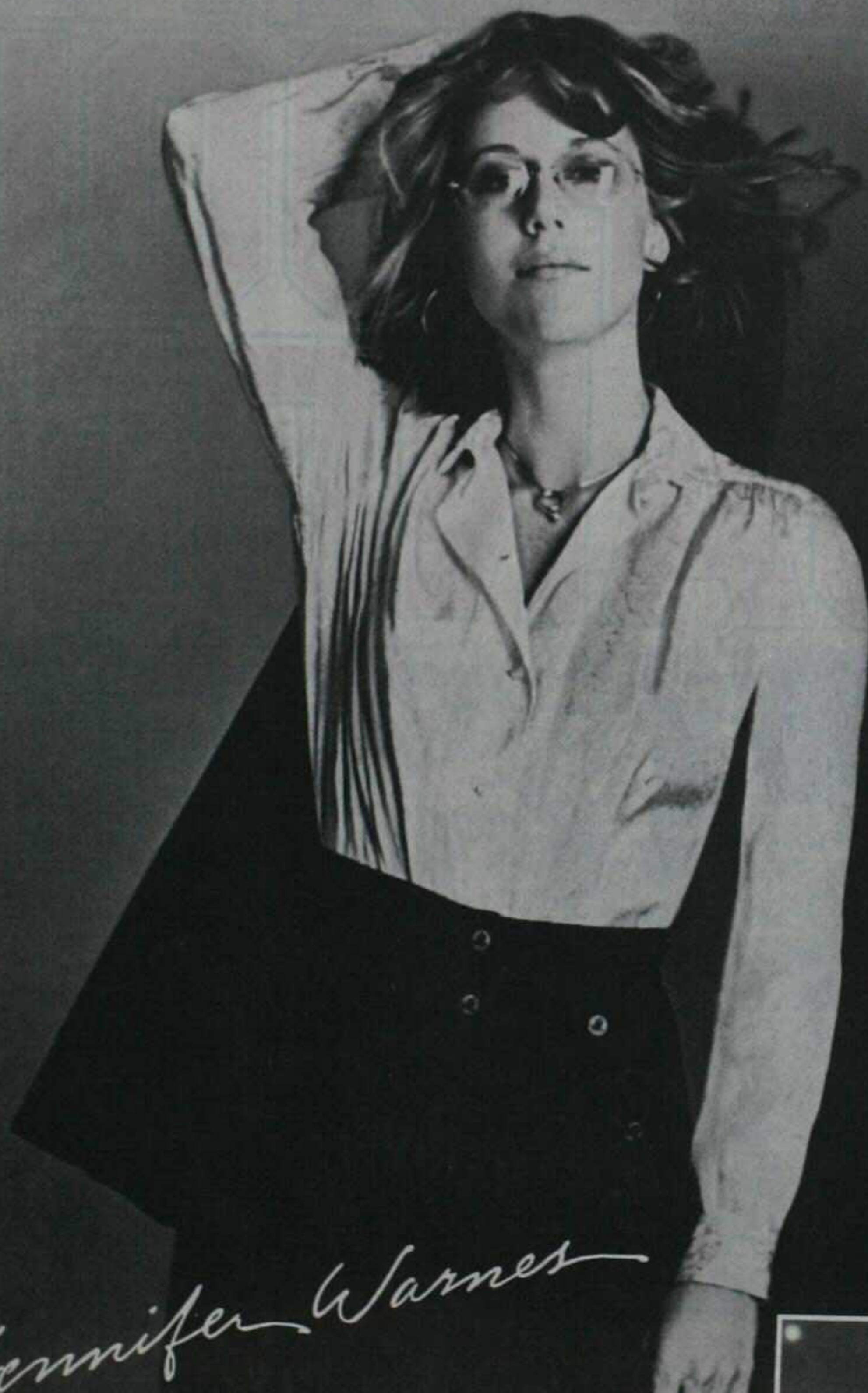
CLAUDE HALL

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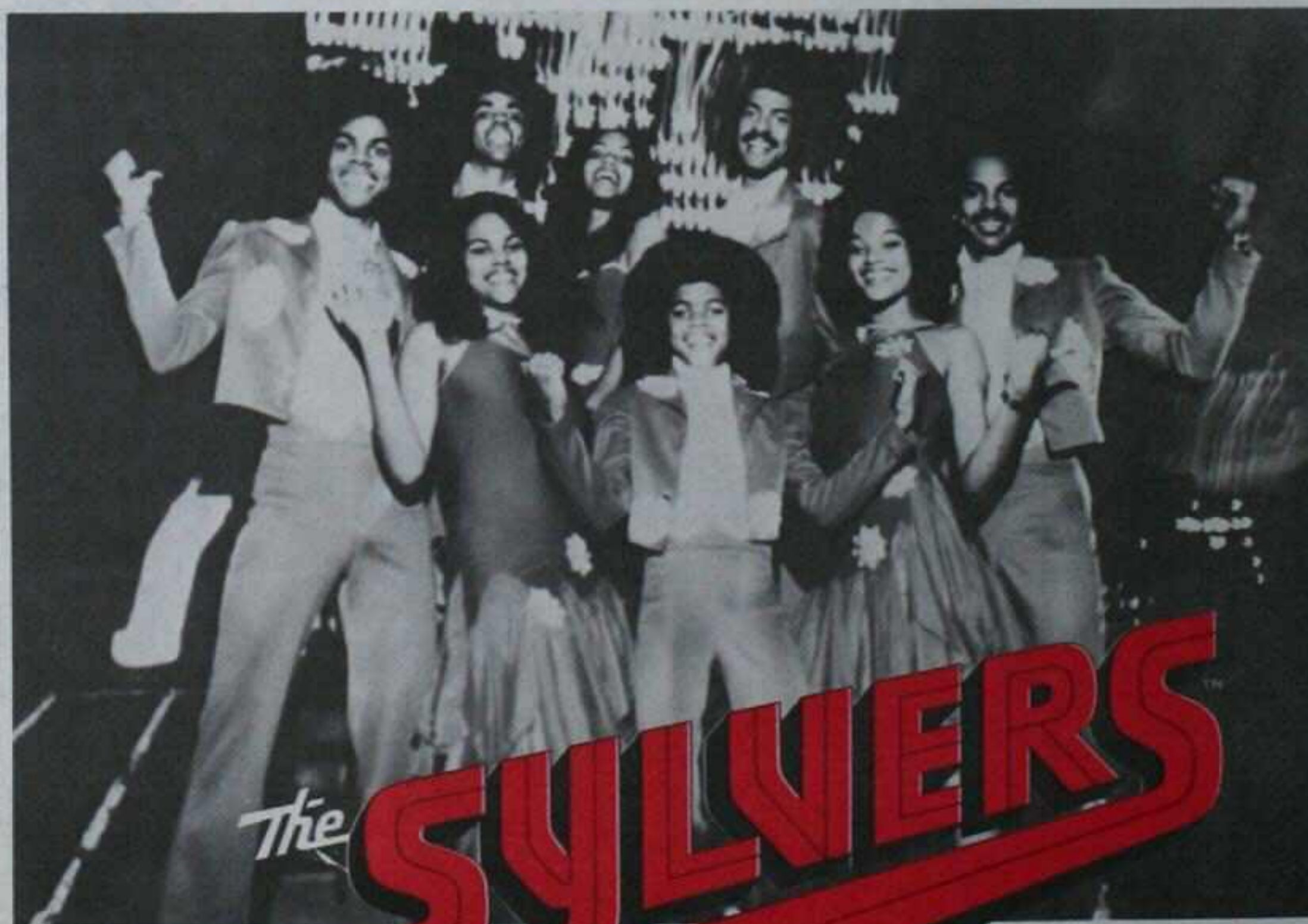
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From The "SOMETHING SPECIAL" Album (ST-11580)**

Produced by Freddie Perren for Sylro Enterprises, Inc. Production Co.



Direction and Management: Al Ross

Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/31/77)

TOP ADD ONS - NATIONAL

- STEVIE WONDER—Sir Duke (Tamla)
- HOT—Angel In Your Arms (Big Tree)
- ROSE ROYCE—I Wanna Get Next To You (MCA)

PRIME MOVERS - NATIONAL

- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)

BREAKOUTS - NATIONAL

- MARILYN McCOO & BILLY DAVIS JR.—Your Love (ABC)
- (D) Q—Dancin' Man (Epic/Sweet City)
- (D) JOE TEX—Ain't Gonna Bump No More (With No Big Fat Woman) (Epic)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- ALAN O'DAY—Undercover Angel (Pacific)
- CHILLIWACK—Fly At Night (Mushroom)
- BOZ SCAGGS—Lido Shuffle (Columbia) 21-15
- DAVID SOUL—Don't Give Up On Us (Private Stock) 13-9

KTKT—Tucson

- FOREIGNER—Feels Like The First Time (Atlantic)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 29-20
- NATALIE COLE—I've Got Love On My Mind (Capitol) 20-12

KQEO—Albuquerque

- JIMMY BUFFETT—Margaritaville (ABC)
- KLATU—Sub Rosa Subway/Calling Occupants (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol) 14-6
- LEO SAYER—When I Need You (W.B.) 20-13

KENO—Las Vegas

- YVONNE ELLIMAN—Hello Stranger (RSO)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 33-24
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 19-12

KJOY—Stockton, Ca.

- KISS—Calling Dr. Love (Casablanca)
- FIREFALL—Cinderella (Atlantic)
- JIMMY BUFFETT—Margaritaville (ABC) 25-16
- BOZ SCAGGS—Lido Shuffle (Columbia) 10-6

KGW—Portland

- DENIECE WILLIAMS—Free (Columbia)
- FLEETWOOD MAC—Dreams (W.B.) (LP)
- LEO SAYER—When I Need You (W.B.) EX-16
- EAGLES—Hotel California (Asylum) 12-3

KING—Seattle

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum) 14-1
- BOSTON—Long Time (Epic) 20-12

KIRB—Spokane

- FOREIGNER—Feels Like The First Time (Atlantic)
- YVONNE ELLIMAN—Hello Stranger (RSO)
- LEO SAYER—When I Need You (W.B.) 11-6
- JENNIFER WARNES—Right Time Of The Night (Arista) 24-19

KTAC—Tacoma

- Q—Dancin' Man (Epic/Sweet City)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- EAGLES—Hotel California (Asylum) 15-9
- GLEN CAMPBELL—Southern Nights (Capitol) 11-7

KCFX—Salt Lake City

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 25-19
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 19-14

KRSP—Salt Lake City

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- McCOO & DAVIS JR.—Your Love (ABC)
- BOZ SCAGGS—Lido Shuffle (Columbia) 19-9
- LEO SAYER—When I Need You (W.B.) 20-10

KTLL—Denver

- LEO SAYER—When I Need You (W.B.)
- STEVIE WONDER—Isn't She Lovely (Tamla) (LP)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 10-4
- GLEN CAMPBELL—Southern Nights (Capitol) 20-15

KTLX—Denver

- LEO SAYER—When I Need You (W.B.)
- STEVIE WONDER—Isn't She Lovely (Tamla) (LP)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 10-4
- GLEN CAMPBELL—Southern Nights (Capitol) 20-15

KYLA—San Francisco

- JOE TEX—Ain't Gonna Bump No More (Epic)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- EAGLES—Hotel California (Asylum) 17-12
- BOZ SCAGGS—Lido Shuffle (Columbia) 24-20

KLTV—San Jose

- WILLIAM BELL—Trying To Love Two (Mercury)
- LEO SAYER—When I Need You (W.B.)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 12-6
- 10 C C—The Things We Do For Love (Mercury) 11-8

KRDE—Sacramento

- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)
- GLEN CAMPBELL—Southern Nights (Capitol) 20-8
- 10 C C—The Things We Do For Love (Mercury) 14-6

KROY—Sacramento

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- EMMYLOU HARRIS—C'est La Vie (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol) 23-16
- BOZ SCAGGS—Lido Shuffle (Columbia) 21-18

KYNO—Fresno

- KISS—Calling Dr. Love (Casablanca)
- STEVIE WONDER—Sir Duke (Tamla)
- WILLIAM BELL—Trying To Love Two (Mercury) 23-14
- DENIECE WILLIAMS—Free (Columbia) 24-16

WTAC—Flint, Mich.

- FOREIGNER—Feels Like The First Time (Atlantic)
- TAVARES—Whodunnit (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol) 18-8
- EAGLES—Hotel California (Asylum) 21-11

WGRD—Grand Rapids

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- EAGLES—Hotel California (Asylum) 14-5
- KANSAS—Carry On Wayward Son (Kirtshner) 9-3

Z-96 (WZZM-FM)—Grand Rapids

- STARZ—Cherry Baby (Capitol)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- WILLIAM BELL—Trying To Love Two (Mercury) 19-6
- EAGLES—Hotel California (Asylum) 17-9

WAKY—Louisville

- HOT—Angel In Your Arms (Big Tree)
- FOREIGNER—Feels Like The First Time (Atlantic)
- KENNY ROGERS—Lucille (U.A.) 28-10
- LEO SAYER—When I Need You (W.B.) 23-15

WBGN—Bowling Green

- MARY Mcgregor—This Girl (Ariola America)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) HB-18
- ADRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) HB-24

WGCL—Cleveland

- WILD CHERRY—Hot To Trot (Epic/Sweet City)
- WILLIAM BELL—Trying To Love Two (Mercury)
- Q—Dancin' Man (Epic/Sweet City) 18-12
- GLEN CAMPBELL—Southern Nights (Capitol) 7-3

WMGC—Cleveland

- ENGELBERT HUMPERDINCK—I Believe In Miracles (Epic)
- CHICAGO—You Are On My Mind (Columbia)
- TONY ORLANDO & DAWN—Sing (Elektra) 21-16
- QUINCY JONES—Roots Medley (A&M) 25-22

WSAI—Cincinnati

- BOZ SCAGGS—Lido Shuffle (Columbia)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 25-18
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 30-20

Q-102 (WKRQ-FM)—Cincinnati

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- STEVIE WONDER—Sir Duke (Tamla) EX-3
- EAGLES—Hotel California (Asylum) 8-5

WCOL—Columbus

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- McCOO & DAVIS JR.—Your Love (ABC)
- BOZ SCAGGS—Lido Shuffle (Columbia) 25-15
- LEO SAYER—When I Need You (W.B.) 20-10

WCUE—Akron, Ohio

- YVONNE ELLIMAN—Hello Stranger (RSO)
- JACKSONS—Show You The Way To Go (Epic)
- LEO SAYER—When I Need You (W.B.) 24-14
- Q—Dancin' Man (Epic/Sweet City) 12-7

13-Q (WKQT)—Pittsburgh

- HOT—Angel In Your Arms (Big Tree)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- EAGLES—Hotel California (Asylum) 12-1
- LEO SAYER—When I Need You (W.B.) 25-15

WPEZ—Pittsburgh

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 29-20
- 10 C C—The Things We Do For Love (Mercury) 14-6

WRIE—Erie, Pa.

- HOT—Angel In Your Arms (Big Tree)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 15-4
- GLEN CAMPBELL—Southern Nights (Capitol) 24-14

WJET—Erie, Pa.

- HOT—Angel In Your Arms (Big Tree)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 15-4
- GLEN CAMPBELL—Southern Nights (Capitol) 24-14

WOKY—Oklahoma City

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- WILLIAM BELL—Trying To Love Two (Mercury)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 20-14
- GLEN CAMPBELL—Southern Nights (Capitol) 11-6

KOMA—Oklahoma City

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- WILLIAM BELL—Trying To Love Two (Mercury)
- WINGS—Maybe I'm Amazed (Capitol) 17-7
- DAVID SOUL—Don't Give Up On Us (Private Stock) 16-10

KAKC—Tulsa

- HOT—Angel In Your Arms (Big Tree)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- EAGLES—Hotel California (Asylum) 19-10
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 9-1

KELI—Tulsa

- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 20-11
- EAGLES—Hotel California (Asylum) 14-9

WTIX—New Orleans

- FACTS OF LIFE—Sometimes (Rayvette)
- HENRY MANCINI—Theme From "Charlie's Angels" (RCA)
- STEVIE WONDER—Sir Duke (Tamla) HB-13
- EAGLES—Hotel California (Asylum) 13-1

KEEL—Shreveport

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- LEO SAYER—When I Need You (W.B.) 23-12
- JENNIFER WARNES—Right Time Of The Night (Arista) 27-16

KILT—Houston

- Q—Dancin' Man (Epic/Sweet City)
- STEVIE WONDER—Sir Duke (Tamla)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 25-15
- NATALIE COLE—I've Got Love On My Mind (Capitol) 30-23

KRBE—Houston

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- GARY WRIGHT—Phantom Writer (W.B.)
- Q—Dancin' Man (Epic/Sweet City) 28-21
- LEO SAYER—When I Need You (W.B.) 18-13

KNOK—Dallas

- GEORGE BENSON—Everything Must Change (W.B.)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Sour & Sweet/Letton In The Honey (RCA)
- RUFUS/CHAKA KHAN—At Midnight (ABC) 8-3
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 9-4

KLIF—Dallas

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 25-15
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 17-11

KNUS-FM—Dallas

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- AMBROSIA—Lucille (U.A.)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 17-9
- LEO SAYER—When I Need You (W.B.) 29-21

RF12—Fl. Worth

- JOHN TRAVOLTA—All Strung Out On You (Midwest Int'l.)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- BOZ SCAGGS—Lido Shuffle (Columbia) 30-20
- LEO SAYER—When I Need You (W.B.) 20-11

KINT—El Paso

- DENIECE WILLIAMS—Free (Columbia)
- AL STEWART—On The Border (Janus)
- LEO SAYER—When I Need You (W.B.) 25-13
- JENNIFER WARNES—Right Time Of The Night (Arista) 18-12

Pacific Southwest Region

TOP ADD ONS:

- McCOO & DAVIS JR.—Your Love (ABC)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)

PRIME MOVERS:

- LEO SAYER—When I Need You (W.B.)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- ROSE ROYCE—I Wanna Get Next To You (MCA)

BREAKOUTS:

- YVONNE ELLIMAN—Hello Stranger (RSO)
- (D) JOE TEX—Ain't Gonna Bump No More (Epic)
- JENNIFER WARNES—Right Time Of The Night (Arista)

KNJ—Los Angeles

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 20-11
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-9

TEN-Q (KTNG)—Los Angeles

- JOE TEX—Ain't Gonna Bump No More (Epic)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 25-19
- GLEN CAMPBELL—Southern Nights (Capitol) 20-15

KDAY—Los Angeles

- MARVIN GAYE—Got To Give It Up (Tamla)
- McCOO & DAVIS JR.—Your Love (ABC)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 20-6
- SIDE EFFECT—Keep That Same Old Feeling (Fantasy) 22-14

KEYZ—Anaheim

- YVONNE ELLIMAN—Hello Stranger (RSO)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- AEROSMITH—Back In The Saddle (Columbia) 25-16
- ROSE ROYCE—I Wanna Get Next To You (MCA) 22-15

KFXM—San Bernardino

- LEO SAYER—When I Need You (W.B.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 14-7
- 10 C C—The Things We Do For Love (Mercury) 13-8

KCBQ—San Diego

- JENNIFER WARNES—Right Time Of The Night (Arista)
- LEO SAYER—When I Need You (W.B.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 29-17
- ROSE ROYCE—I Wanna Get Next To You (MCA) 30-23

KAPT—Bakersfield

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 10-10
- GLEN CAMPBELL—Southern Nights (Capitol) 21-13

Pacific Northwest Region

TOP ADD ONS:

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- FLEETWOOD MAC—Dreams (W.B.) (LP)
- LEO SAYER—When I Need You (W.B.)

PRIME MOVERS:

- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)

BREAKOUTS:

- KISS—Calling Dr. Love (Casablanca)
- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)

KFRC—San Francisco

- FLEETWOOD MAC—Dreams (W.B.) (LP)
- KENNY NOLAN—I Like Dreamin' (20th Century) 17-11
- GLEN CAMPBELL—Southern Nights (Capitol) 25-21

KYA—San Francisco

- JOE TEX—Ain't Gonna Bump No More (Epic)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- EAGLES—Hotel California (Asylum) 17-12
- BOZ SCAGGS—Lido Shuffle (Columbia) 24-20

KLTV—San Jose

- WILLIAM BELL—Trying To Love Two (Mercury)
- LEO SAYER—When I Need You (W.B.)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 12-6
- 10 C C—The Things We Do For Love (Mercury) 11-8

KRDE—Sacramento

- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)
- GLEN CAMPBELL—Southern Nights (Capitol) 20-8
- 10 C C—The Things We Do For Love (Mercury) 14-6

KROY—Sacramento

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- EMMYLOU HARRIS—C'est La Vie (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol) 23-16
- BOZ SCAGGS—Lido Shuffle (Columbia) 21-18

KYNO—Fresno

- KISS—Calling Dr. Love (Casablanca)
- STEVIE WONDER—Sir Duke (Tamla)
- WILLIAM BELL—Trying To Love Two (Mercury) 23-14
- DENIECE WILLIAMS—Free (Columbia) 24-16

North Central Region

TOP ADD ONS:

- HOT—Angel In Your Arms (Big Tree)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)

PRIME MOVERS:

- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)

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Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (3/31/77)

Continued from page 23

WVON—Chicago

- CARL GRAVES—Sad Girl (Arista America)
- BOOTS'S RUBBER BAND—The Pinocchio Theory (TK)
- ASHFORD & SIMPSON—So So Satisfied (W.B.) 18-13
- ROSE ROYCE—I Wanna Get Next To You (MCA) 30-25

WVDE—Indianapolis

- NO LIST
- NO LIST

WKY—Milwaukee

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- KISS—Calling Dr. Love (Casablanca) 30-21
- LEO SAYER—When I Need You (W.B.) 19-11

WZLW—Milwaukee

- AEROSMITH—Back In The Saddle (Columbia)
- McCOO & DAVIS JR.—Your Love (ABC)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-10
- WINGS—Maybe I'm Amazed (Capitol) 18-13

WVRL—Peoria, Ill.

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- LEO SAYER—When I Need You (W.B.)
- JENNIFER WARNES—Right Time Of The Night (Arista) 17-7
- KISS—Calling Dr. Love (Casablanca) 21-16

KSLQ—St. Louis

- ANDREW GOLD—Lonely Boy (Asylum)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 26-17
- RED SPEEDWAGON—Riding The Storm Out (Epic) 34-25

KXOR—St. Louis

- KISS—Calling Dr. Love (Casablanca)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 23-12
- JENNIFER WARNES—Right Time Of The Night (Arista) 14-8

KIQA—Des Moines

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- PETER McCANN—Do You Wanna Make Love
- BEE GEES—Boogie Child (RSD) 11-6
- HENRY MANCINI—Theme From "Charlie's Angels" (RCA) 23-20

KDWB—Minneapolis

- JENNIFER WARNES—Right Time Of The Night (Arista)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 13-2
- 10 C C—The Things We Do For Love (Mercury) 15-6

WDCY—Minneapolis

- ANDREW GOLD—Lonely Boy (Asylum)
- KINKS—Sleepwalker (Arista)
- JETHRO TULL—The Whistler (Chrysalis) 12-8
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 13-12

KSTP—Minneapolis

- DEAN FRIEDMAN—Ariel (Life Song)
- STARZ—Cherry Baby (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol) 18-8
- LEO SAYER—When I Need You (W.B.) 22-12

WHB—Kansas City

- WILLIAM BELL—Trying To Love Two (Mercury)
- LEO SAYER—When I Need You (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol) 16-6
- EAGLES—Hotel California (Asylum) 17-8

KKLS—Rapid City, S.D.

- McCOO & DAVIS JR.—Your Love (ABC)
- JACKSONS—Show You The Way To Go (Epic)
- Q—Dancin' Man (Epic/Sweet City) 23-15
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 29-23

KQWB—Fargo, N.D.

- FIREFALL—Cinderella (Atlantic)
- Q—Dancin' Man (Epic/Sweet City)
- JENNIFER WARNES—Right Time Of The Night (Arista) 13-6
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-7

Northeast Region

TOP ADD ONS:

- WILLIAM BELL—Trying To Love Two (Mercury)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.)

PRIME MOVERS:

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)

BREAKOUTS:

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- McCOO & DAVIS JR.—Your Love (ABC)
- JENNIFER WARNES—Right Time Of The Night (Arista)

WABC—New York

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- WILLIAM BELL—Trying To Love Two (Mercury)
- GLEN CAMPBELL—Southern Nights (Capitol) 23-11
- EAGLES—Hotel California (Asylum) 18-13

WBLS—New York

- BOOTS'S RUBBER BAND—The Pinocchio Theory (TK)
- HOT LINE—Shotgun (ABC)
- NONE

WPIX—New York

- TRAMPS—Disco Inferno (Atlantic)
- LEO SAYER—When I Need You (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-11
- EAGLES—Hotel California (Asylum) 11-5

WRWL—New York

- WALTER JACKSON—Baby, I Love Your Way (Chi Sound)
- JERRY BUTLER—I Wanna Do It To You (Motown)
- TAVARES—Whodunnit (Capitol) 15-11
- McCOO & DAVIS JR.—Your Love (ABC) 15-15

WTRY—Albany

- FOREIGNER—Feels Like The First Time (Atlantic)
- McCOO & DAVIS JR.—Your Love (ABC)
- BOZ SCAGGS—Lido Shuffle (Columbia) 22-13
- EAGLES—Hotel California (Asylum) 11-7

WTRY—Albany

- STARZ—Cherry Baby (Capitol)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 26-18
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 17-12

WRBW—Buffalo

- B.W. STEVENSON—Down To The Station (W.B.)
- JOHN DENVER—My Sweet Lady (RCA) 30-21
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 18-14

WYSL—Buffalo

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- WILLIAM BELL—Trying To Love Two (Mercury)
- GLEN CAMPBELL—Southern Nights (Capitol) 16-7
- BOZ SCAGGS—Lido Shuffle (Columbia) 23-9

WBBF—Rochester, N.Y.

- KLAATU—Sub-Rosa Subway/Calling Occupants (Capitol)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 17-9
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 10-6

WBKO—Boston

- WILLIAM BELL—Trying To Love Two (Mercury)
- FLEETWOOD MAC—Dreams (W.B.)
- UNDISPUTED TRUTH—You + Me = Love (Whitfield) 20-15
- DAVID BOWIE—Sound & Vision (RCA) HB-21

WBZ-FM—Boston

- JENNIFER WARNES—Right Time Of The Night (Arista)
- STEVIE WONDER—Sir Duke (Tamla)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 27-16
- TAVARES—Whodunnit (Capitol) 29-21

WVBF-FM—Boston

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- ANDREW GOLD—Lonely Boy (Asylum)
- GLEN CAMPBELL—Southern Nights
- LEO SAYER—When I Need You (W.B.) 26-15

WORC—Worcester, Mass.

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- Q—Dancin' Man (Epic/Sweet City)
- LEO SAYER—When I Need You (W.B.) 25-19
- JENNIFER WARNES—Right Time Of The Night (Arista) 20-15

WORC—Hartford

- LEO SAYER—When I Need You (W.B.)
- STEVIE WONDER—Sir Duke (Tamla)
- EAGLES—Hotel California (Asylum) 17-10
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 13-7

WPRO—Providence

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- WILLIAM BELL—Trying To Love Two (Mercury)
- EAGLES—Hotel California (Asylum) 14-4
- ROSE ROYCE—I Wanna Get Next To You (MCA) 23-18

Mid-Atlantic Region

TOP ADD ONS:

- HOT—Angel In Your Arms (Big Tree)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- ANDREW GOLD—Lonely Boy (Asylum)

PRIME MOVERS:

- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)

BREAKOUTS:

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- Q—Dancin' Man (Epic/Sweet City)
- YVONNE ELLIMAN—Hello Stranger (RSD)

WFIL—Philadelphia

- JENNIFER WARNES—Right Time Of The Night (Arista)
- LEO SAYER—When I Need You (W.B.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 20-12
- EAGLES—Hotel California (Asylum) 11-6

WIBG—Philadelphia

- HOT—Angel In Your Arms (Big Tree)
- YVONNE ELLIMAN—Hello Stranger (RSD)
- NONE

WIFI-FM—Philadelphia

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- LEO SAYER—When I Need You (W.B.) 25-8
- GLEN CAMPBELL—Southern Nights (Capitol) 22-7

WPGC—Washington

- HOT—Angel In Your Arms (Big Tree)
- ANDREW GOLD—Lonely Boy (Asylum)
- LEO SAYER—When I Need You (W.B.) 20-11
- ROSE ROYCE—I Wanna Get Next To You (MCA) 26-19

WOL—Washington

- NONE
- NONE

WGH—Washington

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- HALL & OATES—Rich Girl (RCA) 12-2
- KENNY NOLAN—I Like Dreamin' (20th Century) 14-4

WCAO—Baltimore

- STARZ—Cherry Baby (Capitol)
- Q—Dancin' Man (Epic/Sweet City)
- LEO SAYER—When I Need You (W.B.) 27-17
- JENNIFER WARNES—Right Time Of The Night (Arista) 13-7

WYRE—Baltimore

- HOT—Angel In Your Arms (Big Tree)
- KENNY NOLAN—Love's Grown Deep (20th Century)
- BOZ SCAGGS—Lido Shuffle (Columbia) 21-17
- NATALIE COLE—I've Got Love On My Mind (Capitol) 14-11

WLEE—Richmond, Va.

- NONE
- EAGLES—Hotel California (Asylum) 18-2
- WILLIAM BELL—Trying To Love Two (Mercury) 28-15

Southeast Region

TOP ADD ONS:

- STEVIE WONDER—Sir Duke (Tamla)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- HOT—Angel In Your Arms (Big Tree)

PRIME MOVERS:

- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)
- BOZ SCAGGS—Lido Shuffle (Columbia)

BREAKOUTS:

- (D) JOE TEX—Ain't Gonna Bump No More (Epic)
- (R) Q—Dancin' Man (Epic/Sweet City)
- KENNY ROGERS—Lucille (U.A.)

WQXI—Atlanta

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ROBERT BAVEL—Dance & Shake Your Tamborine (Universal)
- LEO SAYER—When I Need You (W.B.) 18-3
- EAGLES—Hotel California (Asylum) 15-9

Z-93 (WZCZ-FM)—Atlanta

- JOE TEX—Ain't Gonna Bump No More (Epic)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 8-1
- EAGLES—Hotel California (Asylum) 11-8

WBBQ—Atlanta

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- STEVIE WONDER—Sir Duke (Tamla)
- HOT—Angel In Your Arms (Big Tree) 29-20
- BOZ SCAGGS—Lido Shuffle (Columbia) 27-19

WFOM—Atlanta

- B.W. STEVENSON—Down To The Station (W.B.)
- JACKSONS—Show You The Way To Go (Epic)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 16-9
- LEO SAYER—When I Need You (W.B.) 18-14

WWSA—Savannah, Ga.

- JOE TEX—Ain't Gonna Bump No More (Epic)
- LEO SAYER—When I Need You (W.B.) 16-10
- KISS—Calling Dr. Love (Casablanca) 19-13

WQAM—Miami

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- JIMMY BUFFETT—Margaritaville (ABC)
- GLEN CAMPBELL—Southern Nights (Capitol) 21-15
- EAGLES—Hotel California (Asylum) 12-7

Y-100 (WHYI-FM)—Miami

- LEO SAYER—When I Need You (W.B.)
- STEVIE WONDER—Sir Duke (Tamla)
- WILTON PLACE STREET BAND—Disco Lucy (Island) 20-13
- STARZ—Cherry Baby (Capitol) 11-7

BJ105 (WBJW-FM)—Orlando

- JOE TEX—Ain't Gonna Bump No More (Epic)
- ANDREW GOLD—Lonely Boy (Asylum)
- Q—Dancin' Man (Epic/Sweet City) 38-28
- JIMMY BUFFETT—Margaritaville (ABC) 27-20

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)
- BOZ SCAGGS—Lido Shuffle (Columbia) 16-7
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 22-13

WQPD—Lakeland, Fla.

- STYLERS—High School Dance (Capitol)
- JIMMY BUFFETT—Margaritaville (ABC) 20-12
- LEO SAYER—When I Need You (W.B.) 12-4

WMTJ—Daytona Beach

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- STEVIE WONDER—Sir Duke (Tamla)
- BOZ SCAGGS—Lido Shuffle (Columbia) 18-11
- EAGLES—Hotel California (Asylum) 20-13

WAPE—Jacksonville

- YVONNE ELLIMAN—Hello Stranger (RSD)
- McCOO & DAVIS JR.—Your Love (ABC)
- WILLIAM BELL—Trying To Love Two (Mercury) 29-21
- NATALIE COLE—I've Got Love On My Mind (Capitol) 17-10

WAYS—Charlotte

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 20-14
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 23-17

WGV—Charlotte

- HOT—Angel In Your Arms (Big Tree)
- STEVIE WONDER—Sir Duke (Tamla)
- GEORGE BENSON—Everything Must Change (W.B.) 46-15
- MILLIE JACKSON—I Can't Say Goodbye (Spring) 31-17

WKIX—Raleigh, N.C.

- ANDREW GOLD—Lonely Boy (Asylum)
- KENNY NOLAN—Love's Grown Deep (20th Century)
- LEO SAYER—When I Need You (W.B.) 17-2
- EAGLES—Hotel California (Asylum) 25-16

WTOS—Winston/Salem

- HOT—Angel In Your Arms (Big Tree)
- Q—Dancin' Man (Epic/Sweet City)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 12-5
- LEO SAYER—When I Need You (W.B.) 17-11

WTMA—Charleston, S.C.

- HOT—Angel In Your Arms (Big Tree)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 23-10
- JENNIFER WARNES—Right Time Of The Night (Arista) 19-8

WORD—Spartanburg, S.C.

- WALTER MURPHY BAND—Rhapsody In Blue (Private Stock)
- WAYLON JENNINGS—Luckenbach Texas (RCA)
- JOHN DENVER—My Sweet Lady (RCA) EX-16
- LEO SAYER—When I Need You (W.B.) 12-5

WLAC—Nashville

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- Q—Dancin' Man (Epic/Sweet City)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 18-6
- BOZ SCAGGS—Lido Shuffle (Columbia) 27-15

WMAK—Nashville

- ALAN O'DAY—Undercover Angel (Pacific)
- STEVIE WONDER—Sir Duke (Tamla)
- JOHN TRAVOLTA—All Strung Out On You (RCA) 21-13
- EAGLES—Hotel California (Asylum) 8-2

WHBQ—Memphis

- HOT—Angel In Your Arms (Big Tree)
- JACKSONS—Show You The Way To Go (Epic)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 23-16
- LEO SAYER—When I Need You (W.B.) 19-13

WMPJ—Memphis

- KENNY ROGERS—Lucille (U.A.)
- STEVIE WONDER—Sir Duke (Tamla)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 29-13
- LEO SAYER—When I Need You (W.B.) 18-10

WGOW—Chattanooga

- FIREFALL—Cinderella (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 21-14
- Q—Dancin' Man (Epic/Sweet City) 27-21

WERC—Birmingham

- BOZ SCAGGS—Lido Shuffle (Columbia)
- KENNY ROGERS—Lucille (U.A.)
- LEO SAYER—When I Need You (W.B.) 23-14
- JENNIFER WARNES—Right Time Of The Night (Arista) 21-16

WGSN—Birmingham

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- STARBUCK—Everybody Be Dancing (Private Stock)
- EAGLES—Hotel California (Asylum) 11-3
- LEO SAYER—When I Need You (W.B.) 15-8

WHYY—Montgomery

- MIKE POST—Theme From Baa Baa Black Sheep (Epic)
- FLEETWOOD MAC—Dreams (W.B.) (LP) 21-11
- HENRY MANCINI—Theme From "Charlie's Angels" (RCA) 20-15

Billboard Album Radio Action

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

Based on station playlists through Thursday (3/31/77)

Top Add Ons-National

- LES DUDEK—Say No More (Columbia)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- WALTER EGAN—Fundamental Roll (Columbia)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BAD COMPANY—Burnin' Sky (Swan Song)
- KINKS—Sleepwalker (Arista)

National Breakouts

- WALTER EGAN—Fundamental Roll (Columbia)
- STEVE HUNTER—Swept Away (A&M)
- BRYAN FERRY—In Your Mind (Atlantic)
- MALLARD—In A Different Climate (Virgin)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KFST-FM—Los Angeles (Mike Sete)

- LES DUDEK—Say No More (Columbia)
- BRYAN FERRY—In Your Mind (Atlantic)
- DELANEY & FRIENDS—Class Reunion (Prodigal)
- DEAN FRIEDMAN—(Lifelong)
- HOLLYWOOD STARS—All The Kids On The Street (Arista)
- KINKS—Sleepwalker (Arista)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)

KISW-FM—Seattle (Lee Michaels)

- RETURN TO FOREVER—Musicmagic (Columbia)
- PETER GABRIEL—(Arista)
- WALTER EGAN—Fundamental Roll (Columbia)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- PINK FLOYD—Animals (Columbia)
- FOREIGNER—(Atlantic)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)

KFIS-FM—Fresno (Art Farcaz)

- LES DUDEK—Say No More (Columbia)
- PASSPORT—Iguaca (Arista)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- MARVIN GATE—Live (Motown)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- JOHN MAYER—Labs Of People (ABC)
- ITA COOLIDGE—Anytime... Anywhere (A&M)
- PINK FLOYD—Animals (Columbia)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

KFNL-AM—Denver (Craig Applequist)

- LONGHORN—Home At Last (Capitol)
- LATIMORE—It Ain't You (Gladys)
- WALTER EGAN—Fundamental Roll (Columbia)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- STEVE HUNTER—Swept Away (A&M)
- RANDY RICHARDS—If You've Ever Been Loved (Little Angel)
- LES DUDEK—Say No More (Columbia)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- JESSE COLIN YOUNG—Love On The Wing (WB)
- SHAKY WITH JOHN McLAGHERLIN—A Handful Of Beauty (Columbia)

Southwest Region

TOP ADD ONS:

- LES DUDEK—Say No More (Columbia)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- STEVE HUNTER—Swept Away (A&M)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (WB)
- BAD COMPANY—Burnin' Sky (Swan Song)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- FOREIGNER—(Atlantic)

BREAKOUTS:

- KLARTU—Hope (Capitol)
- WALTER EGAN—Fundamental Roll (Columbia)
- JOHN LODGE—Natural Avenue (London)
- MALLARD—In A Different Climate (Virgin)

KZEN-FM—Dallas (Charlie Kendall)

- BLONDIE CHAMPLIN—(Arylum)
- FOREIGNER—(Atlantic)
- STEVE HUNTER—Swept Away (A&M)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- KLARTU—Hope (Capitol)
- RENAISSANCE—Novella (Sire)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOSTON—(Epic)
- EAGLES—Hotel California (Arylum)
- JACKSON BROWNE—The Pretender (Arylum)

KLBI-FM—Austin (Steve Smith)

- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- STEVE HUNTER—Swept Away (A&M)
- LES DUDEK—Say No More (Columbia)
- MALLARD—In A Different Climate (Virgin)
- PAT TRAYNOR—Makin' Magic (Import)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- PINK FLOYD—Animals (Columbia)
- NILS LOFGREN—I Came To Dance (A&M)
- THE BAND—Islands (Capitol)
- GARLAND JEFFERIES—Ghost Writer (A&M)

KMYR-FM—Albuquerque (Bruce McCaleb)

- DOLLY PARTON—New Harvest... First Gathering (RCA)
- RETURN TO FOREVER—Musicmagic (Columbia)
- ROY HARPER—One Of These Days In England (Chrysalis)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- THE BOYS IN THE BUNKHOUSE—(United Artists)
- PASSPORT—Iguaca (Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- THE BAND—Islands (Capitol)
- FOREIGNER—(Atlantic)

WNDC-FM—New Orleans (Scott Snagrows)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (WB)
- TARGET—(A&M)
- LES DUDEK—Say No More (Columbia)
- JOHN LODGE—Natural Avenue (London)
- BAD COMPANY—Burnin' Sky (Swan Song)
- KINKS—Sleepwalker (Arista)
- SANTANA—Festival (Columbia)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

KMDO-FM—Tulsa (Lena Johnson)

- GARLAND JEFFERIES—Ghost Writer (A&M)
- POUSETTE DART BAND—America (Capitol)
- NILS LOFGREN—I Came To Dance (A&M)
- LES DUDEK—Say No More (Columbia)
- WUDDY WATERS—Hard Again (Blue Sky)
- ITA COOLIDGE—Anytime... Anywhere (A&M)
- FOREIGNER—(Atlantic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- BAD COMPANY—Burnin' Sky (Swan Song)

NLXL-FM—Houston (Sandy Mathis)

- RICHARD TORRANCE—Bareback (Capitol)
- LES DUDEK—Say No More (Columbia)
- JOE BECK—Watch The Tone (Polydor)
- BRUCE COCKBURN—In The Falling Dark (Island)
- TANGIERINE DREAM—Stateless (Virgin)
- WALTER EGAN—Fundamental Roll (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- Z Z TOP—Tejas (London)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BAD COMPANY—Burnin' Sky (Swan Song)

Midwest Region

TOP ADD ONS:

- LES DUDEK—Say No More (Columbia)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- WALTER EGAN—Fundamental Roll (Columbia)
- BRYAN FERRY—In Your Mind (Atlantic)

TOP REQUEST/AIRPLAY:

- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BAD COMPANY—Burnin' Sky (Swan Song)
- FLEETWOOD MAC—Rumours (WB)
- KINKS—Sleepwalker (Arista)

BREAKOUTS:

- LES DUDEK—Say No More (Columbia)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- WALTER EGAN—Fundamental Roll (Columbia)
- BRYAN FERRY—In Your Mind (Atlantic)

WABE-FM—Detroit (Jim Owens)

- DELANEY & FRIENDS—Class Reunion (Prodigal)
- LAURENCE HILL MOB—(United Artist)
- BRYAN FERRY—In Your Mind (Atlantic)
- NITE CITY—(20th Century)
- LES DUDEK—Say No More (Columbia)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)

WJL-FM—Eggs/Chicago (Tom Marker/Tudy Fisher)

- PASSPORT—Iguaca (Arista)
- STEVE HUNTER—Swept Away (A&M)
- LES DUDEK—Say No More (Columbia)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- THE PEZBAND—(Passport)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- FOREIGNER—(Atlantic)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- SEAL LEVEL—(Capricorn)
- BILL QUATEMAN—(RCA)

WMMF-FM—Cleveland (Shelby Styles)

- WALTER EGAN—Fundamental Roll (Columbia)
- BRYAN FERRY—In Your Mind (Atlantic)
- ISLEY BROTHERS—Go For Your Guns (T-Neck)
- JOHNNY GUITAR WATSON—A Real Mother For Ya (DGM)
- CRACKIN—Makings Of A Dream (Warner Brothers)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- BAD COMPANY—Burnin' Sky (Swan Song)
- FOREIGNER—(Atlantic)

WCOL-FM—Columbus (Bob Swedling)

- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- ROY HARPER—One Of These Days In England (Chrysalis)
- FLODA FORUM—Nothing Will Be As It Was Tomorrow (Warner Brothers)
- GEORGE DUKE—From Me To You (Epic)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- EDDIE & THE HOT RODS—Teenage Depression (Island)
- KANSAS—Leftoverure (Kirtland)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)

WQVE-FM—Pittsburgh (Marcy Passer)

- WALTER EGAN—Fundamental Roll (Columbia)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- LES DUDEK—Say No More (Columbia)
- DEAN FRIEDMAN—(Lifelong)
- KLARTU—Hope (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KANSAS—Leftoverure (Kirtland)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Arylum)

WZMF-FM—Milwaukee (Derek Ryan)

- SUPERTRAMP—Even In The Quietest Moment (A&M)
- POUSETTE DART BAND—America (Capitol)
- JOHN MILES—Stranger In The City (London)
- LES DUDEK—Say No More (Columbia)
- IAN MATTHEWS—Hit & Run (Columbia)
- R.E.O. SPEEDWAGON—Live (Epic)
- KLARTU—Hope (Capitol)
- BAD COMPANY—Burnin' Sky (Swan Song)
- KINKS—Sleepwalker (Arista)

KASH-FM—St. Louis (Peter Parisi)

- MICHAEL STANLEY BAND—Stagepass (Epic)
- WALTER EGAN—Fundamental Roll (Columbia)
- LES DUDEK—Say No More (Columbia)
- STARZ—Violation (Capitol)
- B.N. STEVENSON—Lost Feeling (Warner Brothers)
- JOHN LODGE—Natural Avenue (London)
- R.E.O. SPEEDWAGON—Live (Epic)
- BAD COMPANY—Burnin' Sky (Swan Song)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- JESSE COLIN YOUNG—Love On The Wing (WB)

Southeast Region

TOP ADD ONS:

- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- WEATHER REPORT—Heavy Weather (Columbia)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (WB)
- EAGLES—Hotel California (Arylum)
- NILS LOFGREN—I Came To Dance (A&M)
- THE BAND—Islands (Capitol)

BREAKOUTS:

- STEVE HUNTER—Swept Away (A&M)
- ROGER MCGUINN—Thunderbird (Columbia)
- WALTER EGAN—Fundamental Roll (Columbia)
- IAN MATTHEWS—Hit & Run (Columbia)

WRAS-FM—Atlanta (Bob Bailey)

- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- LES DUDEK—Say No More (Columbia)
- STEVE HUNTER—Swept Away (A&M)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- MALLARD—In A Different Climate (Virgin)
- CONG—Expanso (Virgin)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- GENESIS—Wind & Wuthering (RCA)
- KINKS—Sleepwalker (Arista)
- PETER GABRIEL—(Arista)

WYFS-FM—Washington D.C. (David Fimberg)

- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- JESSE COLIN YOUNG—Love On The Wing (WB)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- ROGER MCGUINN—Thunderbird (Columbia)
- MARVIN GATE—Live (Motown)
- NILS LOFGREN—I Came To Dance (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- GRAHAM PARKER—Heat Treatment (Mercury)
- THE BAND—Islands (Capitol)

Northeast Region

TOP ADD ONS:

- LES DUDEK—Say No More (Columbia)
- WALTER EGAN—Fundamental Roll (Columbia)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- HEAD EAST—Gettin' Lucky (A&M)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (WB)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- EAGLES—Hotel California (Arylum)
- KINKS—Sleepwalker (Arista)

BREAKOUTS:

- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- PASSPORT—Iguaca (Arista)
- STEVE HUNTER—Swept Away (A&M)
- JOHNNY'S DANCE BAND—(Wind Song)

WNEW-FM—New York (Tom Wierock)

- WALTER EGAN—Fundamental Roll (Columbia)
- PATRICK RUSHEN—Shout It Out (Prestige)
- PASSPORT—Iguaca (Arista)
- HEAD EAST—Gettin' Lucky (A&M)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- ENGLAND DAN & JOHN FORD COLEY—Dowdy Ferry Road (Big Top)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- GARLAND JEFFERIES—Ghost Writer (A&M)

WYAN-FM—Albany (Rick Harvey)

- FOREIGNER—(Atlantic)
- KLARTU—Hope (Capitol)
- POUSETTE DART BAND—America (Capitol)
- NITE CITY—(20th Century)
- PABLO CRUISE—A Place In The Sun (A&M)
- JOHNNY'S DANCE BAND—(Wind Song)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- EAGLES—Hotel California (Arylum)
- KINKS—Sleepwalker (Arista)

WLRJ-FM—New York (Dennis McNamara)

- LES DUDEK—Say No More (Columbia)
- JOHN LODGE—Natural Avenue (London)
- PASSPORT—Iguaca (Arista)
- STEVE HUNTER—Swept Away (A&M)
- WALTER EGAN—Fundamental Roll (Columbia)
- HEAD EAST—Gettin' Lucky (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- ROGER MCGUINN—Thunderbird (Columbia)
- EAGLES—Hotel California (Arylum)
- KINKS—Sleepwalker (Arista)

WOUR-FM—Waco (Syrcose (Jeff Chard))

- ASLEEP AT THE WHEEL—The Wheel (Capitol)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- KEITH SYKES—The Way That I Feel (Midland)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- LES DUDEK—Say No More (Columbia)
- STEVE HUNTER—Swept Away (A&M)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- RICHARD TORRANCE—Bareback (Capitol)
- THE BIG BOO—(ABC)
- NILS LOFGREN—I Came To Dance (A&M)

WBOF-FM—Buffalo (Eric Traver)

- SUPERTRAMP—Even In The Quietest Moment (A&M)
- MALLARD—In A Different Climate (Virgin)
- LES DUDEK—Say No More (Columbia)
- JOHNNY GUITAR WATSON—A Real Mother For Ya (DGM)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- STEVEN DEES—(CA)
- KINKS—Sleepwalker (Arista)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- FLEETWOOD MAC—Rumours (Warner Brothers)

WCOZ-FM—Boston (Beverly Mine)

- ELIJAH WURPHY—Just A Story From America (Columbia)
- OHIO PLAYERS—Angel (Mercury)
- JUSTIN HAYWARD—Songwriter (Dorland)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BOZ SCAGGS—Silk Degrees (Columbia)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Arylum)

WMMR-FM—Philadelphia (Paul Four)

- LES DUDEK—Say No More (Columbia)
- BRYAN FERRY—In Your Mind (Atlantic)
- JOHNNY'S DANCE BAND—(Wind Song)
- ROY HARPER—One Of These Days In England (Chrysalis)
- FLODA FORUM—Nothing Will Be As It Was Tomorrow (Warner Brothers)
- GARY WRIGHT—The Light Of Smeles (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Arylum)
- JAN ARMSTRADING—(A&M)

WBRD-FM—Providence (Tracy Beach)

- THE BAND—Islands (Capitol)
- THE YARD BIRDS—Greatest Hits (Epic)
- WEATHER REPORT—Heavy Weather (Columbia)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- ISLEY BROTHERS—Go For Your Guns (T-Neck)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- POUSETTE DART BAND—America (Capitol)
- KINKS—Sleepwalker (Arista)
- NITE CITY—(20th Century)

WABE-FM—Syracuse (Ed Lewin)

- WALTER EGAN—Fundamental Roll (Columbia)
- AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- STEVE HUNTER—Swept Away (A&M)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- THE PEZBAND—(Passport)
- CHEAP TRICK—(Epic)
- CENTRAL PARK SHERKS—Honeyuckle Rose (Flying Fish)
- DEAN FRIEDMAN—(Lifelong)
- NILS LOFGREN—I Came To Dance (A&M)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)

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APRIL 9, 1977, BILLBOARD

Elegant Gypsy

The Saga of An Elegant Gypsy—

Al DiMeola

There are some musicians whose careers are extraordinary. Al DiMeola is one of them. At 18, he was a student at the Berklee School of Music in Boston. A year and a half later he was the guitar mainstay of Chick Corea's Return to Forever. Last year, Al surprised everyone with "Land of the Midnight Sun," an album which excited jazz and rock audiences alike.

Now Al gives us "Elegant Gypsy" which has a Spanish flavor due in part to his collaborations with Paco de Lucia, one of Spain's premier flamenco guitarists. With "Elegant Gypsy," Al's fiery guitar improvisations are more powerful than ever.

See Al DiMeola on tour (with Weather Report). Coming soon.

"Elegant Gypsy,"
from the PC 34461
extraordinary
Al DiMeola.

On Columbia Records
and Tapes.



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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
2	4	9	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
3	1	10	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamela/Marsaint, BMI)
4	3	11	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
5	10	4	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
6	5	14	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
7	18	3	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
8	7	18	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
9	14	5	SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
10	12	5	GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8330 (Dawnbreaker, BMI)
11	6	7	ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Youngun, BMI)
12	9	9	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP)
13	19	5	HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed)
14	22	5	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sal, BMI)
15	8	7	WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI)
16	29	2	CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI)
17	11	10	I JUST CAN'T SAY NO TO YOU Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
18	13	8	SPRING RAIN Silvetti, Salsoul 2414 (Barnegat, BMI)
19	15	6	RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC)
20	16	14	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
21	20	7	HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W.V., ASCAP/Open Window/Warner-Tamela, BMI)
22	31	4	NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista AS0230 (Chicken Key/Dawnbreaker, BMI)
23	33	2	MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)
24	NEW ENTRY		HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
25	17	16	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
26	23	12	IT AIN'T EASY COMING DOWN Charlene Duncan, Prudigal 0632 (Motown) (Stone Diamond, BMI)
27	21	5	"ROOTS" MEDLEY: A. Motherland, B. Theme From "ROOTS" Quincy Jones, A&M 1909 (Volper, ASCAP)
28	24	7	I'M SCARED Burtan Cummings, Portrait/CBS 70002 (Shillelagh, BMI)
29	34	7	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Divine, BMI)
30	28	8	CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI)
31	25	18	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
32	35	5	DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP)
33	30	2	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
34	NEW ENTRY		ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
35	36	4	ALL STRUNG OUT ON YOU John Travolta, Midson International 10907 (Daddy Sam, ASCAP)
36	32	9	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI)
37	40	2	CINDERELLA Firefall, Atlantic 3392 (Powder, ASCAP)
38	NEW ENTRY		I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)
39	26	14	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
40	NEW ENTRY		TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bell Kat, BMI)
41	37	5	GONNA FLY NOW (Theme From Rocky) Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
42	42	7	DON'T LEAVE ME THIS WAY Thelma Houston, Tama 54278 (Motown) (Mighty Three, BMI)
43	44	2	LOVING YOU, LOSING YOU Johnny Mathis, Columbia 3-10496 (Mighty Three, BMI)
44	46	2	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
45	38	4	FREE Deniece Williams, Columbia 3-10429 (Kee-Drick, BMI)
46	NEW ENTRY		CROSSFIRE Bellamy Brothers, Warner/Curb 8350 (Christmas/Ensign, BMI)
47	50	2	ONLY LOVE CAN BREAK A HEART Dionne Warwick, Musicor 6303 (Arc, BMI)
48	NEW ENTRY		YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (E) Patricia, BMI)
49	NEW ENTRY		LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
50	48	4	RAIN ON Ray Conniff, Columbia 3-10473 (Uni-Chappell/Wembley, BMI)



BRAVA, BRAVA!—Thomas Shepard, RCA Records vice president in charge of classics, congratulates Leontyne Price at a reception following a performance of "La Forza del Destino" at the Metopera. The soprano stars in the recently released Red Seal album of the Verdi opera.

200 STATIONS

Chi Opera In Radio Series

CHICAGO—A new radio syndication network to feature performances taped at Chicago's Lyric Opera is scheduled to debut April 23 over more than 200 stations.

Produced here by WFMT, the syndicated series will offer the seven opening night productions of the Lyric's 1976-77 season, in stereo and four channel sound. The season premiers were broadcast live here over WFMT.

Sponsorship of the programs, through which the Lyric becomes the second U.S. company to be heard nationally, has been undertaken by the Allstate Insurance Companies, the syndicator informs. Allstate is purchasing time on commercial stations, and will "underwrite" the broadcast on non-commercial outlets, according to WFMT.

The station says the broadcasts will be scheduled in most cities Saturday afternoon at 2 p.m. Eastern time, the hour when the Metropolitan Opera broadcasts are heard. The Lyric syndication begins one week following the close of the Met season.

WFMT says these stations, among others, are slated to take the series: WQXR (N.Y.), KFAC (L.A.), WFLN (Philadelphia), KKHI (San Francisco), WGMS (Washington), WCRB (Boston), WRR-FM (Dallas), KLEF (Houston), WCLV (Cleveland), KFSD (San Diego), WTMI (Miami) and KVOD (Denver).

Operas to be heard in the series' first run are: "The Tales Of Hoff-

Classical Notes

John Browning appears as guest soloist with the St. Louis Symphony this week in a pair of concerts dedicated to the memory of the late Gina Bachauer. The Greek pianist had originally been scheduled for the dates. . . . Olga Koussouzevsky, whose foundation in memory of her conductor husband has commissioned many new works, received an honorary doctorate of music from the Hartt College of Music in Hartford, Conn., last week.

Margarita Castro-Alberdy was selected grand prize winner of the nineteenth annual WGN-Illinois Opera Guild "Auditions Of The Air" national vocal competition, held in Chicago in March. The 29-year old soprano receives \$3,000 and a solo appearance in July at Chicago's Grant Park concert series. In addition, awards went to bass-baritone Stephen West and to tenor Steve Brakulich.

Classical

Cleveland Orch. Concerts Boosted By Rock Station

Continued from page 3

measured. Concerts at Severance Hall have been well-attended, with more than half the ticket buyers (at \$3 per) estimated to come from the WMMS listener universe.

As for the station's motivation, a spokesman says, "We want to expand the musical horizons of our audience."

The upcoming Cleveland Orchestra concert will be devoted in part to a performance of Bartok's "Concerto For Orchestra." In common with a pattern established earlier, actors will also participate, in this case reading from Bartok letters written while working on the piece.

The concert will also feature an open rehearsal of Jacob Druckman's "Chiaroscuro," commissioned by

the National Endowment For the Arts in connection with the bicentennial last year.

Dan Garfinkel of WMMS says the station's listening audience is heavily weighted in the 18 to 34 year age group. Many of these persons are interested in classical music and tune in occasionally to Cleveland's classical station WCLV, he adds.

While the latter station also plugs the concerts, heavy attendance by rock enthusiasts is felt to come almost entirely from the promotional efforts of WMMS.

WMMS has also given the Cleveland Orchestra use of its distinctive buzzard logo for print advertising. But the bird is dressed in tie and tails and sports a baton when used by the orchestra.

Past WMMS promoted concerts have combined readings from Nietzsche with a rendition of Richard Strauss' "Also Sprach Zarathustra," and the music of Charles Ives together with a specially written and acted script.

Although Cleveland Orchestra music director Lorin Maazel normally hosts the exploration concerts, the Tuesday (12) event will be directed by Matthias Damert, the orchestra's resident conductor.

FIDDLES TUNE FOR LONDON

NEW YORK—"It is no secret," London Records candidly admits in its latest release brochure, "that in the past the London catalog has not been especially strong in the violin category."

But the label is now out to change all that.

It is pushing ahead with Kyung Wha-Chung, the young Korean-American violinist, featured currently in the two Prokofiev concertos with Andre Previn and the London Symphony.

And it has added Boris Belkin, the Russian emigre, whose first for the label is an uncut version of the Paganini Concerto No. 1 with the the Israel Philharmonic conducted by Zubin Mehta.

More are to come, says London. "This situation is in for a change—soon!"

Vox Disks Mark Anniversary Of Minnesota Orch.

NEW YORK—Vox Records will produce two LPs to be included in an elaborate illustrated "book" marking the 75th anniversary of the Minnesota Orchestra next fall.

One of the disks will contain new recordings of suites from Stravinsky's "Petrouchka" and Prokofiev's "Love for Three Oranges" conducted by Stanislaw Skrowaczewski.

The other will hold "historical" performances by the ensemble, then known as the Minneapolis Orchestra, led by past maestros such as Eugene Ormandy and Antal Dorati.

Vox will withhold general release of the new record for three months after publication of the orchestra book. Latter is expected to find use as a fund-raising device for the orchestra.

Phila. Orchestra Seeks More \$\$ To Erase Deficit

PHILADELPHIA — The Philadelphia Orchestra has stepped up its fund-raising goal to \$1.8 million to meet an anticipated budget deficit this year. Funds solicited last year came in some \$200,000 under budget, with the campaign failing for the first time to cover operating costs.

Total budget of the orchestra this year is \$5,837,700, according to John D. Healy, director of Development, less than half of which, or just under \$2.9 million, earned from ticket sales. Each concert adds about \$10,000 to operating losses despite near 100% attendance at the 2,900-seat Academy of Music, and the orchestra's home base here.

Healy notes that about \$300,000 a year comes in from the orchestra's contract with RCA Records, and another \$584,100 from hall rentals. The endowment fund of \$10 million produces income of \$600,000, and additional funds come from the activities of a women's committee, the Pennsylvania Arts Council and local corporate foundations.

'Boheme' Pledge Total At \$1 Mil

NEW YORK—Viewers pledged almost \$1 million to local Public Broadcasting Service television stations during the live Metopera telecast of "La Boheme" March 15.

The figure represents one of the largest responses in public television history, according to PBS officials.

In all, 91 stations across the country carried the three-hour program, made possible by a grant from Texaco Inc.

Stations reporting unusually high pledge totals included WNET New York (\$146,345), WPBT Miami (\$52,696), WTTW Chicago (\$47,144), and KCET Los Angeles (\$41,288).

\$18 Mil Tulsa Center Bows With Fitzgerald

TULSA—Tulsa's new \$18.5 million multi-purpose Performing Arts Center officially opened its doors March 19. Ella Fitzgerald headlined an appearance with the Tulsa Philharmonic Orchestra in the Center's Leta M. Chapman Music Hall.

Constructed to avoid prohibitive costs of supporting separate theatres for orchestral music, dance and drama, the facility contains four performance spaces ranging in size from 180 to 2,450 seats and will be a home for Tulsa's major cultural institutions.

The largest of the four theatres, the Leta M. Chapman Music Hall, services the needs of philharmonic concerts, opera—plus theatrical productions.

Acoustic control is provided by a canopy, sidewall banners, side stage towers and an orchestra shell.

To accommodate different staging requirements of varied art forms, multi-purpose materials, motorized,

modular elements and moveable wall panels have been employed to convert the Music Hall from a theatre one night to a concert hall the next.

Below the Music Hall is the 430-seat John H. Williams Theatre. Two large multifunction theatres, Studio Theatre and Studio Theatre II, are suitable for both traditional and experimental theatre.

Financing for the complex, located in the midst of a large commercial development in downtown Tulsa known as the Williams Center, was accomplished through private and public partnership, with funding derived from private contributions by some 50 corporate, individual and foundation benefactors, \$7 million from a bond issue and sales tax revenue sharing.

The inaugural performance by Ella Fitzgerald, broadcast live on KTUL-TV and KRAV-FM, played to an SRO house.

DULBERGER, McELRATH SPLIT

Daydream's Dividing

By MARTIN HINTZ

MILWAUKEE—Daydream Productions, a major promoter of popular music concerts in Milwaukee, will be split up to form the separate agencies at the end of June.

Alan Dulberger and Randy McElrath, co-owners, will begin working independently May 1, although the official break does not take place until July 1. All scheduled Daydream productions will be held. Dulberger, president of 1812 Overture Record Stores and Music Man, a record wholesale distributor,

will be the president of a new entertainment company to be called Landmark Productions.

Dale Prochnow, owner of Rev's Flying Circus, a nightclub in Waukesha, Wis., will be vice president and operations manager. Steve Ewing, owner of Aftermath Advertising Agency, will serve as advertising and public relations director.

McElrath will form a separate agency called Stardate Productions to present shows featuring pop, rock and middle-of-the-road music.

Talent

Talent Talk

Talent Talk is a new Billboard weekly column which will present short news items on the live entertainment industry and creative musical talents.

Since Jonathan Edwards hates to leave his Nova Scotia home for concert touring, promoter Bill Graham decorated the writer-singer's Berkeley Community Theatre dressing room with a bale of hay and a wooden horse to create a suitably rustic-homey atmosphere. . . . Marcia Day's Dawnbreaker Music was on the Hot 100 chart for 47 consecutive weeks thanks to singles by England Dan & John Ford Coley and Seals & Crofts.

"Rhinstone Cowboy" songwriter Larry Weiss's daughter Stephanie, 9, made her recording debut as backup on a forthcoming Robert Goulet single, "I Will Love You, Uncle."

Fleetwood Mac's Berkeley tour debut netted \$22,000 for the Jacques Cousteau Society. . . . Marsa Hightower, Solters & Roskin publicist, wed writer-singer Graham Bell in Las Vegas.

Capitol country artist Linda Hargrove in Washington, D.C., to tape a program for the State Department to be aired in the Soviet Union under the cultural exchange program. The tape will be dubbed into 20 languages, and reviewed for a possible tour of the U.S.S.R. with Asleep At The Wheel. . . . Rick Wakeman in New York to promote his "White Rock" LP. He is taking a week off from recording session with Yes in Switzerland.

The "definitive" Pink Floyd history coming soon from Columbia's publicity department. . . .

Dave Mason on an acoustic tour, playing small halls and colleges. . . . "Willie Nelson's 4th of July Picnic," an 84-minute film, will be shown at the Los Angeles International Film Exposition. . . . Charlie Daniels recovering from a "quite accidental self-inflicted knife wound," says Columbia Records. Unable to tour, he is producing an LP for Jim Owens.

London artist John Miles on a second U.S. tour, covering 10 Eastern and Midwest cities.

Josh White and Richie Havens open Smucker's, jazz and soul cabaret in Brooklyn.

Dolly Parton is showcasing her pop crossover direction in a key nightclub tour this month. She'll be at the Roxy 14-16, Boarding House 2-23, Ebbets Field 25-26 and Bottom Line May 12-14.

Bad Company starts touring the U.S. April 25 at Denver's McNichols Arena in support of its gold-shipped "Burnin' Sky" album. . . . Artie Butler scoring Disney animated film "The Rescuers."

Cleo Laine makes Las Vegas debut co-billed with Bill Cosby at the Hilton for three weeks starting July 5.

Lee Michaels In Comeback Sans Aid From Disks

LOS ANGELES—Most of keyboardist-singer Lee Michaels' albums on A&M and Columbia were not outstanding sellers and "Do You Know What I Mean?" was his only hit single.

Still, Michaels had a large touring audience, regularly getting guarantees of more than \$10,000 per night and grossing \$93,000 in 1972 at the Forum here without a current hit.

Now after a layoff of nearly four years, spent mostly in Hawaii, Michaels has formed a trio with guitar and drums, rejoined his old manager Peter Rachtman and begun reassembling his following by touring without a label deal.

Opening nightclub dates at the Golden Bear in nearby Huntington Beach and the Aquarius in Seattle were reported sellout successes. Michaels has now switched from organ and piano to the new Moog Polyphonic Synthesizer with its wide range of sounds.

Upcoming dates are at the Whisky here Friday to Sunday, (8-10); the Boarding House in San Francisco April 14-16 and the Santa Barbara Arlington Theatre.

TALENT FORUM PANELIST

Kinnear Learns A Lot In 5 Years

By NAT FREEDLAND

LOS ANGELES—Ken Kinnear admits he "knew zip" about the business of presenting live music when he got started five years ago.

But he has now established himself as one of the top promoters in the Pacific Northwest, promoting up to 120 shows annually across 11 states and grossing nearly \$2 million a year since 1974.

Kinnear's Albatross Productions also manages Heart, the group whose debut single, "Magic Man," was a surprise national smash on the small Mushroom label.

Kinnear is part of a growing national trend towards successful regional promoters using their music business expertise to manage one or two record acts. He will be part of a 1977 Billboard Talent Forum panel of promoter-managers June 2 at the New York Hilton.

This "Wearing Two Hats" panel will be chaired by David Forest of L.A., who manages Elvin Bishop and Detective. The other participating promoter-managers are Irv Zuckerman of St. Louis, who manages Starcastle; Canada's Martin Onrot, who manages Chilliwack; John Scher of New Jersey who manages Renaissance, Cleveland's Mike Belkin who manages Wild Cherry plus the James Gang and also has his own Sweet City label distributed by Columbia; Joe Sullivan who promotes throughout the South besides managing the Charlie Daniels Band and the Winter Brothers Band.

The immediate recording future of Kinnear's Heart is somewhat hazy due to a legal dispute with Mushroom. But the group headed by Nancy and Ann Wilson is currently finishing a studio album on its own and will start an extensive national tour in May.

Incidentally, Kinnear's description of his place in Heart's lawsuits over attempting to leave Mushroom Records is as follows: "Heart's contract with Can Base Productions (a Mushroom company) gives it the option to withdraw if one of the two principals left. Michael Flicker did leave and the group felt it was no longer dealing with the same company it had signed with. I did not influence Heart's decision."

Kinnear feels that concert promoters getting into personal management is a "natural evolution." He says, "Concert promotion gives you better preparation for many key elements in managing rock acts. For instance, you know how to ensure that an act gets paid properly for each date."

The 100 U.S. dates that Heart played in support of its "Tugboat Annie" album are a "textbook illustration" of the ideas Kinnear devel-

oped for breaking new acts in his regional concert market, he says.

"The standard concert thinking is that a group shouldn't return to a market any sooner than eight months," he says. "But when a new act is happening, I'll book it into the same market every three months and attract growing audiences."

Kinnear also swears by booking his shows around the downtown areas, not playing only urban centers. "When you play the small markets around a district's main city, the act is building the most loyal audience base possible," he says. "There are a lot of small cities with fine venues."

As an engineering student at the Univ. of Washington, Kinnear successfully operated his own auto accessories manufacturing company. He decided he wanted to get into music and devoted a school year to taking business courses.

Then he bought an 800-seat club outside Tacoma and opened it as Judge Roy Bean's, booking at first mostly local talent. Next step was to lease the 1,500-seat Moore Theatre in Seattle.

Kinnear has since divested himself of both buildings because of his busy regional concert schedule. In fact, Kinnear's four-person office is deliberately located closer to Seattle Airport than to the city center.

At first, Kinnear had to spend a lot of time seeking out upcoming record talent not yet committed to other Northwest promoters. He started booking Bachman-Turner Overdrive heavily after spotting them at a club in Canada, even though many of the earlier dates lost money.

He also gambled heavily on Fleetwood Mac after the confusions caused by a bogus group touring under that name. Other acts broken as Northwest attractions by Kinnear include Supertramp, Maria Muldaur, Climax Blues Band and Neil Sedaka.

Kinnear books heavily into colleges as well as city facilities in Washington, Oregon, North and South Dakota, Idaho, Montana and occasionally goes to Denver and Salt Lake City.

He also promotes in Western Canada via a separate company run by Canadian associate Paul Mercs.

As a promoter-manager whose act, Heart, was booked with most major promoters around the U.S., Kinnear found the experience revealing though mostly positive.

"Conditions vary from city to city," he says. "But I was struck by how expensive it is to put on a concert in the Northeast. You are almost playing there only to sell records."

Hershey Ballroom In Pa. Razed; Once Major Venue

HERSHEY, Pa.—The Hershey Starlight Ballroom here, major spot for big names during the big band era, is being demolished because park management has no "beneficial use" for the 60-year-old dance hall in the future.

The ballroom, which held 5,000 dancers and was one of the largest in the East, closed in 1965. It was reopened briefly in 1969 in an unsuccessful attempt to revive ballroom dancing.

The ballroom's history is star-studded. Since the 1920s it has played Paul Whiteman, Rudy Vallee, Cab Calloway, George Olsen, Vincent Lopez, Benny Goodman, Glenn Miller, Vaughn Monroe and Duke Ellington.

Crowds of 5,000 or more were not uncommon for the Wednesday and Saturday night dances during the summer with admissions ranging from \$1.65 to \$3.65 over the years.

(Continued on page 38)

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Signings

B.J. Thomas of "Raindrops Keep Fallin' On My Head" fame to MCA... **Cathy Chamberlain**, Warner Bros. artist, to William Morris Agency... **Philippe Wynn**, former Spinners lead singer now an Atlantic soloist, to Neil Rosen Associates for management... **Ramp**, Cincinnati funk-rock group with Roy Ayers producing to ABC Records... **Ginger Baker** to Sire for U.S. and Canada... **Starbuck** re-signed to Private Stock... **Enchantment**,

Roadshow act to Regency Artists... **Mean Machine**, 23-piece rock-jazz band led by Larry Caster, to Shadybrook Records... **Jan Howard** to Con Brio Records... **Don King** to Buddy Lee Attractions for booking... **David Wills** to United Artists Records... **Bob Harrington** to Celebrity Management for booking... **Dwight Davis** to Little Richie Records.

(Continued on page 36)

New On The Charts

KLAATU "Sub-Rosa Subway" "Calling Occupants" - ★

When Klaatu's debut album was released last August, it was described as the work of "a new group that believes in interplanetary communication, space exploration and advancement towards the outer limits of music." That failed to generate much interest, but now the LP is suddenly scaling the charts (74 in its second week) due to the public's stubborn hope that these might be the Beatles reunited.

The group is managed by Frank Davies, who heads Daffodil Records in Canada. He brought a tape of Klaatu to Rupert Perry, now Capitol's vice president of a&r, who signed it in March 1976. This February, six months after its first LP was released to no response, a Providence, R.I., paper published an article concluding that Klaatu was more than likely either in part or in whole the Fab Four. Radio in the Northeast then latched onto the rumor, running "Is This The Beatles" promotions.

What has followed is perhaps the biggest Beatles-related speculation since the "Paul Is Dead" hoax in 1969. The group's influence is mainly in the psychedelic "Sgt. Pepper's"/"Strawberry Fields Forever" effects on "Calling Occupants." The A side of this single, which Capitol is pushing, recalls the fun, commercial handclap and harmony sound of the '60s. It is "Sub-Rosa Subway," which describes Alfred Beach's struggles to build America's first subway in New York City in 1870 while the public scoffed.

There is no agent, and won't be until six months after the release of the second Klaatu album this August (which will reportedly be along the lines of the Moody Blues' "Days Of Future Passed," with backing from the London Symphony Orchestra). And of course such facts as how many people are in the group, where and when it formed and where it's based must remain a mystery.

Oh yes, Klaatu in an old science fiction movie was a peace emissary from outer space who landed on earth in the mid-1900s.

Kiki Disk Due

LOS ANGELES—Rocket Records will service progressive FM and AOR radio stations with a special 12-inch 33 1/3 r.p.m. record entitled "A Taste Of Kiki" containing two cuts from her forthcoming album. The record will be released in early April just prior to the album which was produced by Elton John and Clive Franks.

'Choral' Concert

LOS ANGELES—Zubin Mehta and the Los Angeles Philharmonic's pension fund concert will feature Beethoven's ninth "Choral" symphony April 26.

STRIVES FOR IMAGE CHANGE

Ex-Porn Star Goes Vocal

LOS ANGELES—Former porn star Marilyn Chambers is attempting to change her image to one of a legitimate entertainer by turning her attention to singing.

Her first single, "Benihana," on Roulette Records, she says was the right song to launch her musical career. Chambers describes the disco flavored record as "sex-rock." It is heavy on erotic moaning.

"People are curious about my ability to perform," says Chambers. "They don't know what I'm capable of doing. I have to work harder and it's more of a challenge winning people over."

Although she says there will be no more hardcore films, she does plan on keeping her image "spicy" because the sexiness, she says, "is what I feel most comfortable with."

Her record, produced and written by Michael Zager, is specifically designed for dancing. "It's a record to which you close your eyes and fantasize," she says.

Chambers has been gearing up for her musical debut with a Las Vegas stage show which is comprised of 70% dancing and 30% singing. While she performs no original ma-



Marilyn Chambers: No X-rating for her vocalizing.

terial, she says her singing falls into the tough Tina Turner rock image.

"My shows are based around an idea or theme," says Chambers. "Audiences range from men in raincoats to young girls. It covers the 13-75 age bracket. My costumes are sexy," she says. "I try to get away with as much as possible."

In addition, she has performed in a play entitled "Mind With the Dirty Man," which ran 11 months at the Union Plaza Hotel in Las Vegas. Her part, mostly standup comedy, gave her recognition as a legitimate actress.

"I'm trying to prove that I don't have to rely on nudity and sex to get by. I try to be diversified and reach a lot of people."

"I have no regrets about anything I've done in the past," says Chambers. She will be making television appearances on "Dinah," "Soul Train" and the "Tonight Show." An album is also in the works, depending on the reaction to "Benihana."

ED HARRISON

L.A. Office Set For Good Music Firm

SEATTLE—The first branch office of Good Music Agency has opened here with Rich Schultze as manager. Schultze is a 10-year veteran of the music business in the Pacific Northwest.

Three-year-old Good Music Agency is headquartered in Missoula, Mont., and grossed some \$2 million in bookings in 1976 with seven agents. Roto and Larry Raspberry's Highsteppers are among the five acts it books nationally.

10 Rockers Scheduled For Aladdin

LAS VEGAS—The Aladdin Performing Arts Theatre here has booked 10 rock one-nighters running into September, including the local debuts of Kris Kristofferson, Aug. 5; Emerson, Lake & Palmer Aug. 11 and Yes, Sept. 27.

The 7,500-seat theatre is now booking concerts one night weekly while running its own productions of Broadway hits the rest of the week on extended engagements.

Aladdin spokesmen say the current policy is a moneymaker with the last few concert shows selling out in advance.

Other Aladdin dates booked are Jethro Tull on Sunday (10); Marshall Tucker Band/Hank Williams Jr., April 17; Waylon Jennings/Jessi Colter April 24; Supertramp, May 2; Harry Chapin/Melanie, May 8; Gary Wright, May 15; Charlie Daniels Band/Atlanta Rhythm Section, May 22.

Tickets for all the above shows are already on sales at Ticketron outlets throughout Southern California.

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Signings

Continued from page 34

The Dixie Drags to Capricorn Records with album due for release in June. Joe Davis to Fat-O-Funk Records, Pomona, N.Y.

Genesis re-signs with Atlantic Records for distribution in the U.S. and Canada.

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Osmonds Build New Facilities Near Salt Lake

PROVO, Utah—The Osmonds are building a complete recording and television production facility here in their hometown some 40 miles south of Salt Lake City. Plans are to tape the high-rated "Donny & Marie" tv variety series here starting in September, so as to cut down Osmond family commuting to Los Angeles.

The production complex will also include a 24-track recording studio for the Osmonds' Polydor-distributed Kolob label, a rehearsal hall and full business offices.

Book Pop & Jazz At Chi's Ravinia

CHICAGO—Non-classical bookings for the 1977 Ravinia Festival have been announced here. They include Judy Collins, Seals & Crofts, Neil Sedaka, Kris Kristofferson, Harry Chapin, Chuck Mangione, Sarah Vaughan, Jackson Browne, Pete Seeger and Arlo Guthrie, the Preservation Hall Jazz Band, and the Nostalgic Big Band Sounds of the Summer of '42.

New On The Charts



ANSON WILLIAMS
"Deeply"—94

In less than nine months two television stars, John Travolta and David Soul, have brought soft ballad material into the singles top 10. Now also going that route is the actor who plays Patsy Cline on the nation's No. 1 tv show, "Happy Days." Williams' debut is a song co-written by Norman Gimbel and Charles Fox, who also wrote the show's theme song, a top five hit last year for Pratt & McClain.

Anson's chart bow follows by about four months the debut of fellow "Happy Days" cast member Donny Most with an uptempo pop rocker on UA.

Williams has been with the ABC series since its pilot aired on "Love, American Style" 3½ years ago. Already in daytime reruns, it will fold after the upcoming 1977-78 season. In recent years, Williams has done a number of singing spots on the show as Patsy, which already allowed him to preview this song.

It is a romantic ballad produced and arranged by Charlie Calello, whose latest top 10 credits include recent MOR hits by Engelbert Humperdinck and Kenny Nolan. This is, then, an entirely different sort of record from the played-for-laugh characterizations by Penny Marshall & Cindy Williams or Mary Kay Place.

Now 27, Anson was reared in Burbank, Calif., doing little theatre work, nightclubs, summer stock, industrial films and tv commercials before the "Happy Days" break. Now he's a regular on variety, game and talk shows, telethons and specials, and at state fairs and concert dates.

Williams was signed in January to Chelsea, joining such pop label acts as Disco Tex and Rick Springfield. He is managed by Sandy Pollock, (213) 550-8206 and booked by Barbara Best, (213) 550-8025.

ALAN O'DAY
"Undercover Angel"—★

Though this record marks O'Day's first appearance on the Hot 100 as an artist, he began charting as a songwriter six years ago with "The Drum," the last in Bobby Sherman's string of top 30 hits. In 1974 O'Day wrote two gold singles, the Righteous Brothers' comeback hit "Rock 'N' Roll Heaven" and Helen Reddy's most recent No. 1 "Angie Baby." That year he also saw chart action with "Flashback" for the Fifth Dimension and "Train Of Thought," a top 30 hit for Cher. In 1975 O'Day returned to the Hot 100 with Travis Wammack's "Easy Evil."

This single is the first release for Pacific Records, a new label on which the songwriters contracted to Warner Bros. Music can record their own material. Formed by WB Music principals Ed Silvers and Mel Bly, Pacific is distributed by Atlantic.

O'Day was the first act signed to the label six months ago. He previously had an album on WB and is now finishing an LP for Pacific. This single was co-produced by Steve Barri and Michael Omartian, the "SWAT"/"Happy Days" team that also handled former Union Gap member Kerry Chater's new-on-the-charts bow last week.

O'Day is managed by Brian Lane, who handles Yes. He can be reached in London at 01-727-2791. There is no agent yet.

CAST OF 5 PERSONS

Harry Chapin Songs Make For L.A. Cabaret Revue

LOS ANGELES—Harry Chapin has been creating songs for several years that comment on the contemporary scene and it is the minstrel-like storytelling format of his music which makes it uniquely adaptable to a cabaret presentation.

Actors For Themselves, a repertory company headed by William Devane, has imaginatively captured the flavor of Chapin's songs with a five-person cast that performs Chapin material, embellishing it with mime and minor choreography at the Improvisation Theatre.

The show, "Chapin," as performed March 26, is composed of two acts, each containing 10 Chapin songs. These are presented by the company with each of the performers taking a turn as soloist. Working on a small stage with a minimum of props, the cast carefully evokes the images which are present in Chapin stories.

The performers enter through the audience singing "Sunday Morning Sunshine," a cheery song that creates a pleasant atmosphere. The first act proceeds through such well-known Chapin songs as "W.O.L.D." (sung by Scott Jarvis), "Barefoot Boy" (sung by Jennifer Darling), "30,000 Pounds Of Bananas" (sung by George Ball), "The Mayor Of

Candor Lied" and "Cats In The Cradle." An intermission followed "Sniper."

The second act opened with "Stop Singing Those Sad Songs," sung by Scott Jarvis and Barbara Iley, and was followed by an amusing rendition of "Six-String Orchestra" performed by Sam Weisman.

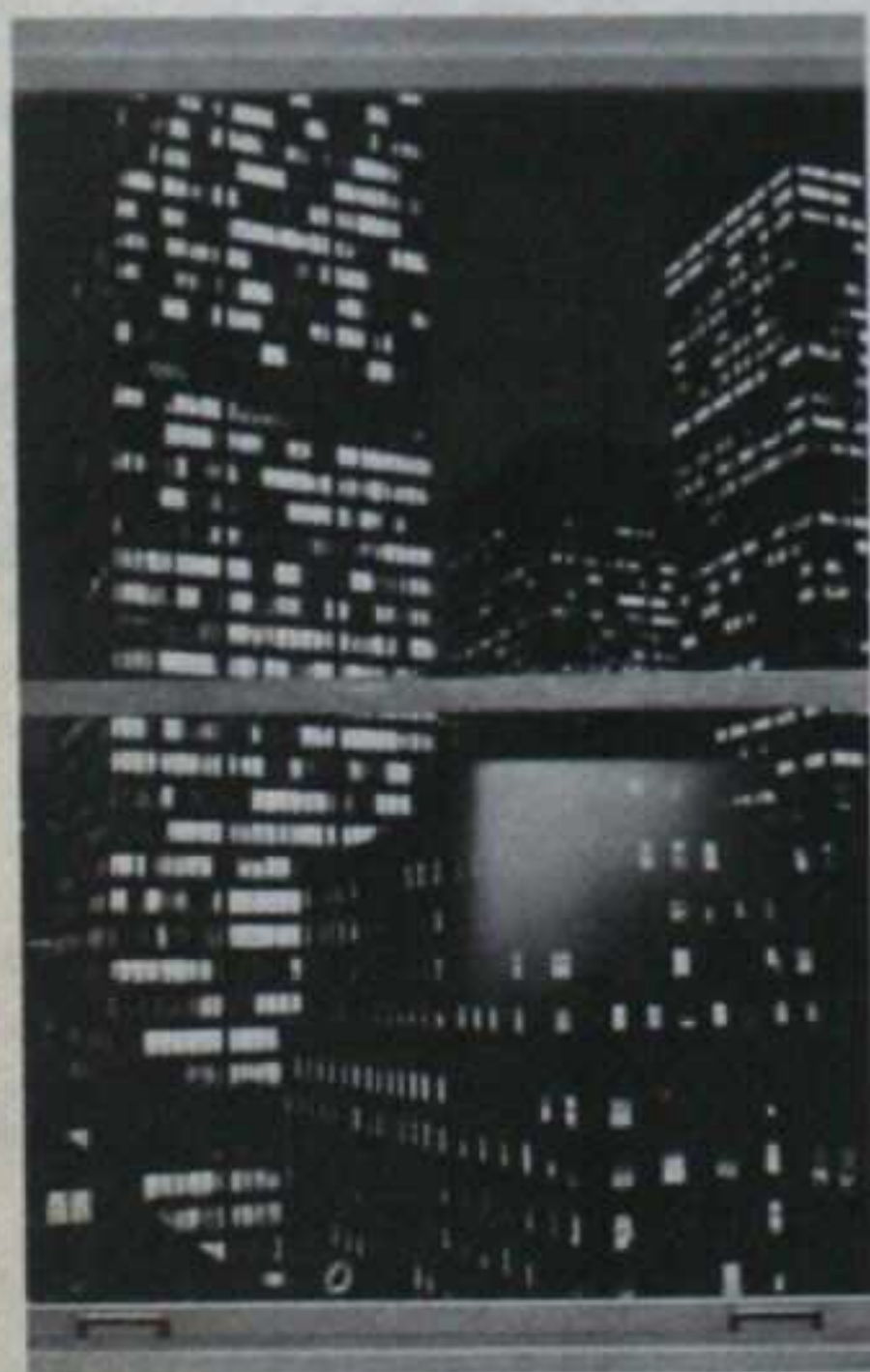
Included were such numbers as "Mr. Tanner," "Taxi" and "A Better Place To Be." The high point of the evening was Iley's solo performance of "Dog Town." She began the song in a voice that seemed almost frail, but as this story of New England "whaling widows" progressed she belted out the refrain, creating the plaintive and haunting mood the song was meant to convey.

Throughout the concert, the cast demonstrated good vocal ability as well as great skill at keeping the audience entertained, although some facial expressions were a bit overdone at times. The performers were backed by an adequate and versatile band.

The two-hour show closed with "Someone Keeps Calling My Name," "Circles" and a reprise of "Sunday Morning Sunshine," completing the journey through the landscape of Chapin's stories.

TOM CECH

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Talent In Action

FLEETWOOD MAC
FIREFALL

Nassau Coliseum,
Long Island, New York

A capacity crowd of approximately 15,000, mostly teens, turned out to see rock's success story of the year here March 24. And from the way Fleetwood Mac is progressing, it could be the success story of the 1970s. The concert was barely advertised, but strong FM support pulled fans immediately.

Stevie Nicks has moved squarely into the limelight, fronting Fleetwood Mac in concert with mesmerizing charm and graceful, haunting moves. She's a gypsy in black veils and boots, fluid and dreamy, undulating at times in silhouette as Mick Fleetwood, the quintet's founding father, hammers away on the drums, his gaze rarely straying from her path.

The group plays so well together, with the additional factor of each member being extremely talented and capable of fronting the group themselves. Christine McVie, for example, has a following of her own, but she seems perfectly content to play impeccable keyboards and step out only twice to sing a song of her own composition, which are classics from the two current Fleetwood Mac LPs on Warner Bros.

John McVie, her ex-husband, stays close to her, inventing imaginatively powerful bass lines. Lindsay Buckingham, once linked romantically to Nicks, has become one of rock's most admired guitarists, always inventive, always tasty.

The group offers the audience approximately 90 minutes of music drawn solely from these smash albums, with no reference to Mick Fleetwood's earlier bands. Everyone gets a turn up front during the 10 or 12 songs served, but it is Stevie Nicks who, on account of the number of contributions she has made to the band's repertoire, seems to dominate. If the others don't mind, and they don't seem to, this is fine. The audience deserves more of Christine McVie, however.

Opening act was Atlantic's Firefall, which offers a solid 45 minute set of recognizable tunes from its year-old gold LP, including "You Are The Woman" and "Livin' Ain't Livin'," about eight songs in all.

It was a well-done concert, with a little magic and a lot of melody, diligently applied.

DICK NUSSER

BOB SEGER

Palladium, New York

Segar and his Silver Bullet Band opened an hour-long show March 17 with "Nutbush City

Limits" setting the stage for the good basic hard rock that followed in the next 10 songs.

Segar took center stage, dressed in white, doing all the vocals and playing electric piano or guitar in only three of the songs. Though the sound mix seemed a little off as the set began, it improved during the evening when the Silver Bullet Band got more into its own groove.

Playing with a new drummer, Jamie Oldaker, since regular drummer Charlie Allen Martin is recovering from an automobile accident, the five-piece band did a solid rocking set highlighted by the saxophone playing of Alto Reed.

On the haunting "Turn The Page," the smoky "Down On Main Street," and especially on "Rock 'n' Roll Never Forgets" it was the playing of Reed, always there at the right time and with the right tone that made the songs.

Segar, meanwhile, though it has taken him a long time to hit the headline spot, showed he is clearly comfortable with the role. He has a good gruff, rock voice with good enunciation and looks as if he just came from a Midwestern college campus.

And beneath his rock'n'roll swagger, there seems to be a winning personality, as revealed in "Sunspot," a song full of good humor about a man being bilked by his runaway girlfriend.

Segar, who played both his old and new material, with the new stuff generally sounding a lot better, saved his best song, "Night Moves," for last. It was the perfect end. ROMAN KOZAK

SONNY & CHER

Sheraton-Waikiki Hotel, Honolulu

Sonny & Cher, television's dynamic divorced duo, were a big let-down here March 17-18. They gave a dated, tedious, boring performance, with Cher's far-out costumes providing the sole spark of interest. Sonny dwelled on the couple's divorce, the couple also exhibited "home movies" of daughter Chastity.

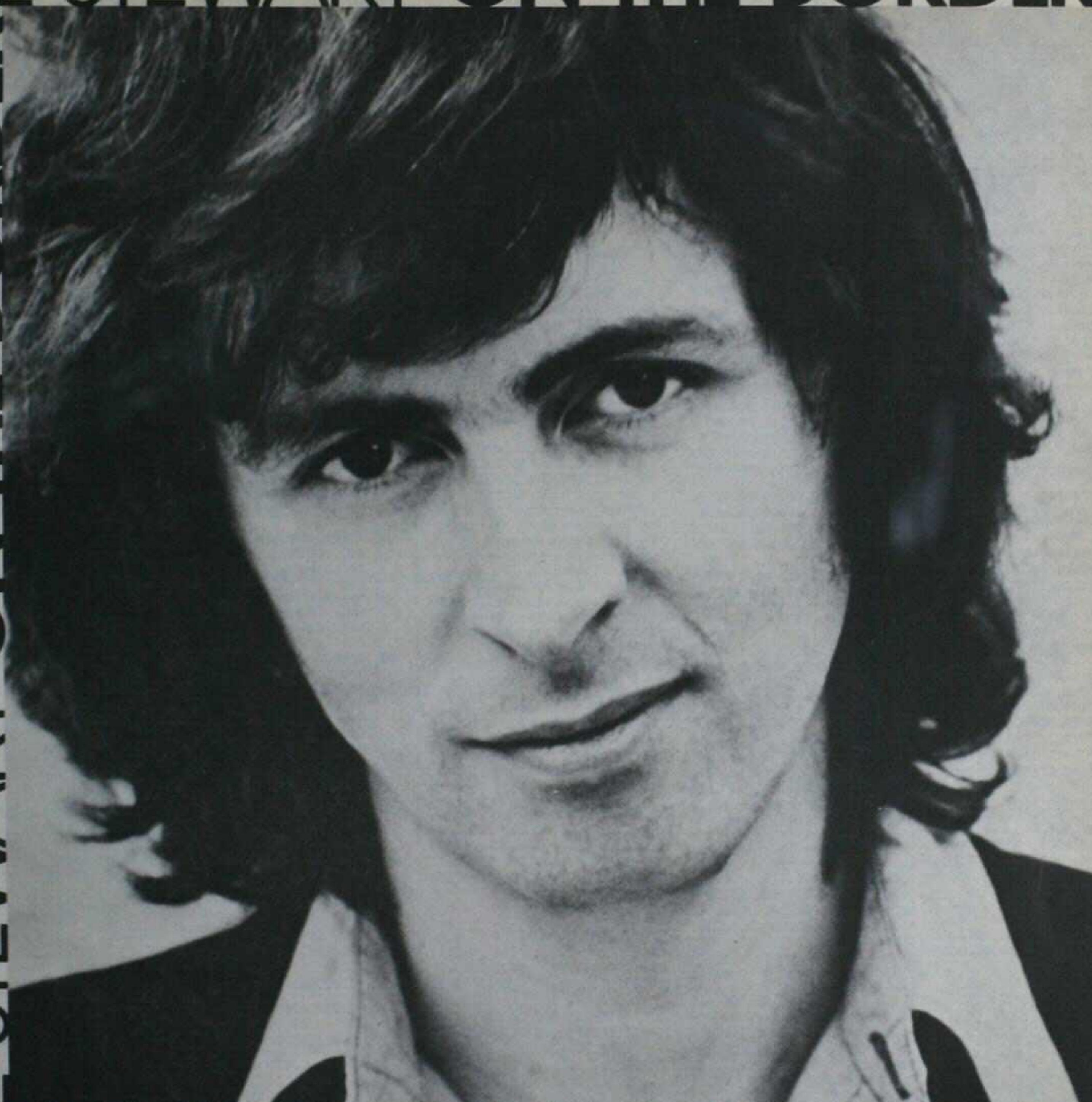
At best, Sonny & Cher made an appearance; the show certainly wasn't a performance. That 2,500 persons took in each of the four performances scheduled indicated the vast impact Sonny and Cher have made on the tv public.

The newest tune Cher performed was "Dark Lady"; it was sandwiched in between a lackluster medley. The show opened tv style, with the singing of "All I Ever Need Is You," and closed with "I've Got You Babe." Between the dull patter and costume changes were scores of old hits: "Baby Don't Go," "The Way Of Love," "Just You," "All I Really Want To Do," "Laugh At Me."

An alleged comic named Al Kaufman opened the show with a peculiar assortment of dull jokes, dialect humor and bad impressions. At

(Continued on page 38)

AL STEWART ON THE BORDER



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Talent In Action

• Continued from page 36

\$15 a ticket, the live show—billed as the first by Sonny & Cher since their divorce—was robbery.

WAYNE HARADA

JOE ELY

Lone Star Cafe, New York

Joe Ely, while still a young man, looks and sounds like he has been around some. Playing at New York's new country music venue, Ely mixed country with a basic respect for rock 'n' roll into an entertaining 80-minute show.

Ely performed nearly 20 songs at his appearance on Feb. 15, backed by a five-piece band that consisted of accordion, pedal steel guitar, bass, drums and lead guitar, with Ely himself on amplified acoustic guitar.

Drawing most of his material from his MCA album, "Joe Ely," he did ballads, country blues with plenty of weepy steel, rockabilly songs and straight blues, with many of the songs centering around the theme of the lonely drifter.

The music that Ely and his band play is not too complicated, nor does it need to be, considering the country context, though after an hour, for some tastes it did get a little long.

Still Ely does put together some fine songs including "I Had My Hopes Up High," "She Never Spoke Spanish To Me," and "Suckin' A Big Bottle Of Gin."

ROMAN KOZAK

BILL QUATEMAN

Ivanhoe Theatre, Chicago

The enlarged outfit that will tour to support Quateman's "Night After Night" LP was introduced before a hometown crowd March 26.

Despite the addition of Caleb Quayle on lead guitar and percussionist Lenny Castro, the Quateman group continues to provide one of the tightest, most economical sounds in all of pop-dom.

The high-calibre corps disdains jamming and all impromptu exercise, focusing its energy on lean, perfected renditions of Quateman originals. Thirteen were offered here, including the hit candidate, "You're The One," along with eight others off the new LP and a new tune, "Shot In The Dark," one of a group that featured Quateman at the piano.

The dark, handsome leader spent most of the 90 minutes center stage, providing lead vocals and rhythm guitar. Elton John alumnus Caleb Quayle, whose leads were clean and precise, now shares the spotlight with Quateman. Other members are Denny Seiwel, drums, Ira Kart, keyboards, and John Marsh, bass.

The group plays with a sense of camaraderie, an obvious pleasure in its superb professionalism and polished arrangements, and with a conviction in the strength of Quateman's lyric rock material.

Two encores were delivered, which made the set overly long, particularly as opener Larry Coryell was 20 minutes late arriving at the theatre.

Coryell's half-hour solo six-tune set was a total disaster. The guitarist had not a wit of an idea how to reach his audience. With frustration, he toyed aimlessly at the acoustic instrument and then overindulged himself in a long, electronically-augmented amplified number.

ALAN PENCHANSKY

CAROL WILLIAMS

Broady's, New York

Although she is just releasing her first album and has had only one moderately successful single, Williams packed this classy Upper West Side supper club for her Feb. 25 show. Appar-

ently the SRO crowd was drawn by word of mouth about Williams' strong voice and showmanship because her overproduced disco-oriented album gives no indication of her true talents.

Williams has a powerful and distinctive voice with good range and excellent phrasing. She couples this with an entertaining and energetic stage presence that is complemented by an experienced and talented band. Williams' only real problem is a paucity of new material as her two eight-song, 50-minute sets were filled with songs made popular by other female vocalists.

Williams' unique style shone brightest on protracted versions of Curtis Mayfield's "Give Him Something He Can Feel" and the Gladys Knight hit "Neither One Of Us." Both songs were arranged to get the most out of Williams' fine voice and winning stage personality.

ROBERT FORD JR.

ANDREW GOLD
RONEE BLAKLEY

Roxy, Los Angeles

Music listeners around the country are familiar with the sound of Andrew Gold from his backup work with Linda Ronstadt, Carly Simon and Art Garfunkel and from his original songs performed by others, notably "Endless Flight" done by Leo Sayer.

The local audience got its chance to hear Gold live and up front on March 9 and he quickly established a rapport with the audience with his easygoing musical style somewhat reminiscent of the Eagles.

Gold filled his hour-long set with a mixture of his own numbers and those of other artists, including "Lonely Boy" which has just been released as his new single and a rendition of Manfred Mann's "Do Wah Diddy."

Gold provided a few anecdotes to lend insight into the creation of various numbers, explaining "I'm A Gambler" as evoked by a winning streak and followed shortly by a losing streak of greater dimensions.

Many of the numbers were from Gold's new Asylum LP "What's Wrong With This Picture." He included in his set "One Of Them Is Me," "Passing Thing" and "Angel Woman," displaying the same competence onstage as comes across on his LP. "Angel Woman" was a nice change of pace as Gold switched from guitar to solo piano for this ballad.

The high point of Gold's 12-number set was his performance of "Endless Flight," if only because it is a well-known number. He followed with "Go Back Home Again," a boogie number dedicated to the guy in every audience who keeps shouting "boogie!" and closed with a rendition of "Dr. Robert."

The show was opened by Ronee Blakley, who played an easygoing one hour country set. Best known for her performance in "Nashville," Blakley is building her act into a show that is well worth listening to. She displayed a strong, husky voice as she performed numbers such as "American Beauty," "Marksman" and "Looking For Somebody To Trust." Blakley plays good piano, opening numbers such as "Marksman" with a dash of rock'n'roll.

Blakley played "My Idaho Home" and "It Hurts So Bad" from "Nashville" and closed with the popular "He's Got A Tape Deck In His Tractor."

TOM CECK

PETER LEMONGELLO
WALTER MURPHY

Felt Forum, New York

Lemongello is a good example of how far a man can go on just brains and good looks. After saturating television screens with commercials that put more emphasis on his handsome face than his thin voice, Lemongello follows up with a live act that does pretty much the same thing.

For this March 5 concert Lemongello marched around like a drum major, posed like a bodybuilder, shook hands and kissed children like a politician, and occasionally, sang. All this seemed to please his female fans as they rushed the stage to give their idol kisses, flowers, poems, love letters and articles of intimate apparel.

Lemongello is smart enough to know the limits of his voice and he carefully stays within them. The one-hour, 20-song set was made up primarily of contemporary standards like "I Write The Songs" and "The Way We Were" that were not too hard to sing.

Lemongello got little support from his orchestra which played with the energy of intensive care patients. But the ladies in the audience did not come to hear a band, they came to see Peter Lemongello and they got their money's worth. While his voice is causing Si-

natra no sleepless nights, Lemongello does manage to entertain his fans and that is all he really needs to do.

Keyboardist Walter Murphy and his orchestra delivered 45 minutes of pleasant though uninspired disco-rock. Murphy stuck pretty much to formula as his set was highlighted by disco arrangements of classical melodies. Since the success of his "Fifth Of Beethoven" Murphy's music has become predictable. Though his show is packaged in entertaining way Murphy can't go too much farther doing the same thing.

ROBERT FORD JR.

WILLIE BOBO
PHYLLIS ST. JAMES

Troubadour, Los Angeles

Willie Bobo, the veteran timbale player/bandleader demonstrated March 10 just how far a new recording contract can go to add vital spirit to a tired act.

Compared to a previous appearance at the Starwood about a year ago with essentially the same band members, Bobo's new show seemed vastly more confident and purposeful, staged with greater care, and performed with greater verve and control.

In his 75-minute, seven-number set, Bobo offered a mixture of older tunes for which he is well known ("Hurt So Bad" and "Evil Ways") and cuts from his new Blue Note LP.

Although the new material departed little from Bobo's eclectic Latin/funk/jazz style, the rejuvenated delivery is what mattered.

As a timbale player, Bobo is several cuts below masters such as Tito Puente or even young Nicky Marrero. Wisely then, Bobo relies heavily on his style, both graceful and flashy, to capture his audience. His affectionate, onstage interaction with long-time percussion associate Victor Pantoja is especially amusing.

As a performer, Bobo can be alternately comical or moving. His enthusiastic audience as usual delighted in his sexual one-liners and sight gag clowning. But when Bobo's nagging sore throat frustrated his vocal on "A Little Tear" which he had dedicated to Ray Gilbert, the tune's deceased composer, he was moved to tears and his audience to spontaneous sympathetic applause.

Finally, Bobo's confident conducting of his band throughout the evening seemed to symbolize his new-found command, justifying his claim that "I'm not as beautiful as I used to be, but the fire's still there."

Opening the show was vocalist Phyllis St. James who has reportedly worked with Boz Scaggs. The dynamic, soulful singer launched a solo career amidst rumors that at least two major labels are vying to sign her. True or not, her highly energetic six tune, 40-minute, well-polished and well-received performance here makes the claim believable.

AGUSTIN GURZA

PETULA CLARK
SANDLER & YOUNG

Hotel Sahara, Las Vegas

Perky Petula Clark made her Congo show-room debut March 17, having moved from the Riviera Hotel down the strip. And the elegantly-gowned Clark caught the opening night full house by surprise with a snappy nine-song set which moved quickly in her hour-plus program. Backing the crystal-clear British singer's vocal style was the 32-piece Jack Splash orchestra, her three-dance troupe "Friends" and three female singers.

Right from the Elton John opener, "Your Song," Clark established early her ability to captivate with phrasing and control. She continued with early '60s hits "Don't Sleep In The Subway," "I Know A Place" and first breakthrough hit, "Downtown."

The show bogged down a bit with a Broadway medley, involving costume changes and extended dance routines from "Annie Get Your Gun," "Sweet Charity" and "Jesus Christ, Superstar!"

Clark's final four songs however again picked up the performance pace beginning with an a cappella solo on "Send In The Clowns." "I Got The Music In Me" was an average rocker, but Clark again reached artistic heights with Barry Manilow's classical-derived "This Must Be Magic."

Disco finale "Baby Face" culminated the total effort with excellent choreography, stage-side graphics and Miss Clark outfitted in pumps, pigtailed and hot pants.

Meanwhile, Tony Sandler and Ralph Young, also making their mainroom Sahara bow, executed a flawless, musical and comedy program of 10-songs featuring their blending, harmonic

(Continued on page 42)

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Lloyd Noble Center, Norman, Okla., March 25, 26, (2)	22,915	\$10-\$15	\$325,460*
2	ELVIS PRESLEY—Mgmt. III/RCA Record Tours, State Univ., Tempe, Ariz., March 23	14,047	\$10-\$15	\$198,390*
3	FLEETWOOD MAC/FIREFALL—Electric Factory Concerts, Spectrum, Philadelphia, Pa., March 21	17,380	\$7-\$8	\$126,971*
4	EAGLES/JIMMY BUFFETT—Concerts West/Cellar Door, Scope Aud., Norfolk, Va., March 25	13,000	\$8.50	\$110,500*
5	GENESIS—Wolf & Rissmiller, Forum, Inglewood, Calif., March 24	13,524	\$6.50-\$8.50	\$108,583
6	ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Civic Center, Amarillo, Texas, March 24	7,389	\$10-\$15	\$100,242
7	DRAMATICS/SYLVERS/BAR-KAYS/BRICK—Lewis Grey Prod., Arena, Long Beach, Calif., March 25	13,902	\$5.50-\$7.50	\$95,718*
8	EAGLES/JIMMY BUFFETT—Concerts West, Col., New Haven, Conn., March 26	10,695	\$7.50-\$9.50	\$95,600
9	EAGLES/JIMMY BUFFETT—Concerts West, Col., Richmond, Va., March 23	11,662	\$7.50-\$8.50	\$94,932*
10	DRAMATICS/SYLVERS/BAR-KAYS/BRICK—Lewis Grey Prod., Cow Palace, San Francisco, Calif., March 27	14,707	\$6.50-\$7.50	\$93,682*
11	PARLIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod./Dimensions Unltd., Scope, Norfolk, Va., March 26	13,000	\$6-\$7	\$82,265*
12	PARLIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod./Dimensions Unltd., Col., Richmond, Va., March 25	12,286	\$6-\$7	\$81,923*
13	FLEETWOOD MAC/FIREFALL—Cross Country Concerts, Civic Center, Hartford, Conn., March 25	10,409	\$6.50-\$7.50	\$77,102*
14	BOSTON/NILS LOFGREN/JOURNEY—Feyline Presents Inc., McNichols Arena, Denver, Colo., March 22	16,166	\$4.50	\$72,747
15	BREAD/JELLY—Concerts West, Special Events Center, Salt Lake City, Utah, March 26	10,941	\$6-\$7	\$68,500
16	BOSTON/RICK DERRINGER/SAMMY HAGAR—Contemporary Prod., Kiel Aud., St. Louis, Mo., March 24	10,586	\$5-\$7	\$67,930*
17	PARLIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod., Coliseum, Columbia, So. Carolina, March 27	10,621	\$5-\$7	\$65,438
18	ELECTRIC LIGHT ORCHESTRA/MANFRED MANN'S EARTH BAND/ELLIOTT MURPHY—Entam Ltd., Civic Center, Charleston, W. Va., March 27	9,000	\$6.50-\$7.50	\$63,350*
19	ELECTRIC LIGHT ORCHESTRA/SEA LEVEL/ELLIOTT MURPHY—Entam Ltd., Rupp Arena, Lexington, Ky., March 26	9,334	\$5.25-\$7.25	\$64,272
Auditoriums (Under 6,000)				
1	ENGELBERT HUMPERDINCK/DICK CAPRI—Alex Cooley Inc., Civic Center, Atlanta, Ga., March 25 (2)	6,406	\$8.50-\$12.50	\$73,565
2	GENESIS—Bill Graham, Winterland, San Francisco, Calif., March 25, 26 (2)	9,927	\$4.50-\$7.50	\$56,707
3	MANFRED MANN'S EARTH BAND/JOHN MILES—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., March 25 (2)	5,734	\$4.50-\$6.50	\$34,375
4	SANTANA/GATO BARBIERI—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., March 22	3,833	\$7.50	\$28,748*
5	CHICK COREA/RETURN TO FOREVER FEATURING STANLEY CLARKE—Albatross Prod., Paramount Northwest, Seattle, Wash., March 27 (2)	4,296	\$6.50-\$7.50	\$28,850
6	VAN CLIBURN—Northwest Releasing, Opera House, Seattle, Wash., March 24	3,088	\$6.50-\$9	\$24,090*
7	GARY WRIGHT/ROBERT PALMER/STYX—Daydream Prod., Sawyer Aud., La Crosse, Wisc., March 23	4,000	\$6	\$24,000*
8	SANTANA/MOTHER'S FINEST—Gulf Artists, Curtis Hixon Hall, Tampa, Fla., March 23	3,608	\$6.50-\$7	\$23,740
9	MELBA MOORE—Eugene Harvey, Shubert Theatre, Philadelphia, Pa., March 25	3,200	\$6.50-\$8.50	\$23,500
10	DRAMATICS/BAR-KAYS/BRICK—Lewis Grey Prod., Warnor Theatre, Fresno, Calif., March 26 (2)	3,118	\$6.50-\$7.50	\$22,108
11	JESSE COLIN YOUNG/NITTY GRITTY DIRT BAND—Wolf & Rissmiller, Golden Hall, San Diego, Calif., March 25	3,507	\$5.50-\$6.50	\$21,678
12	CHICK COREA/RETURN TO FOREVER FEATURING STANLEY CLARKE—Albatross Prod., Queen Elizabeth Theatre, Vancouver, B.C., March 25	2,823	\$6.50-\$8.50	\$21,009*
13	JESSE COLIN YOUNG/NITTY GRITTY DIRT BAND—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., March 23	2,755	\$7.50	\$20,663*
14	CHICK COREA/RETURN TO FOREVER FEATURING STANLEY CLARKE—Albatross Prod., Paramount Theatre, Portland, Ore., March 26	2,906	\$6.50-\$7.50	\$20,605*
15	GARY WRIGHT/NILS LOFGREN—Contemporary Prod./Chris Fritz, Ice Chalet, Columbia, Mo., March 26	3,635	\$5.50-\$6.50	\$20,452
16	ACOUSTIC DAVE MASON—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 25	3,026	\$6-\$7	\$20,408
17	ROY AYERS/ASHFORD & SIMPSON—Eugene Harvey, Music Hall, Cincinnati, Ohio, March 27	2,785	\$5.50-\$7.50	\$19,575

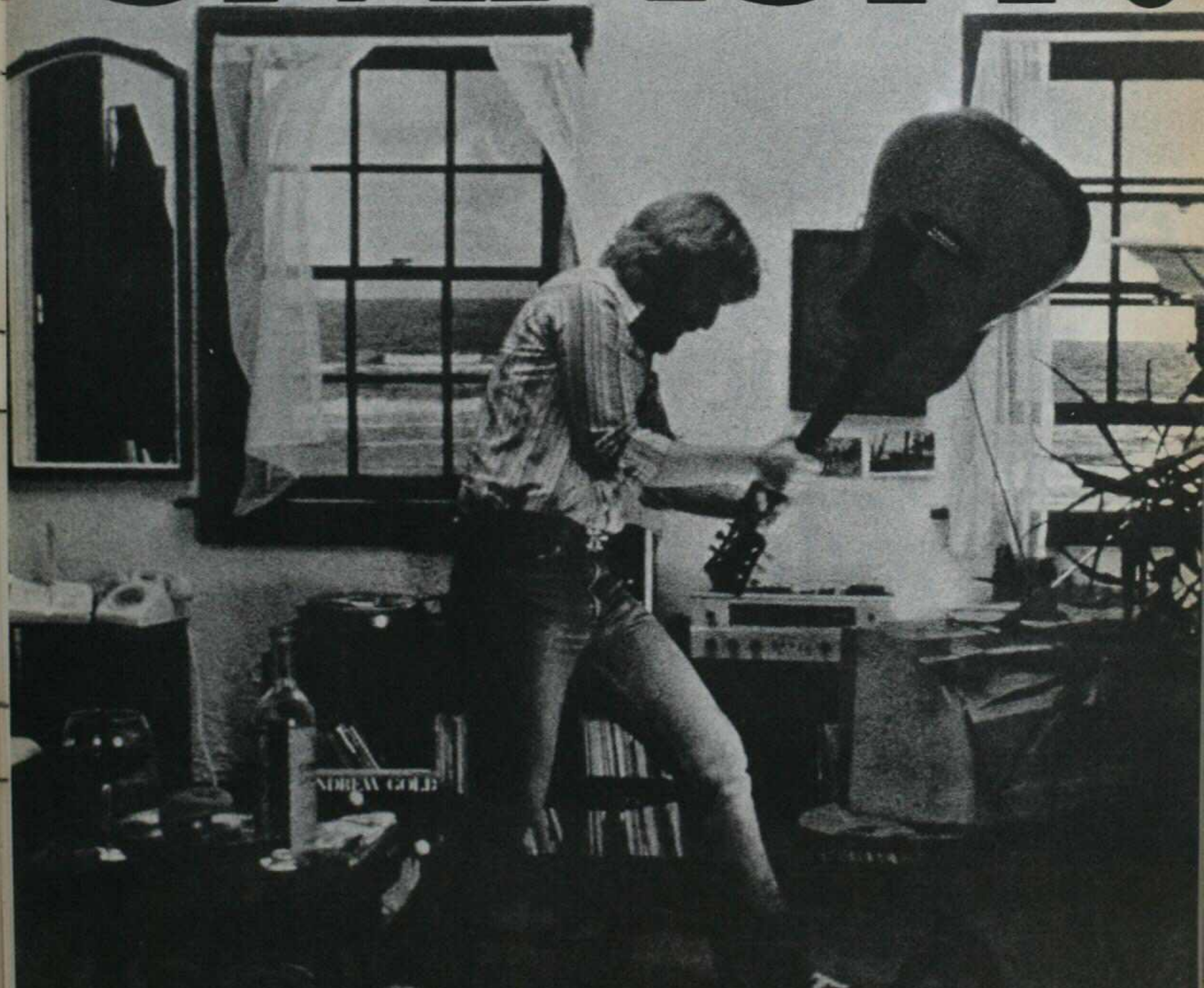
Hershey Ballroom

• Continued from page 32

The ballroom paid top dollar for the attractions and back in the '20s paid Rudy Vallee a \$2,600 guarantee to appear. The record high attendances was attracted by Vaughn Monroe when 6,945 packed the 23,000-square-foot building Aug. 23, 1947 and were only able to stand and listen.

House rules called for coat and tie, dresses for women. The management even sold ties for 25 cents or 50 cents. According to 82-year-old Katherine Gordon, who sold tickets and checked coats at the ballroom, she remembers only one orchestra leader ever bombing. "He didn't do well at all; he wasn't known then." The maestro is much better known now as Lawrence Welk.

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Sound Business

NASHVILLE OPERATION

Bradley Bullish On Potential Of Studio

By GERRY WOOD

NASHVILLE—Nashville's most prominent producer has purchased Nashville's most successful studio complex—and the combination should result in success.

Owen Bradley's purchase of the RCA Studios (Billboard, April 2, 1977) ends a three-month close-down of the studios. Negotiating with RCA officials in New York through his business manager, Bradley bought the equipment in studios A and B and worked out a sub-lease on the studio space. The two smaller studios were not involved in the transaction.

Though not revealing the purchase price, Bradley comments, "If you lump the whole thing together, you could make it sound spectacular. But if you want to be realistic, it sounds like it's maybe not such a big deal."

Re-named Master Sound Studios, the complex in the RCA building will be a subsidiary of Bradley's other studio, Bradley's Barn in nearby Mt. Juliet, Tenn.

Bradley, a member of the Country Music Hall of Fame, opened the original studio on what has become known as Music Row. That studio—a quonset hut—is still being used as part of the Columbia Recording Studios.

Bradley fired up the studio as soon as the papers were signed. Master Sounds Studios' first session was March 23 with Roy Dea producing Steve Young for RCA.

The mixture of RCA acts, those produced by Bradley, and other artists from other labels should keep the studios busy and in the black. Bradley believes if he can fill 40% of the studio time with RCA acts "we'll be healthy and successful."

Bradley has a precedent from the days when he headed the MCA Nashville operations and cut many of the MCA acts at Bradley's Barn. "The Barn is the only barometer I can go by. Contrary to what many people thought, MCA did 30%-40% of its sessions at the Barn. That same formula will probably hold true at Master Sound."

Though the successful Barn studio will continue to remain active, Bradley might be cutting some MCA acts at Master Sound. "There's no reason why we can't. At this point, it's all in the same family."

Two former RCA engineers, Bill Vandevort and Bill Harris, have been hired for the Master Sound operation, and Bradley hopes to hire back a few more of the laid-off engineers as business dictates.

(Continued on page 53)

Sound Waves

Coming British Invasion?

By JOHN WORAM

NEW YORK—"We're looking for an American distributor" was a phrase heard again and again at the AES' 56th convention held March 1-4 at the Hotel Meridien in Paris. And despite the venue, the voices were in English, representing many of the almost 20 British recording studio hardware firms on hand for the show.

While a few British firms such as Neve, Allen and Heath, and Audio & Design are already well known here in the "colonies," the others are getting ready to become better acquainted with us.

Helios Electronics Ltd. director Dick Swettenham reports that the first American delivery of one of its consoles is set for Seals and Crofts' "Dawnbreaker" recording studio on the West Coast.

Although the console will be delivered just days before the AES convention in Los Angeles (May 10-13), Swettenham has been unable to persuade the proud new owners to divert the console for an additional week, so that exhibitgoers can have a look. Helios is now represented by Everything Audio in California which arranged the sale to Seals and Crofts.

Also in the Rolls-Royce category is Cadac. Sales manager Frank Woodington has recently established ties with Irv Joel and Associates for American sales and service.

Notable among the many Cadac features is a "check" facility, for previewing before recording. The check button mutes all other channels (as with the conventional preview function) but maintains the echo and reverb feeds (if any), allowing the engineer to get an accurate idea of the total effect of the channel being checked.

Monitor level and speaker assign-

ment is unchanged in the check mode, unlike most conventional preview functions, which route the previewed signal to a pre-assigned speaker.

Cadac has also introduced CARE (Cadac Automated Recording/Remix Equipment). The system uses disk memory and two microprocessors.

At the Audio Developments booth, Anthony Levesley reports that several of the company's line of

(Continued on page 47)

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Joe Cocker laid down a few tracks for his next album at Sound City, Denny Cordell producing, Raghu at the board... Smokie recorded at Whitney Sound with producer Mike Chapman for its new LP.

The Memphis Horns cut some live tracks at Wally Heider for a forthcoming RCA album, Alan Abrahams producing, Clarence McDonald arranging, and Mic Leitz engineering... Sam Neely finished his Elektra LP at Chateau, Ken Mansfield producing and John Arrias engineering... Caldera worked on a second Capitol LP at Indigo Ranch in Malibu, co-produced by Jorge Strunz and Eduardo del Barrio with Larry Dunn.

Marco DaSilva, a Warner Bros. producer in Rio de Janeiro, recently completed three projects for WEA International at Westlake Audio, all

(Continued on page 47)

THE STEVE GIBBONS BAND



Trevor Burton



Bob Lamb



Bob Wilson



Steve Gibbons



Dave Carroll



ROLLIN' ON TOUR

Part One

- | | | | |
|----------|-----------------------|----------|--------------------|
| April 7 | Wheeling, W. Virginia | April 14 | Syracuse, New York |
| April 8 | Boston, Massachusetts | April 16 | Buffalo, New York |
| April 9 | New York, New York | April 17 | Toronto, Ontario |
| April 12 | Albany, New York | April 18 | Detroit, Michigan |

The Steve Gibbons Band new single is the Chuck Berry Classic:

TULANE

MCA-40712

Produced by Kenny Laguna. It's from their new album "Rollin' On."



MCA RECORDS

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Sound Business

Studio Track

• Continued from page 40

Brazilian artists engineered by Humberto Gatica.

Olivia Newton-John was overdubbing and mixing for her new MCA LP at Sound Labs ... Mike Sutton produced Thelma Houston with Sye Mitchell at the board at One Step Up.

At Star Track, Larry Williams finished his new LP with Brian Levi at the board ... Hit City West has opened as a new professional 8-track studio in West L.A.

Merle Haggard's new MCA LP was mastered at the MCA Studios ... Quad Associates Music Co. cut Wardell Howard's new LP, arranged by A. Freeman and B. Hazly at Golden West and CBA Studios.

In San Francisco, Beserkley Records finished an LP at the CBS Studios with Earthquake, Kenny Laguna helping with the production along with Glen Kolotkin and Matthew Kaufman, Kolotkin engineering. Sly Stone was also in working on an album, Don Cody at the board. In the mastering room, new albums cut include the Meters, Herbie Hancock, Kingfish, Heartsfield, Pete and Sheila Escovedo, Tony Bennett and Bill Evans, and singles by Santana and Phoebe Snow.

Also in the Bay City Bennie Maupin finished his second LP at Different Fur while Sarah Baker recorded her first London LP there, both projects produced by Pat Gleeson.

The Drifting Cowboys and Jim Owen completed an LP at Woodland Sound Studios with Charlie Daniels producing and Rex Collier at the board.

Bruce Staple was named general manager of the new Soundmixers Studio in New York. Most recently he was executive director of Electric Lady. Soundmixers, occupying an entire floor of the Brill Building, is slated for a mid-March opening.

Frank Sinatra was in at Media Sound Studios in New York recording a single "Everybody Ought To Be In Love," coproduced by Charlie Calello and Joe Beck, with Joe Jorgensen and Godfrey Diamond on the boards. Also at Media, Joel Diamond continued producing Engelbert Humperdinck's upcoming LP with Jimmy Haskell arranging and Joe Jorgensen again working the dials. And Barry Manilow mixed on his next effort with Ron Dante the producer and Mike DeLegg engineering.

Owen Bradley produced Conway Twitty and Loretta Lynn at Bradley's Barn, Nashville.

School Seeking A Coordinator

NASHVILLE—Middle Tennessee State Univ. in Murfreesboro, Tenn., is seeking a coordinator for its Recording Industry Management Program.

More than 125 students are majoring in this degree program which concentrates on developing students for a wide range of careers in the recording industry. It does not pertain to the area of performing arts.

Prospects should contact Dr. Edward Kimbell, Chairman, Dept. of Mass Communications, Box 51, Middle Tennessee State Univ., Murfreesboro, Tenn. 37132. Application deadline is March 15.

Talent

Talent In Action

• Continued from page 38

trademark. Highlights included "Feelings," "I Believe" and a "MacArthur Park/Jacques Brel" medley. HANFORD SEARL

NILS LOFGREN

Civic Auditorium, Santa Monica, Calif.

The epitome of the ultimate punk rocker in the persona of Lofgren blasted its way through an overpowering 12-song, 75-minute set of guitar-dominated rock March 18. Flash guitarist Lofgren riffed his way through the show playing his instrument in nearly every conceivable position.

Throughout the evening he grated back and forth, got down low on his knees, jumped up the piano, kicked his legs out towards the crowd and basically showcased his guitar wizardry.

Lofgren, who received enthusiastic ovations and cheers before he set foot on the stage, performed songs culled mostly from his latest A&M album, "I Came To Dance" and his previous LP "Cry Tough."

Outfitted in black-embroidered pants and top, the diminutive Lofgren opened with a hot guitar solo. Most numbers were Lofgren show-cases as the long instrumental jams gave him an opportunity to show his stuff and dazzle the crowd. Utilizing the guitar tremolo lever, Lofgren produced a whining wah-wah sound which made his guitar appear to be talking.

Yet throughout the loud and sometimes monotonous heavy rockers, Lofgren's vocals were muffled and partially inaudible. Still he continued to lay down the licks in all but one song in which he put aside his treasured instrument for a brief bit on piano.

Towards the finale Lofgren let go as he played guitar a la Jimi Hendrix with his teeth, which excited the roaring crowd to higher degrees. Following his last song he mentally braced himself and topped things off with a flying backflip that set the stage for his encore.

Lofgren is without a doubt one of contemporary rock's flashiest and most adept guitar virtuosos. Though his music is loud and often overpowering, it fits the Lofgren style. ED HARRISON

JESSE COLIN YOUNG DIRT BAND

Civic Auditorium, Santa Monica, Calif.

Young offers an untumultuous but galvanizing brand of rock and he was in ideal form March 23 before a near capacity house.

He took command immediately—reinforcing his already cult-like aura—by coming onstage alone, picking up his acoustic guitar and launching into a hauntingly melancholy version of "Your Lovin' Hobo," a ballad extracted from his recent "Love On The Wing" Warner Bros. album.

Joined onstage by backup members, Young's near 90-minute, 16 song set was comprised notably of tunes from that same LP—songs reflecting life on the road.

The music ranged from ballads and mid-tempo numbers to a few uptempo rockers that were spiced here and there by jazz, r&b, reggae, country, and even a little dixieland thanks to the excellent horn work of Jim Rothermel.

At various times Young was also joined onstage by his "lady" Suzi who contributed fine backup vocals and harmonies.

In the assortment of newer material was "Higher & Higher," "Love On The Wing," "Workin'," "Hey, Good Lookin'," "Fool," "Drift Away," "Do It Slow" and "California Cowboy."

Dipping backwards, he interspersed "Songbird" as well as a funky rendition of Marvin Gaye's "What's Going On?"

"Light Shine," and the classic Youngbloods' ode to brotherhood "Come Together" were saved for the two encores.

The Dirt Band opened with a tantalizing, momentum-building 45-minute set of electrified country and Cajon rock. John McEuen is as versatile a musician as there is and for the first phase of songs laid back on pedal steel guitar. Then, like a fuse igniting, he exploded with banjo and electric fiddle, dancing around the stage on such numbers as "Bayou Jubilee" and "Battle Of New Orleans" as the band reeled to a foot stomping finale.

Among the other Dirt Band standards offered were "Mr. Bojangles," "Cosmic Cowboy," "Here Comes Another Song About The Mountains," "Jaded Love," "Fish Song," "Honky Tonkin" and "Everyday Pays." JIM McCULLAUGH

Jukebox

Chi Distrib Diversifies Into Soul

CHICAGO—Nationwide Sound Distributors, one of a handful of suppliers marketing primarily to jukebox operators, has diversified into soul music, Joe Gibson, company president reports.

The Nashville-based firm, which functions as a national distribution representative for very small labels, is handling soul product on the Boblo, House Of Orange and KT And Company labels, according to Gibson.

The company, which also offers a smattering of Latin titles, has dealt primarily in country product, and handles U.S. distribution of the Canadian Boot label.

Gibson says Allen Orange, former head of soul promotion for Monument Records, has been named to direct Nationwide's r&b promotion effort.

As part of the product diversification, Nationwide is refining its use of sample mailings to operators, the company informs.

Where previously it employed a homogenous mailing to a group of nearly 500 ops, Nationwide now is attempting to categorize operators according to the type of locations they program predominantly, Gibson says.

"We were using our mailings just as a means of acquainting the operator with our product, but it will become more of a test marketing situation now," he explains.

Gibson says a smaller number of operators will receive a greater number of singles under the new mailing format, and that one-stops will be alerted when operators in their area are being polled.

In addition to checking one-stops for record reactions, Nationwide directly contacts approximately 100 operators each month, Gibson says.

"We want to know not only about our own records but about what types of records in general are doing well for them," he says. "It helps us select product that we're going to handle."

Gibson says operators are serviced with virtually all of Nationwide's 16 or 20 new monthly releases.

Twenty-four independent distributors, augmented with direct sale to one-stops in certain locales, represents Nationwide's distribution network.

Sterling Mails Strip Promotion

CHICAGO—The use of Sterling color-coded tile strips increases box collections by up to 10%, according to a new promotional piece Sterling is mailing to 75 U.S. one-stops.

A 5% increase in collections results when coded color strips are employed whenever a record is placed, the mailing claims, and when records are grouped according to color columns, it says, the increase is 10%.

Dick Steinberg, company president, says the figures are based upon "operator reports" and "comments made from people met at the MOA expo."

Though an increase in gross has been claimed previously for the color-coded titles, exact percentages are not available, says Steinberg.

The 32-year-old Sterling system utilizes six colors, representing the categories: "pop-hot," "pop-easy listening," "soul," "country," "standard oldies," and "Latin."

Campus

PLENTY OF NAME ACTS

\$100,000 Loan Big Aid To Floridians

By ED HARRISON

LOS ANGELES—While many campus concert bookers are struggling to bring top name entertainment to their schools, the Univ. of Florida at Gainesville has maintained a high standard of programming with a regular schedule of in-demand acts.

And to further entice its students, more than half the shows are free thanks to a \$100,000 yearly loan from the student government. "With that kind of money we're starting off in good shape," says Steve Weiner, chairman of Student Government Productions.

Among the free shows presented in the past year are George Benson, Roger McGuinn, Commander Cody, Jesse Colin Young, Doctor Hook, Earl Scruggs, Dizzy Gillespie, George Duke/Billy Cobham, Pure Prairie League, Chick Corea and the Nitty Gritty Dirt Band.

Pay shows have included Chicago, Bob Dylan's Rolling Thunder Revue, James Taylor, America, Steve Stills, Beach Boys, Crosby & Nash, Bob Hope, Loggins & Messina, Harry Chapin, Yes, Leon Russell, Kansas, Styx, Billy Joel, Janis Ian and Tom Chapin.

Yet despite all the topnotch acts, Weiner says the 30,000 student enrollment is not fully appreciative. "Students don't realize how lucky they are," he says.

"They aren't aware that \$100,000 is a lot of money nor do they know what comparative prices are. Students don't feel we've offered the kind of groups they really want to see like Pink Floyd, Jethro Tull and Led Zeppelin. They have no concept what booking is."

The school has its own technological services crew with student-run lighting, sound and equipment which further allows the university to give reduced rates.

With four or five free shows a quarter, ticket prices for the paying shows vary between \$6-\$4.50 with a \$1 discount to students. Because the school is in such a healthy financial position it can afford to take risks on shows that might not be successful. "We did a Todd Rundgren show that we lost on," says Weiner. "But we'll continue to do those shows every now and then."

Because the Florida Legislature prohibits the use of student funds for concerts, claiming it would constitute double taxation if students pay for shows, a loan from the student administration has allowed financial backing for any show.

Weiner says the Student Government Productions department nego-

Top Jazzmen Play At Calif. School

LOS ANGELES — California State Univ. at Northridge presents its first large scale jazz concert, entitled "California Jazz Festival '77" April 2. Scheduled to perform are Herbie Hancock, Ronnie Laws, Randy Crawford, Karma and the Gerald Wilson band.

The show will take place at the campus' 9,000-seat Devonshire Downs Stadium with festival seating. Student ticket prices are \$3.99, general public advance tickets are \$6.50 and at the door tickets are \$7.50. The show is being presented by the Associated Students Cultural Program department.

tiates with the student senate on a budget. The senate in turn assess a student activities fee. The money collected is then put into a general fund. The senate has the final say in all budget-related matters and utilizes the funds for the diverse programming schedule.

When an act is in town, Weiner says he is immediately on the phone to the record company requesting time buys, ads and occasional phone interviews with the artist. Album giveaways, he says, help spur student involvement. Legal complications have prohibited him from conducting other promotion gimmicks like wet T-shirt contests. "We push for every opportunity," he says.

At a recent Kansas concert, a computerized survey was taken to give the Productions department an analysis of student preferences. "We did it to gain a better understanding of student needs so we could better allocate our funding," Weiner says.

Two main venues are the scene for most concerts. The Florida Gymnasium seats 6,500 and Florida Stadium has a capacity of 23,000. All free shows are held outdoors in a lawn setting. Weiner says that on numerous occasions there have been complaints from the city with police often requesting a reduction in volume.

Within two years a \$9 million domed Coliseum is expected to be completed. It will have a seating capacity of 10,000 complete with special lighting effects, terrace and pool. Weiner claims it will be the best facility in the Southeast.

Also planned this term is the annual jazz festival with Stanley Turentine on April 24. Upcoming free shows will feature Jose Feliciano Sunday (3); Leon Redbone April 14; Michael Murphey April 8; pay shows are America/Burton Cummings April 11, Charlie Daniels/Roger McGuinn April 15 and Jimmy Buffett on April 24.

UCLA Vidtapes Katakis Session

LOS ANGELES—In conjunction with A&M's campus department, the debut recording session of Michael Katakis at A&M studios was covered by a special UCLA videotape unit for showing on the 30,000-student campus.

The UCLA crew, headed by moderator Dennis Sullivan, Jane Reynolds and Mike Jones, taped an interview with the singer/writer, then recorded Katakis during one of his album songs, "New England Lullabye."

The taping was publicized in the school's newspaper, the Daily Bruin, and on the campus radio station, KLA. Katakis is a UCLA favorite, having performed in concert there numerous times.

The videotapes are seen by students via closed circuit in black and white. They consist of various subjects in the hour-long presentation. Previously taped were Peter Asher, Linda Ronstadt's manager, Don Ellis and Von Thomas of Columbia Records, and Machine Gun Kelly KJH disk jockey.

Katakis' first A&M album is scheduled for May release and is called "A Simpler Time."

APRIL 9, 1977, BILLBOARD

France...

Industry Grows Amid Tax Trouble, Import Threat

By HENRY KAHN

Over the past four years or so, the French record industry has expanded at the rate of some 20% annually. Though the use of the word "industry" may be unwelcome, since many key personalities involved prefer the word "profession," the fact is at least 200 companies are involved, though 51% are responsible for 90% of the market.

With almost 2,000 points of sale, it is estimated that in 1976 some 130 million records were sold. Under those circumstances, the word "industry" is clearly justified.

The past history of the industry has been full of glory. Reasons for success have been many. First, when the recession started gripping the western world, the public turned to disks as a form of relaxation from stress and strain of everyday life. Second, the record companies in France were shrewd enough not to jump in headlong just to make an easy dollar. They advanced with care and by keeping prices below the inflation rate gave themselves an attractive product to offer.

It is estimated that record prices have risen annually by less than 4% in a country where the rate of inflation has averaged 10%.

Disks and Porno

However there were disadvantages to be found in the industry's progress. The government, for instance, watched the development and decided to skim a lot of cream from the top of the milk. It slapped a Value Added Tax of 33% on records. That, as many concerned in the business constantly aver, places Beethoven, the Beatles, Tino Rossi and Charles Aznavour in the same category as hard pornography—for it is taxed at the same VAT rate as is added to porno movies.

Many feel it should be obvious to the Minister of Finance that such an aggressive tax imposition must, in the long run, put a brake on sales. It is argued that a more reasonable rate of tax—say between 17%-20%—would boost sales further and give the minister an increased income. Why, then, should he be so reticent?

There are many different opinions; one is that show business generally in France has a poor image; that there is altogether too much stress on the glamor, on the off-beat activities of top personalities, on the general extravagances associated with the entertainment world.

But it is doubtful if that is the real answer. The fact is the government seems happy enough to collect its high tax. True, a lower rate would lead to greater sales but it would also mean more money being spent, more in circulation and consequently a higher inflation rate. It is better, believes the government, to leave things as they are.

France Lags

Yet despite this VAT obstacle to expansion, all concerned are certain that expansion will still go on as we move into the 1980s.

Jacques Souplet, of CBS, likes to make the point in debate that France still lags behind the U.K. and Germany. He feels there is still plenty of elbow room so expansion will continue. He just feels there may be modifications in selling methods.

And Louis Hazan, of Phonogram, believes that France still has a long way to go in terms of industry development. He expresses a widely held view that over the next four years sales of cassettes will trample the tremendous benefit of the record business.

(Continued on page F-15)

Fierce Debate Over Nose Dive Of Singles

By MIKE HENNESSEY

After dominating the market for the last 10 years or more, the single in France took a disastrous nose-dive in the last quarter of 1976 and although it has rallied slightly since, there is a growing feeling in the industry that it is unlikely to regain its former glory.

There is a considerable difference of opinion as to the principal cause of this slump. Bernard de Bosson, managing director of WEA, considers price a major factor. "The single has passed the 10 franc barrier—it can now cost as much as 12 francs 50 (\$2.50)—and this has created a psychological block among the public. As long as you could get a single with a 10-franc note the price was acceptable—but once it became necessary to add coins to the note, a negative reaction was created." De Bosson points out that it is possible to buy a budget album in France for not much more than a full-price single.

Another theory is that the quality of singles released in the last quarter of 1976 was not particularly high and the supporters of this idea point to the fact that the public is still buying singles in vast quantities if the product is right, an example being the runaway success of "Daddy Cool" by Boney M.

No TV

Yet another explanation of the single's fall from grace is that there are no longer any record promotion opportunities on French television. Since October 15 all tv pop shows were taken off the air by government decree on the grounds that the state television network did not exist to sell records. An important absentee from the small screen has been presenter Guy Lux whose weekly show gave vital exposure to new singles.

This theory, however, is discounted by Pathe Marconi managing director Michel Bonnet, who points out that even without the benefit of tv, an acknowledged hit singles specialist like Claude Carrere is still selling large quantities of disks.

It is ironic that for years the French industry has striven to boost the under-developed LP market and to end the dominance of singles, a legacy from the days when the EP in the four-color sleeve was king. In evolving from EPs to singles, the industry continued to use four-color sleeves and thus gave the single a certain glamor. Added to which the major native talent had never been particularly LP-oriented.

Says Bonnet: "Singles were selling strongly in 1970, then in 1972/73 there was a marked decline. After that sales dropped again, but now they are seriously down. The market situation is not good. Too many people are talking about the death of the single."

"I think one problem is the increasing competition for exposure. We have 55 million people in France and 3½ radio stations. In this respect we are in the middle ages. In Italy there are now a thousand or more radio stations and this late development has had a most favorable effect on the record market. There are many artists who were never heard on radio before who are now getting regular exposure."

"In France only France Inter, the state radio station, covers the whole country, and its listening audience contains the smallest proportion of record buyers. The peripheral commercial stations, Europe No. 1 and Radio (Continued on page F-15)



ÇA VA!



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Expansion Paradox To Those Touting Price Hike

Lucien Ades, president of the Syndicat Nationale de l'Édition Phonographique and Audiovisuelle, SNEPA, believes that it will be impossible to avoid sharp price increases in the upcoming year.

He says: "1976 was an excellent year. We sold about 130 million disks and cassettes against only 60 million in 1970. The policy of the French companies has been, over the past five years, to keep prices down, accept lower profits and push up the volume of sales. This policy has succeeded, but we have to ask ourselves whether, today, it can continue."

In 1975, he explains as head of the French record industry association, the companies were able to keep their price increases down to a modest 3.83%. This is well under the national inflation rate which is running at the 10% mark or a shade more.

The government's economic policy is intended to reduce inflation. Having pegged prices between September and December 1976, Prime Minister Raymond Barre said that in the new year prices would be freed. This will give companies a chance to review the situation.

Profits at this time are low and if turnover has increased in the record industry there is no guarantee that it can continue, particularly with the Value Added Tax on records at just over the 33% mark.

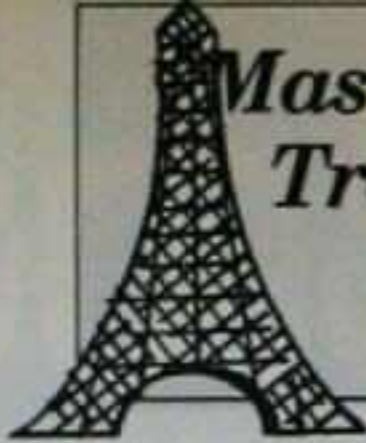
Ades says that if this tax were reduced it would not be necessary to change the existing policy because sales would continue to rise. But on the other side is the fact the sheer prosperity of the industry is one of the main reasons why the government refuses to reduce the tax.

"The Prime Minister, who is also Minister of Finance, is very sympathetic but so long as we expand he will do nothing." So says Ades, who goes on: "It is almost like saying 'When you reach the brink of bankruptcy, we'll take another look.' The whole thing is absurd. If we could continue to expand thanks to a reduction in the tax then sales would soar. Bearing in mind growing costs this policy looks difficult to maintain."

Between 1970 and 1976, the fees paid in France to musicians for three hours of recording has increased from about \$18 to around \$40. If social security is

(Continued on page F-15)

Mass Merchandisers, Traditional Shops In Scramble



By MICHAEL WAY

A small-town organist is currently bringing about a small revolution in France's record and tape retail and distribution sector, one of the slower moving areas in the industry.

The man is Christian Kiefer and his job is to teach people how to sell records in a fairly traditionally-minded country. Starting as an organist in Normandy, Northern France, Kiefer discovered how little the average sales person, especially in department stores, knew about the job.

He earned an economics degree in Paris and runs the country's only school for record retailers—l'Institut Français de Formation des Métiers de la Musique—which is gradually destroying the image of the small individual retailer as the only specialist in the music-tape selling area.

Already the "grands surfaces" (supermarkets, chain and department stores) have taken the lead over the small retailer in sales of budget albums though the latter—and there are 18,000 sales outlets in France—still dominate in top-price albums. Meanwhile in singles and 45s the "grands surfaces" have 35% of the market.

The legend of the small retailer being the specialist was knocked down by one industry watcher who says: "They may say they know all the trends and follow the market—but just look at the end-of-year stocks."

But the retailer has some horrendous problems to face, especially cut-throat competition among record companies, returns and stocks, plus the high cost of records and tapes in France, with a top price album at \$9 and the Value Added Tax.

Overhead is enormous, too, preventing in some cases much needed expansion. It is calculated that on top of the monthly salary of \$600 paid to a trained employe, the retailer has to fork out another \$300 in social charges, one of the highest rates in the world. So, in many cases, the record retail outlet is small and its staff small.

As a result more retailers are moving in other directions. One says that making a living from selling disks and tapes is more difficult than in the past, mainly because of competition from the big stores where discounts are greater. He was forced to go into the household appliance business, noting that some of his colleagues had turned to books and magazines where profit margins are greater.

Nevertheless the retailer specializing solidly in lines like jazz, classical or foreign pop, which the "grands surfaces" treat as any other product, can do good business—with profit margins of 27%-30%, slightly less than the book trade.

In Grand Rue, France, the record retail field is considered good trade but the dealer has to buy well and carefully, moving stocks quickly and keeping costs to a minimum. Not all do this—end of year stocks last December were around 15 million units, from an estimated total sale of 125 million.

Another problem is VAT, still at the luxury level of 33.3%, along with perfume, haute couture and pornographic films. A drop of 2% was expected this year along with more other household items, but it did not come. Record industry VAT produced \$125 million for the government last year, compared with total state outlay to aid music of \$60 million. This is why France, in industry terms, comes in sixth place to the U.S., Japan, Russia, U.K. and West Germany—and why retailers have a hard time making a living. But successive governments have refused industry pleas for a reduction.

On the buying side the retailer has problems through the production excesses of the French industry. Known artists will always sell but the retailer has to cope with offers of masses of other material and unless he knows market trends he cannot know what will sell. Companies do give quite generous limits for returns, though, which is a glimmer of hope for the retailer who finds stocks cost a lot to manage, take up space and are expensive to insure.

A closely-related phenomenon is the continuing attempt by French record companies to promote young and new artists. Sometimes the first disk is a success and this is where the retailer gets in trouble. If the second is a flop, does the dealer order the third?

Two sets of statistics show the sales situation in France. In one, it is calculated that 49% of the public buys its disks and tapes in traditional retail outlets and department stores; 32% at supermarkets and chain stores; 11% by mail (dealers and record companies operating in this sector as well) and 8% from sources such as open-air markets.

In the second, an analysis of 830 sales outlets of various kinds showed that 63% were household appliance shops selling mainly budget line records in racks, 15% full-time record retailers, 10% bookshops (mainly religious records), 7% "various," as in Eastern France where jewelers by tradition sell records too, and 5% "grands surfaces."

The French sales and distribution sector is dominated by the COGEDEP, formed by a grouping of major French record companies (from which one of the founders, CBS, has withdrawn); the "Club of Seven" leading provincial wholesalers, plus two major companies in Paris.

Rack jobbing and one-stop and two-stop sales systems have never really caught on in France, though some wholesalers give themselves of these "titles" while sticking to traditional methods.



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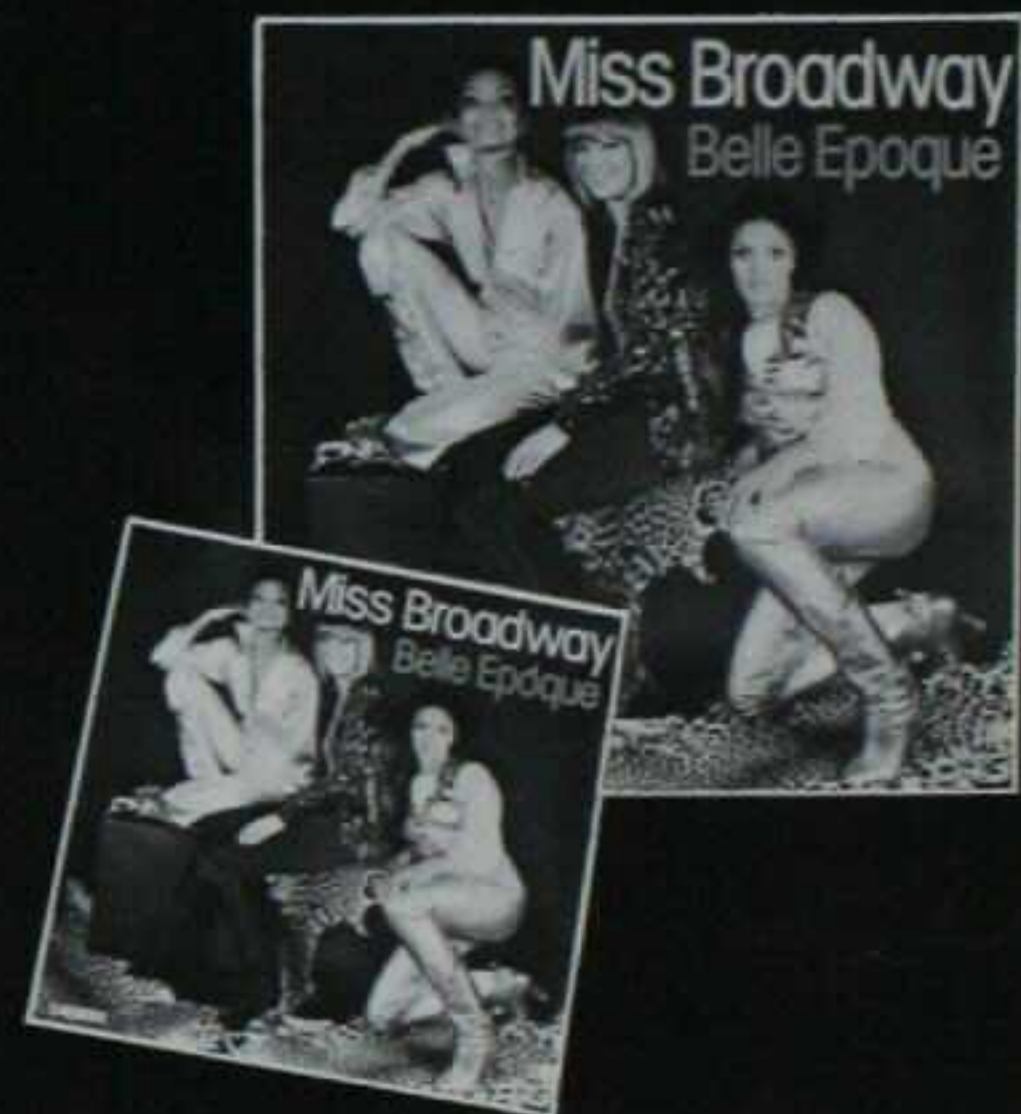
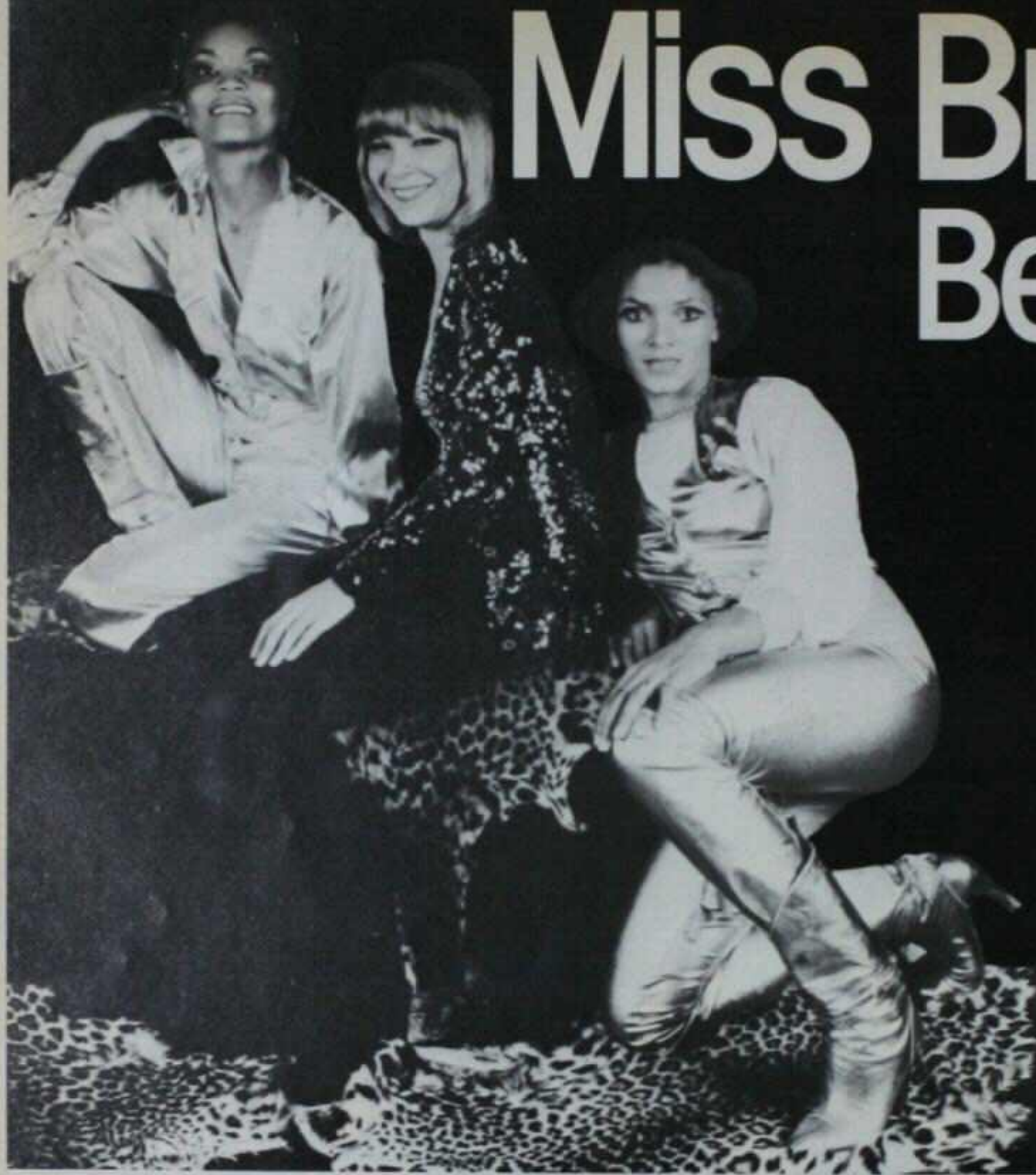
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Will Biting French Lyrics Launch French Songs Internationally?

by HENRY KAHN



Eddie Barclay

There are two problems, musically speaking, that France has lived with for years without finding a real solution. One is the tremendous influence Anglo-American music has on the French public and the other is the virtually non-existent influence French

pop and its artists has on the world outside, excluding French-speaking countries.

These two problems combine, from time to time, to create storms of protest and anguish in France. For example, radio and television are accused of over-boosting British and U.S. pop and thus are blamed for the forlorn image French pop presents to the world while at the same time contributing to the U.S.-U.K. strength of image.

Recently, it all blew up again and most areas of the industry came in for a pounding. Yet despite all the accusations, counter-accusations and recriminations the scene is not really changing. As the editor of *Rock And Folk*, a quality music monthly, wrote: "French youth listen more and more to Anglo-American music."

Poor Showing

Many believe this all boils down to a simple formula that the customer is always right. If American and British music has a lion's share of the exposure and market then it is because the customer prefers that product.

At the international level the problem is somewhat different. With one or two exceptions, such as Charles Aznavour

backed by the Herculean efforts of Eddie Barclay, French talent gets a poor showing beyond the frontiers of the French-language areas. It is easy to rattle off a list of names known to every French citizen and yet are virtually unknown in the U.K. and even less in the U.S. It raises the question: are the customers right in both areas and is it that the product is not what they want?

The lack of French interest is a comparatively recent development. Gaby Delys, Spinelli, Maurice Chevalier, Jean Sablon, Charles Trenet and others were certainly not unknown over the channel and across the Atlantic. There are hits, such as "Parlex Moi d'Amour," by J. Lenoir and sung by Lucienne Boyer, but despite this, since music developed into "show-biz" in the widest sense, France has not made the right sort of international impression.

A glance at the local chart shows names such as Michel Sardou, Gerard Lenorman, Sheila—all often in the top 5 and famed names in France—but barely known to the average fan in non-French territories. At the same time a number of imported hits share the top places . . . "Money Money Money," "Daddy Cool," "Happy Days" are recent examples.

Gifted Musicians

Recently the weekly paper *Le Point* selected 10 newcomers likely to break through and put French pop into some kind of perspective. Included was William Sheller, Philips artist, aged 30 and son of a musician. He has already appeared on the chart and as a gifted musician and writer is emphasizing the new line in French pop.

Then there is Nicolas Peyrac, who records for Pathe Marconi and who studied medicine before turning to music. He is a writer of sentimental songs and has appeared on the chart.

The others are less known though Marie Paul Belle, who rec-

ords for Polydor, won the French Song prize of the Academie du Disque this year. She made a name through a witty and cynical parody of Offenbach's "Parisienne."

In fact, it is the biting kind of lyrics that will help this new wave of French pop to establish itself. But whether it will be enough to carry the talent across international areas remains to be seen. Certainly all sectors of the industry admit that language is a serious problem. If a French song is recorded in the vernacular then it can hardly expect high sales in countries where French is a school subject and not actually spoken.

If adapted there is no doubt that much of the quality is lost. The essence has to be in the music itself and according to many publishers the changes now taking place will prove that the French can write songs to which the public generally will want to listen.

The future, then, depends on musicianship and talent.

At any rate the search for talent continues. Eddie Barclay has an experienced eye on a 10-year-old named Dominique Le Gal, from Avignon. Reportedly the lad started singing Johnny Hallyday's songs when he was just four years old and a year later won a Radio Monte Carlo competition. He could prove a genuine new international find for France.

In addition to talent, though, there is a constant search for musical style. Currently if it is not nostalgia then it is folk, but whatever emerges it has to be real music.



Charles Aznavour

Jazz Reissues Become Growing Industry

Two men who have proved that jazz repertoire, intelligently presented, properly annotated and sensibly marketed, can be a source of substantial profits, are Jean-Paul Guiter of RCA and Henri Renaud of CBS.

These two dedicated enthusiasts have made jazz reissues something of a growth industry in France having obtained free access to the sumptuously rich resources of the RCA and Columbia archives.

RCA's Black & White series, master-minded by Guiter, is unquestionably the most successful repackaging job ever undertaken in the history of recorded music. There have been a total of 175 releases since the series was launched in France in 1969 and world-wide sales are now well in excess of 1.5 million. The series includes 31 Fats Waller albums (which have sold more than 220,000) and 20 Duke Ellington LPs. The Ellington series will probably reach a total of 28 volumes, including a solo piano album recorded privately on professional equipment at Lyons in 1966.

Now Guiter has resurrected the Bluebird label and has released 11 albums by noted blues singers such as Memphis Slim, Sonny Boy Williamson, Big Maceo and Big Bill Broonzy.

A third series, *Masters*, covers more recently recorded jazz repertoire and the 26 albums so far released include two LPs containing the complete Canadian recordings of Oscar Peterson in chronological order, six albums



Jean Paul Guiter

by Gato Barbieri and recordings by Art Blakey, Bud Powell, Gary Burton, Paul Desmond & Gerry Mulligan, Duke Ellington, Lionel Hampton, Gil Evans, Shorty Rogers, Charlie Mingus and Earl Hines.

Ellington Recordings

Complementing the abundant RCA Ellington repertoire is that of the Columbia archives which has been devotedly repackaged at CBS France by Henri Renaud in association with Charles Clavie. Renaud recently released Volume 10 in the double album series which now covers all the Ellington recordings for Columbia up to 1938.

"Ultimately," says Renaud, "we shall issue all the 78 r.p.m. recordings up to 1950 and by then we shall probably have issued something like 30 double albums."

The Columbia reissues achieve remarkable sales figures in France by normal jazz standards. A Charlie Christian LP has sold 10,000, an Armstrong/Bechet album 11,000 and an Art Tatum release 8,000. Jazz anthology compilations can sell in excess of 15,000.

Inspired by the enthusiasm for the reissue program of CBS France president Jacques Souplet and director general Jean Queinnec, Renaud has achieved impressive results with the jazz reissues, not least of all in the export field.

Stations And Labels Continue War Over Payment

On the surface there is continuing war between France's major record companies and the radio stations—there are six main pop music on-air outlets—over the payment of neighboring rights.

The commercial stations, Europe No. 1, Radio Luxembourg (France), Radio Monte Carlo and Sud Radio (Andorra) have never paid a cent to record companies despite the long needletime hours. Radio Luxembourg, as an example, admits that 60 records are played between 6:30 p.m. and midnight each day.

But at the same time, the state-owned radio-tv network ORTF, until its dissolution into four corporations, also state-owned, at the end of 1975 paid out \$3 million in one year on neighboring rights.

The fact that the ex-ORTF, as it is now colloquially known, ceased paying these rights at the end of 1975 led it and the record companies, under the banner of the SNEPA trade association, into a long legal battle which has yet to reach the courts. A decision could take up to two years and an appeal would be virtually a certainty, so the resumption of payments is now a long way off indeed.

Not that the commercial stations have any intention of paying anything anyway. They argue that without the radio no artist, unless extremely well-established, could score major sales on a new release. Some stations have detailed statistics to prove the point. So, the radio outlets consider, they are doing a service to the artist and his record company.

On the other hand the companies, officially at least, say that without records, the radios would have very thin programming and should therefore pay needle time just like any other radio performer.

The companies note that if the stations are virtually doing a commercial spot for a record, the label should be cited, which is rarely the case. By way of reply, the radio stations say that the public buys an artist or a song, not a company label.

The problem stems from the refusal of France and Luxembourg to sign the Rome International Convention of 1961. France is big on looking after its own interests: it has already pulled out of the military wing of the North Atlantic Treaty Organization and failed to sign a number of other international treaties, particularly in the nuclear weapons and testing sectors.

But here there are considerable anomalies. Europe No. 1 station is based in the Saar, West Germany, and apparently escaped subscribing to the Rome Treaty as a result of post-war uncertainty over the Saar. Nevertheless the commercial stations, and Luxembourg and Europe No. 1 are at the top of the French listening charts, ahead of the state-owned France Inter, and are watching the results of the ex-ORTF versus SNEPA legal battle closely.

Neighboring Rights

Many industry observers believe that if SNEPA wins, the commercial stations will be forced to contribute neighboring rights. All broadcasting networks incidentally pay performing and mechanical rights in France.

But Roger Kreicher, director of variety for Radio Luxembourg (France) is uncompromising. He affirms that if the commercial stations were obliged under law to start paying neighboring rights, his station would consider two possibilities. One is to change to a spoken-word only formula, which exists in the U.S. but is unknown in Europe; and the other is to turn out "self-produced music" which is common on Britain's

BBC networks but again virtually non-existent in France where virtually all music material is on record.

While the record producers are adopting a joint stand under SNEPA, it is known that at least one of the association's members has accepted the radio stations' line that needletime is the greatest promotion possible for a record. One industry specialist also says that whatever the record producers said in public, notably within SNEPA, many are likely to turn around and negotiate a private deal with the commercial stations.

Commercial TV

Roger Kreicher says that at Luxembourg turnover was 31% up over 1975, from \$43 million to \$56 million. Yet despite the popularity of commercial radio throughout the country, and the government has a stake in the holding company grouping all the stations, there is no prospect in sight of commercial television being authorized.

The present government, though carrying out inquiries, has intimated that it will not let go of its hold on television broadcasting and this covers program content and advertising revenue. The Leftist Alliance of Socialists and Communists, which has a strong chance of winning next year's legislative elections for the first time since the war, has in its manifesto, though stressing freedom of expression, not gone so far as to support commercial television.

The two biggest commercial radio stations operating in France, RTL and Europe No. 1, are nevertheless both ready to go on the air if such an authorization comes through.

RTL's French service, Kreicher says, would consider using a satellite to transmit its tv service, while Europe No. 1 has worked in closely with Radio Monte Carlo's small tv service in the south.

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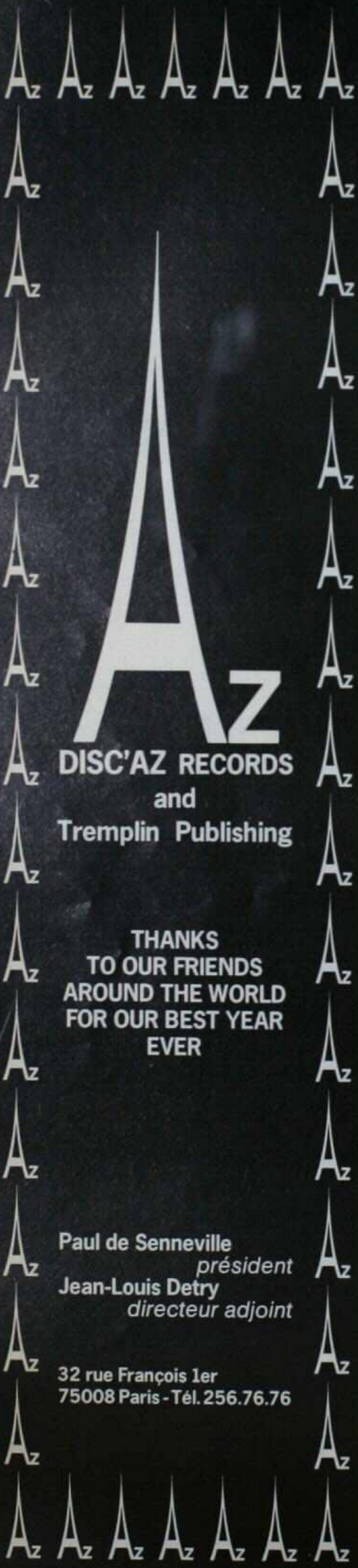
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Adamo (directly below), Ritchie Family (right) and Petula Clark (below right).



Abba (at right), Mireille Mathieu (right below), Esther Phillips (above right) and Sacha Distel (right below).



*Rich Diversity Of
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French Companies



Francois Minchin, pictured above, president of Pathe Marconi EMI and president of the council of the IFPI (International Federation of Producers of Phonograms and Videograms) will receive the French Prime Minister Raymond Barre at the UNESCO headquarters in Paris on April 18 on the occasion of the international conference of IFPI to celebrate the centenary of the phonograph record.

French labels are proving they can crack markets around the world. Though certain industry-wide problems receive a lot of attention, the value added tax, the war between radio and record companies, individually the companies are achieving important breakthroughs.

The diversity includes such aspects as Scorpio operating from the U.S., where it's scored with disco hits. Sonodisc aims at the Middle East, Lebanon, Japan. Robin Song specializes in English language material. RCA's catalog is on computer. Pelgrims has opened a second pressing facility.

There is growth at every turn as the following report reveals.

Platinum 'Forever And Ever'

ATV Music in London now owns 50% of Allo Music of France and part of its affiliate Leros Music, which handles the Demis Roussos output. Max Amphoux, Allo president, says: "We have a platinum disk for more than \$1.8 million sales of 'Forever And Ever' and in the U.K. the last four Roussos albums have achieved one platinum, one gold and two silver."

The ATV link involves a collection deal for Allo in the U.K. but the British company is not obliged to place songs. However, Allo gets all the ATV catalog.

Two recent big hits for Allo were through CBS and Annie Cordy and Dave. Others have come from Shuki and Aviva, Noam, Deke Rivers, Lee Hazlewood and Albert Hammond ("Mama N'Aime Pas La Musique"). "Seasons Of The Sun," by Terry Jacks, from the Jacques Brel song "Le Moribund," has been awarded a BMI plaque for one million broadcasts worldwide.

Amphoux estimates his company has won "17 or 18 gold disks" in the past two years.

Standards Build Publishing

Founded by Eddie Barclay 12 years ago, the Nouvelle Societe des Editions Eddie Barclay has in that time achieved a leading position among the more progressive publishing houses in France.

It has built its reputation on solid standards like "Comme D'Habitude" ("My Way"), "Laisse Moi Le Temps" ("Let Me Try Again"), "Non C'Est Rien" ("Free Again") and "On

Ne Dit Jamais La Verite" ("Think Of Me Wherever You Are").

It was the Barclay company which published the early hits of Michel Sardou ("Les Bals Populaires," "Et Mourir De Plaisir"), Michel Fugain ("Je N'Aurai Pas Le Temps"—which became a hit in the U.K. for John Rowles as "If I Only Had Time") and Herve Vilard ("Capri C'Est Fini"). The company also sub-published some of the first hits by the Rubettes.

Some of the Barclay successes of 1976 were Afric Simone (with "Ramaya" among others), Pierre Pechin ("Le Cigale Et La Formi") and Two Man Sound ("Charlie Brown").

Provençal Songs

Among the young songwriters working regularly for the company are Pascal Auriat, who wrote "18 Ans" for Dalida; Andre Assayah; Henri Bratter and Alain Lacaux; Herve Cristiani; Michel Jouvaux; Claude Carmone; Bernard Lavilliers; Ian Loseth and Guy Bonnet, whose "Moun Mijou" threatens to start a vogue for Provençal songs comparable to that of the recent boom in Breton songs.

Editions Barclay administers such important catalogs as PIANO Blanc (Veronique Sanson), Gwenaelle (Daniel Guichard), Colline (Michel Berger, France Gall, Mireille) and Plein Ciel. Foreign catalogs represented include Ricordi (Drupi), Dawnbreaker (Seals & Croft), Emp (Jimmy Webb) and Alaska (Flying Saucers).

Says general manager Patrick Villaret: "This year we are expecting great things from young talents like singer/songwriter Alain Berceville, Herve Cristiani, Bernard Lavilliers and a young Canadian, Gilles Valiquette, who is already well-known in his own country."

From Paris With Hits

One burning ambition for Alain Boubllil, managing director of Baboo, a publishing house with its own Melba label for Abba, is to produce international hits in Paris. His view: "If the Germans and Swedes can make it worldwide, there's no reason why the French cannot, particularly since we have such good musicians and studios."

First Abba disk released by Boubllil was "Fernando," which went to No. 1 and sold 850,000. He has the Swedish group for France and Belgium and points proudly to the fact all Abba singles have been No. 1 during the past two years.

He also has Claude Michel Schonberg, singer-songwriter and a



Harry Auerhaan and partner Bernard Ricci (right).

record by La Bande a Basile, a medley of kids' songs in disco style called "Les Chansons Francaises." Boubllil is taking outside masters to build up the Melba catalog, which is distributed by Vogue. He took "I Do I Do I Do" from Meisel in Germany by the group Safety First and "To Love Somebody," a disco item by Claudia Fields, and looks for more product to pick up in Germany.

Baboo is also subpublisher of Abba material. Boubllil points to sales of 500,000 on "Money Money Money," to more than



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140,000 on the gold album "Arrival" and 130,000-plus for the double-LP of Abba hits. Through U.K. company Chinnichap he got "Don't Play Your Rock And Roll To Me," which Johnny Hallyday covered in France and sold 700,000.

Also represented by Baboo: RAK, Bif 7 Music (through Caradam) and Alain Chamfort, a singer in the Dave tradition, with his ACO Music Publishing which Boubllil administers. The company also has two songs with Dave on his big-selling CBS album.

Boubllil says: "We'll put out 12 singles and four albums a year and we have the necessary promotional and marketing services at the international level."

An album "La Revolution Francaise," a two-record set originally released in 1973, continues to sell with 4,000 sales from last Christmas and a total of more than 200,000 to date. This is one of the company's biggest sellers and Boubllil is looking for U.S. and German productions of the set. A new musical is in preparation for 1980.

Petula Clark, Adamo Signed

CBS Disques recently signed two world names in Petula Clark and Adamo, both with new albums and Paris concerts scheduled. Another name, Alain Chamfort, has been enlisted and the success of his first CBS product is a strong indication of future promise.

Dennis Killeen, marketing director, says CBS has also launched the careers of two young singer-writers: Michel Gilberti, whose first album was on all the French charts and Anne-Marie Godart, who guests with Dave at the Olympia this month.

The company is involved in an ongoing program of dealer education and in May, with CBS Sony, takes a group of French retailers to Japan to see latest trends in this vast market. This follows a similar trek to the West Coast in America.

A major campaign for cassettes is under way featuring French artists, international acts and classical product. Killeen believes the cassette market is becoming important enough to warrant major marketing activity. It includes a four-color consumer catalog free for record stores and a second-phase drive is planned for June when, traditionally, in-car use of cassettes is at its greatest.

Other marketing schemes are set in June on behalf of hard rock and progressive rock. As with the 1976 program, this involves the issue of two mid-price sampler albums and cassettes with a wide range of artists. There will also be a major catalog push with stickered LPs in both categories.

For CBS, a discotheque campaign is traditionally part of summer. This year there is to be a special disk, with a contest involving disk jockeys, disco owners and substantial prizes. For the fall, it is a "back-to-school" campaign featuring pop, catalog and new major releases, with the emphasis on heavy in-store merchandising. This is followed by a campaign for Christmas, preceded by a major classical push

with new and recent box-sets offered at reduced prices.

Says Killeen: "As radio promotion is still so limited compared to other markets, we have to find new ways of exposing acts to the public. For instance in May we'll test two markets in France utilizing telephone-bill envelopes which will be printed with a plug for current CBS hit singles. We're also testing a device for large supermarket accounts. It looks like a round television set and plays a continuous loop film of an artist's performance. It is surrounded with product by the artist and others in a similar musical field."

"Also important is the recording in English of Dave, a superstar in France but we feel with strong international appeal. This goes first in the U.K. and the next logical step is to attack the U.S. market."

1,500 Songs In Catalog

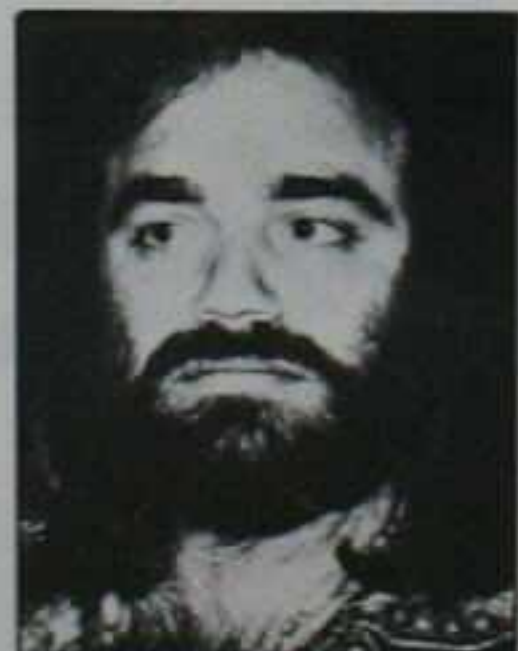
Continued expansion, with special emphasis on finding a big French artist, is looked for by Carabine Music, the recording and publishing organization. Company growth was stressed at MIDEM '77, a positive meeting place for Carabine when several major U.S. deals were clinched.

The Carabine label goes through Discodis and a new label Mustang, is distributed through Polydor with U.S. product included in the Mustang deal. Chief executive Charlie Ibgui says there are 160 Carabine albums and 30 double albums released by Discodis in addition to some singles. Early recordings of the Ritchie Family are on Carabine.

Two U.S. singles picked up at MIDEM were "Body English" by King Floyd and "No No No My Friend" by Devoshun. Says Ibgui: "I need good contacts in the U.K. and U.S. where we're on the lookout for product by new young producers. When I take a U.S. song I try to promote it through the world."

"We've some 1,500 songs in the catalog, including 'Welcome Home,' a French song which had an English version hit for Peters and Lee. And 'Caring' by American Emmett Sutton has gone well in France, Belgium and Italy."

Carabine sells many albums abroad, notably Belgium, Switzerland and Germany, and exports product to Japan, Australia and Canada. The range is wide, covering folk, disco, pop and instrumental. The company's budget line, Dynamic, goes through Sonodisc so that it can compete with major companies budget lines.



Demis Roussos.

(Continued on page F-10)

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\$400,000 Guarantee Impossible

One of the major success stories in the French music industry, particularly during the last five years, has been that of Disques Carrere. Claude Carrere, who began producing records as an independent 14 years ago, has carved a special niche for himself as a producer of hit singles meticulously tailored for the tastes of the teenage French record buyer.

He formed Disques Carrere ten years ago and for the last four has had his own distribution. From virtually a one-man operation in 1962, the Carrere company now has 40 people involved in production and 80—including 20 sales representatives—concerned with distribution. The company also has its own distribution in Belgium and Switzerland.

A major landmark in the company's growth last year was the acquisition of the ABC catalog for France. Says Carrere: "We were able to negotiate a mutually satisfactory deal because ABC asked for a guarantee which was substantial but not ludicrously inflated. There are some U.S. companies which ask for such guarantees as \$400,000 a year for five years. It is impossible to work on that basis."

McCoo's "Star"

In the nine months that Carrere has represented ABC in France, the company has created a successful Golden Hits series of reissues from back catalog, has made a good impression on the jazz market with the Impulse line and has broken Marilyn McCoo in France, selling 100,000 copies of "You Don't Have To Be A Star" in the first three weeks of release.

"The results have been so good that more and more U.S. companies are approaching me to represent them in France," says Carrere. "But I am not prepared to pay wildly exaggerated guarantees, particularly now that there are more and more producers of international hit material emerging from Holland, Germany and Italy."

One of the major French stars in the Carrere firmament is Sheila whose "L'Amour Qui Brule En Moi" was a recent hit. Veteran French artist Sacha Distel has had one of the biggest successes of his career with "Le Pere De Sylvia" and "Des Nuits Entieres" has proved a major hit for Al Bano and Romina Power. Carrere has also notched a No. 1 with the Hansa-produced single, "Daddy Cool" by Boney M.

Disques Carrere today has a turnover of \$14 million.

"My objective," says Carrere, "is to maintain production of good French product—we always have three or four singles in the top 10—to generate greater sales of my album catalog and to increase the production of records with international potential."

Brazil, U.S., Japan Deals

With an annual turnover of \$13 million, Disc'AZ has roughly 30% international product. The company represents 20th Century-Fox, works with Victor in Japan and Continental in Brazil.

Paul de Senneville, president, says trumpeter Jean Claude Borelly has built a vast following with his disco-instrumental sound, particularly in Germany, and has released an album of classical themes. His "Dolannes Melodie," originally written by de Senneville and Olivier Toussaint for a Jean-Pierre Mocky film, sold more than two million, taking off first in Belgium, then Germany and later picked up in Italy, South America and Spain.

Disc'AZ also has Michele Torr, who has appeared in many galas and represented Monte Carlo in the Eurovision Song Contest with "Une Petite Francaise," by de Senneville, Toussaint and Jean Albertini.

Through 20th Century, Barry White and Love Unlimited are big in France and Tony Joe White's "Suzy Q" single was a good seller. Salsoul, says de Senneville, is beginning to show results. As Disc'AZ looks to "internationalize" itself, other names marked with success include Double Exposure, Carol Williams, C. Jerome (popular with teenagers), the catalog of Jacques Bedos, Mouloudji and Yves Dautin.

The affiliate Discodis is the distribution company and has old Glenn Miller and Xavier Cugat product, plus good quality material through the Victor Japan link.

Other successes include the Ibach catalog, consistent sales for Michel Raitner and the acquisition of the Charles Talar catalog. Talar is producer of the Stone and Charden duo and has also launched Francois Valery. Disc'AZ has also signed the group Anarchic System and pianist Richard Clayderman.

Though the company is more than 50% owned by Radio Europe 1, the station gives it no unfair advantage in terms of air-play.

Sees 25% Expansion

Dreyfus Musique, Labrador and Disque Motors is a French music industry complex looking for and expecting a 25% expansion in 1977. Dreyfus and Labrador publishers have a contractual link with Fuse Music in London.

Dreyfus places strong hope in a young and exceptional composer/writer Jean Michel Jarre whose first album "Oxygen" came out in December and has already sold 70,000 in France. Jarre writes for modern electronic instruments. He also writes for such artists as Patrik Givet, a Barclay artist, Françoise Hardy and Christophe and is working on a full-length stage show.

Behind Jarre and other artists represented by the French group is a plan to set up worldwide sales. France and French-speaking countries will form one group, the U.S. and Canada another and a third will take the rest of the world.

Being heavily promoted by Dreyfus is U.S. performer Al Jarreau, confidently expected to penetrate the French market.

Stanislas Witold, Dreyfus director, says: "In a sense we're putting most of our bets on Jean Michel Jarre. He is quite exceptional and we're sure that by 1980 he will be recognized worldwide. But Christophe is also selling well with his single ('Daisy'). In all, Dreyfus is in an optimistic mood about 1977—and the next decade as well."

The Radio Hang-Up

For Intersong director Jean-Jacques Tilche, a major music publishing obstacle in France is that of having too few options for radio promotion. The stations claim not to play more than 20% foreign music and Intersong material is roughly 50-50 in terms national and international catalog.

He says Intersong is getting covers in other countries as music becomes more international and "more similar in the sense of producing disks in English and in the same style." The French flavor, he feels, is being lost.

Tilche points out that continental European groups like Abba and Silver Convention follow the U.S.-U.K. pattern and that the answer just has to be "if you can't beat them, join them." The only groups "doing their own thing" in France are Magma and Ange. Tilche stresses that the French publisher has emphasized songs with melody—"melody must come first if you want to export."

At this year's MIDEM, Intersong signed Burlington/Palace, Big Secret and Rocket Music and also has Carlin for France. He says that the industry feeling generally is that there is a shortage of good French copyrights.

Bernstein Deal Set

The distinguished American conductor Leonard Bernstein has signed a contract with EMI to make three recordings of works by Berlioz and Darius Milhaud with the Orchestre National de Paris. Conductor Michel Plasson has recorded works by Chausson and Offenbach. The complete version of Offenbach's "La Vie Parisienne" features Regine Crespin, Mady Mesple and Jean-Christophe Benoit. Plasson's recording of Chausson's "Symphonie" received a Grand Prix from the Academie Charles Cros.

Following his tour of the U.S. in 1977, Aldo Ciccolini returns this year for a series of concerts and recitals under the title "In The Steps of Ravel." Two somewhat forgotten French operas "Zemire Et Azor," by Gretry and "Manon Lescaut" by Auber have been recorded by Pathe-Marconi. And for the first time a classical recording has received the triple honor of an Academie Charles Cros, an Academie du Disque and a Montreux award—it is the cello concerto "Tout Un Monde Lointain," by Henri Dutilleux, played by Rostropovitch with the Orchestre de Paris conducted by Serge Baudo.

For Diana Ross 1976 was the breakthrough year in France with her Tamla recording of "Love Hangover" and the success

A Billboard Spotlight

APRIL 9, 1977, BILLBOARD



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of her movie "Mahogany." Also successful on Motown has been Stevie Wonder, whose double album went gold. 1977 looks like Thelma Houston's year. Pink Floyd, whose new album "Animals" was premiered at MIDEM in January, has sold enough albums in France to qualify for two gold disks. There was big success too, for Kraftwerk (with the album "Trans-Europe Express") and Elton John ("Blue Moves").

As far as national product is concerned, the big names for Pathe Marconi currently are Julien Clerc, Nicolas Peyrac, Tino and Laurent Rossi and Charles Dumond. Also making a big impact are Jacques Higelin, Julien Clerc's group Beau Domage, Eve Brenner and Elisabeth Jerome. The group Il Etait Une Fois enjoyed great success at the Olympia in Paris in February. Pathe began 1977 by signing two major French acts—Pierre Grocolas and Francoise Hardy. On the occasion of the 20th anniversary of the death of Sacha Guitry, Pathe-Marconi produced a box set of three LPs containing all the recordings he made between 1921 and 1956.

On the tape front, 1976 saw technical improvements at Pathe-Marconi due to the use of Dolby and of FE 203 Emitape.

On the publishing front, EMI's two affiliated autonomous companies E.P.M.P.M. and Francis Day had their best year ever with hits by Peter Frampton, Tangerine Dream and covers by Claude Francois, Johnny Hallyday, Sylvie Vartan, Mireille Mathieu and others. Success, too, for Pathe-Marconi/Eco Music, the company EMI shares with Nicolas Peyrac whose "Et Mon Pere" sold more than half a million copies.

Pressing Plant Growth

The Pelgrims de Bigard industry group revolves around two activities: Sofrason, for 30 years distributor of Decca in France, and the pressing plant Areacem, which has a production capacity of 180,000 a day. Production was 35 million in 1976 and a total 38 million is projected for this year.

The present capacity was reached through a second factory opened and is split 50-50 between singles and albums. It presses for Carrere and other great singles specialists, Says de Bigard: "When Carrere launches a record with 300,000 units, he has them in three days. We've done 60,000 a day for one title and that explains why the big independents are with us. We press for all labels except EMI, Vogue and Philips. Sometimes an order is spread through our other factories in Belgium and Holland."

Summer concentration is on classical product. There is a printing plant to handle sleeve production. Including Sofrason and the studio, the de Bigard group employs more than 800.

Areacem produces the largest share of the company's total turnover but there was a 17% increase in Sofrason last year and it is particularly strong in the classics. One aim is to add strength to the French pop side; de Bigard says: "We've been a kind of extension of Decca, U.K., but we want more to start our own identity. One spectacular operation last year was launching 40 classical disks with a budget of around \$40,000."

The company has sold 10,000 boxes, or 400,000 records, of a wide range of classical music from Bach to Ravel in this line, a basic classical library for non-experts needing guidance in music. Each box costs 1,260 French francs.

Another operation was a set of five Rolling Stone albums, plus a T-shirt, and sales topped the 40,000 mark. The company recently acquired the Pierre Perret repertoire.

Now the target is to go international, with Robert Oeges a Paris-based deputy to de Bigard handling this side. His role is to coordinate all services under the International Pelgrims Group. The company already has Fabel Sound in Greece and activity in Africa, with a factory and a studio in Zaire and with affiliates in Kenya and South Africa. A million disks a year come from the Kinshasha operation and it has become the cradle of African music.

Another international success is the recording of Julio Iglesias, who sells well in Canada, Belgium and Switzerland as well as France.

110,000 LPs In 15 Days

Plein Soleil publishes for French singer Serge Lama, whose last album sold 110,000 in just 15 days. His popularity was emphasized via a six-week sell-out season at the Palais des Congres, attracting 4,000 fans nightly.

The publishing house, founded five years ago by Bernard Ricci and whose partner now is Harry Auerhaan, started with the Lama catalog and now has around 200 songs. Half of Lama's songs were written by Ricci's wife, Alica Dona, who has had her debut album released with another coming soon. She has also written for Dalida, Claude Francois, Sheila and Gerard Lenorman and penned the melody for "Qu'attends Tu De Moi?" a new single for Mireille Mathieu with lyrics by Sylvain Lebel.

Abroad Plein Soleil is pushing its catalog, an early entry being "She's A Star" by Alica Dona and Lama. It was originally called "La Chanteuse A Vingt Ans" and Shirley MacLaine recorded the English version. "Je Suis Malade," by the Dona-Lama team had many covers, including Ornella Vanoni (170,000 LPs sold), Conny Van Bos (150,000) and Spanish artist Marie Trini.

Says Auerhazn: "We also have special children's productions by Bernard Golay and Sophie Darel, who do television and radio shows for kids.

"Basically we want to keep the number of songs down so we can give maximum effort to each. We are setting up a com-

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Thank you to the songwriters and composers who chose the French Name for Publishing: The Barclay Publishing Group.

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Continued from page F-11

pany in Holland and another in the U.S. Our company, which is administered by Bagatelle here, is particularly keen to find one main foreign artist to work with us. We've got a lot of promotion ideas."

Every year Plein Soleil hosts a dinner for all French accordianists to introduce new material with Serge Lama and to thank them for the vital aid they provide in getting songs known through dances and musettes.

The company is also into the jingles side of radio with initial clients including Stella Artois lager and Coca-Cola.

Catalog On Computer

Bob Socquet, RCA France sales director, reports a business upturn of 40% in 1976, compared with the previous year, and envisions around 43% increase this year. Local artists include Sylvie Vartan, Robert Charlebois, Yves Simon (who won a gold disk for his second album) and "Alain Souchon really exploded in 1976."

RCA maintains the Erato catalog and RCA classics are going well. Last year RCA gained the distribution of Michel Fugain and Guy Beart and the Trema catalog of Michel Sardou. International success came through Kudu artist Esther Phillips.

Says Socquet: "Everything is well with the company. We have a new warehouse and the catalog is on computer. We've been here six years and with Sardou we have some 8% of the market. Turnover in 1976 was around \$21 million. We are putting the accent on local production. A tough one at the international level has been John Denver, but we're making a big effort on his behalf in France. The others, Elvis Presley, Tony Orlando and so on sell well. We try to follow U.S. and U.K. success. Waylon Jennings is spearheading a big campaign for country music and the CTI product does well."

Transit Express, the band which accompanies Yves Simon on stage, is being released in the U.S. and Souchon and Simon are being produced in English and Italian. Also involved in RCA planning is the Saravah catalog of Pierre Barouh and Juliet Greco.

Socquet talks of big album sales but a drop of some 40% in singles. Cassettes, 10-15% of album sales just two years ago, are up to 25%. In unit terms, 65% of sales are from singles, the rest albums and cassettes. There are albums in budget lines which are only a shade more expensive than a top price single.

The Presley double album sold 120,000 units in France, though it could only be advertised by K-tel on TV Monte Carlo. Socquet says: "Had we been able to network the promotion

through France, the result would have been much different because a good third of all recordsales are in the Paris region."

English Language Songs

When Robin Song Music started in business two years ago, chief executive Jack Robinson aimed at going for English language songs and becoming number one in that field in France. He thinks it has paid off handsomely and now his aim is to become established in the U.S.

Robin Song is owned 25% by ATV, 25% by Allo Music and 50% by itself. Robinson says the company has "rediscovered" David Christie, who also works as James Bolden but is in fact Jacques Pepino from Lyons. He writes the music and Robinson, former wire-service man, the lyrics. Christie, he says, is French by birth but American "in spirit" and uses the James Bolden name for performing purposes.

"He has a complete 8-track studio and we probably make the world's best demo disks, which is half the battle, spending up to \$2,000 on one. We're really opening the floodgates on Christie songs this year and as Bolden he is recording in French for Polydor."

Robin Songs worked with Biddu in the U.K. Says Robinson: "France has been one of the least interesting of our territories. Now we're offering songs to local artists. For a while we were discouraged at having to pay to get on television and artists, even minor ones, were insisting on co-publishing deals."

Robin Song plans to sign with Ralph Siegel in Germany for the world, recording in Munich with a base in France. The ultimate idea is to get someone in to run the publishing side in France, but work out of London.

Ray Knehnetsky, a new U.S. composer and arranger, has been signed and among his recent string of hits have been: "Do It Yourself" (Gloria Gaynor); "I Love To Love" (Tina Charles, James Last and some 65 other artists); "Do The Funky Conga" (Jimmy James); "Midnight" (Morris Albert); and several others recorded by Tina Charles.

And coming up is a deluxe demo album of almost all-new Christie copyrights to introduce him in his singing guise of James Bolden.

Maintains U.S. Office

French independent Scorpio is perhaps the first French record company to operate from the U.S. and it has gained tremendous international success notably through its production of the Ritchie Family.

Henri Belolo, director, says the group's "Brazil" was top five on the U.S. pop charts and a disco No. 1 in 1975. Then last year "Best Disco In Town" was another U.S. disco topper, in the pop top 15, an international No. 1 in six countries and it went top five in 12.

Belolo runs Can't Stop Productions from New York where there is both apartment and office. "But we keep an office in

France on our original publishing, spending some three months a year there because my partner, Jacques Morelli, is a SACEM member."

Scorpio manages artists and puts them out on tour. Says Belolo: "There's no question of the American market adopting a chauvinistic attitude towards us. If you can produce the goods, they'll buy. We felt we should join the American scene, not try to fight it. We didn't want to produce in France because French or Belgian artists singing in English are naturally rejected in the U.S."

"The Ritchie Family was a studio group of background singers, and Richard Rome was the arranger. The group name came about because the three girls from Philadelphia were, in a sense, his musical 'family'."

Now Scorpio has signed Bruce Gray, who has written for acts like Eddie Kendricks and the group Trampms, on a singer-songwriter deal and his first album is called "Dynamite." Also signed is a Philly group Pharoahs, which is along Brass Construction lines.

Says Belolo: "We'll go on expanding. People are coming to us now, because of our success—even big names. For instance Tony Orlando approached us to produce him. We're with Polydor in the U.K. We go for the best company in each individual territory."

Jacques Morelli is the artistic director, and coproduces and arranges with Richard Rome. Belolo is responsible for the business side of the company.

Music For Africa

Founded in 1970, Sonodisc specializes in music from the Antilles, the Middle East and Lebanon. It produces records for African countries along with French and international pop music and has a catalog of 1,200 recordings, releasing around 10 a month.

Sonodisc distributes Dynamic for Carabine and increasingly deals in albums as the company feels the 45 is declining. It is a particularly strong exporting company, some product going to the U.S. but most to French-speaking African territories. The Japanese are keenly interested in Michel Sardou, a fine jazz pianist from Martinique.

Om Kalsom is one of the biggest sellers in the Middle East and another major artist is Farid el Attrach. Miriam Makeba is making her own records in Guinea. Sonodisc also has a Jimi Hendrix record from PPX International License. Some 40% of the company product is exported and the biggest single catalog is from the Antilles. The group Exile One sold 60,000 albums in France without the benefit of radio promotion.

Sonodisc catalog sales for 1976 were up 44% over the previous year.

Individual Composers Click

It is a very busy 1977 for the grouping of the Trema record company and the publishing house Art Musique. The enterprise started by publishing the songs of Michel Sardou, producing his records six months later.

Then came success with singer-writer Groscolas, and most of his songs have been covered internationally, and by big names. Groscolas has his own co-publishing deal with Rideau Rouge. The company's world links are wide and foreign songs figure high in the planning. "Gabrielle," written as "The King Is Dead" by British writer Tony Cole, has been a No. 1 by Johnny Hallyday and "Danse La, Chante La" topped the chart by Sylvie Vartan.

The company prefers to work with individual foreign composers rather than take entire catalogs, and Regis Talar (co-president with Jacques Revaux) says: "We prefer creative subpublishing rather than just becoming a collection agency."

"Hamlet," the Johnny Hallyday album written by Groscolas and Gilles Thibault, was produced by Revaux. Then a record company was added. Talar was artistic director to Sardou, who left Barclay and did some recordings. Because of money problems the Trema company was created, but initially nobody wanted the Sardou product. Philips was eventually interested and a three-year deal was signed. The first release sold 35,000, which paid for the second.

Then "Les Bals Populaires" sold 700,000 copies. Now 500,000 is standard sales on each record. Other artists produced include Groscolas, from a Toulouse group, and he provided the first release on Trema logo. There is Marcel Amont and in 1975 all records were grouped with Sonopresse, including Richard Anthony, Drupi and Herve Vilard.

Now the aim is the international market. Trema is out on its own logo in Canada and Belgium. Since January, all Trema product went on distribution in France by RCA. And since September 1976, the group has an interest in Everblue Music in the U.K., for publishing and production, a company run by Alex Everitt, former professional manager of Leeds Music.

Company theory is that it is best to produce English groups in England. On a unit basis, around five million units are sold in France, or some 40 disks, LPs and singles, each year. The company runs Studio 92 with Charles Talar, with two studios in the same building and a third planned. Big name stars have recorded there, including Johnny Hallyday, Sylvie Vartan, Michel Sardou, Enrico Macias, Serge Gainsbourg, Lama and Stone and Charden.

Jacques Revaux was in the EMI Abbey Road Studios in London earlier this year recording some of Sardou's hits in symphonic arrangements. The first in this line was last year when Sardou recorded "La Marseillaise" at Strasbourg before 130,000 persons with a symphony orchestra. His second one is with the London Symphony and a 250-strong choir and is called "The Symphonic World Of Jacques Revaux and Michel Sardou."

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French Companies

Continued from page F-13

Promo Man Per Catalog

A step-up in promotion intensity is a vital part of WEA activity in France. Now there is one promotion man for each major catalog, which includes Warner/Reprise, Atlantic, Elektra and so on. Sales successes have been many, including 150,000-plus of the Beach Boys' "Rock And Roll Music," and 180,000-plus of the Manhattan Transfer album "Chanson d'Amour."

According to Bernard de Bosson, managing director, a big surprise was the success of the "Barry Lyndon" soundtrack, which produced sales of 180,000 on albums and 130,000 on singles. The only single which has taken off in France recently has been Boney M.'s "Daddy Cool."

But Veronique Sanson has been a big success in France and has recently recorded an album in Los Angeles. Other WEA successes have included Ceronne's "Love In C Minor," both in single and LP format; Hugues Aufray and France Gall, the latter's first concept album, as opposed to mere collections of hits as singles, is selling more than 80,000.

As producer of Donna Summer, Giorgio Moroder has had great success. The company sold 500,000 albums in 11 months, featuring "Love Trilogy," "Love To Love You" and "Four Seasons Of Love," plus 750,000 singles, including 200,000 by Roberta Kelly. Moroder's own album "Knights In White Satin" has been big. Ariola is the biggest catalog handled by WEA, and sales have been substantial on Penny McLean and Adriano Celentano.

Turnover increase in 1976 was 23% up on 1975.

Expansion Paradox

Continued from page F-3

taken into account, and this continually rises, the studio charges for a single disk now is something like \$5,000 and around \$50,000 for an album. That, Ades says, is apart from increases from other directions, though he admits that pressing costs have remained reasonable.

The French also face another problem. Piracy is not as yet widespread in France but the record companies are being hard hit by tape-recorders because, instead of buying a disk, the public can simply tape it. The suggestion that tape-recorders should be taxed is of no interest to the record companies. They ask instead for a 5% tax on tapes which would be divided. The government will have to ponder such a decision because the National Assembly has already voted against a tax levied on recorders.

HENRY KAHN

Tax, Import Threat

Continued from page F-1

Luxembourg cover two-thirds of the territory and Radio Monte Carlo a quarter to a third. This is a major problem."

Allo Music's Max Amphoux endorses this view and asks, "How can an industry producing 150 records a month get adequate exposure of its product with so little available air-time?"

Louis Hazan, president of Phonogram, believes that the singles market will recover. "Certainly turnover growth will be hindered considerably if the decline continues, notwithstanding the growth in LP sales."

Profitability will also be affected, as Disc'AZ chief Paul de Senneville points out, because although the turnover from an LP is three times that of the single, the profit margin is only double.

Says Bernard de Bosson: "If you compared the sales of top 30 singles in the last quarter of 1976 with the figures for the last quarter of 1975, you will find that the decline in singles sales is something of the order of 52%. Fortunately WEA is primarily an LP company so the slump has not affected us too seriously. In contrast, album and cassette sales are substantially up. More and more young people are buying cassettes instead of singles. We sold 100,000 cassettes of the Donna Summer hit album "Love To Love You Baby." Cassette sales are 57% up on last year."

Says Michel Bonnet: "Last year was a major breakthrough for cassettes and it became abundantly evident that the cassette market was no longer just an in-car market. Home installations are increasing at a tremendous rate and sales of blank cassettes are approaching 25 million annually, compared with a figure of seven or eight million for prerecorded cassettes."

It is argued in some quarters that the single is in decline simply because the French, with increased buying power, are in a position to buy more albums and cassettes than before. And Bonnet points out that despite crippling added value tax on records—25% of the retail price—they have not gone up in price to the same extent as many other commodities.

"If you take the 1970 price index as 100, then the average increase in price of all commodities between 1970 and 1975 has been 54%. For records, however, it has been only 16%. The annual increase in record prices is between 3 and 5%, far below the inflation rate, which in France is between 10 and 12%.

"I have noticed that whereas three or four years ago people would buy a deluxe boxed set at 50 francs as a gift for a friend, today they consider that level of expenditure inadequate and they will readily buy a record set costing in the region of 100 francs (\$20)."

Debate Over Singles

Continued from page F-1

For Bernard de Bosson, director-general of WEA Filipacchi Music, there is a theory that there might be a fall in the sale of singles but a growth in album units registered.

Different means of promotion will certainly develop. In any case radio in France is tending towards a reduction in music broadcasting in favor of more talk and documentary programs. Whether this is due to the existing controversy between radio and the Disc Syndicate about royalty payments is difficult to say, but there can be no argument that alternative means of promotion will develop over the next few years.

CBS, for instance, is studying new marketing systems. Souplet says: "Records are no longer a kind of artisan occupation. We can no longer afford just to produce disks and then wait to see what happens. Further, we must learn to depend less on radio and television. Our promotion methods must be analyzed, certainly with more attention paid to jukeboxes and personal appearances of artists. Public taste will have to be studied with infinite care."

Leon Cabat, of Vogue, takes a similar view and believes that discotheques will play an important part. But he is against sales of records direct from vans following the personal appearance of an artist, as suggested in some quarters, because he believes this would not be fair to the retailer.

He is also opposed to budget lines and contends that as long as a disk sells well the fact it has been "amortized" should not necessarily mean it should be sold at a lower price. In any case, there is a theory that budget lines are not as important as some believe. Eddie Barclay, for instance, reckons they represent only 10% of his total turnover.

For Michel Bonnet of Pathe Marconi-EMI, the situation is that the state simply does not understand show business in general—and he does not believe the image is necessarily bad. He says the secret for the future lies in quality. "If quality receives the attention it should, then the state will appreciate its importance." He sees quality as a kind of education at state level which would finally lead to a reduction in the high rate of taxation.

And so there is a general unity of views about expansion. Polydor as a company may hold the view that a normal expansion rate annually is nearer 15% than 20%, but it does see cassettes taking up 30% of the market.

Francois Dacla, of RCA, is not entirely sure about expansion remaining at a high level and sees a possible slide to 12%, but adds that with the spread of hi fi equipment the public will want to buy more records and so lead into higher sales. Given that situation, prices should remain fairly stable.

Industry figures stress that it is impossible to overstate the importance of stable prices. That area takes on special significance when Eddie Barclay claims that 60% of disks are sold to the 8-21 year-old age group. This is by no means the most opulent section of the community and price for them is a vital matter. It could also mean that singles have not had their day as some believe.

While Bernard de Bosson has his theory that singles will fall as albums rise, he still agrees that singles have an important part to play. And that part is closely allied to the quality of the disk, the production and the interpretation.

For the single is, in its own way, the mother of the album. Eddie Barclay, convinced that new talent simply must be unearthed all the time, starts a launch with singles and is prepared to give an act three tries. If the product is not accepted—that is if none of the singles touches the 100,000 mark—then it is the end of the Barclay road for that particular act.

So where does the industry go from here? First, there is constant emphasis that quality must improve—a generally held opinion. Second, music tends to move in styles of fashions and new fashions must be created. There is a trend towards folk areas of music at this time. There is also a trend towards nostalgia. As long as these different "fashions" are kept alive in an interesting way, the market in France will remain flexible and bright. But whatever the style, the quality must always be good.

That is why all record companies in France keep constant lookout for the new creator-interpreter. As Francois Dacla says: "Creation is the key."

Another pointer for the next few years is that as far as pop music is concerned, youth is becoming more and more international in its outlook. Therefore the future for France as a market for imports has to be good. Certain groups are selling well even if the only French is on the label and the lyrics are all in English.

This has been found time and again in recent months. Manhattan Transfer's "Chanson d'Amour" is but one example. Donna Summer, Roberta Kelly and Penny McLean, all singing in English, have found a wide audience in France.

The record companies believe that imports, which take about 25% of the market, are harmful in so far as they take a large slice of the financial cake and spoil the chances of a French version making the grade.

As for French songs and export possibilities, this year's MIDEM showed that many of the small independent companies realize that music must be less French and more international. Further there is always the language problem. If French youth finds the English language acceptable these days, then the French language still has a hard time being accepted outside the French-speaking territories.

Eddie Barclay puts it succinctly: "The whole world speaks English."

Be that as it may, internationalization is having an affect on the French industry and if export prospects for the road through to the 1980s are not quite as bright for the industry as the home market, there are nevertheless signs of expansion abroad to savor.

A Billboard Spotlight

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Jazz

CALIFORNIA CONCEPT

Fun Productions' Once a Month Plan

By ELIOT TIEGEL

LOS ANGELES—David Forest's Fun Production has set a goal of one jazz concert a month for the local area—playing initially in the 3,000-seat Santa Monica Civic Auditorium.

Bill Gerber, his 20-year-old market research director, says the concert promotion firm went into jazz—correct that to read jazz/rock—with concert capacity shows because there was an unfilled need for this kind of presentation.

"Nobody has been involved in concert capacity shows here; it's been reserved for club audiences," says the young Gerber whose father is the veteran agency executive, manager Roy Gerber, now with Motown.

"I know there are the fans, the young progressive rock listeners like myself who had no place to go after Emerson, Lake & Palmer but to Return to Forever and John Klemmer."

Fun Productions, which maintains an aggressive schedule of rock concerts here and in other Western cities, has thus far presented at the Santa Monica Civic Chuck Mangione, Stanley Clarke, Gil Scott-Heron, John Klemmer-Herbie Hancock, John Handy-Stanley Turrentine and George Benson (at the Music Center). Upcoming: Jean Luc-Ponty Saturday (16), Gato Barbieri and Lenny White May 22 and Roy Ayers Ubiquity and Lonnie Liston Smith and his Cosmic Echoes June 11.

Citing his own awareness of jazz from his father's record collection, Gerber emphasizes that the jazz buffs his firm ties itself to are those young people who are into crossover music, not the Dizzy Gillespie, Zoot Sims, Count Basie area of evergreen music.

Gerber claims KBCA, this city's leading jazz outlet, is moving toward playing more jazz/rock and that this area is developing into a good market for crossover jazz. Gerber predicts that the Hollywood Bowl will "one day" present Chick Corea as a "sellout artist."

Gerber says he "researches" all potential jazz concerts, using his own tastes, contacts with contemporaries his age, radio station program directors, distributors and contacts at labels. "I get into talking to the people who watch the jazz scene," he explains.

While L.A. is a good jazz crossover concert town, the same doesn't hold true for other cities in which the company presents rock like Fresno or Albuquerque, Gerber points out.

"You wouldn't be caught dead trying to bring Weather Report to Albuquerque," Gerber says, adding that San Diego, Tucson and Sacramento are cities where jazz can be presented concert-style because of colleges in the area.

San Diego will be the next city to open for jazz concerts after L.A., Gerber believes. There's a good civic facility downtown, the Music Center, which can accommodate the size crowds Fun seeks; there is also KPRI-FM which beams jazz from midnight to 6 a.m. each evening and that's helping familiarize the community with what's happening on a contemporary level, Gerber notes.

San Diego has also played George Wein's Kool jazz festival plus a touring CTI Records package.

Gerber says Fun likes to work with 3,000-seat facilities because "at a \$7.50 top you have the potential for a \$21,838 gross," he says, blurring out the figures 21, eight, three, eight. "At an \$8.50 top you have a \$25,000 potential gross, which means you can afford \$6,000 for talent and \$5,000 for advertising."

It costs \$650 to rent the Santa Monica Civic. "Show costs"—stagehands, ushers, security, insurance, ASCAP, BMI fees, can all run upwards to \$11,000 for one show, Gerber says.

Not all Fun's jazz shows have been sellouts. "You have to have an instinct for doing something special in the way of promotion," Gerber says, "when you see that tickets are moving slow. That might mean poster the streets to attract people who 'don't listen to the radio' or advertising in a community newspaper to lure a specific ethnic mix.

Fun's shows either top at \$8.50 or \$7.50 with a low of \$6.50. The firm uses Hollywood Sound and Sundance Lighting.

Gerber says Fun plans steering away from huge arenas like the Forum, better suited to loud rock bands, but unsuitable for jazz. "It wouldn't work," says Gerber, "because it would be demeaning to the artist and the fan. We owe it to jazz listeners to give them as close to perfect sounding experience as possible. Jazz is a listening art."

Jazz Beat

LOS ANGELES—Orin Keepnews, Fantasy's a&r chieftain, cut McCoy Tyner's next LP at the Electric Lady Studio in New York. LP features horns and voices. Keepnews also cut Flora Purim's last two LPs for Milestone in L.A.

On one LP Tyner guests along with Ron Carter, Joe Henderson, and Ursula Dudziak. On the second LP, Flora sings behind the rhythm section of George Duke, Alphonso Johnson, Ndugu and Airto.

Veteran vibist Red Norvo has been making pretty music at Walt Disney World in Florida. The gig ends Saturday (9). Peter Fanzol, saxman, who has worked with jazz and pop performers, awarded a jazz performance scholarship from the National Endowment for the Arts in Washington. There have been tributes to the late pianist Erroll Garner in Los Angeles, New York, Pennsylvania, Iowa and abroad following his death Jan. 2. Geoffrey Jacquet's "Kaleidoscope" show on WDET-FM in Detroit honored Charlie Parker on his birthday March 12. Guests on the tribute to Bird's passing 22

years ago were drummer Roy Brooks, record distributor Leo Cheslak and local music instructor Rudy Tusch.

A summer jazz workshop will again be presented in Houston by the Concerned Musicians of Houston, a non-profit organization. Students for the eight-week course, three days a week for four hours at the St. James Episcopal Church, are from junior and senior high school. The workshop tries for nationally known musicians as lecturers/performers.

The annual spring concert of the North Texas St. Univ. jazz lab band Tuesday (5) will be dedicated to the memory of Jerry Gray. Involved are the 1 O'Clock Lab Band and eight other bands who will be performing in the Coliseum in Denton, Tex. The concert marks the first time all nine of the school's jazz bands will wail at one event.

A ninth annual Easter jazz show in Houston Sunday (10) features Bubba Thomas & the Lightmen, the Sweet Rays, Roseanna & Strings.

(Continued on page 59)

Billboard SPECIAL SURVEY For Week Ending 4/9/77
(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	9	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	2	13	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
3	3	20	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
4	6	54	BREEZIN George Benson, Warner Bros. BS 2919
5	NEW ENTRY		HEAVY WEATHER Weather Report, Columbia PC 34418
6	4	5	ROOTS Quincy Jones, A&M SP 4626
7	5	13	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
8	10	28	CALIENTI Gato Barbieri, A&M SP 4597
9	8	13	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
10	30	3	NOTHING WILL BE AS IT WAS... TOMORROW Flora Purim, Warner Bros. BS 2985
11	9	18	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
12	12	18	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
13	NEW ENTRY		FOUR Bob James, CTI 7074
14	14	9	IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown)
15	NEW ENTRY		MUSICMAGIC Return To Forever, Columbia PC 34682
16	18	32	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
17	7	9	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
18	NEW ENTRY		CONQUISTADOR Maynard Ferguson, Columbia PC 34457
19	24	7	SLEEPING GYPSY Michael Franks, Warner Bros. BS 3004
20	NEW ENTRY		THE SAN FRANCISCO CONCERT Hubert Laws, CTI 7071
21	11	22	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
22	35	3	SHOUT IT OUT Patrice Rushen, Prestige 10101 (Fantasy)
23	29	3	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458
24	17	5	BIG CITY Lenny White, Nemperor NE 441 (Atlantic)
25	NEW ENTRY		FROM ME TO YOU George Duke, Epic PE 34469
26	36	9	PASTELS Ron Carter, Milestone M 9073 (Fantasy)
27	NEW ENTRY		GINSENG WOMAN Eric Gale, Columbia PC 34421
28	28	5	SEAWIND CTI 5002
29	23	5	ORGAN HYMNS SPHERES Keith Jarrett, ECM 2-1086 (Polydor)
30	NEW ENTRY		WATER BABIES Miles Davis, Columbia PC 34396
31	25	5	AURORA Jean-Luc Ponty, Atlantic SD 18163
32	NEW ENTRY		A HANDFUL OF BEAUTY Shakti/John McLaughlin, Columbia PC 34372
33	13	10	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
34	19	13	FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy)
35	NEW ENTRY		CARNIVAL John Handy, ABC/Impulse AS 9324
36	NEW ENTRY		ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682
37	15	32	BAREFOOT BALLET John Klemmer, ABC ABCD 950
38	16	20	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
39	31	7	JOE PASS: Virtuoso #2 Pablo 2310-788 (RCA)
40	40	3	THE OTHER VILLAGE VANGUARD TAPES John Coltrane, ABC/Impulse AS 9325-2

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SAN DIEGO SUCCESS

Mobile Disco Spans Gamut For Military

By ED HARRISON

LOS ANGELES—Art Spencer Mobile Disco Shows are providing San Diego's military establishment with diverse disco programming.

Because of a broad cross-section of officers and enlisted men, Spencer includes country, big band, rock, soul and MOR music in his repertoire of singles to ensure pleasing all tastes.

Spencer, a retired Naval officer, says the main difference in programming a military-oriented disco is the difficulty in getting people to move.

"They'll sit with their hands in their laps to Donna Summer," he says. "There are 6,000-7,000 people a week from all over the country who visit the clubs. The crowd varies from night-to-night and region-to-region so we have to carry all kinds of music. Our job is to get people to move as soon as possible.

"There might be a chief petty officer who wants to hear Benny Goodman while another will request Silver Convention. At the end of the evening if both are still there we've done a good job. We let the crowd command us," Spencer says.

Spencer says that on a typical night it is hard to distinguish a military club from a civilian one. Because the soldiers frequent the discos during off-hours they are in civilian clothes unless it is a military function which requires uniforms.

The only overt giveaway that the club is predominantly military is in the case of enlisted men's clubs where a shore patrol or MP is always in close proximity in case of disturbances.

Spencer says that although enlisted men are more vocal, they are easier to control because they are used to taking orders. He says the disco is a good place for them to let off steam and will program a song like "Sink The Bismarck" to coax them along.

However, it's different with officers because although they are more subdued you can't order them around. "If they request a song we don't play, they sometimes complain to the management," Spencer says.

He programs his shows based usually on a '30s to '70s theme which sets the pace of the evening. Spencer carries 4,000-6,000 selections at all times which are transported in vans along with \$7,000 in equipment and lights.

In addition, Spencer has performed disco weddings, bar mitzvahs and other affairs. In the past four years he has done nearly 150 military and civilian weddings. And each one is highly personalized. Not only do the bride and groom select the music they want played, but a form is sent to the parents in which they list their preferences.

ATLANTA ATTRACTION

It's Junkyard, But New Club No Dump

By BILL KING

ATLANTA—You might think that disco music in this city has gone to the junkyard to hear Fred McGee tell it.

But McGee isn't talking about the city dump. He is the manager of Atlanta's newest, and perhaps most unique, disco and restaurant and it is called The Junkyard.

Featuring a genuine junkyard motif that includes a full size Diamond REO truck in the center of the dance floor, The Junkyard opened in an annex to the newly remodeled Save Atlanta Inn at 14th and Spring St. March 18.

McGee says he is playing "heavy disco" for the most part, "with some contemporary mixed in, and I'm not averse to throwing in some country or whatever the crowd wants."

"There's no regimented music program," he adds, "but the crowd mostly wants to hear disco."

Disk jockey Rick Fillingham sits in the cab of the Junkyard's truck, which is on a raised platform, and plays the music on a Technic turntable, with a Cerwin-Vega equalizer, speakers and amp and a JBC receiver. A light show flashes around him.

McGee says his decor is "the most exciting in Atlanta." The ceiling is exposed, he says, showing

pipes and air conditioning ducts that "form a lattice effect."

The Junkyard also has an old school bus which is carpeted inside and has tables, chairs and a couch. It serves as part of the lounge.

"The bar has a stainless steel roof over it," McGee says, "and the lighting fixtures are upside down sinks. The place is decorated with hubcaps, mirrors, radiator grilles and two black and white photo murals of real junkyards that cost us \$1,600."

The waitresses wear Junkyard T-shirts that glow in the dark and Levi shorts and suspenders, he adds.

McGee says the disco is drawing a "mid to upper class crowd between 22 and 35 years old." He says he has no dress requirements and does not see any need for them "because our crowd is pretty style conscious."

The restaurant opens at 6:30 a.m. for breakfast because it is associated with the hotel, which was formerly the Midtown Motor Inn. McGee says he uses taped music in the afternoon for diners, but "strictly records at night."

The disco hours are set 9 p.m. to 2 a.m., he adds, "but if things are really going, we stay open later."

Both McGee and Fillingham came to Atlanta from disco stints in Florida.

Litelab To Light Up Floor For a Movie

NEW YORK—Litelab Corp. has been contracted to supply a 16-foot by 24-foot lighted dance floor for use in the upcoming disco movie "Saturday Night" starring John Travolta. The floor will feature four individual 8-foot by 12-foot light patterns, according to Paul Gregory, one of the principals of the company.

Litelab will also supply four-color wall treatments, to be controlled by the firm's model L-4000 color controller, a four-color ceiling treatment backlighting suspended fabric, high intensity pin spot mirror ball effects and some rotating four-color spots.

Digital Lighting Corp. and its president Larry Silverman have been retained as disco design and lighting consultants for the production and will also supply a number of lighting effect for the show.

Canary Isles Tour Offered By Assn.

NEW YORK—The International Discotheque Assn. has teamed with Atesa-Marsans, a Manhattan-based travel agency, to create the first known disco charter.

The package titled the "Disco Special" will take 208 disco lovers aboard a special Iberia Airlines flight to Las Palmas in the Canary Islands for seven full days of dancing at the Beach Club, said to be one of the island's top discotheques.

The trip, based on a suggestion made by Iberia Airlines officials to the association, will cost \$329 per person double occupancy.

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S.F.'s Chinatown Swinging With New Club For Elders

NEW YORK—An enterprising businessman in San Francisco's bustling Chinatown has turned a faltering club into a flourishing business by changing it into a Chinese discotheque for older patrons.

The Ricksha Bistro, owned and operated by Bob Chinn, offers the music of Lawrence Welk, Artie Shaw, Perez Prado, Glenn Miller, the Dorsey Bros and Bill Haley and Elvis Presley in an authentic Chinese setting.

And the results, according to Chinn, have exceeded his expectations.

Chinn originally started the club as a conventional style disco in 1967, and for a while it flourished as such, then apparently, it fell on hard times. Chinn decided that he would have to come up with an original idea if his investment was to be saved. The result was the new Ricksha Bistro.

The club, a membership establishment with some 3,000 members, offers special prizes to dancers who can best do the jitterbug, the bunny hop, the mambo, tango and cha cha cha, and snowball dances. For the adventurous he offers free bus stop and hustle lessons, and encourages patrons by reminding them that if they can remember the old "two step" they can learn to boogie.

According to Chinn, the club's deejay, a Filipino named Noelen, who works under the name, Dr. No, has one of the most comprehensive collections of nostalgia records at his disposal. These are spun on state-of-the-art equipment including Altec Lansing speakers and Dynaco amplifiers.

In addition to Chinese lanterns, there are conventional disco lights

including strobes, mirror balls, color wheels and projection systems.

As if the uniqueness of having a nostalgia disco in a Chinese setting with Chinese food was not enough, Chinn offers his customers further incentives through "End-of-Month" parties at which special door prizes are offered, and at which two drinks can be bought for the price of one.

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National Disco Action Top 40

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ATLANTA

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - FREE LOVE—Jean Carr—Philadelphia International (LP)
 - SUPERMAN—Cell Bee & the Buzzy Bunch—TK (12 inch)
 - STONED TO THE BONE—Timmy Thomas—TK (12 inch)
 - THE WORK SONG—Pat Lundy—Pyramid (12 inch)
 - STICK TOGETHER—Minnie Riperton—Epic (12 inch)
 - LADY LUCK/LIFE IS MUSIC/DISCO BLUES—Ritchie Family—Marlin (LP)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - I'VE GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - DANCIN'—Crown Heights Affair—De-Lite (12 inch remix)
 - DISCO TRAIN—Jerry Rio—AVI (12 inch)

BALT./WASH., D.C.

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)
 - STONED TO THE BONE—Timmy Thomas—TK (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - SUPERMAN/ONE LOVE—Cell Bee & the Buzzy Bunch—TK (12 inch)
 - MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
 - TATTOO MAN—Denise McCann—Polydor (12 inch)
 - GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—AVI (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - DANCIN'—Crown Heights Affair—De-Lite (12 inch remix)

BOSTON

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - LADY LUCK—Ritchie Family—TK (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - BODY CONTACT CONTRACT/DISCO INFERNO—Trammps—Atlantic (LP)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12 inch)
 - STICK TOGETHER—Minnie Riperton—Epic (12 inch)
 - THIS WILL MAKE YOU DANCE—D.C. Cameron—Tamla (LP)

CHICAGO

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - SUPERMAN/ONE LOVE—Cell Bee & the Buzzy Bunch—TK (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - WALKING DOWNTOWN—Black Ivory—Buddah (12 inch)
 - LOVE IN MOTION—George McCrae—TK (12 inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)
 - PEACE OF MIND—Faith, Hope & Charity—RCA (12 inch)

DALLAS/HOUSTON

- This Week**
- TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch import)
 - FUNK MACHINE—Funk Machine—TK (12 inch)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - GET HAPPY—Jimmy Bo Horne—TK (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - I'VE GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)

DETROIT

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch)
 - THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - GET HAPPY—Jimmy Bo Horne—TK (12 inch)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - LIFE GOES ON/YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (12 inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)

LOS ANGELES/SAN DIEGO

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)
 - LOVE HANGOVER—Players Association—Vanguard (12 inch)
 - FUNK MACHINE—Funk Machine—TK (12 inch)
 - STONED TO THE BONE—Timmy Thomas—TK (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch)

MIAMI AREA

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - STONED TO THE BONE—Timmy Thomas—TK (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (12 inch)
 - FUNK MACHINE—Funk Machine—TK (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - SUPERMAN/ONE LOVE—Cell Bee & the Buzzy Bunch—TK (12 inch)
 - I'VE GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - DO YOU WANNA GET FUNNY WITH ME—Peter Brown—TK (12 inch)
 - LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (12 inch)
 - YOU TAKE MY HEART AWAY—Laura Green—Epic (12 inch)

NEW ORLEANS

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
 - FUNK MACHINE—Funk Machine—TK (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - THE WORK SONG—Pat Lundy—Pyramid (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - LADY LUCK/LIFE IS MUSIC—Ritchie Family—Marlin (12 inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)

NEW YORK

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - SUPERMAN/ONE LOVE—Cell Bee & the Buzzy Bunch—TK (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - I NEED A MAN—Grace Jones—Beam Junction (12 inch)
 - YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
 - WE CAN START OVER AGAIN/MOST OF ALL—Gloria Gaynor—Polydor (LP)

PHILADELPHIA

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - DISCO DANCIN'—Rice & Beans Orchestra—TK (12 inch)
 - LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch import)
 - MIDNIGHT LADY/BLACK IS BLACK/LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DREAMIN'/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - SHOW ME WHAT YOU'RE MADE OF—Nista Change—Target import
 - PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - STONED TO THE BONE—Timmy Thomas—TK (12 inch)
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12 inch remix)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12 inch)

PHOENIX

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—AVI (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - WHAT IT IS—Carnet Miró & the Trucking Co.—Arista
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - I'VE GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - LOVE IS ALWAYS ON YOUR MIND—Gleby Knight & the Pops—Buddah (12 inch)

PITTSBURGH

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch import)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - LOVE GOES DEEPER THAN THAT—Eloise Laws—Invictus (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - SURPRISE—Andre Gagnon—London (12 inch)
 - FUNK MACHINE—Funk Machine—TK (12 inch)
 - YOU TAKE MY BREATH AWAY—Laura Green—Epic (12 inch)
 - SUNSHINE LOVE—Metal Weeds Orchestra—RCA import (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - TURN ON TO LOVE—Jumbo—Prelude (LP)

SAN FRANCISCO

- This Week**
- SWEET DYNAMITE—Claudia Barry—London (12 inch import)
 - DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - IT'S TOO LATE/COME IN HEAVEN, EARTH IS CALLING/JESUS TAKES ME HIGHER—Tata Vega—Tamla (LP)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12 inch)
 - SLOW DOWN—John Miles—London (12 inch)
 - FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12 inch)
 - THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - STONED TO THE BONE—Timmy Thomas—TK (12 inch)
 - LOVE GOES DEEPER THAN THAT/YOU GOT ME LOVING YOU AGAIN—Eloise Laws—Invictus (LP)
 - DON'T STOP THE MUSIC—Brecker Bros.—Arista
 - WHEN I GET HOME/CLIMBING THE STEPS OF LOVE—Linda & the Fanky Boys—Quality (LP) import
 - I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
 - I'M QUALIFIED TO SATISFY YOU—Barry White—20th Century

SEATTLE

- This Week**
- DO WHAT YOU WANNA DO—T Connection—TK (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
 - LADY LUCK/LIFE IS MUSIC—Ritchie Family—Marlin (12 inch)
 - I'VE GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - LIFE GOES ON—Faith, Hope & Charity—RCA (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
 - FUNK MACHINE—Funk Machine—TK (12 inch)
 - DANCING QUEEN—Carol Douglas—Midwest International (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - FOR ELISE—Philharmonics—Capricorn (12 inch)

MONTREAL

- This Week**
- BABY COME ON—Sex O'Clock II S.A.—London (12 inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch import)
 - LOVE IN C MINOR—Cerrone—WEA
 - LOVE IN MOTION—George McCrae—RCA (12 inch)
 - LIFE IS MUSIC—Ritchie Family—London
 - LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12 inch)
 - AUNT GONNA BUMP NO MORE (With My Big Fat Wussie)—Jax Tex—CBS
 - SWEET DYNAMITE—Claudia Barry—London
 - I WANT YOU—Ann C. Sheridan—TC
 - FLIP—Jesse Green—VM
 - BABY COME ON—Gloria Spring—RCA (12 inch)
 - JUNGLE PEOPLE—Soulful Dynamics—CBS
 - KALE DISCO—Color Blind—London (12 inch)
 - GONNA FLY NOW (Theme From Backy)—Waynard Ferguson—CBS
 - NIGHT RIDE, Pt. 2—Eliot Lescage—Arista

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

APRIL 9, 1977, BILLBOARD

LIKE A CIRCUS Ft. Lauderdale 'Big Top' To Cost \$1½ Mil; Opens In Fall

NEW YORK—A Florida entrepreneur is sinking an estimated \$1.5 million into a Ft. Lauderdale disco which he feels will stand out as an industry showcase when it is completed in the early fall.

The club called Circus is being designed by Bob Lobi and Design Circuits of New York in conjunction with architect Carl Eigsti. It will recreate a circus environment complete with stuffed animals and three-dimensional neon images of trapeze artists, tightrope walkers, clowns, jugglers and other personalities associated with the circus.

According to Lobi, patrons to the club will enter through an elaborate water tunnel where pressurized switches, activated by the traffic flow, will supply the tunnel with a myriad of lights ever changing in colors and design.

The tunnel will lead to a street-level balcony from which audiences will look down at the sunken dance floor, in the center of which will be four massive bass speakers surmounted by a like-size stuffed elephant from whose trunk lasers will shoot into specially designed prisms for unusual lighting effects.

Much emphasis is being placed on lighting in the club. Lobi explains that there will also be laser chandeliers in which the laser beams will be locked into the crystals and prisms of the lamps to create additional special effects without creating hazards for the customers.

Another laser beam will be used to create the effect of a circus animal's cage surrounding the dancers on the oversize stainless steel dance floor.

Suspended over the floor will be a

three-tiered, custom-built rotating light platform. The bottom tier will feature 12 multi-colored lights spinning clockwise, the 12-lights of the second tier will create a gyroscope pattern, while those of the upper tier will rotate in a counter-clockwise pattern.

There will be four bars in the room. Over the main bar will be a suspended platform with more stuffed animals, and from which more special lighting effects will be projected.

The walls of the balcony overlooking the dance floor will be hung with pictures, posters and other memorabilia dating back to the earliest days of the American circus.

There will be an elaborate projection system utilizing 10 projectors on a main programmer to provide the audience with special movies and slide shows. Broadcast cartridges

similar to those used by radio stations will be used for special sound effects.

The club's three-way state-of-the-art sound system will be custom-built by Design Circuits. The club's deejay, still to be named, will operate the main light and sound controls, with the bartenders and the maitre d' working the sub-controls.

Circus' roof and ceiling are also being designed of special materials to create the feeling of being actually under the roof of "a big top." The club will be visible from miles around through rotating searchlights mounted on the roof.

The million dollar extravaganza is owned by Bill Taylor. It will be a general admission establishment and will seat close to 1,000 people. Dress codes, prices of admission and other operating policies are still to be established.

Gays' Influence On Charts

• Continued from page 4

sexual patrons lack the totality of commitment of their gay counterparts.

He is convinced that without the gay involvement many of today's big disco hits would have been hard-pressed to find a place of honor on the music charts. He adds that the discotheques of the 1960s amounted to little more than a flash-in-the-pan because of the absence of gay involvement.

As Caviano explains it, discos to gays are much more than just a place where they can get down and boogie for a few hours. "They are," he says,

"a sort of community center where they can meet other people who share their sensitivities."

"To the gays their discos are places where they can make and establish lasting relationships; a sort of home away from home where they are not constantly under the spotlight of attention. For these reasons they support discos now and will continue to support them for a long time to come."

Explaining the successes that small, independent record labels like his own company are enjoying with disco product, Caviano says they are succeeding where the majors are not because they are less cumbersome structured, less bureaucratic and more in tune with industry trends than are the larger conglomerates.

The TK executive explains that in his own case he maintains a direct communications link with record pools, disco deejays and retail shops on one hand and with the president of his company on the other.

"In this way my company is assured of a constant finger on the pulse of the industry, and can respond to its needs with an immediacy that is seldom enjoyed by bureaucratic combines," he says.

Citing the sluggish growth of the 12-inch disco disk as one area of the industry that has suffered because of lack of major label commitment, Caviano says, "The 12-inchers have a great deal of potential as a viable commercial product, but there is need for education, especially among record retailers. Major label involvement could help expedite this educational process."

Caviano laments the fact that radio continues to see disco as a threat. However, he is confident that there will eventually be a turnaround in this negative attitude. "There are already signs of change," he says, citing New York's WBS and Atlanta's WVEE as being among stations which have discovered the commercial viability of disco; and stations WXLO, and WRKO as Top 40 stations with "disco sensitivity."

Contests In Puerto Rico

SAN JUAN—The Rodz disco resorts to dance contests on Thursday and Sunday evenings to lure patrons. The prize: a bottle of champagne.

The club, which caters to a mixed crowd of young and older persons, is owned by Vladimir Collazo and Joe Rodriguez.

Open Thursday through Sundays
(Continued on page 59)

PROGRAMMED IN ADVANCE

Computer Pairs Lighting To Specific Club Records

By ALAN PENCHANSKY

CHICAGO—A computer system is being used here to create prerecorded disco light shows that are programmed in advance for specific tunes.

The system, which requires discos to spin from recorded tapes, is believed to allow for the first time the exact synchronization of specific lighting effects to individual recorded selections.

Lighting programs for more than 1,500 recorded titles already have been created through the computer device, developed here by CDM Productions for its Light Fantastic mobile disco. The system is being used by CDM at various local gigs.

Principal creator of the light-sound link is CDM president Chuck Miller, a 28-year-old former radio announcer and college activities director, who began work on the device one year ago.

The system, which employs a Southwest Technical Products 6800 computer, a computer keyboard terminal and a video read-out, took eight months to build, according to Miller.

All of this computer componentry travels with Miller to disco gigs, along with a 13-component lighting display and the Light Fantastic sound equipment, including two Cerwin Vega 218P speaker systems, Heathkit preamp and AA-1640 power amp, and two Teac A-2340 4-channel reel to reel tape decks.

The use of tape as a sound source is the key to Miller's unique pre-programmable system, which utilizes one of the tape audio channels for encoding signals to the light system.

The computer-assisted spinner says he has more than 3,000 songs on tape, of which half have been encoded with lighting system signals.

Miller says the encoding process, which is controlled through the keyboard terminal, takes approximately a half hour for a single three-minute

song, not counting the time involved in dubbing from records.

The first step in the encoding procedure, which Miller demonstrated here in the near-Loop apartment devoted entirely to storing and maintaining the system, is to plan written format of visual effects while listening to the music. This scheme is organized according to readout of the tape deck's digital counter.

Utilizing a numerical code which corresponds to the system's catalog of visual effects, Miller then feeds his light commands into the computer's memory. Along with the effects themselves and their sequencing, the speed of the effect is determined at this stage. As it is fed into the system, this numerical information appears on a video screen that sits behind a Teac model 2 audio mixer.

In the final stage of encoding, the original audio tape is re-run, and the stored program of visual effects is synchronized to the music on an unused track.

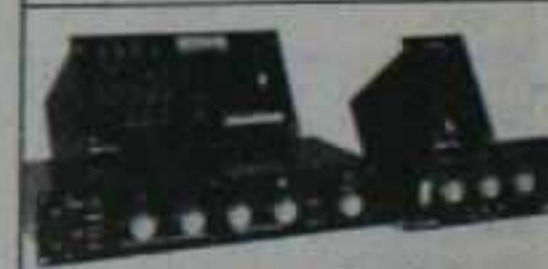
Thus, while other deejays lug records to their gigs, Miller carries hundreds of seven-inch reel tapes, and a file system that allows each song to be located by artist or title. Also included on the cards is an index of each selection's tempo, which Miller refers to as a programming aid.

The entire system requires a setup time of two hours.

The Light Fantastic battery of visual fixtures includes two five by five foot star panels, a five by four foot center light panel containing chaser lights and 4-channel light organ, two police dome lights, six spot lights, a mirror ball, a strobe and a light organ.



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"Profits Fantastic from Lights Fantastic"



AMPEX SWEEPSTAKES—An \$11,000 gold Corvette is presented as top prize in The Great Ampex Gold Award Sweepstakes, nationwide contest that drew nearly 100,000 entries. From left are Ampex brand manager Pete Engler; Gene Phelps, national marketing manager; president Arthur Hausman with keys and \$500 check; winner Bert Woodworth, who entered the contest at Stereo One, Fairfield, Conn., whose owner Mike Petrillo wins a 10-day Hawaii trip; and Rich Taylor, Ampex merchandising manager.

Custom Cartridge In Business With Avsco/Lear Jet 8-Track Molds

NASHVILLE—Custom Cartridge Inc. has acquired all the 8-track cartridge molds from the Avsco Inc./Lear Jet Stereo division of Gates Rubber Co. and is already supplying blanks to the industry.

The new firm is headed by Cliff Tant, who has been one of the major Avsco distributors since 1970 through his locally based C. T. Distributing Co. which handles a number of duplicating equipment and supply lines.

After the deal was signed in mid-February, Avsco continued to supply custom cartridge with an inventory of its new shell. Tant reports two major corporate tape labels have just approved purchases, as have several large custom duplicators.

The new company is supplying a new lightweight one-piece molded shell of polystyrene in any color, said to weigh about 30% less—165 pounds per 1,000 units compared with 230 pounds/1,000 units in the old formulation.

Tant also notes that the shell incorporates a one-piece tape hub that virtually eliminates "coning"—the bowing up of tape around the center core which causes most jamming problems.

The entire mold is specially compounded and pre-lubricated to reduce internal drag and increase the life expectancy of the cartridge, he claims.

Custom Cartridge is maintaining existing Avsco prices and intends to remain "competitive in the market," according to Tant. "We won't be the highest or the lowest." It is the newest member of ITA.

Tant is shooting for 30 million annual unit capacity when two plants are on-line later this spring. Equipment (Continued on page 49)

ITA Proposed As A/V Rights Agent; RCA Adopts VHS

Continued from page 3
nar which opened Sunday (3) at Hilton Head Island, S.C.

Meyers, participating in the ITA copyright panel discussion Monday (4), is expected to touch on the historic Universal/Disney versus Sony suit that strikes at the heart of home recording rights versus copyright owner protection.

That suit is one stimulant for his proposal to have the ITA act in the same way that a Harry Fox Agency now functions for music publishers.

He feels the "clash of giants" involved on both sides of the suit could lead to the same chaos and protracted litigation that pre-dated the establishment of ASCAP and BMI here and Gramex in Germany to issue licenses and distribute collected fees to owners of copyrighted musical compositions.

Meyers, also general counsel to

the RIAA, points out that a clearinghouse system is virtually mandated by the difficulties authors already are encountering in widespread unauthorized duplication of their works on copying machines. As in the case of musical performances, there is no time and no reasonable means of negotiating a separate license for home use.

He also notes that the new Copyright Act makes no mention of any home recording rights for the individual. While the old law did not have such a provision either, a House report on the 1971 sound recording amendment to the act indicated that it would not expose the home user to copyright infringement.

Virtually all parties to the suit, or their parent companies and/or affiliates and licensees, are members of

(Continued on page 50)

ABC Boost On Tracs For Audio Magnetics

By STEPHEN TRAIMAN

NEW YORK—Confirmation by ABC Record & Tape Sales that all nine of the giant rackjobber's branches will handle the Audio Magnetics Tracs blank tape line underscores the firm's continuing turnaround (Billboard, Feb. 19, 1977).

Following tests of the Audio Magnetics-branded line introduced at the 1975 NARM expo in three markets by ABC over the last year, marketing vice president Steve Kugel notes the more recent switch to the Tracs line was "dynamite."

Marts involved were Indianapolis, Seattle and Portland, Ore., through the Fred Meyer chain, now going with its own branded OEM line.

The confidence of ABC in the blank tape manufacturer, in the final stages of setting up a new marketing operation and expanded manufacturing and distribution facilities, is appreciated by Audio's Dom Saccacio, who took over as president last September.

"We've got a good feeling about the music industry and the record/tape sales distribution pipeline will play a more vital role in our future," he maintains.

"This will supplement—not supplant—our existing rep involvement, as the rackjobber will be reaching a basically different market for us."

The Tracs line obviously will be getting added support now that ABC is taking on national distribution, with extensive marketing plans and programs now being finalized, Saccacio notes. A very heavy consumer and trade ad schedule will buttress the line in late spring through summer.

The expanded Irvine, Calif., headquarters will be operational earlier than the anticipated June completion date, with manufac-

turing, warehousing and distribution facilities well along toward completion.

At the same time, Saccacio is building a franchise in Europe, where he spent a number of years heading the firm's operations. Emphasis is on an Audio Magnetics-branded line with good (Standard), better (Super) and best (XHE) formulations.

A special promotional line of "AM Extra" tape offers 10% more time—66 minutes in a C-60 and 99 minutes in a C-90. All are iron oxide formulations, with a small chrome business also noted.

Audio Magnetics introduced a mini-cassette in Canada last June where it has done very well. The firm's Mexican facility is being converted for U.S. production, with pro-

(Continued on page 48)

KANSAS DEALER SEES MORE \$\$

Autosound Installation a Profit Booster

By GRIER LOWRY

OVERLAND PARK, Kan. Lenge Morgan at Audio Electronics, one of the leading independents in the Greater Kansas City market, says he finally has the message:

An installation and repair service is a must for doing a high-volume car stereo business. It's a losing cause, he is now convinced, to strive for big sales without installations.

"We've been stuck on a \$50,000 annual gross sales plateau for the past couple of years—about 10% of overall volume—and it's out of proportion to the amount of home stereo business we do, and the traffic count," says Morgan.

"We're paying a severe penalty for not doing our own installations. I'm convinced we'd be doing five times more car stereo business if we offered installations, to say nothing of the much higher profit margin."

The only reason we haven't had an installation facility was lack of space," he explains. "Now we have a three-bay facility on the drawing boards, and that should really move us off that \$50,000 hang-up."

In the past, the veteran dealer says he figured there were enough do-it-yourself car stereo buyers to keep sales moving upward. But it proved to be a false premise as he found too

systems installed where they buy them.

Morgan believes he has the "best factory-designed car stereo demonstration setup ever built." The Pioneer fixture is elaborate, large and impressive. It shows 32 units and is flanked on the sides with a selection of Jensen speakers.

The dealer recently added the Sony line of radios in a move de-

signed to beef up high-end sales. He points out that the potential in the area for selling systems to owners of \$18,000 Audi automobiles, and their like, is growing. This means business in the \$200 and up systems.

"We're also getting more business from people who buy new cars with systems and decide the radio is good enough but want to upgrade their

(Continued on page 50)



Audio Electronics' owner Lenge Morgan calls this 32-unit Pioneer Electronics of America set-up "the best-designed car stereo display ever built. Progressive Kansas City dealer is adding installation service to boost autosound sales."

British Invasion Coming?

Continued from page 40

inexpensive mixers have been sold on an individual basis to American customers, and the firm is now seeking a U.S. representative. The line is currently being used by the BBC, Radio Italiana and the Canadian Broadcasting Co.

Raindirk Limited is also thinking about a U.S. distributor, and may attend the fall 1977 convention here. The company makes a full line of consoles, from mini-mixers to 40-in./32-out super-boards.

Amek Systems showed its "X" series of budget-priced mixing consoles, with at least one prominent West Coast distributor reportedly interested in featuring the line. The new Amek 2016 features 20 inputs

and 16 outputs, with a "guesstimated" local price tag of about \$12,000.

Notable among tape recorders, though still unknown on these shores, is the Leavers-Rich pro line series of quarter-inch machines. Director Tony Costello points out that the series 2000TC features a servo-controlled dual capstan system, with varispeed operation over a 6:1 range.

As in the well-known 3M series 99 machines, and Technics by Panasonic's new RS-1500 deck, the dual capstan design mechanically protects the tape from the rest of the transport system for the critical journey past the head stack. Spooling motors are servo-controlled, providing constant tape tension at all reel diameters.

The less expensive series 1000 is rack-mountable and is aimed at the broadcast industry. Costello is studying the U.S. market, and may introduce the machines here within the next year.

At Calrec's stand, managing director J. Howard Smith showed modules from the L series of high density control consoles. In addition, the company markets an extensive line of condenser microphones in both budget and professional price ranges. Like the others, Smith says he would like eventually to introduce Calrec products into the American market.

How much of an impact will these firms have on the American marketplace? Only time and the next few AES conventions will tell.

New Titan Speakers By Kustom Acoustics

LOS ANGELES—The Titan Labyrinth is the newest addition to Kustom Acoustics' line of high-end audiophile and commercial speakers.

Retailing for \$1,295 the new model joins 12 other speaker systems which range in price from \$179 to \$2,900 each.

Chicago-based Kustom Acoustics is presently worldwide in its distribution, not only as a dealer supplier but also as a commercial distributor via High-End Audio Representatives in that city.

APRIL 9, 1977, BILLBOARD

50,000 U.K. SPOTS?

Cassette 'Singles' Aim At Non-Record Outlets

By PETER JONES

LONDON—A dramatic new plan to build the volume of hit 45s by retailing single-play cassette versions costing roughly \$1.20, mainly through untapped non-record outlets, is near to being finalized.

The plan is being developed by Simurg, a London company, which plans the launch of the Mystic Bird cassette label at the end of May. An initial release of 10 titles is planned and though no major companies have yet made a repertoire commitment, Matt Royds, managing director, says he looks for a first deal shortly, probably with Phonogram.

Simurg was set up 18 months ago and has been involved in marketing a tape language course and promotional disks. It also operates as a talent agency.

Arrangements for duplication have been made with a London firm, and the major incentive for record companies to take part is felt to be that Royds has a deal with Imperial Distribution, part of the Imperial Tobacco Group, to service some 50,000 outlets. These cover news agents, gas stations, pubs, liquor stores, hotels, railway stations, gas stations and airport terminals.

Royds stresses that Simurg is concentrating solely on developing sales through non-record outlets, leaving record companies to supply the cassettes to their regular retail customers.

Simurg intends to offer a 40% dealer margin, and within the planned retail price is an amount payable to the record companies which will remain responsible for all royalty payments. Royds feels the possibility of major companies seeking to compete with Mystic Bird is slight, since he considers it unlikely they could match his prices.

He says: "Even if the companies are not too enthusiastic about supplying repertoire and I think that at first they will suggest suitable titles, the scheme will prove attractive to artists and their managers once they realize that repertoire will be available to more than 10 times as many retail outlets as there are record shops."

Audio Magnetics

• Continued from page 47

totypes of the new minis to be introduced at the Summer CES in Chicago this June, Saccacio reports.

The industrial market also is getting attention, with a new \$300,000 coater for lube bulk tape on line in April. It is now less than 50% of overall volume but growing, with limitations on product availability to be improved once the expanded Irvine plant is operational.



Dom Saccacio, Audio Magnetics president, turns over new shovel—and symbolic new leaf for company—at last month's groundbreaking ceremony for expanded Irvine, Calif., manufacturing plant.

Akai Active On Two Continents

NEW YORK—Akai is making news on two continents, with the Japanese manufacturer's first line of separates introduced in the U.S. market and its first European plant under consideration for France or Germany.

The first separates since 1972 were announced by Jay Menduke, Akai America marketing director, who notes that the products "are becoming more affordable and more accessible to the average stereo buyer."

Top of the line is the AM-2800 integrated stereo amp with 80 watts/channel RMS and a separate mid-range control, at suggested \$400 list.

The companion AM-2600 power amp and AT-2600 AM/FM stereo tuner, each have a \$300 suggested list.

The power amp offers 60 watts/channel RMS, with left and right channel power indicator meters and a two-position audio mute switch (-15 and -30 dB). The tuner offers a switchable signal strength/deviation meter to measure broadcast signals and carrier deviation.

Rounding out the new separates are the paired AM-2400 amplifier and AT-2400 AM/FM tuner, each at \$200 suggested list. The amp delivers a reported 40 watts/channel RMS and has one audio mute function (-20 dB), with two tape and two speaker system inputs. The tuner offers phase-locked loop (PLL) multiplex circuitry with a variable FM mute and a "high blend" switch to improve reception.

In Europe, Akai is known to be considering its first manufacturing facility, and according to Christian Paillot, who distributes the line in France, a Normandy site is a strong bet over an alternative in Germany. It would be the first Japanese facility in France.

Permission has to be obtained from the French government, and there is no doubt that the present poor state of the French hi fi industry will be closely considered.

Akai of Japan holds only 25% of AKAI-France, which distributes hi fi equipment, with Paillot owning the remainder of the shares. But if permission is granted, the factory would be entirely Japanese-owned, Paillot says.

AUDIO & VIDEO

Fuji Combines Tape Arms

NEW YORK—Fuji Photo Film U.S.A. has formed a new magnetic tape division, combining the former audio and videotape groups in the new marketing unit under John Dale, who had been video marketing manager.

George Saddler, audio tape marketing manager who joined Fuji under a two-year management contract in 1975 to launch the Japanese firm's cassettes in the U.S. market, will remain as a consultant to the audio tape group through the end of the company's fiscal year this fall.

The veteran tape executive, who also was instrumental in setting up the TDK line of audio tape in the U.S., established the Fuji marketing network which now includes 18 independent sales reps across the country.

The Fuji cassettes had been aimed at the high-end market, and is just starting to expand distribution,

while the open reel line is still in limited distribution.

The restructuring was announced by Fred Nakamura, executive vice president and head of U.S. operations for Fuji film and tape. He emphasizes that the decision was made to provide one unified marketing division rather than enlarge two parallel groups for both audio and video, with Fuji recognizing that a larger organization was necessary to handle future expansion.

As general manager of the division, Dale notes that both an audio and videotape group will be created to provide marketing separation "at field level," with operations closely coordinated in terms of policies, distribution facilities, sales and advertising.

In addition to Saddler's services as consultant, the division will have Steve Yoneda continuing to serve as product manager for both audio and video lines.

Tape Duplicator

Memorex introduced several new video-tape lines at the NAB exposition in Washington, March 27-30, according to Dave Berry, video marketing manager.

Included is MRX-714, a new 2-inch helical scan tape for the IVC-9000 series of video recorders, and a new 1-inch tape for the BCN family of recorders, available in 34, 66 and 96 minute lengths using the MRX-716 Quantum formulation a 500-oersted tape recently introduced. Also new is a flame retardant plastic slipper for 2-inch reels.

The improved Memorex ¾-inch U-Matic video-cassette, bowed late last year, will now be sold in 12-unit cartons instead of 10 as previously, he notes.

A 35% price increase for purchase and rental of videocassettes for direct viewing was announced effective April 1 by the Public Television Library's Video Program Service.

The first such increase since the service was established two years ago is due to the rise in operating costs, notes Alan Lewis, recently promoted to manager from supervisor of acquisitions.

A 30-minute program for purchase is now \$175, up from \$130, and a two-week rental is now \$68, from \$58. Information on other fees for various lengths, and a free catalog of 2,500-plus titles for non-commercial use, is available from PTL, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024, phone (202) 488-5220.

Teletronics International has available a sophisticated computerized video/sound system

for multi-track mixing to film or tape picture recently used in post-production work on the CBS-TV special "Henry Winkler Meets William Shakespeare."

The new system, claimed as the first on the East Coast at the New York Teletronics Video Center, reportedly can accommodate any audio mode, including 35 or 16 mag stripe, with a substantial time saving in mixing and sweetening, according to Vince Gizzi, senior sound mixer.

Orrox Corp. held continuous demonstrations of its CMX 340X computer-assisted videotape editing system at the recent NAB exposition in Washington. Operating the system were Alfred Muller of New York and Bob Best of Los Angeles, in a display of the versatile flexibility offered for various VTR formats.

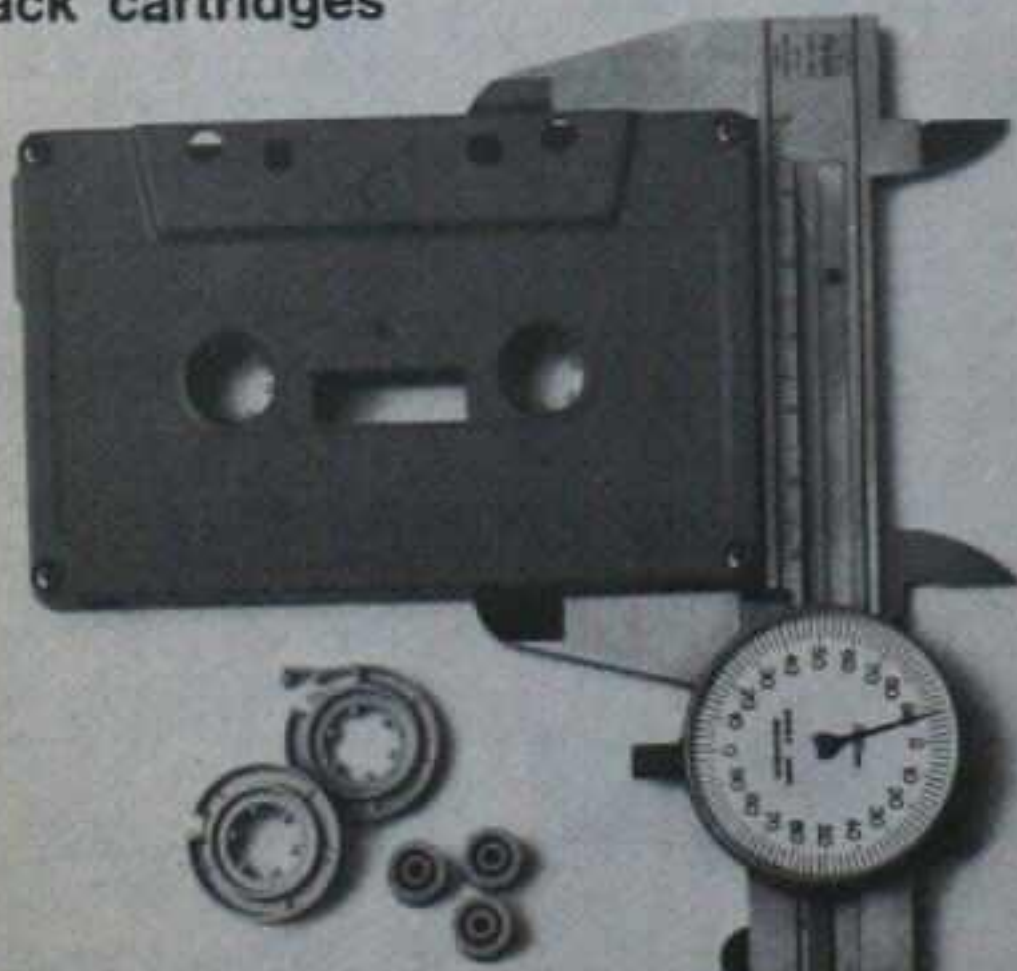
3M has expanded its video line with a new 10-minute Scotch mini-U-Matic videocassette and a head-cleaning cassette, for the new tape. The UTA-10S features a high-energy oxide formulation, claimed to be less abrasive with better RF output and signal-to-noise ratio, and fewer dropouts. List is \$22.40, with both a compact book-style container or high impact shipping/storage case available.

The UCS-HC head cleaner has a prerecorded color bar signal indicating when the tape has completing the cleaning, and should be effective longer than two years. It lists at \$29, packaged in a shipping/storage case.

Both were introduced at the recent NAB expo in Washington.

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SPECIAL DESIGNS ON REQUEST

Rep Rap

Mid-Lantic Chapter of ERA in Philadelphia announces the election of two rep firms to membership. The new members are **Flechner Associates**, Cornwells Heights, Pa., headed by Rich Flechner and Tom Hertzler; and **G.W.B. Associates**, Mt. Gretna, Pa., headed by George Breckenbridge, Jr. Both firms represent manufacturers of consumer products and components.

After being associated with Keefe Electronic Sales Co., Haddonfield, N.J., for the past 19 years and more recently as vice president of the rep firm, **Stanton Shelton** establishes his own

manufacturers representatives firm under his own name with offices in Philadelphia.

Newly formed **Industrial Recording Supply Co.**, headed by **Gerald Meyer** in Oakbrook, Ill., has been named to rep the rapidly growing industrial products division of **Audio Magnetics Corp.**, it was announced by Dom Saccacio, president of the blank tape manufacturer.

F.J. (Bud) Schubeck, a long time staffer with **Burcow Co.**, Detroit-based rep firm, was killed in

an auto accident Feb. 18, the firm's Dave Wakefield reports.

Two new reps have been named for **Videoton**, the line of Hungarian speakers exclusively imported in the U.S. by **Kelso Imports, Inc.** of New York, president Leslie Keller announces.

Handling the line in Southern California is **Ross International**, headed by Charles Ross at 7156 Salisbury Rd., Canoga Park. Northern California will be covered by **Tony Manino & Assoc.**, headed by Manino at 470 Imperial Dr., Pacifica.

As anticipated, the next **Dixie DMR** (distributor-manufacturer-rep confab) will leave its traditional biennial Boca Raton, Fla., site for the high seas. Arrangements are set to charter the T/S Flavia Italian liner for May 14-18, according to **Paul Hayden** of Hayden Assoc., Atlanta, president of the Dixie Electronic Representatives tri-chapter group which sponsors the event.

Included will be stops at Nassau and Freeport, with information available from Douglas Cowden, Travel Planners International, Suite 102, One Perimeter Way N.W., Atlanta 30339, phone (404) 432-3311.

Ken Burdin, who earned a reputation as the "toughest buyer" at Boeing Aircraft and Texas Instruments in Dallas, has joined the sales engineering staff at **W. Pat Fralia Co., Inc.**, electronic components rep firm at 600 Ave. H East, Suite 210, Arlington, Tex. 76011, phone (817) 640-9101.

Newest rep for **TDK Electronics** blank tape is **Dean Cooper Co.**, 2387 Interstate 85, Suite E, Norcross, Ga. 30071, phone (404) 448-5460. Firm will handle the entire consumer product line in Alabama, Georgia, Mississippi and part of Tennessee.

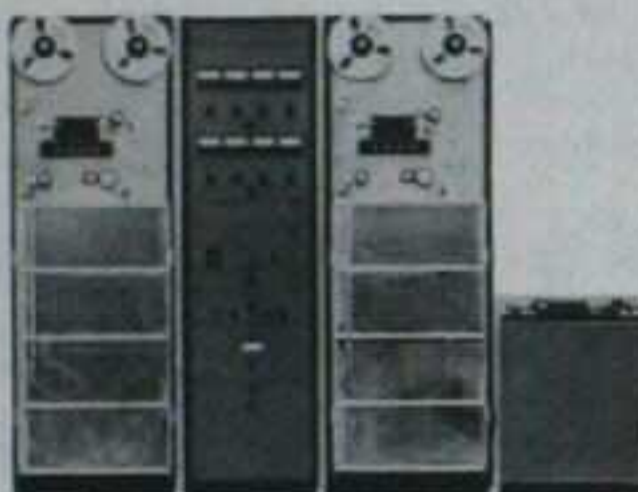
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Custom Cartridge

Continued from page 47

ment for Avsco's Excelsior Springs, Mo., plant has been shifted to a site now operational in Kansas City, with 24 molding machines operating off one set of molds. A second facility in Jackson, Tenn., will have 12 machines working off a second set of molds, hopefully by the end of May, Tant says.

Custom Cartridge is expanding its rep force to augment Tant's three-person headquarters sales staff here. Already on the job is Audio Industries of Ridgely, N.J., which is covering the important metro New York area. A West Coast rep will be named soon, and others will be added over the next few months.

Lear Jet pioneered the 8-track cartridge in the early 1960s in conjunction with RCA and Motorola—launching the car stereo market that put the new sound medium on the "consumer map."

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Use with confidence! Noise and distortion are virtually extinct. The Yamaha F-1030 will drive a full +24dBm (12.3 volt) output into a 600 ohm load. It will also accept input levels to +30dB.

There's just not enough room in one ad to give you the whole story. But send three dollars to Yamaha, Musical Instruments/Combo Division, P.O. Box 6600, Buena Park, CA 90622. We'll rush you the F-1030 operation manual. Or better yet, see your Yamaha dealer.

YAMAHA

6600 Orangethorpe Avenue,
Buena Park, CA 90620

ITA Proposed As A/V Rights Agent; RCA Adopts VHS

• Continued from page 47

ITA, another reason for the still-growing association to take the initiative for such an agency.

The historic suit has Universal/Disney on one side and Sony on the other.

Supporting the Universal viewpoint are parent MCA and Philips, its partner in the videodisk system. Supporting Sony's views are Sanyo and Toshiba, its partners in the new Beta format, and Zenith, a major licensee. Also, Matsushita and its 51% JVC which developed the two-hour VHS system and RCA.

Major blank software suppliers also have a stake in such an accommodation, Meyers points out. The Whitford Report on copyright revision in the U.K. calls not only for a one-time levy on home tape recording equipment similar to Germany

but also the possibility of a continuing tax on blank tapes, with all proceeds to be shared by copyright owners (Billboard, March 19, 26, 1977).

3M, another major ITA member whose Dan Denham is current chairman, recently announced a new formulation that made a four-hour videocassette possible with half the actual tape, or a two-hour for just above the current one-hour cassette cost.

This would significantly narrow the videodisk versus videotape material cost, bringing the prerecorded market that much closer (Billboard, March 26, 1977).

Matsushita also has demonstrated a prototype of the VHS machine adopted by RCA which gets four hours of recording on a current two-hour cassette by playing at half

speed with a noise reduction system similar to the new Sony/Sanyo/Toshiba Beta Format.

Panasonic's Irwin Tarr was expected to provide more information on the new unit at the Monday (4) ITA consumer video panel which also is featuring Sony's Harvey Schein, MCA Disco-Vision's Norman Glenn and Philips' Bob Cavanaugh. Panasonic is expected to market its own version of the VHS system in the U.S. later this year.

According to Roy Pollock, RCA consumer electronics vice president-general manager, prices will be "fully competitive, in the price range that the company's comprehensive market research had revealed for substantial sales in the consumer market." (This would be under \$1,000, compared to an anticipated \$1,300 for the new two-hour Beta Format just introduced in Japan at about \$950.)

Included on the initial RCA model built to its specs by Matsushita under the five-year agreement will be VHF and WHF tuners and

an electronic timer for unattended recording, plus a mode switch for either two or four-hour recording, when such a longer-play cassette is available.

This impending market expansion for the home videocassette recorders, as well as the anticipated bow of the MCA/Philips videodisk player in limited test market areas by year-end, re-emphasizes the need for an audio/visual rights clearinghouse, Meyers says.

Under his proposal:

• ITA would be authorized by copyright owners in the movie and television programming fields to grant blanket licenses for a fee to hardware manufacturers. They, in turn, would convey an express or implied license to the consumer to use the equipment in the home for personal use.

Cost of the initial license to the hardware manufacturer would be passed along to the consumer in the retail price. Provision could be made for an annual payment by the user thereafter, or a continuing payment

through a tax on each blank tape sold, as suggested by the British Whitford Report.

• The license or royalty rate would be initially established by negotiation or arbitration, with provision made for periodic review of the reasonableness of the rate and establishment of criteria to measure the factor.

Antitrust immunity for establishing the license fee or royalty rate could be obtained by vesting rate making in the Copyright Royalty Tribunal established by the new Copyright Law.

• The amount of royalty to be distributed to each copyright owner would be based on a formula that includes samples, surveys and logs reflecting the works programmed and copied. It would be weighted with separate values assigned to different types of programming, with the system subject to periodic review or a petition by any copyright owner on the share assigned.

Whether the ITA acts on the proposal or not, the introduction of such an idea should provide plenty of discussion. And, perhaps, an accommodation of a situation that could stifle the potential of the emerging home video industry.

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Dealer Sees More Profit

• Continued from page 47

speakers and select units costing \$75 to \$140 per pair," says the dealer.

Lenge believes the trend in car stereo is definitely from 8-track to cassette systems, as many buyers hold the opinion that fidelity is better in the cassettes.

Eight months ago Audio Electronics relocated in new quarters in a high-traffic shopping center. The location is still in high-income Johnson County and only 10 blocks distant from the old location. Because of more traffic and the convenience of the new location, the dealer says he anticipates a volume of \$1 million the first year compared with the \$500,000 annual volume in the other store.

"Vastly increased traffic and more and improved display will be the strong influence in pushing us to high sales," says Morgan.

In the past, the veteran dealer says he figured there were enough do-it-yourself car stereo buyers to keep sales moving upward. But it proved to be a false premise as he found too high a percentage of buyers want

Orban Expands Marketing Arm

SAN FRANCISCO—Reflecting the growth of the semipro market as well as new professional applications, Orban Associates is beefing up its marketing with the appointment of veteran Ampex manager Frank Santucci as marketing coordinator.

Orban president John Delantoni notes that the new position will centralize marketing and sales strategy for the Orban/Parasound line of signal processing products for professional audio, and the Orban/Broadcast line of radio equipment.

Santucci will work with present marketing agents Parasound, Inc., with Sid Goldstein, marketing manager, and Eric Small & Associates for Orban/Broadcast, with Small and Jesse Maxenchs, marketing manager.

Aiwa Plant Expands

NEW YORK—Aiwa has doubled the production space of its Utsunomiya North plant in Japan to 150,000 square feet to keep up with growing demands for its cassette decks, distributed exclusively in the U.S. by Meriton Electronics, Moonachie, N.J.

systems installed where they buy them.

The new building measures 20 by 140 feet (2,800 square feet) and is lined with between 400 and 500 home stereo components. The selection covers receivers, tuners, amplifiers, etc., priced from \$150 to \$1,000. The display format has lower-priced goods at the extreme front with the higher-end products at the extreme back where buyers have less interference from traffic.

Morgan is one of the outstanding independent stereo marketers in Greater Kansas City. He looks hard for bargains—closeouts, discontinued goods, etc.—when he buys and when he gets a hot buy he promotes it like crazy on FM radio and in newspapers.

And he stacks the goods at the front, hangs "Half Price" signs on them so they can't be overlooked by incoming traffic.

A typical Audio Electronics promotion: He recently got a good buy on a 40-watt receiver, list-priced at \$290, for \$92. He bought a slew of them, priced them at \$128, pushed the deal heavy in advertising, and had traffic flocking in. He estimates six out of 10 of those individuals bought higher-markup components.

Pioneer, Marantz and Kenwood are among the brands on the roster here. "But we key to our market and this is big Pioneer country," says Morgan.

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Country Boxlot Promotion

Continued from page 4

the old things that we thought country music to be logowise—but we're finding this is a turnoff to the country consumer. He doesn't like that. He likes artists."

Consequently, the label has gone with artists sketches for promotion. Blackburn cites research information from Northern markets such as Cleveland and New York, indicating that customers who claimed they didn't like country music were buying such artists as Willie Nelson and Waylon Jennings. "We're crazy to merchandise from a country music standpoint. Why not merchandise artists? Take it where the music is."

The first boxlot program unexpectedly yielded a big album for Tom Jones. CBS plans to maintain the same advertising concept—a media mix of radio and print. Some 80 markets received radio ad dollars.

Though it's too early to judge returns, they should be "quite minimal" according to Blackburn who adds, "The sell-off is excellent."

The prepack concept didn't catch on in Chicago, but the boxlot stimulated action. Chicago did twice the business with the boxlot than the prepack, while Los Angeles garnered three times as much sales action, the label claims. "We found WMAQ in Chicago quite willing to work with us," reports Blackburn. "We even went to television in that market."

Prepacks successfully landed new artists into record stores because their albums were included in the overall shipments.

With the boxlot, that's not possible—the dealer knows exactly what product he's getting in the box. How does CBS tackle this problem?

Explains Blackburn: "If you do have an unknown act in a prepack, you can oversell the marketplace and then, in three months time, you've got returns. You haven't really proven anything because the name of the game is sell through."

"What we found is that through advertising and merchandising, we can take the unknown act and get sales."

Unshutter New Business School

NASHVILLE—The formation of a Nashville Record and Music Business School, designed to provide the basic workings of the music business, has been announced by Ray Warren, creator of the school.

According to Warren, the course will include a full two-week schedule of classroom workshop and field activity which will scan the scope of the music industry down the line from songwriters, publishing, musicians and record company structure to the related fields of public relations, artist management, booking agencies and marketing.

Because of the exhibited interest in the songwriter segment, Warren states that a "Songwriter Special" has been designed which would be of a one-week duration with the option to continue the balance of the course if desired.

IS JAMES LP 1st OF KIND?

NASHVILLE—Sonny James' forthcoming Columbia LP release entitled "Sonny James In Prison In Person" may set a recording industry first.

Recorded within the walls of the Tennessee State Prison last week, the album's session musicians are exclusively inmates of the prison. James will be the only non-inmate musician appearing on the album.

The project was conceived during one of James' visits to the prison. Through Warden Vinson Thompson, the artist discovered numerous inmates who had musical abilities. James agreed to perform at the prison if a group of the inmates would join him as musicians in that appearance.

European Guests Visit In Nashville

NASHVILLE—An international contingent of country music leaders makes a six-day trip to Nashville, ending Wednesday (6).

The group, from Germany, Austria, Switzerland and Luxembourg, includes Hauke Strubing, Mangred Vogel and Kurt Rokitta, editors of Country Corner magazine, and Peter Anderl of Hillbilly magazine.

Besides leading country deejays in the German speaking countries, the group also includes officials from RCA Records in Hamburg and CBS Records in Frankfurt.



Playboy Pickers: New Playboy artist Mack Vickery (second, left) and associates Tom Pick, engineer; Nick Hunter, Playboy national country promotion director, and Eddie Kilroy, Nashville operations director, listen to his debut disk at the Fireside studio.

Playboy Revs Up Recording Activity

NASHVILLE—With the recent distribution pact inked by Playboy Records and CBS Records, Playboy has stepped up its recording activities here.

Eddie Kilroy, Playboy's operations director for Nashville, has directed several sessions at the Fireside Studios including the session that will yield the first single to be released under the new agreement: "Ishabilly" by newly signed Playboy artist Mack Vickery.

"First Class"—the seventh Playboy LP by Mickey Gilley—is also being readied for release, along with the new Bobby Borchers single, "Cheap Perfume And Candlelight."

At CBS, wheels are turning toward a campaign with the Gilley product pegged on the new LP. "We want to get into a Mickey Gilley program, going back to the catalog and timing it with the release of the new album," comments Rick Blackburn, CBS vice president, marketing.

"We're taking steps to completely mesh Playboy into the total distribution system which will be my responsibility from the country standpoint," says Blackburn. "We'll do this in all levels—publicity, promotion, sales, merchandising, and artist development. Playboy will grow and keep its identity."

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GATLIN GRIN—Monument Records artist Larry Gatlin enjoys his first New York club appearance at the Lone Star Club.

Plaque Portrait To Singer Kitty Wells

NASHVILLE—Kitty Wells, the latest inductee to the Country Music Hall of Fame, was presented with a plaque portrait March 23 honoring her induction into the Hall of Fame in October.

The ceremonies, attended by her husband, Johnny Wright, her son, Bobby, and fellow artists, were held in the offices of Top Billing, Inc., a Nashville talent management and booking firm, as Tandy Rice, president of the firm, made the presentation.

Hay Awards Go To 4 Vocalists

NASHVILLE—Irving Waugh, president of WSM, presented four "George D. Hay Awards" to past and present members of the Opry March 19 on the fourth annual "Grand Ole Opry Homecoming Show."

Recognized for substantial contributions to country music were Patsy Cline and Jim Reeves, past Opry members, and Johnny Cash and Marty Robbins.

Featured performers for the evening included Pee Wee King, Alcyone Beasley, Roy Acuff, the Fruit Jar Drinkers, the Crook Brothers, Kirk McGee, Whitey Ford, Paul Howard, Curley Fox, Honey Wilds and Sarric.

Arizona Site For Huge Country Show

NASHVILLE—Arizona's Tempe Stadium, a facility capable of handling 26,000 persons, will be the site of one of the biggest country music shows in the state's history May 14 and 15.

Ronnie Milsap, Donna Fargo, Faron Young, Mel Street, Johnny Paycheck, Hank Williams Jr., Asleep At The Wheel, the Earl Scruggs Revue, Dusty Chappas, Scotty Reed, Roy Clayborne, Coyote, Dee Dee Ryan, Bill Hallock, Rita Morris, Coyote Springs and Therese Holloway along with emcees Merle Kilgore and Bud Kockler of Arizona round out the talent lineup that will be performing for both shows and providing 12½ hours of entertainment each day.

Cato To School

NASHVILLE—Connie Cato returns to school in July. The Capitol artist will perform 22 concerts for junior and senior high school students throughout Kentucky in an educational program helping the school children understand that country music is a manifestation of their culture and locale.

Billboard Hot Country 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))	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.					
								This Week	Last Week	Weeks on Chart			
1	1	11	LUCILLE—Kenny Rogers (R. Bowling, H. Byrom), United Artists 929 (Broughton-Hall/Andie Invasion, BMI)	45	5	5	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Leikin, S. Dorf), Columbia 3-10485 (Ams, ASCAP/Penn, BMI)	68	51	13	YOUR PRETTY ROSES CAME TOO LATE—Lain Johnson (J. Foster, B. Rice), Polydor 14371 (Jack & Bill, ASCAP)		
2	2	10	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Ducas (R. Goff), Columbia 310474, (Blue Echo, ASCAP)	36	15	11	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herscher), Columbia 3-10486 (Interwing-U.S.A., ASCAP)	69	56	7	AUDOBON—C.M. McCall (C.M. McCall, B. Fries, C. Davis), Polydor 14377 (American Gramophone, SESAC)		
★	6	11	PAPER ROSIE—Gene Watson (D. Harms), Capitol 4378 (Doubleplay/Quality, BMI)	★	53	4	IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dicky Lee (K. Clark), RCA 19514 (God Songs, BMI)	★	NEW ENTRY	→	LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (D. Parton), RCA 10935 (Violet Apple, BMI)		
★	8	7	SHE'S GOT YOU—Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI)	38	38	7	THE LAST GUNFIGHTER BALLAD—Johnny Cash (G. Clark), Columbia 3-10483 (Sambury, ASCAP)	★	71	77	4	THE ANGEL IN YOUR ARMS—Wilton Bell (L. Woodford, T. Bradfield, C. Ivy), GRT 118 (Song Takers, BMI/I Got The Music, ASCAP)	
★	5	9	DON'T THROW IT ALL AWAY—Dave & Sugar (G. Benson, D. Mindell), RCA 10876 (Famous, ASCAP)	★	39	18	11	I'M NOT EASY—Billie Jo Spears (J. West, D. Chamberlain), United Artists 935 (Note, ASCAP)	★	82	2	THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—P.J. Rakes (N.D. Wilson, P. Rakes, R. Fuchs), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI)	
★	7	8	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 6100 Epic (Jack & Bill, ASCAP)	★	40	47	5	FAN THE FLAME, FEED THE FIRE—Don Gibson (E. Raven), ABC/Hickory 54010 (Wrens, ASCAP)	★	89	2	SHE'S LONG LEGGED—Joe Stampley (D.D. Swift, R.D. Wilson), Epic 8-50361 (W. Gallico, BMI)	
★	9	7	(You Never Can Tell) C'EST LA VIE—Emmylou Harris (C. Berry), Warner Bros. 8329 (Arc, BMI)	★	41	20	12	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)	★	74	61	7	IF THERE EVER COMES A DAY—Mike Lunford (B. Mercer, M. Lumford), Starday 149 (Gusto) (Power Play, BMI)
★	11	9	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	★	42	30	8	I'M LIVING A LIE—Jeanne Pruett (W. Holyfield), MCA 40678 (Vogue/Maple Hill, BMI)	★	85	3	YOU DON'T HAVE TO BE A BABY TO CRY—Ann J. Walton (Merrill, Shand), Prairie Dust 7513 (NSD) (W.D. ASCAP)	
★	12	6	PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty Bird, BMI)	★	43	48	5	LILY DALE—Darrell McCall & Wilie Nelson (B.J. Wilie, T. Moore), Columbia 3-10480 (Four Star, BMI)	★	NEW ENTRY	→	ME AND MILLIE (Stompin' Grapes And Gettin' Silly)—Rennie Seaton (B. Goldstein), MCA 40705 (House Of Gold, BMI)	
★	11	3	11	SOUTHERN NIGHTS—Dex Campbell (A. Toussaint), Capitol 4376 (Warner-Taneface/ Marsant, BMI)	★	44	31	10	TEXAS ANGEL—Jackie Ward (J. Foster, B. Rice), Mercury 73880, (Phonogram) (Jack and Bill, ASCAP)	★	NEW ENTRY	→	I'M GETTING GOOD AT MISSING YOU (Solitaire)—Bex Allen Jr. (W. Holyfield), Warner Bros. 8354 (Maplehill/Vogue, BMI)
★	17	5	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Holyfield), ABC/Dot 17683 (Maplehill & Vogue, BMI)	★	47	21	13	EVERY WORD I WRITE—Dottie West (R. Bowling, G. Richey, J. Drotzfeld), United Artists 948 (Broughton-Hall/Dixie Lane, BMI)	★	NEW ENTRY	→	RUBY'S LOUNGE—Brenda Lee (G. Dorff, M. Brown), MCA 40683 (Hobby Horse, BMI)	
★	13	4	10	ADIOS AMIGO—Marty Robbins (B. Vinton, R. Grady), Columbia 3-10472, A Gallico/Algea, BMI)	★	48	58	4	I CAN'T HELP MYSELF—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45290 (Starpatch/Delo Dove, BMI)	★	NEW ENTRY	→	MOBILE BOOGIE—Hank Williams Jr. (N. King, T. Beeley), Warner/Curb 8351 (Lone, BMI)
★	14	16	7	ANYTHING BUT LEAVIN'—Larry Gatlin (L. Gatlin), Monument 45212 (First Generation, BMI)	★	49	32	14	DESPERADO—Johnny Rodriguez (D. Wesley, G. Frey), Mercury 73878 (Phonogram) (Warner Brothers/Kicking Barn, ASCAP)	★	NEW ENTRY	→	CATCH THE WIND—Kathy Barnes (Dunnott), Republic/RCA 376 (RCA) (Southern, ASCAP)
★	15	13	10	EASY LOOK—Charlie Rich (C. Putnam, S. Throckmorton), Epic 8-50328, (Tree, BMI)	★	50	41	12	THE TROUBLE WITH LOVIN' TODAY—Asleep At The Wheel (K. Farrel), Capitol 4233 (Asleep At The Wheel/Drifter, BMI)	★	NEW ENTRY	→	WALK RIGHT BACK—Lil'Wanda Lindsey (S. Garfat), Mercury 73889 (Phonogram) (Warner-Taneface)
★	26	6	6	I'M SORRY FOR YOU, MY FRIEND—Wee Wee King (H. Williams), Columbia 3-10487 (Fred Rose, BMI)	★	51	42	12	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarett), Arista America 7038 (Capitol), (Muscle Shoals Sound, BMI/Silver Down, ASCAP)	★	NEW ENTRY	→	ME AND THE ELEPHANTS—Bobby Goldsboro (B. Whitehead), Epic 8-50342 (Trumpets, BMI)
★	22	6	6	YESTERDAY'S GONE—Vern Gosdin (W. Bradford), Elektra 45253 (Pan House, ASCAP)	★	52	43	13	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Little David Wilcox (D. Wilcox, J. Johnson, C. Duherly), MCA 40668 (A&J Valley, ASCAP/Forest Hills, BMI)	★	NEW ENTRY	→	IT'LL BE HER—Tommyli Glasser (B. Reynolds), ABC 12261 (Deveraux/Kentia, ASCAP)
★	24	8	8	I'VE GOT YOU (To Come Home To)—Don King (D. King, D. Woodward), Con-Brio 116 (NSD) (Wilcox, ASCAP)	★	53	44	16	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray), MCA 19677 (Confession, SESAC)	★	NEW ENTRY	→	STRAWBERRY CURLS—Freddie Weller (R. Leigh), Columbia 3-10482 (United Artists, ASCAP)
★	27	5	5	LOVE'S EXPLOSION—Margo Smith (N. Wilson, M. Smith), Warner Bros. 8329 (Jeddy/Ai Gallico, BMI)	★	54	44	16	YOU—Cristy Lane (B. Bryant), LS 110 (GRT) (House Of Bryant, BMI)	★	NEW ENTRY	→	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallade, BMI)
★	25	7	7	THE FEELING'S RIGHT—Harvel Feltz (J. Foster, B. Rice), ABC/Dot 17680 (Jack and Bill, ASCAP)	★	55	60	5	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason), Epic 8-50358 (Dick James, BMI)	★	NEW ENTRY	→	I CAN GIVE YOU LOVE—Mando Erwood (M. Erwood), Tree 101 (Tackhammer, BMI)
★	21	23	6	LOVIN' ON—T.G. Sheppard (B. Peters), Hitville 6053 (Molows) (Ben Peters, BMI)	★	56	52	9	KENTUCKY WOMAN—Randy Barlow (N. Diamond), Gazette/RCA 381 (Tallyrand, BMI)	★	NEW ENTRY	→	VITAMIN L—Mary Kay Place as Linda Haggard (M.K. Place), Columbia 3-10510 (Dawn/Sink, ASCAP)
★	28	8	8	RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann), Arista 0273 (American Broadcasting, ASCAP)	★	57	60	5	I LEFT MY HEART IN SAN FRANCISCO—Red Steagall (D. Cross, G. Clay), ABC/Dot 17684 (General, ASCAP)	★	NEW ENTRY	→	SILVER BIRD—Tina Turner (R. Yippee), Epic 8-50304 (Interwing, ASCAP)
★	29	6	6	SEMOLITA—Jerry Reed (L. Stolt), RCA 10893 (September, ASCAP)	★	58	52	9	TRYIN' TO FORGET ABOUT YOU—Cristy Lane (B. Bryant), LS 110 (GRT) (House Of Bryant, BMI)	★	NEW ENTRY	→	I WONDER WHO'S KISSING HER NOW—George Hamilton IV (J. Howard, F. Adams, W. Hough), ABC/Dot 17687 (Jerry Vogel, ASCAP/E.B. Marks, BMI)
★	34	4	4	(Let's Get Together) ONE LAST TIME—Tanny Wynette (B. Sherrill, G. Richey), Epic 8-50349 (Algea, BMI)	★	59	63	4	LOVELY EYES—Rayburn Atherton (B. McCall), Polydor 14380 (Hall-Clement, BMI)	★	NEW ENTRY	→	I JUST CAME IN HERE (To Let A Little Hurt Out)—Peggy Sue (M. Phillips, D. Zepf), Door Knob 7029 (WIG) (Door Knob, BMI)
★	35	4	4	THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender (H. Meaux, J. Miller), ABC/Dot 17686 (Crazy Cajun/Exceltone/Crazy Cajun, BMI)	★	60	49	7	RODED BUM—Mel Street (D. Heard, S. Vaughn), GRT 116 (Andromeda, ASCAP/Hot, BMI)	★	NEW ENTRY	→	DOWN TO MY PRIDE—Linda Hargrove (L. Hargrove, P. Drake), Capitol 4390 (Beachwood/Window, BMI)
★	26	14	11	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Schweers), RCA 10875 (Dress, ASCAP)	★	61	64	5	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaBalle, F. Miller), ABC/Dot 17688 (Ordonez/Bridgeport, BMI)	★	NEW ENTRY	→	IF WE CAN'T DO IT RIGHT—Kathy & Larry (B. Peters), Republic/RCA 389 (W.D. ASCAP)
★	33	6	6	(I Need You) ALL THE TIME—Ledy Arnold (B. Bryant, F. Bryant), RCA 10899 (House Of Bryant, BMI)	★	62	73	4	LATELY I'VE BEEN THINKING TOO MUCH LATELY—David Allan Coe (D. Coe), Columbia 3-10475 (Dawson, BMI)	★	NEW ENTRY	→	I NEED SOMETHIN' EASY TONIGHT—Denny Wood (J. Abbott, C. Stewart), London 248 (Partage Sound, BMI)
★	37	6	6	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Wimberly), Capitol 4389 (Publicare, ASCAP)	★	63	54	16	I'M SAVIN' UP SUNSHINE—Dale McBride (S. Linnell), Con-Brio 117 (NSD) (Wilcox, ASCAP)	★	NEW ENTRY	→	MAKIN' BELIEVE—The Kennells (J. Work), Duane 1101 (Ace-B-Road, BMI)
★	46	3	3	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McDill, W. Holyfield), United Artists 948 (Ben Peters, BMI)	★	64	62	5	HELP ME—Ray Price (L. Gellie), Columbia 3-10500 (First Generation, BMI)	★	NEW ENTRY	→	YOU OUGHTA HEAR THE SONG—Ruth Bezi (R. Bowling, J. Emerson), United Artists 951 (Broughton-Hall, BMI/Warshaw, ASCAP)
★	36	5	5	JUST A LITTLE—Billy "Crash" Craddock (G. Martine, Jr.), ABC/Dot 17682 (Ray Stevens, BMI)	★	65	54	16	MOODY BLUE/SHE THINKS I STILL CARE—Dixie Preley (M. James, D. Lee), RCA 10857 (Screen Gems/EMI/ Sweet Glory, BMI/Jack-Claib, BMI)	★	NEW ENTRY	→	I DON'T HURT ANYMORE—Linda Cassidy (J. Robbins, D. Robertson), Con-Key 114 (Rumbators, BMI)
★	39	5	5	LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Baby Jane (B. McDill), RCA 10902 (Hall-Clement, BMI)	★	66	73	4	MY SWEET LADY—John Denver (J. Denver), RCA 10911 (Cherry Lane, ASCAP)	★	NEW ENTRY	→	SPREAD A LITTLE LOVE AROUND—Jody Miller (R. Leigh), Epic 8-50360 (United Artists, ASCAP)
★	40	5	5	LIVING NEXT DOOR TO ALICE—Johnny Carter (M. Chon, M. Chapman), ABC/Dot 17685 (Chenichap/Island, BMI)	★	67	50	13	THE LATEST SHADE OF BLUE—Connie Smith (E. Raven), Columbia 3-10501 (Wrens, ASCAP)	★	NEW ENTRY	→	HALF A LOVE—Ray Clark (R. Clark, R. Lane), ABC/Dot 17687 (Tree, BMI)
★	33	19	10	LOVING ARMS—Sammi Smith (T. Jeno), Elektra 45174 (Ams, ASCAP)	★	68	73	4	I'M NOT THAT GOOD AT GOODBYE—Stella Parton (B. McDill, D. Williams), Elektra 45383 (Jack, BMI)	★	NEW ENTRY	→	GAMBLING POLKA DOT BLUES—Original Texas Playboys (B. Wiley), Capitol 4401, (Peer, BMI)
★	57	2	2	IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard (G. Martin, S. Throckmorton), MCA 40700 (Tree, BMI)	★	69	50	13	THE MOVIES—Stutter Brothers (L. DeHart), Mercury 73877 (Phonogram) (Romance Cowboys, BMI)	★	NEW ENTRY	→	SHOW ME A BRICK WALL—Carl Smith (S. Collins), ABC/Hickory 54005 (Wrens, ASCAP)

Bradley Sees a Bright Future

Continued from page 40

"It's sad to see a place like that not open," commented Bradley when he took over the studio. "I think we can build the business back up. Maybe we can get people into the habit of coming back around."

Similar to Bradley's Barn, Bradley plans to make the major decisions regarding the studio's future. "The engineers run it at the Barn. Hopefully, here the engineers will run it. Cecile Light, who handles the bookings at the Barn, will also book the new studio. When she has a problem, she tells me."

Bradley plans no immediate changes. "If customers tell you they want something, you try to give it to them. These studios have a fantastic reputation, and I'd be foolish to try to do anything different. I'll just leave it alone. As time goes on, if the engineers feel they need something, they'll tell us and we'll see if we can get it for them. That's the way the Barn works."

The rise of the RCA Nashville studios closely paralleled the rise of the "Nashville sound." The label became the first major record firm with its own Nashville studio in 1954 when it opened a studio with the

Methodist Radio and Television Foundation.

Contrary to popular opinion, Elvis Presley's first major hits—"Heartbreak Hotel" and "I Was The One"—were recorded at the downtown Nashville studio and not at the 17th Ave. facilities opened in 1957 under the guidance of Chet Atkins.

As Atkins produced a string of hits with such artists as Sonny James, Jim Reeves and Roy Orbison, the RCA roster and custom recording business increased and a larger facility was needed.

In 1960 the plant was doubled in size and, five years later, the present three-story office building and giant studio A was opened. Soon came Studio B, and later the facilities grew with two additional studios, new lacquer channels and tape mastering rooms.

Ironically, even as the studios prospered and drew a new manager in the '70s, rumors persisted that the operation was a borderline business.

Custom clients were added, but apparently not enough to garner sufficient business for the operation to slide from red to black ink because of union restrictions. The Nashville studio had to abide by the same contract that required two en-

gineers for each session that the New York and Los Angeles RCA studios demanded. RCA ended up with nine engineers.

When RCA reached the end of the rope with its studios in New York, Los Angeles and Nashville, the union refused to budge on the question of the contract provisions.

Nashville closed. Los Angeles closed. But a deal was worked out to salvage the New York studio operation, causing many officials in Nashville to wonder why the same deal couldn't have been worked out in Nashville and Los Angeles.

Studio A, which started out as the largest studio room in Nashville, was cut down in size to provide a more intimate atmosphere. RCA officials indicated the move boosted the studio's popularity.

Studio A contains the latest model MCI-114 24-track tape machine complete with Auto Locator II and Flux-Track. The MCI unit complements the 32-input, 24-track custom designed Neve console.

Now with Nashville's most legendary producer at the helm of Nashville's legendary ex-RCA, now Master Sound, studios, it looks as though victory might have been snatched from the jaws of the RCA dog.



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Tom T. Hall Busy With Songs, Books

CORPUS CHRISTI—Tom T. Hall begins a full tour schedule this month having bought his own recording studio, cut a new LP there

and written a second music oriented book.

See Expansion For Con Brio Records

NASHVILLE—The Con Brio Records complex is expanding on several fronts.

The LP contains 10 love songs, he says and is appropriately titled "About Love." The tunes were cut in his own Toy Box studio outside Nashville in Brentwood, Tenn., 10 minutes from Nashville's Music Row.

The label's first LP by Dale McBride—"The Ordinary Man Album"—has been released at a list price of \$5.98. Con Brio's Don King has signed an exclusive booking agreement with Buddy Lee Attractions.

The studio has also been used for some gospel sessions as well as for producing commercials.

The roster continues to grow with the addition of Jan Howard who is now touring with the Johnny Cash road show. The "Grand Ole Opry" member will make a guest appearance on the "Country Hit Parade" show slated for NBC, Saturday (16).

Hall's first book, "How To Write A Song—And How You Can," is already on the market. The second, tentatively titled "They Wouldn't Let Me Sing In Church," "is about Nashville as I have seen it," Hall says.

And publishing operations are also being intensified. Rex Peer is being appointed publishing director for the label's three affiliated companies—Con Brio Music, BMI; Wiljex Publishing, ASCAP; and Concorde Publishing, SESAC.

"It is a story that begins Jan. 1, 1964, a time when Roger Miller was about to step into the limelight, Kris Kristofferson was tending bar, Jeanne C. Riley was a secretary, Dallas Frazier was an unknown and the best story of all, Tanya Tucker was one-year old."

Hall was here recently to participate in a telethon with Johnny Rodriguez which raised \$100,000 for Cerebral Palsy.

'Opry' Acts Appear At Capitol Centre

NASHVILLE—A package show of "Grand Ole Opry" members will be performing in Landover, Md., at the Capitol Centre Saturday (16) for two shows.

Headlining the Rudy Callicut production will be Roy Acuff and Minnie Pearl, both of whom are members of the Country Music Hall of Fame.

Other Opry acts appearing include Grandpa Jones, Bill Anderson, Mary Lou Turner, Little Jimmy Dickens, Jim Ed Brown, Helen Cornelius, Jack Green, Jeannie Seely, Bob Luman, Jean Shepard, Billy Walker, Louise Morgan and Deana Walker.

Hall Day April 22

NASHVILLE—Tom T. Hall has been presented with proclamations from Huntington, W. Va. and Ironton, Ohio, designating April 22 as Tom T. Hall Day in those cities.

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3 Sisters Scoring

NASHVILLE—Three sisters on three different labels, produced by three different persons, all have records on the charts at one time.

This week's Billboard Hot Country singles chart shows Loretta Lynn's "She's Got You" starting at number four on MCA Records. Crystal Gayle's "I'll Do It All Over Again" starting at number 29 on United Artists and Peggy Sue's "I Just Came In Here (To Let A Little Hurt Out)" on Door Knob Records.

Compete In Texas

NASHVILLE — The Kerrville Music Foundation has set five open competitions for songwriters, yodelers, banjo players and bluegrass bands to be held during the 1977 Kerrville music festivals at the Quiet Valley Ranch in Kerrville, Tex.

The New Folk concerts will showcase 40 folk-writer performers at the May 26-29 Kerrville Folk Festival and May 28-30 at the Texas State Arts & Crafts Fair. Six award winners will receive \$50 and will be invited to attend a special concert on May 29.

Fiddlers Compete

NASHVILLE—The ninth annual Old-Time Fiddlers and Bluegrass Convention will be held June 16-18 in Chilhowie, Va.

Categories of competition include old-time band, bluegrass band, old time fiddle, bluegrass fiddle, old-time banjo, bluegrass banjo, guitar, dobro, mandolin, bluegrass vocal, folk song and flatfoot dance. Cash awards will go to the winners.

Registration must be received before June 6 and should be directed to BVC Mountain Music, Inc., 214 Huldale Ave., Marion, Va. 24354.

Atkins Golf June 3

NASHVILLE—Top music business names will trek to Knoxville, Tenn., for the eighth Chet Atkins celebrity Invitation golf tournament.

Benefiting the Bearden Lions' Sight Conservation Fund, the tourney begins with a practice round on June 3 and continues through the final round and awards on June 5. It'll be held at the Deane Hill Country Club.

Await Mag Break

NASHVILLE—The impact of the Nashville music industry will be one facet of an in-depth feature article planned on Nashville by National Geographic magazine.

The city's personality will also be examined by Fred Kline, Geographic writer, and Jodi Copp, photographer. Kline insists the music focus will stress more than just country music. "We've discovered all types of music being produced here—gospel, symphonic, pop, rock and country."

Dutch In Accident

AMSTERDAM—A car accident has injured two members of the Tumbleweeds, Holland's most popular country musicians.

The accident near Oosterbeek injured Mickey de Boer, bass player, and Ad Masseur, drummer. The mishap claimed the life of Herman Guns, the 53-year-old president of the Dutch Tumbleweeds fan club.

No concerts will be given until the end of May, and the new Tumbleweeds LP, scheduled for April release, will be delayed.

\$100,000 Raised In Texas Telethon

NASHVILLE—Dr. Hook, Dolly Parton, Tom T. Hall, Johnny Bush, Willie Nelson and his family band joined with Johnny Rodriguez March 12 in Corpus Christi, Tex., for the "Johnny Rodriguez Telethon '77."

Broadcast live over KRIS-TV, an NBC affiliate, the 12-hour telethon raised more than \$100,000, which will be used to help support the Johnny Rodriguez Life Enrichment Activities Center, a recreational project serving south Texas for multi-handicapped children and adults.

Daniels And Band Wrap Up a Movie

NASHVILLE—Charlie Daniels and the Charlie Daniels Band have recently completed scoring the motion picture "Whiskey Mountain," produced by Richard Davis and directed by William Greife.

Filmed in the North Georgia mountains of Rayburn County last fall, the film, scheduled for release in May, stars Christopher George and newcomer Preston Pierce.

Soundtrack recording was handled in Nashville's Woodland Sound Studio in association with Glenn Snoddy, studio manager, and Rex Collier, session engineer.

200,000 Expected

NASHVILLE—More than 200,000 persons are expected for the three-day "Movin' On 1977—CBers, Campers and Truckers Country Holiday."

Tammy Wynette, Red Sovine and Ronnie Milsap will headline the grandstand shows at the event to be held May 28-30 at the Pennsylvania Pocono International Raceway. The event also features contests and exhibits, including displays of CB and entertainment electronic equipment.

Gems For Hudson

NASHVILLE—The Bill Hudson Agency, which represents several music industry clients, received eight out of the 57 Diamond Awards presented at the 12th annual Nashville Advertising Federation awards.

Other winners for creative excellence in all media were Kelso Herston Enterprises, WSIX radio and CBS Records for a Moe Bandy record album cover.

The winners go into district, then national, judging.

Plan Tennis Event

NASHVILLE—The fourth annual Music City Tennis Invitational tournament has been slated for May 11-13.

The popular tourney that draws music business figures from Nashville, New York, Los Angeles and other cities will be held at the Nashville Racquet Club.

Proceeds of the doubles tournament will go to Children's Hospital at the Vanderbilt Univ. Medical Center.

Get Rich Tunes

NASHVILLE—Such Charlie Rich songs as "Everytime You Touch Me (I Get High)" and "Silver Linings" are included in a new publishing pact between Rich and Tree International. Under an exclusive agreement with Rich and his wife, Margaret Ann, Tree will handle all administration duties for the Rich ASCAP and BMI catalogs.

Nashville Scene

By PAT NELSON

Loretta Lynn will appear on the CBS-TV special, "Viewer's Choice," Thursday (7), before embarking on a European tour that begins in London. Hosted by George Burns, the show is the result of a CBS viewer survey which indicated performers the audience would most like to see. Lynn taped her portion of the show at a regular concert appearance in Knoxville, Tenn.

Bill Green, MCA sales manager from Cleveland, Ohio, will accompany Lynn on her tour in Europe which includes performances at the Wembley Festival and the Gulenberg Festival in Sweden. Green was chosen for the trip by the MCA artist as a way of saying "thank you" to a member of the MCA sales force.

KLAC in Los Angeles has come up with a fund-raiser, a six-day radiothon which netted \$72,115 for the National Asthma Center in Denver. Creation and execution of the marathon project were worked out jointly by Harold Samuels, development director of the Los Angeles chapter, and Don Langford, program manager at KLAC. The radiothon took place nightly on the Chuck Sullivan show from midnight until 5:30 a.m. beginning March 21.

Station personalities supporting Sullivan included Dick Haynes, Harry Newman, Art Nelson, Jay Lawrence and Sammy Jackson who promoted the show daily during their programs. Guesting in person with Sullivan were Claude Akins, Walter Matthau and Steve Allen. Donna Fargo and Buck Owens, honorary co-chairpersons of the radiothon, called in nightly.

Randy Barlow, whose Gazelle Records single, "Kentucky Woman," moves to a starred 54 in Billboard's Hot Country singles chart this week, taped an appearance on the syndicated tv show, "Pop Goes The Country," March 22. Barlow joined Ray Stevens and Donna Fargo on the show. Mike Wilson, former bass guitarist with the Barbara Fairchild show, has joined Jack Greene and Jeannie Seely's band, the Renegades, replacing Noel Stanley.

Bill Monroe and his Bluegrass Boys performed at the Paramount Theatre in Portland, Ore., capping a week-long, five-city tour of the state. Monroe's appearances were benefits for the state's Mental Health Assn. sponsored in part by the Seattle Folklore Society and the National Endowment for the Arts. Roy Head, set for a recording session in April, hits the road with dates in Florida April 21-23.

Jim Glaser and band just completed five sell-out nights in Milwaukee before returning to Nashville for a session with producer Owen Bradley. Yassar Clements, newly signed to MCA Records, will have his first album out on the label in late May or early June. Willie Nelson's 4th Of July Picnic, an 84-minute film starring Nelson, Waylon Jennings, Doug Kershaw, the Lost Gonzo Band, Leon Russell and B.W. Stevenson, will be shown at the Los Angeles International Film Exposition.

More than \$2,000 has been raised in two benefit shows coordinated by Dottie West for Kirby Roberts—musician and musician man for Carlo Sound in Nashville—who has lung cancer. Special guests who donated their time to assist West with the benefits called "Happy Nights For Kirby" included Mickey Newbury, Jessi Colter, Linda Hargrove, Tanya Tucker, Jack Greene, Jeannie Seely, Jeanne Pruett, Hank Williams, Jr., Buddy Spichez, Keelo & Eckley, Sunday Sharpe, Rex Allen, Jr., and Tennessee Gov. Ray Blanton.

WTAD-TV in Quincy, Ill., aired a 30-minute special, "A Salute To Helen Cornelius," covering the RCA artist's career from 1960 to her present singing partnership with Jim Ed Brown. Also on the show were Cornelius' parents, Brown and producer, Bob Ferguson. Meanwhile, the RCA duo secured honors as favorite vocal duo in the fourth annual Popularity Poll conducted by KEBC radio in Oklahoma City.

After a week's stay at the Vapors in Hot Springs, Ark., Mel Tillis heads south for a week's stand at the Sunrise Theatre, Sunrise, Fla., Monday (11)-Saturday (16). George Lindsey and Gunilla Hutton will join Tillis on the bill. The MCA artist tapes a guest shot on "Country Music Hit Parade" Wednesday (6)-Thursday (7) in Nashville.

The second annual National Yodeling Contest will be one of the major events of the fifth anniversary Kerrville Folk Festival. Laura Lee McBride, first female singer with Bob Wills, Patsy Montana and Kenneth Threadgill will comprise the judges panel for the May 27 competition. Entries should be sent prior to May 1, along with a \$5 entry fee, to: National Yodeling Con-

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 4/9/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2996
★	5	4	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
3	3	6	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
4	4	9	VISIONS—Don Williams, ABC/DOT D050 2064
★	6	6	ADIOS AMIGO—Marty Robbins, Columbia KC 34448
★	7	5	NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL 1-2188
7	2	17	WAYLON LIVE—Waylon Jennings, RCA APL 1-1188
8	8	6	HEART HEALER—Mel Tillis, MCA 2252
9	10	6	THE BEST OF DONNA FARGO, ABC/Dot D0A 2675
★	14	4	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL 12195
11	9	14	GREATEST HITS—Linda Ronstadt, Asylum TE 1002
12	13	8	HOTEL CALIFORNIA—Eagles, Asylum TE 1084
13	11	18	RONNIE MILSAP LIVE, RCA APL 1-2043
14	12	19	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
15	15	12	TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America ST 30015 (Capitol)
16	17	7	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
17	16	6	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
18	20	6	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34442
19	18	22	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL 1-2023
20	19	21	THE BEST OF GLEN CAMPBELL, Capitol ST 11527
★	NEW ENTRY		PLAY GUITAR PLAY—Conway Twitty, MCA 2252
22	25	5	PAPER ROSIE—Gene Watson, Capitol ST 11597
23	23	4	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	30	4	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 6180 (Warner Bros.)
25	27	6	YOU'RE FREE TO GO—Sonny James, Columbia KC 34472
26	21	6	JOHNNY DUNCAN, Columbia KC 34442
27	31	3	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
28	26	8	VINTAGE '77—Tommy Overstreet, ABC/Dot D0A 2671
29	29	6	THE LAST GUNFIGHTER BALLAD—Johnny Cash, Columbia KC 34314
★	36	20	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 (Epic)
31	22	6	TAKE ME—Charlie Rich, Epic KE 34444
32	28	6	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson, Columbia KC 34439
33	24	39	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL 1-1816
34	37	6	RIDES AGAIN—David Allan Coe, Columbia KC 34318
35	32	31	CRYSTAL—Crystal Gayle, United Artists UA-LA814-G
36	38	21	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
★	NEW ENTRY		24 GREATEST HITS—Hank Williams, MGM SE 4755 (Polydor)
38	41	3	THUNDER IN THE AFTERNOON—Mac Davis, Columbia PC 34313
39	40	4	24 GREAT HITS BY BOB WILLS AND HIS TEXAS PLAYBOYS, MGM 2-3303 (Polydor)
★	NEW ENTRY		THE WHEEL—Asleep At The Wheel, Capitol ST 11620
41	39	26	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
42	33	18	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL 1-2024
43	42	20	CRASH—Billy Crash Craddock, ABC/Dot D050 2063
44	34	9	THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 1-1125 (Phonogram)
45	35	24	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
46	44	30	DAVE & SUGAR, RCA APL 1-1818
47	45	17	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586
48	46	5	SUNDOWNERS—Wendell Adkins, Hitville H6-406 (Mercury)
49	NEW ENTRY		FLIP, FLOP & FLY—Doug Kershaw, Warner Bros. BS 3025
50	50	2	BLACKJACK CHOIR—James Talley, Capitol ST 11620

test, Box 1466, Kerrville, Tex. 78028.

Larry Jon Wilson is finishing his upcoming Monument LP at the Capricorn studios in Macon. Mickey Gilley taped a segment of "The Merv Griffin Show" in Hollywood. Gene Watson completed a taping for "Pop Goes The Country" in Nashville, Monday (21). Congratulations to Howard Turner, winner of the RCA/Ernest Tubbs Record Shop/WKDA co-sponsored

"Hit Man" contest. Turner's prize was a jukebox full of—what else?—RCA hits.

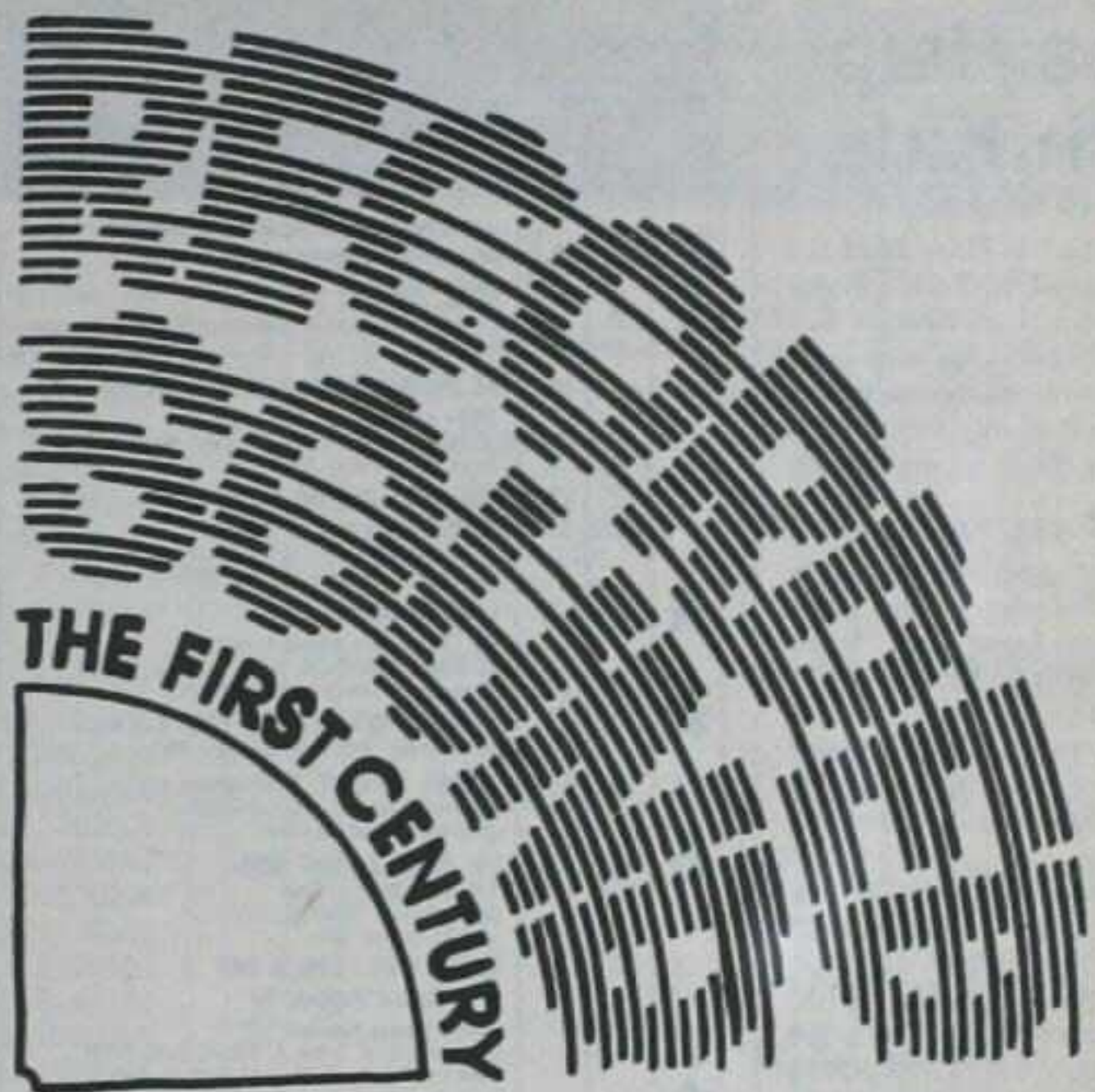
RCA artist, Dottie, appeared on CKCK-TV's "A.M. Magazine" and the "Johnny Sanderson Show" while in Regina, Saskatchewan for concert shows. Dottie recorded in Nashville, Monday (28)-Wednesday (30), with producer Roy Dea. Sherry Bryce opens for a week with Roy Clark at Harrah's in Reno April 14.

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Soul Sauce

Songs And Slides Help Teach Kids

By JEAN WILLIAMS

LOS ANGELES—Gary Byrd has developed Disco-Edu-Tech, a multimedia educational motivation system, using popular songs with slides of well-known recording acts to motivate New York youngsters to read. The system is set to go into operation April 15.

Byrd is a WWRL, New York, radio announcer, poet and co-author with Stevie Wonder of the tunes "Village Ghetto Land" and "Black Man" on Wonder's LP "Songs In The Key Of Life."

The idea, says Byrd, is to motivate kids through systems they seem to grasp easiest: records, pictures and song titles.

The lessons have such tags as "Superstition," "Fight The Power," "The Hustle," and others.

"I will use the theme 'The Hustle' to show the kids how it relates to the hustle of going to school and getting their homework done in order to get themselves together," says Byrd.

"Take the song 'Superstition,'" he continues, "I will apply this word to reading, while talking about how superstition can prevent them from being able to get into reading. The idea being that superstitious ideas tell them that they can't read."

The package is presented to kids in poetic form, much like youngsters learn their ABCs by singing them.

"I have the kids spell the word while singing it in a chant. Then I will use the word in a sentence while making it rhyme. This is climaxed by playing the record 'Superstition.' As the record is playing, I show a sequence of slide information, which shows Stevie Wonder doing different things," says Byrd.

"Our theory on this project," he continues, "is that young people are exposed to so much information via records and television they are able to digest more information than is actually put to them in a classroom."

The Disco-Edu-Tech system is being sponsored by the Washington, D.C.-based organization Reading Is Fundamental in conjunction with the New York Board of Education, says Byrd.

The program is designed for grades one through six but plans are on the drawing board to take it through high school, using music to deal with career oriented subjects.

The Gap Band on Tattoo Records began a three-month concert and promotional tour last week in support of its first LP "The Gap Band."

J. J. Johnson, new program director replacing Jim Maddox at KDAY, Los Angeles, was Billboard's 1976 radio personality of the year.

Maddox, who moves onto KLYX-FM in Houston as vice president-general manager, is a Billboard two-time winner as program director.

Shalamar, the new disco act with a 12-inch and 7-inch 45 "Uptown Festival" on the Soul Train label, is a trio comprised of two former "Soul Train" dancers Jody Watley and Jeffrey Daniel plus Gary Mumford. The group's first Soul Train LP is being readied for release.

Rod McGrew, general manager of (Continued on page 57)

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	3	10	AT MIDNIGHT (My Love Will Lift You Up)—Bulu featuring Chaka Khan (T. Maule, L. Washburn, ABC 12239 (American Broadcasting/Janice, ASCAP))	47	4	4	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller, Capitol 4372 (Sator, ASCAP))	68	34	14	JUST ANOTHER DAY—Praye Bryan (P. Bryan, Buller 02 (West IV) (West IV, BMI))
2	2	12	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Vane, Jay's Enterprises, Capitol 4360 (Jay's Enterprises/Chappell, ASCAP))	44	7	7	LAYING BESIDE YOU—Exposé Record (E. Record, Warner Bros. 8327 (Angelnet, BMI))	69	28	13	LOOK INTO YOUR HEART—Aretha Franklin (C. Mayfield, Atlantic 3373 (Warner-Tamerlane, BMI))
3	4	9	LOVE IS BETTER IN THE A.M.—Joni Mitchell (H. Scales, M. Griffin, D. Davis, Columbia 3 10478 (Snoesville, BMI/Compadre, ASCAP))	49	4	4	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stepany, P. Bailey, Columbia 3 10492 (Jagjaguars, BMI))	70	85	2	SHOW YOU THE WAY TO GO—Jackson (K. Gamble, L. Huff, Epic 8 50350 (Mighty Three, BMI))
4	5	7	I WANNA GET NEXT TO YOU—Boyz n the City (N. Whitfield, MCA 40562 (Duchess, BMI))	38	33	12	RIGOR MORTIS—Cameo (L. Blackman, L. Lefton, A. Lefton, Chocolate City 005 (Casablanca) (Better Days, BMI))	71	30	18	I WISH—Stevie Wonder (S. Wonder, Tamla 54274 (Motown) (Jolebe/Black Bull, ASCAP))
5	1	18	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell, Mercury 73629 (Photogram) (Bell-Kal, BMI))	39	45	7	A DREAMER OF A DREAM—Candi Staton (A. Tinsley, Warner Bros. 8325 (Warner-Tamerlane/Marcelo, BMI))	72	75	5	JUST ONE STEP—Little Milton (D. Eckford, M. Campbell, Gladys 1741 (TK) (Trace, BMI))
6	8	7	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Coory, R. Fuchs, TK 1022 (Sherlyn/Harnack, BMI))	40	40	8	I CAN'T SAY GOODBYE—Willie Jackson (B. Nichols, A. Williams, Spring 170 (Polydor) (Gambler/Sil-Lee, BMI))	73	71	8	BOOGIE BOPPER—Sam (J.H. Wagner, D. Hummer, Capitol 4382 (Greenwood/Doncos, ASCAP))
7	7	9	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (K. Wakefield, M. Sutton, B. Sutton, Tamla 54279 (Motown) (Jolebe, ASCAP/Stone Diamond, BMI))	43	48	5	I WANTCHA BABY—Arthur Prysock (A. Campbell, L. Huff, Old Town 3301 (Mighty Three, BMI))	74	79	3	LIFE IS MUSIC—Ritchie Family (J. Moradi, M. Gazzola, R. Rome, H. Binko, P. Hurtt, Marie 3305 (TK) (Can't Stop, BMI))
8	10	5	THE PRIDE (Part 1)—Isley Brothers (R. Isley, I. Isley, G. Isley, I. Isley, R. Isley, C. Jasper, E. Isley, M. Isley, T-Rec 2262 (Epic) (Sloves, ASCAP))	44	32	9	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (T. Williams, Cotillion 4213 (Atlantic) (Pepper, ASCAP))	75	NEW ENTRY	NEW ENTRY	I CAN'T GET OVER YOU—Dramatics (J. Brown, E. McQueen, F. Fleishman, ABC 12258 (Compadre, ASCAP))
9	11	11	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (S.L. McGehee, S. Allen, Epic 8 50313 (Trace, BMI))	45	39	11	BOOGIE CHILD—Boyz n the City (R. Gibb, B. Gibb, W. Gibb, KGO 667 (Polydor) (Sloves/Unichappell, BMI))	76	NEW ENTRY	NEW ENTRY	LOVING YOU, LOSING YOU—Phyllis Hyman (T. Bell, L. Creed, Buddah 567 (Mighty Three, BMI))
10	6	16	SOMETIMES—Fats Domino (B. Anderson, Kaye 5129 (TK) (Stallion, BMI))	46	31	12	THEME FROM KING KONG (Pt. 1)—Low Unlimited Orchestra (J. Barry, 20th Century 2325 (Eros, BMI))	77	NEW ENTRY	NEW ENTRY	HIT AND RUN—Lulu (A. Felder, N. Harris, R. Tyrone, Gold Mind 4001 (Salsoul) (Lucky Three/Six Strings, BMI))
11	17	5	THE PINOCCHIO THEORY—Santitas Rubber Band (W. Collins, G. Collins, Warner Bros. 8328 (Rubber Band, BMI))	48	26	18	YOU'RE WHAT'S MISSING IN MY LIFE—G.C. Cameron (H. Beatty, B. Holland, E. Holland, Motown 1412 (Holland Dozier Holland/Jolebe, ASCAP/Stone Diamond, BMI))	78	86	2	I'M GONNA HAVE TO TELL HER—Sade & Hampton (C. Hampton, H. Banks, Warner Bros. 8344 (East Memphis, BMI))
12	16	4	YOU'RE THROWING A GOOD LOVE AWAY—Spinners (S. Marshall, T. Worthington, Atlantic 3382 (Mighty Three, BMI))	49	43	10	BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown, Polydor 14360 (Dyanette/Beleive/Unichappell, BMI))	79	NEW ENTRY	NEW ENTRY	HOT TO TROT—Wild Cherry (R. Parson, Epic/Sweet City 8 50362 (Bama/BMP, ASCAP))
13	18	7	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbot, P. Wesley, Motown 1414 (Jolebe/Butler, ASCAP))	50	53	5	DISCO LUCY (I Love Lucy Theme)—Wilson Pickett Street Band (E. Daniel, H. Adamson, Island 879 (DeLisa, ASCAP))	80	86	2	HER—Sade & Hampton (C. Hampton, H. Banks, Warner Bros. 8344 (East Memphis, BMI))
14	9	11	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd, ABC 12240 (Gem, BMI))	51	51	11	OUT OF THE BLUE (Can You Feel It)—Gay Band (C. Wilson, Tete 1064 (RCA) (Big Heart, BMI))	81	NEW ENTRY	NEW ENTRY	DO WHAT YOU WANNA DO—T Connection (T. Oakley, Dash 5032 (TK) (Sherlyn/Delect, BMI))
15	20	6	DISCO INFERNO—Trammps (L. Green, R. Kersey, Atlantic 3389 (Six Strings/Golden Pleace, BMI))	52	51	11	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conway, Salsoul 2012 (Lucky Three/Top Sound/Mighty Three, BMI))	82	83	4	PHOENIX—Aquarian Dream (J. Strick, Buddah 560 (RCA) (Kama Sutra/Norman Connors/Volta, BMI))
16	14	9	BLESSED IS THE WOMAN—Stirley Brown (B. Dutcher, Arista 0231 (Dejano, BMI))	53	51	11	SO SO SATISFIED—Kahnda & Simpson (N. Ashford, V. Simpson, Warner Bros. 8337 (Nick-O-Kay, ASCAP))	83	84	4	WE DON'T CRY OUT LOUD—Mammas (C. Sager, P. Allen, Stang 5071 (Hi Platinum) (Unichappell/Regina/Long/Woolough, BMI))
17	13	18	GLORIA—Enchantment (M. Stokes, E. Johnson, United Artists 812 (Desert Moon/Willow Get, BMI))	54	58	8	YOU TURNED ME ON TO LOVE—Johnny Bristol (J. Bristol, Atlantic 3391 (Bookie, ASCAP))	84	84	4	EVERYBODY HAVE A GOOD TIME—Archie Bell & The Dells (B. Siger, Philadelphia International 2615 (Epic) (Mighty Three, BMI))
18	12	10	TOO HOT TO STOP—Bar-Kays (F. Freeman, H. Nicks, H. L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73882 (Photogram) (Warner-Tamerlane/Dunbar, BMI))	55	64	3	DOUBLE DUTCH—Fatback Band (G. Thomas, B. Curtis, I. Elppin, K. Ballard, Spring 171 (Polydor) (Dita, BMI))	85	NEW ENTRY	NEW ENTRY	WHILE I'M ALONE—Maze Featuring Frankie Beverly (F. Beverly, Capitol 4392 (Pete, BMI))
19	15	9	TIME IS MOVIN'—Blackbyrds (K. Kilgus, Fantasy 787 (Blackbyrd, BMI))	56	50	7	THAT'S WHAT IT'S ALL ABOUT—Brick (J. Brown, Bang 732 (Web IV) (Silver Cloud/Trolley, ASCAP))	86	87	2	SHAME AND SCANDAL IN THE FAMILY—Stylists (L. M. Wells, G. Lancelotti, N.M. 4481 (Duchess, BMI))
20	19	11	DANCIN'—Crown Heights Affair (W. Anderson, De-Lite 1588 (Delightful/Cabini, BMI))	57	61	6	HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, P. Terry, Philadelphia International 3613 (Epic) (Mighty Three, BMI))	87	89	2	STANDING IN THE SAFETY ZONE—Bobby Womack & Brotherhood (B. Womack, H. Payne, Columbia 3 10493 (Bobby Womack/Smart, BMI))
21	21	16	DON'T LEAVE ME THIS WAY—Thelma Houston (K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown) (Mighty Three, BMI))	58	57	8	CLOUDY—AMS (Shant, Gork, Atlantic 3388 (Average, ASCAP))	88	88	3	STONE TO THE BONE—Timmy Thomas (J. Fischer, T. Thomas, Gladys 1740 (TK) (Sherlyn, BMI))
22	22	17	SOMETHIN' 'BOUT 'CHA—Lafayette (B. Lafayette, Gladys 1739 (TK) (Sherlyn, BMI))	59	59	5	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder, Epic 8 50337 (Duckie Bird/Jolebe/Black Bull, ASCAP))	89	NEW ENTRY	NEW ENTRY	ROOTS (Mural Theme, Many Rains Ago)—Weapons Of Peace (C. Frost, Q. Jones, Playboy 6101 (DLX, ASCAP))
23	41	3	YOUR LOVE—Marlynn McCoo & Billy Davis Jr. (H.B. Barson, W. Johnson, ABC 12262 (E. Patton, BMI))	60	63	6	WHAT WOULD THE WORLD BE WITHOUT MUSIC—Mystique (B. Siger, D. Cooney, Carlton 0223 (Warner Bros.) (Mighty Three, BMI))	90	90	3	I'VE GOT TO DANCE (To Keep From Cryin')—Destinations (C. Lawton, WH 329 (Black Ivory, BMI))
24	24	10	WINTER MELODY—Donna Summer (D. Summer, G. Mosier, P. Bellotte, Casablanca 874 (Rick's, BMI))	61	73	3	DON'T TOUCH ME—Sheila Drene (H. Cochran, Casno 114 (DRT) (Trace, BMI))	91	93	5	DO WHAT YOU WANT, BE WHAT YOU ARE—Low Kirtan (D. Hall, J. Dennis, Marie 3311 (TK) (Unichappell/Hot Cha, BMI))
25	25	8	I'M QUALIFIED TO SATISFY YOU—Barry White (B. White, 20th Century 2328 (De-Yette/January, BMI))	62	4	4	KEEP THAT SAME OLD FEELING—Sals Effect (W. Henderson, Fantasy 792 (Four Knights, BMI))	92	NEW ENTRY	NEW ENTRY	DANCE AND SHAKE YOUR TAMBOURINE—Universal Rebel Band (P. Anderson, Red Dog 207 (Sag/Sag/PPP, ASCAP))
26	23	17	BE MY GIRL—Dramatics (M. Henderson, ABC 12235 (Electronic, ASCAP))	63	60	6	IT FEELS SO GOOD TO BE LOVED SO BAD—Nashiflans (T. Randolph, V. Pike, R. Joyce, Columbia 3 10495 (Razze Dazzle, BMI))	93	93	5	SO IN TO YOU—Atlanta Rhythm Section (B. Bure, R. Nix, D. Daughtry, Polydor 14373 (Low-Sal, BMI))
27	42	4	IT FEELS SO GOOD TO BE LOVED SO BAD—Nashiflans (T. Randolph, V. Pike, R. Joyce, Columbia 3 10495 (Razze Dazzle, BMI))	64	57	9	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Bayler, L. Ingram, Koko 724 (Kamdee, BMI))	94	95	3	LOVE IS SOMETHING THAT LEADS YOU—Chaz Houston (M. Zager, B. Southern, Private Stock 45137 (Lusane/Jack, ASCAP/IMP, BMI))
28	27	9	I TRIED TO TELL MYSELF—N. Green (W. Mitchell, A. Green, Hi 2322 (London) (Jec/Ni Green, BMI))	65	70	4	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Bayler, L. Ingram, Koko 724 (Kamdee, BMI))	95	NEW ENTRY	NEW ENTRY	MAKE LIKE—Eddie & Freddie (B. Holmes, V. Rigens, October 1006 (Hi Night, BMI))
29	29	11	SPACE AGE—Jimmy Castor Bunch (E. Henderson, J. J. Atlantic 3375 (Jimpson, BMI))	66	82	3	UPTOWN FESTIVAL—Shalamar (J. Holland, D. Desser, Holland, Soul Train 10885 (RCA) (Jolebe, ASCAP/Stone Apple, BMI))	96	96	2	SAD GIRL—Carl Green (A. Gordon, Arista America 7660 (Capitol) (Cappellman/Bandler, BMI))
30	38	6	FREE LOVE—Jean Carn (K. Gamble, L. Huff, Philadelphia Int'l. 3614 (Epic) (Mighty Three, BMI))	67	77	3	ANGEL IN YOUR ARMS—Hot (T. Woodford, C. Ivy, T. Bradford, Big Tree 16085 (Atlantic) (Song Takers, BMI) (I've Got The Music, ASCAP))	97	98	3	FREEDOM TO EXPRESS YOURSELF—Donna LaSalle (D. LaSalle, ABC 12238 (Orbita, BMI))
31	35	7	LOVE IN 'C' MINOR (Pt. 1)—Cerrone (Alec. R. Costantino, Cerone, Columbia 44215 (Atlantic) (Wilbeck, ASCAP))	68	4	4	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller, Capitol 4372 (Sator, ASCAP))	98	NEW ENTRY	NEW ENTRY	NEW ENTRY
32	36	5	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. Q. Jones, B. G. Jones, A&M 2908 (Warner Bros., ASCAP))	69	44	7	LAYING BESIDE YOU—Exposé Record (E. Record, Warner Bros. 8327 (Angelnet, BMI))	99	NEW ENTRY	NEW ENTRY	NEW ENTRY
33	37	8	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Bayler, L. Ingram, Koko 724 (Kamdee, BMI))	70	49	4	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stepany, P. Bailey, Columbia 3 10492 (Jagjaguars, BMI))	100	NEW ENTRY	NEW ENTRY	NEW ENTRY
34	46	5	SUPER BAND—Kool & The Gang (Kool & The Gang, De-Lite 1590 (Delightful/Gang, BMI))	71	33	12	RIGOR MORTIS—Cameo (L. Blackman, L. Lefton, A. Lefton, Chocolate City 005 (Casablanca) (Better Days, BMI))	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY

APRIL 9, 1977, BILLBOARD

Philly \$7.98 LP Boycott Spreads

Continued from page 1

discuss this problem," Webb says. "We have also drawn up petitions to be circulated to the general public including local schools," says Webb.

The petition says in part, "Due to the rise in price of single LPs to \$7.98, we the consumers of America regret to inform you that we will not purchase these records from our local record stores until the old price of \$6.98 is restored. We support our stores in their move to boycott these \$7.98 albums."

Webb notes that another petition is being distributed to retail record outlets. This petition states: "We the undersigned record dealers of the Philadelphia area wish to voice our grievances against the manufacturers who have raised their prices from \$6.98 to \$7.98 for single LPs. We have not been protected against throat-cutting tactics of some stores in the area which are selling \$6.98 LPs for \$3.38 and \$7.98 albums for \$4.39 to \$4.99. We must pay \$4.50 to \$4.60 for these same LPs."

Webb claims that for the past two weeks, (he believes) the stores listed have ceased purchasing \$7.98 LPs, and feels that the effect is being felt even more by manufacturers now that Philadelphia's public transportation system is on strike.

"People who want to buy these records from us and can't will usually go downtown using public

transportation to get there. Now that they can't get there, I feel that, at least in this market, the manufacturers should be feeling the effects of non-sales. One of the manufacturers has already called me for a meeting."

The members representing the boycotting group for this meeting with the manufacturer are Record Bar, Pat's Music Store, P&L Records and Webb's.

"I am getting calls from other states asking how they can become a part of this boycott. We welcome their participation because the more reputable dealers we get involved, the stronger our position will be."

An East Coast regional promotion representative from one of the major labels without \$7.98 product but who admits that one will be released shortly, says, "I'll be damned if I want my company to release any \$7.98 product now. I don't know how far this group will get with this boycott but everybody's talking about it."

"If it spreads to other states, these guys just might get the prices lowered or something. I would hate to have to walk into one of these shops with a \$7.98 record. They're so mad now, they might throw me out."

Webb explains that 25 years ago there was a retailers organization in Philadelphia but it was disbanded. "We're sending out letters to all re-

tailers in the city asking them to attend a meeting next week to reorganize the retailers organization.

"We're pointing out to the retailers that if all of the shops get together in an organization, we will be able to plan our methods of conducting business and make a sizable profit, while policing the industry at the same time."

The 51 shops participating in Philadelphia and New Jersey, says Webb, are: Pat's Music, Broadway, Record Bar, Marvin's, Milt's Records, Mel's House Of Sounds, Treegoobs Records, Ricky's Records, Joe Dorsey, Sonny's Records, 3rd Street Jazz, Smith's Records, P&L Records, Paramount, Riser's Records, Petrella's Records, Record Rendezvous, Martin's, Al's Record Hut, Big Tom's Records, Blair's Discount Records, Chew's Records, Economy Records, Evans Records, Fairview Records, Gold Records, Goodman's Records, Hasan's Records, Jolley's Records, Lincoln's Music, Nu Sound Records, Oak Lane Records, Sam Rymer's, Ryan's Records, King James Records, Changes Records, C&B Records, Popic's Records, Opposum Records, Bargain Garden Records, Zodiac Sound Center, Super Sound, Soundville, Jam's Records, Moonbeam Records, Bill Scott Records, Our-Spot Records, Majestic Gift Shop, Herman's Records, Ray's Records and Clinky's Family World.

BIRTHRIGHT & RANWOOD ALLIANCE

Rackers Stocking Black Gospel

LOS ANGELES—Black gospel product is now being handled by national rackjobbers such as J.L. Marsh, ABC Records & Tape Sales and Handleman, states Larry Welk, general manager of Ranwood Records, now in this field.

Ranwood, a predominately MOR label housing acts like Lawrence Welk, the Mills Brothers, Jim Nabors and others, has entered into a distribution agreement with Birthright Records, a black gospel outlet, with plans to distribute the product through rack chains.

Says Welk: "In talking to the racks, which have always been our merchandising outlets, I feel that they have not exploited any of this product properly."

Dr. Byron Spears, owner of the six-month-old Birthright label and of seven-year-old BeeGee Records, once distributed by Chelsea Records, explains that this is a broadening move for gospel. "Racks are only a part of the total sales picture. The product will also continue to be merchandised through regular gospel channels," he says.

"I have found that one of the outlets where records are sold in Northern California, doesn't carry black gospel," claims Welk. "And that's a heavy black gospel area."

"The racks tell me that they are open to this product, realizing there is a market for it and they're missing this business," he adds.

Welk feels that with product, particularly specialized product, racks are more approachable and cooperative than chain retailers.

"With the chain retailer," he says, "we go to the central buying office, arrange to set up a promotion advising them of how we will support the promotion."

"After that," he continues, "It's up to the individual store manager as to what he wants to do. If he says black gospel doesn't sell and wants it out of the store, it's up to him."

"On the other hand, going to J.L. Marsh with the same promotion, the merchandise is tagged for automatic replacement. It's not up to the store manager as to what display he wants to put up."

Ranwood and Birthright are budgeting to advertise in black national publications such as Ebony and Jet magazines and in local gospel papers.

Says James Bullard, executive vice president, general manager of Birthright: "We will also buy radio time tying in both black-oriented outlets and rack accounts."

In support of the product, the two firms are purchasing radio time in major markets for 10 weeks beginning Friday (15). Spots will air for one month, with a packaged concert

of Birthright acts coming in during the second month. This is followed by more spots, says Bullard. The label has both contemporary and traditional music acts.

Birthright, whose most popular act is Edwin Hawkins, has eight LPs in its catalog with plans to release four new LPs on Friday (15) and four on June 15.

Catalog LPs are by the Stan Lee Ensemble, the group which has backed Lou Rawls; the Caravans; Voices of Watts; Rodena Preston, sister of Billy Preston, and Hawkins.

April 15th releases are by the East St. Louis Gospels, the Pattersons, the Matthews Sisters and Voices of Faith with Rodena Preston.

Birthright will continue to operate (Continued on page 59)

Soul Sauce

Continued from page 56

KJLH in Los Angeles, has been appointed chairman of the NAACP Image Awards nominating committee for the record division.

The awards, to be presented on April 24 at the Century Plaza Hotel, Los Angeles, have given six categories to the music industry including gospel artist of the year, blues artist of the year, producer of the year, song of the year, group of the year, jazz artist of the year, female artist of the year and male artist of the year.

There are six nominees in each category. For gospel artist there are Tessie Hill, James Cleveland and the Charles Fold Singers, Andrae Crouch and the Disciples, Shirley Caesar, Rodens Preston and Isaac Douglas.

In the blues category are B. B. King and Bobby Bland, Latimore, Esther Phillips, Dorothy Moore and Willie Hutch.

Producer of the year: Stevie Won-

der, Maurice White & Charles Stepney, Kenny Gamble & Leon Huff, Thom Bell, Larry & Fonze Mizell and Barry White.

Jazz artist: George Benson, Grover Washington Jr., Lonnie Liston Smith, Roy Ayers, Quincy Jones and Hubert Laws.

Female artist of the year: Natalie Cole, Nancy Wilson, Aretha Franklin, Candi Staton, Dorothy Moore and Deniece Williams.

Song of the year: "I Wish," "I Love Music," "Masquerade," "Love Ballad," "Feelings" and "He's A Friend."

Group of the year: Earth, Wind & Fire, the O'Jays, the Commodores, the Jacksons, the Isley Brothers and Marilyn McCoo and Billy Davis.

Male artist of the year: Stevie Wonder, George Benson, Lou Rawls, Barry White, David Ruffin and Bill Withers.

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	1	7	UNPREDICTABLE Natalie Cole, Capitol SD 11600	31	31	4	LOVE CRAZY Miracles, Columbia PC 34600
★	4	10	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	32	32	3	NEVER SAY YOU CAN'T SURVIVE Curtis Mayfield, Curtom CD 5013 (Warner Bros.)
3	2	10	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975	33	38	21	TOO HOT TO STOP Bar-Kays, Mercury SRM 1-1099 (Phonogram)
4	3	9	IN FLIGHT George Benson, Warner Bros. BSX 2983	34	34	26	SPIRIT Earth, Wind & Fire, Columbia PC 34241
5	5	26	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla TT3-340C2 (Motown)	★	47	2	ELECTRIFIED FUNK Wild Cherry, Epic/Sweet City PE 34462
★	8	5	RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401	36	35	28	CHILDREN OF THE WORLD Bar Gans, RSO RS1-3003 (Polygram)
7	7	14	ANYWAY YOU LIKE IT Thelma Houston, Tamla TS-34551 (Motown)	★	45	2	SLAVE Collins SD 9914 (Atlantic)
8	6	7	ROOTS Quincy Jones, A&M SP 4626	★	48	2	FLY LIKE AN EAGLE Steve Miller Band, Capitol ST 11457
★	18	4	TEDDY PENDERGRASS Philadelphia International PZ 34290 (Epic)	39	39	12	LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)
10	10	19	THE JACKSONS Epic PE 34279	★	50	2	COMING BACK FOR MORE William Bell, Mercury SRM 1-1146 (Phonogram)
11	9	19	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	41	36	13	VIBRATIONS Roy Ayers Ubiquity Polydor PD-1-6083
12	11	25	JOY RIDE Dramatics, ABC ABCD 955	42	44	14	WHAT YOU NEED Sade Effect, Fantasy F 9513
13	14	7	IT FEELS SO GOOD Manhattans, Columbia PC 34450	43	27	23	SOLID Michael Henderson, Buddah BDC 5662
★	28	2	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 19100	★	NEW ENTRY		ROMANTIC JOURNEY Norman Connors, Buddah BDC 5682 (RCA)
15	16	27	THIS IS NIECY Deniece Williams, Columbia PC 34242	45	12	9	CARICATURES Donald Byrd, Blue Note BN LA633-G (United Artists)
★	20	4	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458	46	46	9	JEAN CARN Philadelphia International PZ 34394 (Epic)
17	15	14	A SECRET PLACE Grover Washington Jr., RSO 3251 (Motown)	47	23	9	REACHING FOR THE WORLD Harold Melvin & The Blue Notes, ABC AB 369
18	19	7	DEEP IN MY SOUL Smokey Robinson, Tamla T-35051 (Motown)	48	42	21	BRASS CONSTRUCTION II United Artists UA-LA677-G
19	22	11	DISCO INFERNO Trammps, Atlantic SD 18211	49	37	23	GOOD HIGH Beck, Bmg BLP 456 (Web IV)
★	26	4	STAY IN LOVE Minnie Riperton, Epic PE 34191	50	57	5	MAZE featuring FRANKIE BEVERLY Capitol ST 11607
21	21	10	ENCHANTMENT United Artists UA-LA 682-G	51	51	11	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2982
★	NEW ENTRY		MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, TT-35292 (Motown)	52	54	3	HE'S ALL I'VE GOT Lava Unlimited, Unlimited Gold U-131 (20th Century)
23	17	12	PERSON TO PERSON Average White Band, Atlantic SD 2-1902	53	41	6	THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 5683 (Mercury/ABC)
24	13	26	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6980	54	NEW ENTRY		JOYOUS Phonogram, Fantasy F 9526
25	25	11	METHOD TO OUR MADNESS Undisputed Truth, Westfield WH 2967 (Warner Bros.)	55	24	8	AN EVENING WITH DIANA ROSS Motown M7-87792
26	29	24	PART 3 K.C. & The Sunshine Band, TK 605	56	NEW ENTRY		BREEZIN' George Benson, Warner Bros. BS 2919
★	NEW ENTRY		COMMODORES Motown M-80481	57	53	19	DO IT YOUR WAY Gwen Hyatt's Affair, De-Lite DEP 2022
★	40	2	ANGEL Ohio Players, Mercury SRM 1-1201 (Phonogram)	58	58	5	LOVE IN C MINOR Gerson, Collins SD 9912 (Atlantic)
29	33	6	SUITE FOR A SINGLE GIRL Jeny Butler, Motown M7-87851	59	49	13	BODYHEAT James Brown, Polydor PD-1-6093
30	30	7	A MAN AND A WOMAN Isaac Hayes & Denise Warwick, ABC AB 9967	60	56	3	EASY TO LOVE Joe Simon, Spring SP 1-6713 (Polygram)

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WBFO Live Airings Hypo Jazz Audience In Buffalo

By ED HARRISON

LOS ANGELES—Public radio station WBFO in Buffalo is boosting the city's jazz scene with a series of live three hour stereo broadcasts from the Statler Hilton Hotel.

The station broadcasts two complete sets on opening night with interviews conducted between sets. David Benders, program director, says the series is not intended to be a profit maker but to present quality jazz and help rejuvenate the downtown Buffalo area.

The series has met with such favorable response that the 180-station National Public Radio network will condense the broadcasts into a series of 13 weekly hour airings to be beamed over subscribing stations this summer.

Bill Hassett, who owns the Statler,

plans to record each broadcast for release on Improv Records. Hassett is co-partner of the label with Tony Bennett.

Among the acts that have appeared on broadcasts are the John Lewis Trio, Monty Alexander, Phil Woods, Charlie Byrd, Dizzy Gillespie, Helen Humes, Zoot Sims, Clark Terry, Marian MacPartland, Grady Tate, the Hank Jones Trio and Glen Covington.

"Recording live music that listeners like and think is unique helps identify the station and increases subscribers," says Benders. "Jazz has been improving in Buffalo after being dead for many years."

"In 1975 when the broadcasts began, the jazz scene was positive and we responded to that by programming more hours of jazz."

The station, owned and supported by the State Univ. at Buffalo, also programs classical, folk and blues in addition to 72 hours of jazz each week.

Benders says the university was instrumental in the city's revitalized jazz scene. The school presented Keith Jarrett, Chick Corea and Pat Martino who all did well and proved that jazz concerts could be successful.

John Hunt is jazz coordinator and host of the series and Mark Fruehauf is producer.



HIGH NOTES—Freddie Hubbard plays his high energy music at Nashville's Exit/In club.

Rackers' Gospel

• Continued from page 57

as an independent label, maintaining its own staff which includes Garland Lee, head of promotion with Carl Spears; Gentry McCreary, director of a&r; James Talley, Los Angeles promotion rep, and Leroy Lovett, head of the firm's three publishing companies.

Disco Contests

• Continued from page 46

with admission prices varying from \$6 on Friday and Saturday to \$5 the other days, the club plays records purchased locally from Discobolo.

Disk jockey Lionel Torres says 75% of the music is disco flavored; the rest is salsa.

Equipment used by the club includes two JBC amplifiers, Panasonic turntables and a mixer from Disco Sound in New York.

The club has potted little palms around the entrance corridor, floor-to-floor carpeting and intimate little corners for people to sit and watch the dancers.

Dress is semi-formal.

Best Movie Song

• Continued from page 6

as LP and single for Columbia Records. Rights to the tune, with music by Streisand and lyrics by Paul Williams, belong to Warner Bros. Music.

United Artists issued the soundtrack from "Bound For Glory" and RCA has the soundtrack LP from "The Omen."

Still For Sale

• Continued from page 3

And Reasons" and "Music." Her gold LPs include "Fantasy," "Wrap Around Joy" and "Thoroughbred."

Cheech and Chong have three platinum LPs: "Cheech And Chong," "Big Bambu" and "Los Cochinos." There has never been a greatest hits LP by the comedy team nor one by Carol King.

Platt Adds 11 Stores

• Continued from page 3

well as all salespeople and their relationship between customer, store and Platt.

The Emporium stores range from Salinas north to Santa Rosa. Platt Music is believed to be the largest concessionaire of recorded product and audio in the U.S. with the addition of the Carter-Hawley-Hale Emporium stores.

'Freddie' Issued

LOS ANGELES—"Freddie," a new single by Charlene, which was inspired by the late comedian Freddie Prinze, is being released on Prodigal Records, the pop subsidiary of Motown Records. The tune was written by Ron Miller and Kenny Hirsch.

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FUTURE STILL IN DOUBT

Eurovision Fuss Throws Damper On Label Release & Promo Plans

By JOHN HAYWARD

LONDON—Problems galore have arisen for British record companies licensing foreign entries chosen for the Eurovision Song Contest now that the event has been indefinitely postponed, with uncertainty and doubt about its future.

Companies are having to decide whether to cut their losses and withdraw singles until a firm date has been set for the contest, or go ahead with normal promotion and release schedules.

At one stage, at the 11th hour, it seemed possible that an attempt by the record industry itself to keep the contest alive could save Britain's face and the industry promotion budgets.

In less than an hour, Rod Buckle, of Sonet Records U.K., raised around \$20,000 towards a target of \$34,000 for charity if the BBC television outside broadcast cameramen guaranteed not to pull the plugs out on the show at Wembley, April 2.

Says Buckle: "I was prepared to put in a tenth of the amount to save the contest, as were RCA, Polydor and several other companies. The

offer would have allowed the cameramen to save face and even gain a lot of valuable publicity for their cause. But the offer was rejected. It is a pity the British record industry didn't wade into the idea in a big way and make a fuss. We could have got the contest off the ground so that all had benefit."

Sonet has the Netherlands and Monaco disk entries, both already out (release of competing singles is permitted a month before the actual contest). But press advertising has been cancelled and the songs will be repromoted if and when the contest is rescheduled. Says Buckle: "Both could be hits in their own right, but we'll keep something in reserve for the contest."

Of the industry plan to save the show, a spokesman for the cameramen's union says: "With regret, we just had to refuse the offer for charity. We are talking about an industrial dispute which will be argued out between ourselves and the BBC and no one else."

Few record companies have been hit as hard as Power Exchange. Paul Robinson, chairman, says: "I feel sick about it. We have the Greek and Swedish entries as well as joint publishing of the U.K. entry, 'Rock Bottom.' We're going ahead with the records in the hope they will be hits. We'd have picked up the Greek and Swedish records anyway as they are good songs. But I pressed 20,000 copies of each in advance, whereas the usual initial order is more like 4,000."

Total investment for Power Exchange in the contest is around \$50,000 on production and promotion alone, but the company plans to bring the Greek and Swedish groups in for concerts to help build support for them.

A spokesman for Polydor, which has "Rock Bottom," says: "Sales are not as good as if the contest had gone ahead. But we've sold out the initial pressing and now order according to demand. We'll work the record as a normal chart hit."

Polydor also has the French entry, due for release the Friday following the scheduled contest date, but this

has now been withdrawn until a new date may be fixed.

EMI, where the Belgian and Swiss entries are involved, has released the product and if the contest is rescheduled, further marketing and promotion may be planned.

CBS has high hopes for the Italian entry "Libera," by Mia Martini, and it will be out, contest or no, in a few weeks.

CBS view is: "There are two ways of looking at the televising of the event. It is great promotion to have so many millions of people tuned in for the show, but you can be actually worse off if the song is not among the winners."

The European Broadcasting Union still hopes to make an announcement about a possible new venue and date for the contest.

GATHERS STEAM

WEA Servicing Retailers Via Own U.K. Distribution

LONDON—WEA Distribution, nine months in the planning, has swung into action in the U.K., with 800 of the company's major accounts being serviced out of the new depot in Alperton, Middlesex.

By the time the move to distribution is complete in June, WEA's investment in the U.K. will be complete, assuming it does not become involved in manufacturing, and the company should be ready to fulfill its true potential.

Since Neshui Ertegun took over as caretaker managing director and reunited the Warner-Reprise, Atlantic and Elektra/Asylum labels under one roof, the coordinated repertoire power has begun to produce impressive results. This was particularly noted in 1977's first quarter when, under new managing director John Fruin, the company scored a number one hit with "Chanson d'Amour," by Manhattan Transfer and a chart-topping album with the tv-promoted "Portrait Of Frank Sinatra."

The WEA distribution is being

Screen Gems-EMI Alters Network Of Intl Licensees

NEW YORK—Screen Gems/Colgems-EMI Music has substantially altered its foreign licensing web, a process begun last August when EMI acquired the publishing enterprise from Columbia Pictures Inc. for about \$23.5 million.

In all but two cases, EMI affiliates in Europe and other parts of the world have been pacted.

Polish 'Uncle Tom'

WARSAW—Outstanding German composer Michael Jary, who now lives in Switzerland, has decided to stage his new musical "Alabama" at the theater in Szczecin, in the northern part of Poland.

This will be the world premiere of a show based on the novel by Harriet Beecher-Stowe, "Uncle Tom's Cabin." The libretto is by Polish author Andrzej Tycznski and German Andreas Bauer. Choreography is by Sam Venta, from the U.S.

"This will give us the advantage of the integrated relationship that exists between EMI affiliates," says Edwin Z. Robinson, Screen Gems vice president and general manager.

He sees these ties as permitting coordinated exploitation of copyrights across national boundaries while yet retaining elements of competitive effort.

"Even though we are all sister companies, says Robinson, for us they are licensees and must meet negotiated performance and money monetary guarantees."

Those newly signed by Screen Gems/Colgems-EMI are Castle Music (Australia), Ardmore & Beechwood (Belgium), Les Editions et Productions Musicales Pathe-Marconi (France), Edizione La Voce del Padrone (Italy), Ego Musical (Spain), and Imudico (Sweden).

Among older Screen Gems licensees retained in the restructuring are Beechwood (Mexico), Alfa Music (Japan), and Laetrec Music (South Africa). The last two firms are the only non-EMI affiliates in the string.

In Britain, new offices have been opened by Screen Gems/Colgems-EMI Music at 21 Denmark St., London. Brian Hopkins heads the operation there, with Brian Freshwater as professional manager. A recent addition to the staff is Paul Barbe assigned promotion duties.

'Top 40' Chart Is Lifted From Dutch Magazine

AMSTERDAM—New Dutch music weekly Hitkrant has been banned from using the Top 40, Holland's most prestigious best-seller chart. That was the outcome of a lawsuit against the magazine's publisher by the foundation which handles the chart.

Since the first week of January Hitkrant has printed the chart without permission of the copyright owners. The chart is compiled by telephone inquiries to about 1,000 Dutch record dealers.

The President of the Amsterdam Court of Justice agreed with the foundation that this constituted a breach of copyright and ordered the publisher to pay the costs of the hearing.

Copyright agency STEMBRA/BUMA, which compiles the alternative Top 30, also an important chart, has decided that it will no longer send the charts to Dutch newspapers. Previously, both daily and weekly papers were allowed to print the chart free, but now the agency is demanding payment.

Dutch news agency ANP has already decided against paying, which means it can no longer put out the chart on telex to the news media. If an individual newspaper wants to publish the Top 30, it has to make a payment arrangement with the agency.

ZZ Top Japan Push

NEW YORK—ZZ Top, "that little ole band from Texas," may be making a big splash in Japan if the King Record Company Ltd., its distributors there, is successful in its promotion campaign.

King has prepared pendants, vinyl record bags, posters and brochures in conjunction with the release of "Tejas." The firm has also mounted a press campaign which has resulted in numerous articles about the band.

Good Earth Acts Find New Homes

LONDON—The closing of the Good Earth Agency offices here has led to widespread moves around the London agency business.

Just prior to the closure, it was announced the agency had been acquired by John Sherry's NEMS Agency, which has rapidly grown into the largest rock roster in Europe. It is believed that NEMS will take over representation of Average White Band and Dirty Tricks from the old Good Earth organization.

Bob England, former Good Earth co-director, says he will work on promotion in the future, following his work on the first European tours in five years by James Brown and Jerry Lee Lewis. He also manages new London band Darts and is visiting the U.S. to conclude a record deal for the group.

He says: "There has been a deliberate running down of the agency in recent months. The company's time had been increasingly used on presenting Brown and Lewis and I'm retaining European representation of these major acts. Our other Good Earth acts have found new agencies."

Paul King, from Good Earth, is to be associated with heavy rock trio Strife, with a record deal imminent. David Whitely, booker for Good Earth, is uncertain of future plans.

EMI-Bovema Signs New License Deals

AMSTERDAM—EMI-Bovema has signed a contract with Chelsea Records to represent the U.S. firm in Holland. Pact runs for three years.

The Dutch company has also acquired license rights to the U.K. Spiral label, a division of President Records.

Czech Disk Club Attracts Record Number Of Subs

PRAGUE—The 17th release schedule of the Czechoslovak Record Club, which now sells the product of all three local companies (Supraphon, Panton and Opus) hit a subscription high of 85,000, of whom 28,000 were people joining the club for the first time.

They ordered a total 730,000 titles, comprising more than 850,000 LPs as some are two or three-record sets. Fourteen further titles are prepared by Supraphon for the special edition of the Young World Weekly, to add to the company's record club 61 titles. Opus had 15 titles and Panton six.

Classical music was represented by 53 titles, pop by 19, spoken word recordings had 14, jazz totaled eight and ethnic folk produced two records.

Orders on albums by Deep Purple and Neil Diamond approached the 50,000 mark; Bob Dylan, Janis Joplin and Pink Floyd were in the

30,000-40,000 mark, and a reissue of old Billie Holiday items reached the 33,000 mark.

In the classical field, a four-album set of Czech and Moravian baroque organ recordings brought orders for 28,000, and Bach's "French Suites," Mozart's "Violin Sonatas" and the Dvorak opera "The Jacobine," all by local artists, ranked among classical best-sellers.

There is no antagonism between the record club and record retailers as most of the club members receive ordered records through specialist retailers in their own towns. The club helps bring customers into the stores.

Members do not receive any discount but are entitled to a bonus album if they order more than five disks. Club titles may be introduced on the open market only after a gap of six months after release under the club banner.

"Egg Cream is deliciously exciting, the writing is superb, the vocals are marvelous and I wish I found them."

... Neil Bogart

Andy Adams and Egg Cream

Pyramid Recording Co. Inc.

International

Intl Song Contest
Ups Prize Payoff

DUBLIN—The Castlebar International Song Contest has trebled its first prize to roughly \$5,100 for the 12th annual contest to be held in the first week of October. In addition there is an increase to \$800 for the winner of the instrumental section, which was introduced last year for the first time.

The organizers now claim the prize fund makes Castlebar the richest songwriting competition of its kind in the world. It is to be sponsored by Berger Paints and, as well as cash prizes, trophies will be awarded to composers and singers from Ireland and abroad.

Castlebar is a contest open to all composers, amateur and professional, throughout the world. Closing date for entries is June 11. Composers chosen to contest the closing stages of the event will be announced in July.

Rules and entry forms can be obtained from Gisela O'Connor, international relations officer, 10, St. Helen's Road, Booterstown, County Dublin, Ireland (phone Dublin 881008). The contest is to be staged in the Travellers Friend Hotel, Castlebar (Oct. 3-8), under the auspices of Castlebar Chamber of Commerce.

SEEK 600 MEMBERS

Indie Dealers In U.K. Mull
New Trade Group Launch

By PETER JONES

LONDON—First steps have been taken towards forming a new organization to represent Britain's independent record dealers.

At Coventry, in the Midlands, there was a small turnout in particularly bad weather, but messages of support and interest were received from dealers round the country and the meeting engendered enough interest for a committee to be formed and for another meeting to be arranged.

The get-together stemmed from Leicester Derek Watson and Melton Mowbray retailer Dave Allwood, who say they will try to recruit 600 dealers willing to pay a membership fee of £50 each to provide the organization with sufficient operating funds.

The committee, including these two, will be under the chairmanship of former Phonodisc commercial manager Fred Exon, now a dealer. Allwood says it is intended to form a professionally staffed organization with full-time officials.

Principal aim of the group is to establish direct contact with manufacturers to resolve problems and seek

consultation on future trading policies. He says: "I am sure the manufacturers would welcome such an association to which they could talk as a truly representative body. I see 1977 as a disaster year when many independent dealers will go to the wall. There is still time, but only just, to put things on a proper footing."

Allwood adds: "The GRRC—Gramophone Record Retailers Committee—has done a reasonably good job in the past with limited resources but has no direct contact with the retail trade generally and does not have its support."

There is, he says, further criticism of the GRRC, called "the side kick of the Music Trades Assn.," for failing to organize its own regional meetings, recruit effectively or let dealers know about its activities.

One dealer new to the trade said at the meeting he was still waiting for GRRC membership details after first seeking them in January this year. Another member of 15 years standing said: "The only way I am aware of what the GRRC has done is by reading the trade press. I don't know how it is elected and at no time have I ever received a news sheet. It is, for me, a completely useless organization."

Attending as an independent dealer, Harry Tipple, secretary of the GRRC, said: "As a retailer, I don't see you doing anything that is not already happening. Before parting with my £50, I would want to hear you doing something which is not being done."

David Soul Is Tough
On T-Shirt Pirates

LONDON—Companies using either the name or likeness of David Soul to sell merchandise, including T-shirts, scarves and posters, risk prosecution following the singer starting his own merchandising company.

Soul, alias Hutch of tv series "Starsky and Hutch," who recently finished a series of sellout U.K. concerts, has been a tough opponent of illegal merchandise and his action follows a case involving Abba, due to be heard in court here soon.

The new company is the David Soul Foundation, a charitable concern, which will assign merchandising rights to various licensees. All royalties will be used to assist young folk, including the relief of poverty and for educational aids. Legal action will be brought against any manufacturer who seeks to sell goods not authorized by the foundation.

Car Accident Stalls
Tumbleweeds Dates

AMSTERDAM—There will be no shows by the Tumbleweeds before the end of May at the earliest because two members of the group, bassist Micky de Boer and drummer Ad Masseur, were injured in a car accident.

In the same accident Herman Guns, 53, president of the group's Dutch fan-club, received fatal injuries. The party, which also included road manager Fritz van Hooy, was returning home after a concert. The car went into a skid and hit a tree.

The group's new album, scheduled for April release, is to be held back.

APRIL 9, 1977, BILLBOARD



MANHATTAN, TRANSFERRED—German President Walter Scheel is flanked, left to right, by Alan Paul, Laurel Masse, manager Brian Avnet, Tim Hauser and Janis Siegel of Manhattan Transfer during the group's recent SRO concert in Weisbaden.

RIGHTS HASSLE

Brunswick 'Shuffle' Pulled

LONDON—Decca has withdrawn its Brunswick single of "The Ali Shuffle" by Alvin Cash pending legal clarification of the issues raised by Contempo's claim that it holds exclusive rights to the record. Contempo's version stays on sale, through distribution by Pye.

The withdrawal follows injunction proceedings by Contempo against Decca and is under the advice of counsel, though the company maintains title to the record through its licensing deal with Brunswick U.S.

Meanwhile, a legal battle here also appears to be brewing between two other companies regarding the official follow-up to Barry Biggs' recent Top 10 hit "Side Show." Trojan Records has issued "Why Must You Cry" and described it as the follow-up. At the same time Dynamic Sounds Production, which goes through Creole, claims "You Are My Life," on Dynamic as was "Side Show," as the official follow-up.

Creole claims the Trojan disk should not be considered in follow-

up light and at one point pondered an injunction against "Why Must You Cry." But Trojan chairman Marcel Rodd says no injunction has been received. Instead, Trojan lawyers have advised that proceedings be taken against Dynamic Sounds of Jamaica claiming that though Biggs is no longer with Trojan, the original recording of "Side Show," along with "Why Must You Cry" still belong to Rodd's company.

MAY MEET PLANNED

RCA 'Euro Network' Advances

Continued from page 3
continent support in marketing and promotion for our owned companies and licensing operations, a departure from strict market-by-market administration."

Tessler notes the problem is not unique to RCA. "Trying to get the companies together to launch an act with a central continent-wide thrust takes a lot of coordinating on releases, tours, promoters and many other factors," he points out.

The reorganization comes on the heels of the best year ever for the RCA International division, which provided more than 50% of sales for RCA Records for the first time, Summer observes.

Vias ticks off a number of specific projects discussed at the London meeting that will get further attention in May:

- Launch of the TK label in the

U.K. with its important repertoire, completing the worldwide marketing arrangement between the two companies.

- Recap of the successful Hall & Oates European tour with much television exposure, the first involving the new "network" arrangement. Sales are just beginning to be traced to the duo's dates in the U.K., France, Germany, Holland, Belgium and Sweden.

- Debut of Iggy Pop, protege of David Bowie, with the meeting timed to coincide with the group's London concert.

- Launch of Helen Schneider, new Windsong artist, with a coordinated European release this month.

- Coordination of RCA Italy star Lucio Battisti's new English-language version LP release in the U.S. and Europe this month, following the highly successful reception to the

Italian version in his home country in March. Both were cut in Los Angeles.

- Review of RCA's first-ever U.K. television merchandising campaign, with 175,000 pounds budgeted for a Glenn Miller package. Total concept from market research on demographics to sales aids was covered at the meeting.

- RCA participation in the Eurovision finals with five country entries as RCA affiliates, either distributor or publisher. Contingency marketing plans are on tap to promote the winning entry, if it's tied to RCA.

Summer, Vias and Tessler emphasize that the new "network" concept is meant only to supplement the individual affiliate efforts in the local markets, and that progress to date is most encouraging.

STEPHEN TRAIMAN

From The Music Capitals Of The World

LONDON

Though Jim Reeves died in a plane crash in 1964, his popularity in the U.K. and Europe remains exceptionally strong and his official fan club here, run by David Bussey since 1966, has proclaimed April 3-9 "Jim Reeves Week," with a series of events including a memorial concert.

New series of half-hour pop specials for Thames Television here, "Star Rider," includes filmed live performances by acts such as Steve Hillage, Eddie and the Hot Rods and reggae acts U-Roy and the Mighty Diamonds and Delroy Washington. ... Tribute presentations, including memorial concerts and a 13-week radio series by Humphrey Lyttleton, to Louis Armstrong here, under a "Salute To Satchmo" banner.

Stade starts its first U.K. concert tour for two years in May, preceded by a European trip taking in France, Germany and other countries. ... Riva Records has licensed tracks from Warner Bros. and Phonogram for a special U.K.-only double album "The Best Of The Faces," with a four-track single taken out. ... First 5,000 copies of the new Johnny Guitar Watson single "A Real Mother For Ya," out via DJM pressed as a 12-inch disco promotion single, some of which

will be available through selected dealers.

Forthcoming industry sales and production statistics will show that in 1976 singles popularity in the U.K. was maintained but album production was at its lowest since 1973. ... Tony Hall, tireless worker on behalf of Real Thing, consistent chart group now, has signed a further five-year deal with the act for management, recording and publishing. ... Dreadful critical hammering for new "Fire Angel" musical in London's West End means RCA has a race against time to get out original cast album.

Chappell executive Jimmy Henney, hospitalized with broken leg last year, back in hospital for a further hip operation. ... With new vocal and instrumental backing by Mary Reeves and Chet Atkins, RCA out with reissue of Jim Reeves' "I Love You Because." ... Holiday for two in Jamaica top prize in joint Music Week/Virgin Records contest for Mighty Diamonds' album "Ice On Fire."

Sleeve printer Robert Stace presented with a gold disk for help given United Artists in gaining gold sales for three albums, by Slim Whitman, Shirley Bassey and ELO, in the sales-harassed post-Christmas period. ... Specialist retailers invited to take part in a regular Sunday record

fair at London's Dingwall Club, stall rental being organized by Johnny Franks. ... Fats Domino and Roy Orbison in London for concert appearances, both still pulling big audiences.

Member of pop group Devastation, Ian Clarke awarded more than \$200,000 damages for injuries received in a road crash. ... Another chart-topper for the remarkably consistent Abba here with "Knowing Me Knowing You."

PETER JONES

MADRID

Tremendous success for Ariola group Dr. Feelgood at two sell-out shows in Madrid and Barcelona. ... Cuban singers Carlos Puebla, Pablo Milanes and Silvio Rodriguez, all Movieplay artists, tying in record releases with concert appearances here. ... Jose Luis Gil, former international director of CBS, then personal manager of Raffaella Carrà, appointed general manager of Hispavox.

Promotional tour here for Italian singer Gianni Bella (CBS), currently on the chart with his Spanish-language version of "De Amor Ya No Se Muere." ... Boney M. (Arista) here for tv promotion on the single "Daddy Cool." ... Mexican

(Continued on page 62)

EMI Introduces
Kid Disk Series

LONDON—EMI here has launched a new series of children's records "Talking Tales," backed by commercial radio advertising and retailing at around \$1.65.

The series comprises record-cum-book packs, each with a 7-inch disk (average playing time 13 minutes) sleeved into the back of the printed story. Each record involves a single narrator, plus music, sound effects and a cast of actors playing various parts.

Titles include "Jack And The Beanstalk," "Tom Thumb," "Beauty And The Beast," since market research shows that traditional stories such as these offer the best sales prospects, rather than some of the recent more unconventional children's tales.

U.S. Classic Jazz
Pushed By Bovema

AMSTERDAM—EMI-Bovema here is mounting a big push for Blue Note, the U.S. jazz label set up in 1939 by German immigrants Alfred Lion and Francis Wolff.

Campaign highlights a set of 10 re-released special-price albums, with classic recordings of former label artists like Art Blakey and the Jazz Messengers, Horace Silver, Herbie Hancock, Clifford Brown and Cannonball Adderley. Blakey's "Blues March" has been re-released as a single.

From The Music Capitals Of The World

• Continued from page 61

company Orfeon has renewed its distribution agreement for Spain with Movieplay.

Records sung in Euskera, the Basque language, meeting big success in Spain, specially produced by **Oskorri** (CBS), **Urko** (Zafiro) and **Gorka Knorr** (Kardantxa/Movieplay). ... New record company Dial getting big sales response to double album "Espasa 1936-39" containing 25 anthems and songs of the Spanish Civil War, performed by several different artists. ... **Jose Moreno** (CBS), ex **Los Payos** and ex **Yerba Buena**, has put out a comedy spoken word record, "Venta Para Espana Antonio," under the pseudonym **Ijo De Pepa**. ... **Bebu Silveti's** "Spring Rain" being heavily promoted by Hispavox.

New album by **Victor Manuel** (Fonogram) composed entirely by himself and dedicated to social-political criticism. ... "Si" the main side of a new single by **Joe Luis Perales** (Hispavox) following its success in Argentina. ... "Queda Mas Vida" is the new hit single by **Sergio Estibaliz** (Zafiro) and is being used as background music for a publicity campaign by a Spanish banking society. ... Following big sales of "Yo Tambien Meceste Amar," **Ana Johnny** (CBS) out with new much-airplayed single "Y Te Amare."

Following **Lolita** (CBS), another daughter of **Lola Flores** has started in music here, with **Rosario Rios** having taped her first CBS release "Que Querra Decir Esto!" ... **Reyzabel**, former drummer of the group **Modulos**, out with his first solo disk for CBS, "Cuando Estoy Triste." ... **Luis Fierro**, formerly with Zafiro, still produced by **Ramon Arcusa**, out with his first release for RCA, "Ella." ... **Ritchie Family** recently visited Spain for tv and radio to support its charted single and album "The Best Disco In Town."

Short Spanish tour by Italian singer **Ornella Vanoni** (Zafiro). ... RCA pushing hard on promoting "Margherita" by Italian singer **Richard Cocciante**. ... Winner of the 6th International Song Festival of Alcobendas (Madrid) was **Jerónimo** (Beverly) with "Un Dia Mas." ... After "Libertad Sin Ira," a chart-topper, the group **Jarcha** (Zafiro) continues with another politically-slanted release "Por Que?" ... Fonogram release of songs from Spanish children's tv program "Marco" selling well here. ... Zafiro has made a new compilation LP of old recordings by **Juan Manuel Serrat** (Ariola) called "Retratos."

FERNANDO SALAVERRI

MOSCOW

Hungarian Radio and Television Symphony Orchestra, conducted by **Gyorgy Lehel**, in for concerts in Riga and Vilnius. ... "Melodies of Friends," the annual international pop-song touring festival featuring pop acts from East European countries, on the road again.

Roster of international classical artists here for Gosconcert promotions include U.S. pianist **Eugene List**; Brazil's **Arturo Moreira Lima**; **Istvan Lantos**, from Hungary; organist **Jean Costa**; and **Mario di Bonaventura** (U.S.) and **France de Mazi** (Italy), both conducting Russian symphony orchestras in Russian cities. ... Three-day jazz festival held in Donetsk with musicians from all over Russia taking part.

Melodiya has released a new album by U.S. singer **Deen Read**, popular here over the past 10 years; an LP by Bulgarian group **Sofia**, a steady best-seller here of late; and on the classical side, **N. Peiko's** "Symphony No. 6" by the Moscow Radio and Television Symphony, conducted by **A. Dmitriev** and a program of symphonic miniatures by **N. Rakov**, by the same orchestra but conducted by Rakov himself. ... The group **Pe-**

nyary, which made a U.S. debut last December, voted "Star Of The Year" here. ... **Muslim Majumayev**, a top pop singer here, donated proceeds from one of his recent shows to the Olympic Games 1980 Fund. **VADIM YURCHENKOV**

STOCKHOLM

Mariann recording artist **Paul Palette** is to have his self-penned single "Reggae Bump" released in Germany, France and the U.K. ... Best-selling single here currently is "Shenandoah" on RCA, by noted filmmaker and explorer **Jan Lindblad**, on which he whistles the lead as well as providing a background of impressions of 15 different kinds of birds.

EMI releasing new **Bjorn Skifs** single "Lady" from his upcoming album "Watch Out," which also includes his new international EMI-EAR single "La Booga Ronga." ... Swedish jazz magazine OJ's Golden Award for best local jazz album went to EMI artist **Nannie Porres** and "Narbild." ... CBS releasing the album "Katharsis" by Swedish guitarist **Janne Schaffer** in the U.S.

Chicago concluded first-ever Scandinavian visit with three concerts in Sweden. ... Metro-nome comedy duo **Magnus and Brasse** and their latest album "Warning Against Children" / "Warning For Barn" best-selling Swedish comic album yet, with more than 160,000 copies sold, which also makes it Metronome's strongest-ever seller. ... Sylvia/Sonet to Germany in March for tv show in Berlin-based SFB studios. ... U.K. soul group **Heatwave** completed a three-week Scandinavian tour.

Official **Abba** biography "The Abba Phenomenon," published by Polar and written by journalist **Christer Borg**. ... And the current European and Australian tour by the group has been filmed by **Lasse Hallstrom** for showing this fall.

LEIF SCHULMAN

OSLO

A fast rising new star on the Norwegian scene is **Alexandra Sandoy**, who works under the title **Alex**, which includes her group led by **Svein Gundersen**. She was born in Latvia, brought up in Poland and is now married to a Norwegian film executive. Her album "Alex" (Mercury) has been hailed as "sensational," and she works in a disco style, touching on jazz, blues and soul. Three U.S. companies are said to be interested in the LP, which took two years to complete. Gundersen plays bass and is already known for his pop work and film music and on piano is **Brynjulf Bliz**.

First jazz festival in Norway this year was at Voss, in connection with the skiing world championships and among the musicians taking part were guitarist **Jon Ebersson** and his trio with bassist **Arild Andersen** and U.K. drummer **Spike Wells**, and **Dexter Gordon** playing in a three-night bop session with local musicians and the **Yusef Lateef** Quartet. ... The Lateef group also played the Club 7, which also presented **Carmen McRae** and **Bobby Hutcherson**. ... **Buddy Rich** big band played the Chateau Neuf here. ... **Monica Zetterlund** at the Sogn Student City Club, celebrating the club's 10th anniversary.

Arne Bendiksen releasing here the double album "Chords Of Fame" by **Phil Ochs**, the new **Uriah Heep** album "Firefly" and a **Joan Armatrading** single. ... Debut album of Finnish drummer **Edward Vesala**, "Satu," out through ECM and featuring his compositions and arrangements with soloists **Tomasz Stanko**, **Palle Mikkelborg**, **Juhani Aaltonen**, **Knut Riisnaes**, **Szukalski** and **Terje Rypdal**. ... Also from ECM: **Arild Andersen's** "Shimi," **Jack DeJohnette's** "Pictures" and **Eberhard Weber's** "The Following Morning." **RANDI HULTIN**

Canada

Duty Slashed On Cutout Imports

• Continued from page 3

July 1974 into this aspect of the record business.

Manny Wells, co-owner of Surplus Records and Tape Distributors in New Jersey, a major exporter of cutouts, says that he expects the duty cuts "to affect us significantly." He says that the duty change comes after "a long hassle" and frequent cor-

respondence with the Canadian government to lower the duties.

Ivor Liss, the president of Caravan Records, a Montreal-based importer of deletes, indicates that this is a major victory for his company and other delete houses in Canada.

"Canadian record companies have considered a number of actions to put us out of business," states Liss.

Calgary Bistro Finds \$\$ Booking Recording Acts

CALGARY—A flexible booking policy leaning towards recording acts has proven to be a successful formula for Lou Blair, former record man turned managing director of the Refinery, one of Canada's top showcase venues.

A booking concept which Blair refers to as "the eight-day week" has certain acts, on special occasions, begin their week on Sunday night. Blair also points out that close to 80% of the acts booked into the Refinery are Canadian.

Blair started out in the business as a promotion representative for WEA and then joined Capitol Records handling promotion in western Canada for the company. On July 4, 1974, the same day that he joined Capitol Records, the Refinery opened in Calgary, a partnership between Gayle Liben, Myrna Stevenson and Merle Durocher.

When Blair joined the company in September of 1974, the club was booking lounge acts almost exclusively at \$1,450 a week.

"I wanted to go with a formula house policy," says Blair. "Discotheque music went over very well so we brought in that type of act. Musically, they were all the same. We just changed the faces each week."

The turning point for the club came in April of 1975. The Downchild Blues Band was in the middle of a cross-Canada tour and had a week off. It was brought into the Refinery by Blair. "There was a line around the block," remembers Blair. "I made close to \$10,000 that week. That made me take another look at my booking policies. We were in competition with another club in town called Lucifer's which was running with a total disco policy, so I had to move cautiously."

CBS Honors Artists With Gold, Platinum

TORONTO—Burton Cummings, Murray McLauchlan, Lou Rawls and Harmonium are recipients of gold and platinum awards handed out by CBS Records Canada Ltd. in the last month.

At a reception at the Hotel Toronto on March 16, following the Juno Awards, Burton Cummings, who walked away with Junos as best new male vocalist and best male vocalist, was presented with a gold single for "Stand Tall" and a platinum album for his first LP on the Portrait label.

A day earlier, following his concert appearance at Massey Hall, Lou Rawls was presented with a gold LP. On March 14, Murray McLauchlan was presented a gold LP for his album "Boulevard."

In Montreal, Quebecois group Harmonium was presented with a gold record for the album "L'Heptade." The award was presented by Terry Lynd, president of CBS Records Canada Ltd. following Harmonium's week of sold-out concert appearances at the Outremont Theatre in Montreal.

Every six weeks, Blair would bring in an act like Downchild or King Biscuit Boy, and the increase in attendance during those weeks was significant. "I was getting bored with just booking in disco bands anyway so I decided to take the plunge and go with name recording acts," says Blair.

He booked acts like Myles and Lenny, Shooter, Brutus, Long John Baldry, Liverpool, Sweet Blindness, Johnny Rivers, Mary Wells, Duane Eddy, Crack of Dawn and Michel Pagliaro. The size of crowds at the Refinery each week indicate that the club has found its booking niche. Blair also says that there has been significant promotional support from Canadian record companies.

Currently the club is in a period of expansion with a new 150-seat lounge to be known as My Apartment. One of its features will be a bar suspended over a moat.

As a division of the club there is a record company, Tuxedo Junction Records, as well as a management and publishing company, handled by another former record man, Don Boas.

Griff Catalog To Morning Music

TORONTO — Morning Music Ltd. has entered into a sub-publishing agreement with Nashville-based Canadian songwriter Ray Griff for his three catalogs—Blue Echo Music, Blue Band Music and Blue Melody Music.

Morning Music will administer the three catalogs for the world outside of North America and Great Britain.

Morning Music, which also administers the foreign affairs of Jack Music Inc., the Aunt Polly's Group and the Terrace Music group, has been concentrating on creating a wider outlet for the product of those publishers it represents, according to Mark Altman and Jury Krytiuk of the company.

In the past year, they have come up with over a dozen European chart singles and 200 foreign covers of the songs they represent, they say.

Columbia House May Close Club

TORONTO—Columbia House has reduced its operations in Canada, and may close down its Canadian record club if an advertising blitz that ran through the month of March fails to attract a significant number of new members, according to Terry Lynd, president of CBS Records Canada, Ltd.

Richard Gurien, vice president and general manager of Columbia House, says that membership in the club has been allowed to trail off to 85,000 from 120,000. About 22,000 members are in bad standing with the club because they owe money.

"Originally they took a close look at the provisions of the anti-dumping laws, but obviously they didn't apply to us. Then they tried to take action under the Copyright Act, but that didn't hold up. Finally they found an obscure law that pertained to the fashion industry, which basically stated that if goods were one prime goods, importers would have to pay duty on the basis of the original wholesale price. That provision was then applied to the record industry."

"After a thorough investigation, the Customs Dept. ascertained that records should be in the same classification as books on which duty is paid based on their fair market value in the U.S."

Set Stones' Court Date In Film Tiff

HALIFAX—The Rolling Stones continues to make news in this country, this time with a court appearance planned for May 6 to claim ownership of a film that Mick Jagger has alleged holds the group up to "scorn and ridicule."

In 1972, Robert Frank, an American now residing in Mabou Mines, Nova Scotia, was reportedly given a contract by Promotour, a booking agency with head offices in Amsterdam, to act as cinematographer for a film which would document the band's 1972 Canada and U.S. tour.

The allegation, in an affidavit signed by Jagger, indicates that on completion of the film, Frank held showings in Berkeley, New York and Los Angeles. The band claims that Frank had no right to possession of the film.

Jagger also alleges that Frank "distorted events through selective editing, and has included in the film footage events which are private to the individual members of the Rolling Stones which should never be exhibited without our consent."

Reportedly, a film was seized at Frank's home following a court injunction issued March 7 and an injunction has also been served in London preventing the News Of the World from publishing a report on the film.

Also expected to appear at the May 6 hearing is Prince Rupert Loewenstein of the Netherlands, the managing director of Promotour.

Quebecois Rack Set In Montreal

MONTREAL—A totally Quebecois owned rack operation is opening under the name Multidisc Inc., a division of Alta Music, a Quebec record distributor.

The manager of the new one-stop operation is Robert Corbin, the former manager of Trans Canada Musique, another Quebec-based record and tape distributor. Buyer for the new operation will be Richard Vincent, formerly with Opus Distributors.

Alta Music, owned by Danny and Jack Lazare along with Alain Guillemette, distributes Motown, Mushroom, Pickwick, Memorex tapes and their own Gamma and Aquarius labels in Quebec.

Alta Music and Gamma Records are currently moving to new office headquarters that has 18,000 square feet in North Montreal. A company spokesman indicates that Multidisc will carry close to 6,000 selections.

"Dennis Ganim and Ira Leslie have discovered a fantastic new group. Andy Adams also writes all the material and is a genius to be."

... Bobby Poe,
The Bobby Poe Report, Issue #362

Andy Adams and Egg Cream

Pyramid Recording Co. Inc.

Latin Scene

LOS ANGELES

Several sources report that the recent CBS Latin affiliate convention ended up in the Antilles island of Curacao not by choice but by the requirements of survival.

Apparently threats of bombings and kidnappings made against CBS executives were sufficiently unnerving to compel at least two changes of schedule and location. Though business executives throughout Latin America live with political turmoil as a way of life in many nations, CBS found the political heat particularly broiling this time.

With many executives converging on Caracas March 14, the meeting was abruptly changed to the admittedly less central, and less exciting, location in Curacao.

CBS International president Richard Asher was safely back in New York Monday (28) and apparently his colleagues survived in equally good health. Once the CBS tactical maneuvers foiled the anti-capitalist plots, the meetings in Curacao proved beneficial for the firm's business, according to Asher.

Jose Manuel Villareal, CBS/Mexico president who has long been head of OLA, the CBS umbrella organization for all its Latin affiliates, has left that post after many years at the helm. Sources say Villareal has decided to spend less time on business travels and more time with his grandchildren. However, this personnel shift may be an indication of major changes in the structure of OLA coming in the near future.

Back in the U.S., Caytronics vice president Lee Schapiro reports his firm attended parts of the CBS Curacao meeting, mostly to take in the presentations of new products from the affiliates. Unruffled by the political intrigue (quipping that if he had been kidnapped, terrorists may have received a good sum to keep him) Schapiro reports he was particularly impressed with the CBS/Mexico presentations of new product by Leo Dan, Vicente Fernandez and others with elaborate rear-projection screenings.

On the West Coast, Caytronics is preparing for its Easter Sunday concert featuring Camilo Sesto, Lindomar Castilho (Brazil) and Los Hermanos Diabolo (Ecuador). A new singer/songwriter from Mexico named Emmanuel is also slated for the show. With strong backing in Mexico from RCA, Emmanuel stands to emerge as an important new international talent. Thus the exposure in the upcoming show here, to be televised on the popular "Siempre En Domingo," will be crucial. Meanwhile, Schapiro says he will rush out a single on the new artist with an album following shortly.

Caytronics' West Coast director Joe Ramirez has viewed the "Siempre En Domingo" program, broadcast to all of Mexico, the U.S. and Puerto Rico, as an exceptionally powerful vehicle for artist exposure. But Ramirez expresses regrets that ad time on the show is prohibitively expensive. He had hoped to run spots for Sesto LPs on prime time during the six-hour weekly musical marathon.

"From a national standpoint," Ramirez says, "my management said it was out of the question. So I did the next best thing and will run a one-minute spot for the L.A. area on the show's first segment."

Word reaches here from New York that a U.S. tour for Julio Iglesias may be capped by two firsts: his first L.A. appearance and the first appearance by a Latin artist at the famed Greek Theatre. Although there is little question that Iglesias could draw capacity crowds here, some observers still wonder whether this city's predominantly Mexican population would attend a concert at an unfamiliar location.

That nagging preconception about the Latin audience here was faced 20 years ago by '50s salsa dance promoter Chico Sesma who fought the reigning notion that Latinos were too fearful or ignorant to emerge from East side ghettos to attend a salsa show at the Hollywood Palladium. Since Sesma's first shows there, of course, the Palladium has been a salsa dance tradition. The lesson, then, is that first steps are always risky but can prove historical.

The alternative for Latin concerts in this city is narrow, continuing to place Latin acts of great stature in uncomfortable or inadequate facilities.

Like anywhere throughout the Latin world, Iglesias has had top record sales in this market. To handle the steady demand, Tony Estevez and his wife Rebecca have leased new offices here at 2720 W. Pico, coming out of hiding from the corner space they had been renting at Latin International's facility on Vermont. Estevez reports that Enrique Garsa, international and/or manager for Casa Columbia, Alhambra's parent label in Madrid, was in town for the NARM convention

and went off to New York to meet with CBS executives.

Apparently a contract between Iglesias and CBS is close to signing. Although Columbia Records International is unable to reveal details, a spokesman for the firm does confirm the contract is in negotiation. Estevez here believes the arrangement with CBS would be only for English language recordings.

Several executives at Musimex here, an independent label formerly strong in ranchera/norteno music, have left the label. Tony Fernandez is out, but continuing his private concert promotion with the upcoming *El Gran Combo/Orchestra Harlow* show. Stan Steinhaus has left for Germany to take a job with Polydor there, he reports. Luis Conte has also left the firm, which has not produced new product for some time.

While the firm is down to a skeleton staff, attempts to contact remaining employees on the label's status have been unsuccessful.

Lupi Rodriguez, who was handling national promotion for Latin International, has left that label, reportedly on a leave of absence. She says she may take up concert promotion in the meantime, considering a possible show here for Miguel Gallardo. Latin International's manager Oscar Bolivar says Fernando Gonzalez will assume the promotion post as he had before Rodriguez joined the label. Bolivar also says that Pepe Garcia Jr., left last week to followup the firm's business in Puerto Rico and Miami.

AGUSTIN GURZA

NEW YORK

"It's better late than never" best expresses the attitude of American clubs here as they incorporate Latin music nights into their weekly repertoire. The latest club employing Latin night is the Copacabana in midtown Manhattan which had long been a place where the elite met to see some of the world's most popular entertainers. Incongruous as it may seem, the club has also been a symbol to many of Latin tropical elegance. One can hardly think of the Copa without envisioning Carmen Miranda's famous Copa hats and theme song.

Known mainly as a discotheque today, the club starts presenting "live" Latin shows April 11 and every Monday night thereafter that will include comedy and dance acts as well as Latin bands. Abey Narvaez and Humprey Castilho of Mi Cante Productions, who will inaugurate the Monday night shows, have decided that it is time to start showcasing Latin entertainers in a club atmosphere believing that a lot of talented Latinos are not getting the exposure they deserve in music clubs.

Willie Colon and Ruben Blades open April 11. The two have been performing together since the release last month of their Fania LP, "Mejorando Mano." Also appearing will be Vidal Y Sus Bailorines de Fuego (Vidal and His Fire Dancers) and comedy entertainment by Chavetito Y Pierigon and M.C. Izzy Sanabria.

Another American disco opening its doors to Latin music is the Decameron in Levittown, L.I., on Thursday nights beginning April 28 with Tito Puente and his orchestra hosted by Ralph Lew.

Easter Sunday (10) promises to be a gala salsa night at Columbia Univ.'s Ferris Booth Hall when radio station WKCR will present its third annual benefit show in order to raise money for the non-commercial station. Coordinated by the station's three Latin disk jockeys, Carlos de Jesus (also heard over WBLS on Sundays), Jose "Cheo" Diaz, and Carlos de Leon, their entertainment roster consists of Ricardo Marrero and the Group of "Babilonia" fame, Conjunto Libre, Pete "El Conde" Rodriguez, Bobby Rodriguez and his Compania who currently have the single "Wha' Happen," Tipica Ideal and Graciela and Mario Bauza of "La Botanica" fame. Beginning at 6 p.m. the show will be recorded and aired at a later date over WKCR. Cooperation from the Latin music industry was well received for this event as the acts are contributing their services free of charge. It'll be a "Sunday Kinda Love" for salsa fans.

Lamp Records' president Pat Laino, and Sam Goff, general managing partner of Coco Records, announce a long-term distribution arrangement whereby Lamp Records will be distributed by Coco. Goff states that Lamp will maintain its foreign license agreements and will be licensed separately from Coco. Lamp Records features groups such as Corporacion Latina, Graciela and Mario Bauza and Orquesta Cimarron. Goff and Harvey Averne, president of Coco, plan to release one album by each of these artists within the next 30 days.

News from Ralph Mercado Management says it has been keeping its bands busy with dates.

Hector LaVoe will appear at Hunter College here on April 22. ... Flutist Jose Fajardo returns to N.Y. Saturday (9) where he will be doing East Coast dates until May 22 when he returns to Miami. ... Vocalist Celia Cruz will be appearing in Caracas, Venezuela, April 29 to May 8 then on to Martinique, New Orleans and Washington, D.C. ... Bobby Rodriguez Y La Compania will appear at the Exodus Club in Philadelphia on Saturday (9) and on April 23 the band will play Embassy Hall in North Bergen, N.J. ... Los Kimbos are set to go to Martinique Saturday (9) to 11 and to Puerto Rico Friday-Sunday (15-17).

Argentinian singer Sandro, one of Latin America's biggest stars, will be presented in concert by International Records (distributed by Fania) at the Felt Forum at Madison Square Garden April 24. The concert will be a Charlie Tarab and Alberto Dircie production in association with Ralph Mercado and Ray Aviles. Special attraction will be Hector LaVoe and his orchestra. Emceeing will be Paquito Navarro for both 3 p.m. and 7 p.m.

"El Baquino De Angelitos Negros," a television drama featuring the music of Willie Colon, will be the subject of a WNET Realidades Latin production over the PBS network. Produced by Lou de Lemos and Livia Perez and directed by Mike Cuesta, it's being done in cooperation with Fania Records. Juan Anduze is choreographing the show, which centers around the religious ceremony for dead children. Air date isn't fixed.

Fania has signed vocalist Ismael Rivera to a long contract. Rivera, known as "El Sonero Mayor," is considered one of the most popular players on the salsa scene with three gold disks to his credit. Upon completion of his forthcoming LP on the Tico label, he'll tour 17 cities with a new orchestra and new compositions.

Final touches are being placed on the Fania All-Star's latest LP being produced and distributed by Columbia Records entitled, "The Rhythm Machine." Work is being done at Media Sound Studios. ... Vicentico Valdez finished his latest LP for Tico recorded in Argentina and produced by Fabian Ross. ... Bandleader Johnny Pacheco to appear in the new show "Soul Alive." Con Amor/With Love, Fania 297. Vocalist Menique and pianist Charlie Palmieri finishing their new LP entitled "Con Salsa Y Sabor." ... International vocalist Sandro in concert at Madison Square Garden April 24 presented by Charles Tarrab. ... "Que Sera Sera" is the featured selection on Frankie Dante's latest LP on Cotique Records.

College dates for salsa bands are coming in at a more rapid pace than ever before. Eddie Palmieri will appear at City College here April 1. Palmieri will also play the Golden Tierra in Chicago April 9, the Palladium in Los Angeles April 29 and U.C. Berkeley April 30.

As stated last week in this column, Caracas, Venezuela is a territory that has broken wide open as far as salsa is concerned. Mon Rivera is touring there March 23-27, Pete "El Conde" played one-nighters there March 9-13 and Celia Cruz will be appearing there from April 29 to May 8. Harlow has been booked for some dates in Caracas from March 13-17.

Hector Castro's Conjunto Candela finished its second LP for Combo label featuring a tune called "Negro Cimarron." Conjunto Candela was also the group which backed vocalist Celia Cruz on her recent trip to Panama. ... The popular Puerto Rico-based orchestra El Gran Combo will be here for the Memorial Day weekend together with the Dominican Republic's top artist Johnny Ventura. ... Marty Arell of the Congo Club, Rafael Ithier from El Gran Combo and Jr. Gonzalez, Harlow's vocalist, have returned from Venezuela noting that Oscar de Leon has a new group called La Salsa Mejor. ... Hector Rivera, Tony Confres and Fred Gaud have joined Tony Pabon's Nueva Protesta band. AURORA FLORES

Hansa Musik In RCA Latin Deal

NEW YORK - RCA International has clinched a licensing deal with Hansa Musik of Berlin whereby RCA will manufacture Hansa records and tapes throughout Latin America.

All such product will carry the RCA logo, according to Joe Vias Jr., newly appointed director, RCA International headquarters operations, who negotiated the deal with Hansa Musik's director Trudi Meisel at the recent MIDEM meeting.



GALA COMEBACK—Following years of relative inactivity in the recording field, Trini Lopez has signed with Gala Records. The Coco distributed label is headed by associates Steve Lawrence, Harvey Averne and Sam Goff. Pictured with Lopez are (from left to right) Lawrence, vocalist Eydie Gorme who records her Spanish works for Gala, Lopez and Averne. Lopez' first Spanish LP for the label will feature arrangements by Don Costa who arranged and produced his hits on Reprise.

Billboard SPECIAL SURVEY For Week Ending 4/9/77

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 & PAPO Recordando El Ayer, Vaya 52	1	LUCHA VILLA No Me Dejes Nunca, Nunca, Musart 1705
2	VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Fania 495	2	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Rames 1012
3	RALFI PAGAN Con Amor/With Love, Fania 297	3	JUAN GABRIEL Con Manachi, Vol. 2, Arcano 3353
4	HECTOR LAVOE De Ti Dependo, Fania 492	4	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
5	LARRY HARLOW/ISMAEL MIRANDA Lo Mejor De Harlow & Miranda, Fania 496	5	MANOLO MUNOZ Llamada, Gas 4153
6	PETE CONDE Este Negro Si Es Salboso, Fania 489	6	RENACIMIENTO 74 Viajando, Rames 1009
7	JOHNNY PACHECO El Maestro, Fania 485	7	LOS TERRICOLAS En Mexico, Discoland 8240
8	MONGO SANTAMARIA Solrito, Vaya 53	8	RIGO TOVAR Y SU COSTA AZUL El Triunfador Internacional, NovaVox 318
9	WILLIE/COLON/RUBEN BLADES Mejorando Mano, Fania 500	9	CAMILO SESTO Amor Libre, Proton 1013
10	CHEO FELICIANO Cheo's Rainbow, Vaya 55	10	JIMMY EDWARDS Solo, GC 128
11	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493	11	BEATRIZ ADRIANA Esta Situacion, Peerless 1956
12	ROBERTO ROENA Lucky 7, International 907	12	JULIO IGLESIAS A Mexico, Alhambra 21
13	RAY BARRETTO Tomorrow, Barretto Live, Atlantic 502-509	13	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
14	BOBBY RODRIGUEZ Y LA COMPANIA Salsa Al Woodstock, Vaya 58	14	ANTONIO AGUILAR Soy Inocente, Musart 1700
15	GRUPO FOLKLORICO Lo Dice Lado, Salsoul/Salsa 4110	15	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Ariba, 3000
16	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 480	16	EYDIE GORME/TRIO LOS PANCHOS Amor Caytronics 1316
17	CHEO FELICIANO The Singer, Vaya 48	17	LOS FELINOS Los Felinos, Musart 1701
18	LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 493	18	LOS CADETES DE LINARES Dos Amigos, Rames 1003
19	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	19	LOS ANGELES NEGROS Y Vivere, Latin International 6306
20	MON RIVERA Mon Y Sus Trombones, Vaya 54	20	KING CLAVE Los Hombres No Deben Llorar, Orfeon 38023
21	EL GRAN COMBO Mejor Que Nunca, ESC 013	21	LUCIA MENDEZ Siempre Estoy Pensando En Ti, Arcano 3333
22	EDDIE PALMIERI Unfinished Masterpiece, Coco 120	22	MARIO QUINTERO Nomas Castigo, Orfeon 12-973
23	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109	23	LATIN BREED Memories, GC 119
24	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAAS 001	24	LOLA BELTRAN Lola La Grande, Arcano 3348
25	EDDIE PALMIERI Eddie Palmieri Gold, Coco 133	25	LOS TIGRES DEL NORTE Pueblo Querido, Fania 538

Rock Singles Best Sellers

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As Of 3/28/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|--|---|
| 1 RICH GIRL—Daryl Hall & John Oates—RCA 10860 | 21 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332 |
| 2 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875 | 22 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 4372 |
| 3 DANCING QUEEN—Abba—Atlantic 3372 | 23 WEEKEND IN NEW ENGLAND—Barry Manilow—Arista 0212 |
| 4 DON'T GIVE UP ON US—David Soul—Private Stock 45129 | 24 CAN'T STOP DANCING—Captain & Tennille—A&M 1912 |
| 5 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 25 HERE COME THOSE TEARS AGAIN—Jackson Browne, Asylum 45379 |
| 6 TORN BETWEEN TWO LOVERS—Mary MacGregor—Arista America 7638 | 26 ROMEO—Mr. Big—Arista 0229 |
| 7 HOTEL CALIFORNIA—Eagles—Asylum 45386 | 27 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252 |
| 8 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287 | 28 CAR WASH—Rose Royce—MCA 40615 |
| 9 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376 | 29 ALL STRUNG OUT ON YOU—John Travolta—Midson International 10907 |
| 10 CARRY ON WAYWARD SON—Kansas—Kirschner 4267 | 30 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol 4369 |
| 11 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223 | 31 ENJOY YOURSELF—Jacksons—Epic 8-50289 |
| 12 SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic 8-50308 | 32 LIDO SHUFFLE—Boyz Scaggs—Columbia 3-10491 |
| 13 MAYBE I'M AMAZED—Wings—Capitol 4385 | 33 COULDN'T GET IT RIGHT—Climax Blues Band—Sire 736 |
| 14 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860 | 34 JEANS ON—David Dundas—Chrysalis 2094 |
| 15 SO IN TO YOU—Atlanta Rhythm Section, Polydor 14373 | 35 I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol 4360 |
| 16 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278 | 36 GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304 |
| 17 SAM—Olivia Newton John—MCA 40670 | 37 WALK THIS WAY—Aerosmith—Columbia 3-10449 |
| 18 THE FIRST CUT IS THE DEEPEST—Rod Stewart, Warner Bros. 8321 | 38 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 |
| 19 DO YA—Electric Light Orchestra, United Artists 939 | 39 HELLO STRANGER—Yvonne Elliman—RSO 871 |
| 20 CRACKERBOX PALACE—George Harrison—Dark Horse 3313 | 40 YEAR OF THE CAT—Al Stewart—Janus 266 |

Rock LP Best Sellers

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As Of 3/28/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 21 WINGS OVER AMERICA—Capitol SWCO 11593 |
| 2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 22 UNPREDICTABLE—Natalie Cole, Capitol SD 11600 |
| 3 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 23 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G |
| 4 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 24 SONGS FROM THE WOOD—Jethro Tull—Chrysalis CHR 1132 |
| 5 BOSTON—Epic PE 34188 | 25 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 6 LEFTOVERTURE—Kansas—Kirschner PZ 34334 | 26 YEAR OF THE CAT—Al Stewart—Janus JXS 7022 |
| 7 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13 340C2 | 27 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 8 LOVE AT THE GREEK—Neil Diamond, Columbia KC2 34404 | 28 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 9 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 29 BARRY MANILOW II—Arista AL 4016 |
| 10 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 30 SONG OF JOY—Captain & Tennille—A&M SP 4570 |
| 11 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 | 31 FLEETWOOD MAC—Reprise MS2225 |
| 12 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 | 32 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307 |
| 13 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 33 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 |
| 14 DESTROYER—Kiss—Casablanca NBLP 7025 | 34 AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34381 |
| 15 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 | 35 ARRIVAL—Abba—Atlantic SD 18207 |
| 16 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 | 36 LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094 |
| 17 JOHN DENVER'S GREATEST HITS VOL. 2—RCA CPL1-2195 | 37 THE PRETENDER—Jackson Browne—Asylum 7E-1079 |
| 18 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 1157 | 38 ROOTS—Quincy Jones—A&M SP 4626 |
| 19 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 39 ANYWAY YOU LIKE IT—Thelma Houston—Tamla T6 34551 |
| 20 ANIMALS—Pink Floyd—Columbia JC 34474 | 40 IN FLIGHT—George Benson—Warner Bros. BSK 2983 |

Armand Hug Dies; Jazz At Funeral

NEW ORLEANS—A New Orleans jazz band performed at services for Armand Hug, long-time jazz pianist, who died here last month of a heart attack.

Hug, most renowned of Crescent

City jazz pianists who for a time recorded for Capitol Records, also was a songwriter. Among his survivors is a nephew, Stephen Lord, a television writer who resides in Los Angeles.

General News

NAB: AM Stereo, ASCAP Fees

Continued from page 1

ington. Tests at WTOP will concern the high-end band; tests at WGMS will concern the low-end band. Skywave propagation will be tested at WBZ.

Al Chismark of the Meredith Corp., Syracuse, N.Y., predicted that a rulemaking by the FCC might be handed down within 18 months. He also predicted that a decision by the FCC on quadrasonic FM radio might be handed down this summer.

In a joint engineering and radio management workshop, Al Kelsch of Magnavox, Ft. Wayne, Ind., said the impact of stereo AM radio on the marketplace would be "dramatic and extensive" and that manufacturers "dare not ignore" it.

He also said that six months after the FCC rules on a particular system, Magnavox would have consoles in the distribution pipeline "that will compare very closely to FM in quality."

Belar Electronics, Motorola and Kahn Communications currently have AM stereo systems before the FCC. RCA, Sansui and Comm Associates originally had systems before the FCC, but they have been withdrawn, according to Harold Kassens, an engineer with A.D. Ring & Assoc., Washington, who was on the workshop panel. Kassens said that "hopefully" a decision on stereo AM might be made before the next NAB convention.

Though the panel on "ASCAP Audits And What Your Rights Are" was slow in getting warmed up, sparks were flying furiously before the end of the hour session moder-

ated by Bob Hilker of the Suburban Radio Group, Belmont, N.C.

Participating on the panel were Dr. Paul Fagan and Louis Weber of ASCAP, Gerald Carrus of Metro-media Radio, New York, and Andy Murtha, a broadcast consultant based out of Maplewood, N.J.

Murtha spoke of a "monumental mismatch" between ASCAP and radio. He pointed out that ASCAP has a battery of lawyers constantly involved with the situation, but every time the contract came up for renewal, the radio industry had to hurriedly assemble a committee to negotiate with them.

In the hour session, one of the problem areas seemed to be radio station tradeouts. One broadcaster in the audience mentioned that he traded "for the use of a car" for a year on a three-for-one situation. He was hung for the total time at rate-card prices by ASCAP. He refused to pay, but ASCAP threatened him with a lawsuit.

A Tulsa broadcaster with a country music station said he was audited and ASCAP hit him not only for the equivalent rates on spots promoting a country music concert, but part of the ticket prices.

Fagan quickly pointed out that this involved two separate licenses—one for broadcast and one for live talent shows. The broadcaster argued that the spots promoting the show were promotional only, not tradeouts.

Metro-media's Carrus said the radio industry has been fooling around with ASCAP for 20-30 years and has been "whipsawed." What radio needs is a force to police ASCAP situations where problems arise, especially in contract interpretations, he said. And he was quick to add a moment later that he thought most problem areas could be negotiated.

Contacted later, Don Thurston, president of WMNB-AM-FM in North Adams, Mass., and a member of the All-Industry Music Licensing Committee, said he expects ASCAP negotiations "to be the longest, toughest battle" radio has had since 1958.

A 10-person committee met Tuesday (29) at the convention to shape up battle plans against ASCAP. Thurston pointed out that the last negotiations with ASCAP on contract lasted only about a year in 1972. The 1958 agreement required several years of negotiations.

Radio has more battles than that, he said, since BMI contracts are to

expire in the next several months, along with ASCAP's TV contracts.

And he pointed out that broadcasters are beginning to wonder what they've created with BMI, since BMI has been growing tougher and tougher on music licensing rates.

Atlantic West

Continued from page 12

geles. "We have both coasts well covered," he says.

Contained in the Atlantic office is Big Tree Records, one of its distributed labels. Little David Records, another of its distributed labels, has moved into the same building and its newest sister label, Pacific, is across the street under the auspices of Warner Bros. Music president Ed Silvers.

Recent additions to the Atlantic West Coast staff are Barry Freeman, regional pop promotion director; Ron Granger, director of r&b promotion; Jess Levitt, trade liaison, and Steve Rosenthal, publicity director.

"Atlantic now has established a West Coast identity," says Greenberg, "with the expansion of our offices and the addition of an a&r department. We have all facets covered."

Nixon Tapes

Continued from page 4

Warner Communications had planned to make an album containing some 20 hours of the tapes and a full set of all the tapes for library use. The Appeals Court agreed with the Warner view that hearing the actual tapes is importantly different from just reading a transcript.

Warner Communications and the networks had also proposed to Judge Sirica that the National Archives sell one-hour tape cassettes for \$3.75 to \$5.75 (depending on the tape speed). At that price a full set could cost more than \$100.

'Car Wash' Ploy

Continued from page 16

by the "Car Wash" soundtrack emanating from a \$25,000 portable disco provided by Georgia Sound Systems.

The promotion was coordinated by Jeff Scheible, MCA district manager; Glenn Horner, sales manager; and Rick Rockhill, promotion manager.

LP Price Rise In Boston

Continued from page 3

run a business when you're not even breaking even on the cost of an album."

The current standard price for \$7.98 product at The Coop is \$6.35, but Basmajian thinks that price is "a little high" and wants to bring the standard shelf price down to \$5.99 for popular albums while still charging \$6.35 for classical albums.

\$7.98 product on sale will be ticketed at \$4.89, \$1 more than the current sale price on albums listed at \$6.98.

At New England Music City, which operates a total of nine stores in the metropolitan Boston area and in suburban malls, general manager Lew Garfinkel is unhappy about the increase.

"It's a rip-off to the consumer," Garfinkel says. "The labels haven't given a valid explanation for it. The hike seems totally unwarranted."

Garfinkel claims that, again with the exception of the new Fleetwood Mac, the higher-priced albums aren't selling at his biggest store in Boston, located just down the street from mammoth Boston Univ.

"The new George Benson is a dud, Pink Floyd's 'Animals' is moving slowly, and if I move five pieces of the new Queen in a week it's a lot," Garfinkel says.

Rich Marcus, manager of Music City's Harvard Square store, put "A Star Is Born" and Queen's "A Day At The Races" side-by-side with a poster informing customers of the price hike and suggesting that purchase of the albums would only encourage further increases.

"I just got sick of explaining to customers that the money wasn't going into our pockets," Marcus explains. Music City is planning a standard markdown to \$6.49 on \$7.98 product with special sale prices of either \$4.89 or \$4.99.

Scott Will Host

NEW YORK—Bobby Scott, composer of "A Taste of Honey," hosts AGAC's informal Thursday rap session here Thursday (7). AGAC now calls the roundtable discussions between vets and young clefters "Askapro."

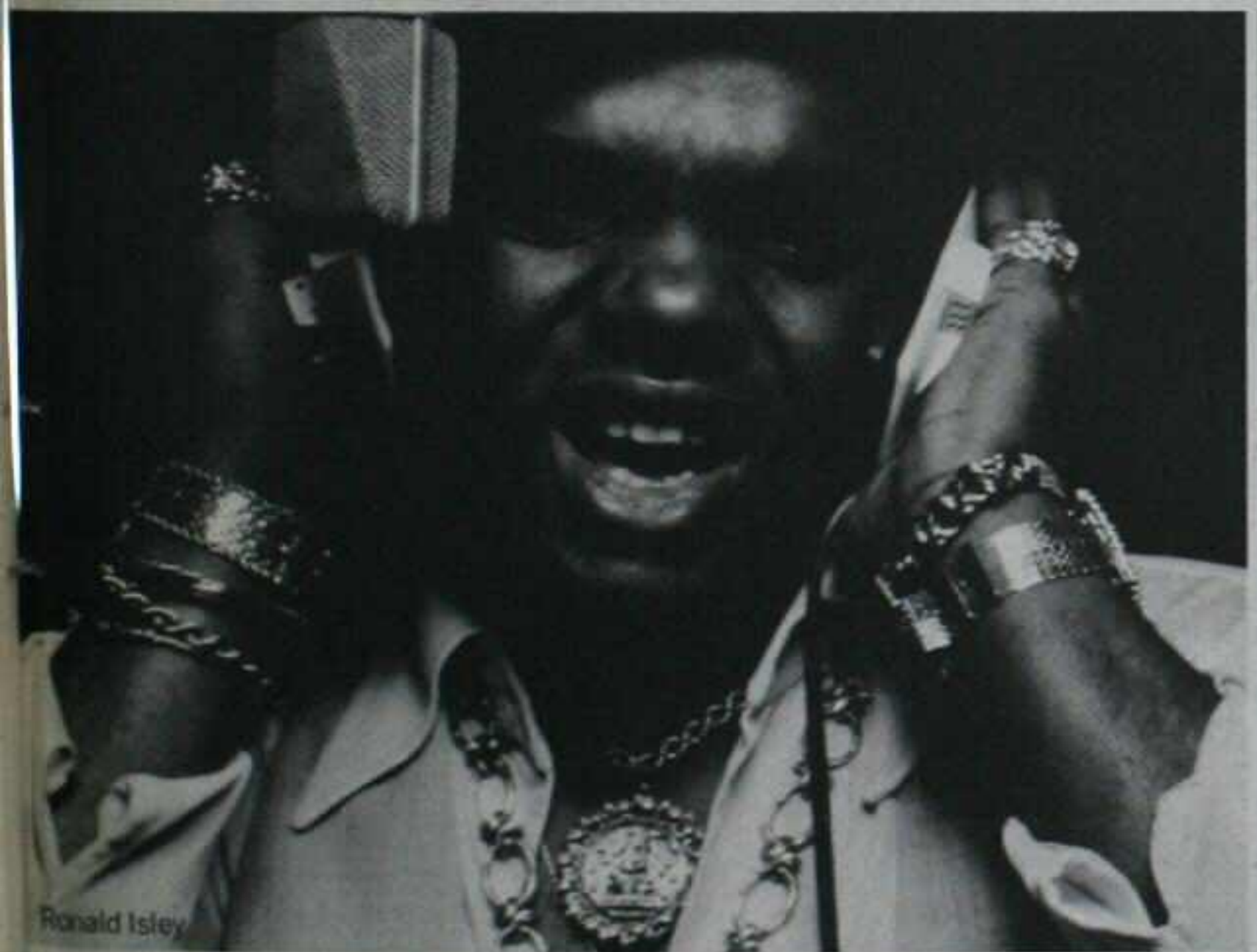
When asked what they thought of the new Isley Brothers album, these people all agreed: "Hey, it's their best shot ever!"



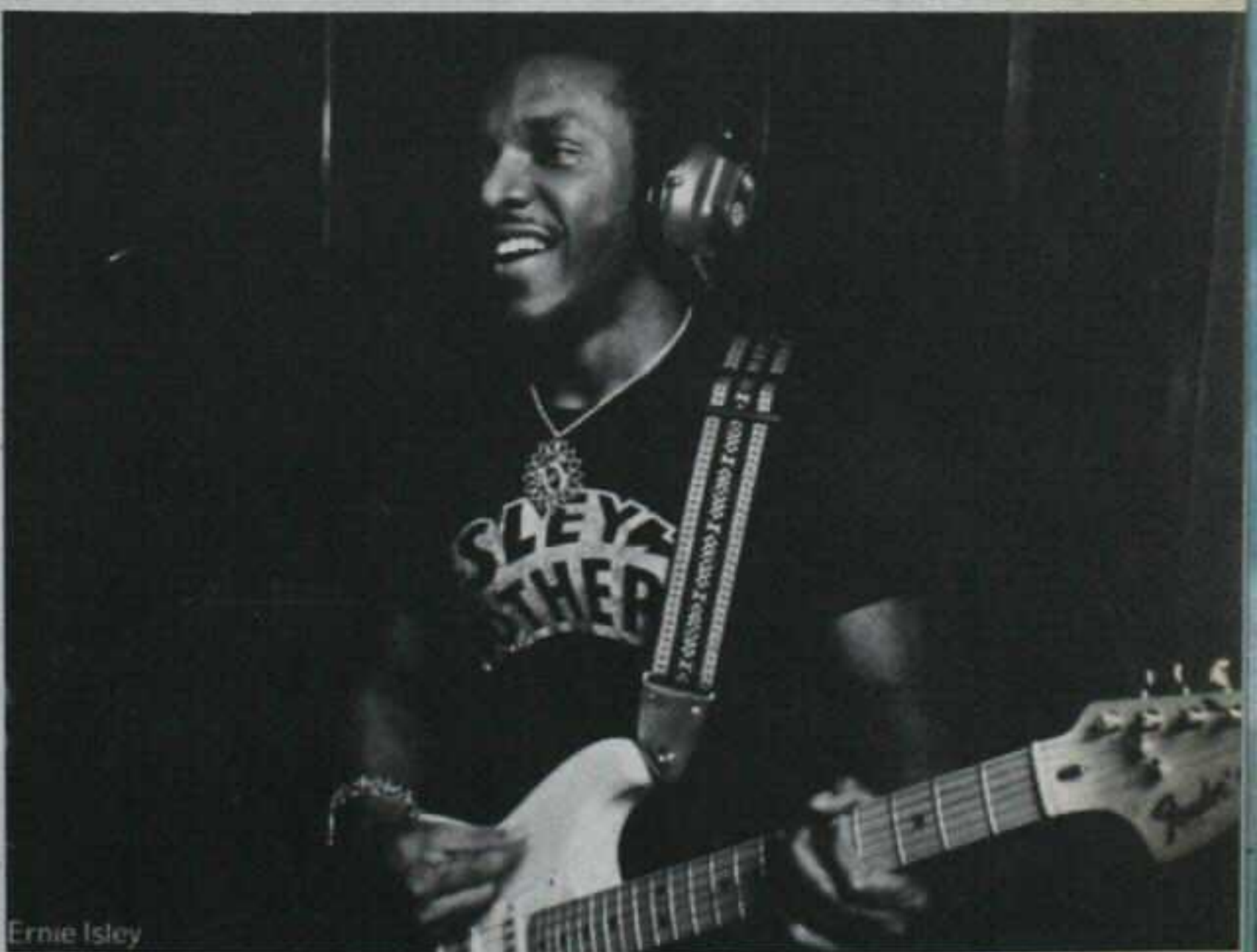
Rudolph Isley



Marvin Isley



Ronald Isley



Ernie Isley



Kelly Isley



Chris Jasper

THE ISLEY BROTHERS
GO FOR YOUR GUNS
including:
The Pride/Footsteps In The Dark
Climbin' Up The Ladder
Voyage To Atlantis/Livin' In The Life



"Go for Your Guns" PZ 34432
features The Isley Brothers' new
hit single, "The Pride." ZS 82262
On T-Neck Records and Tapes.

Billboard's Top Album Picks

Number of LPs reviewed this week **64** Last week **86**

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ENGLAND DAN & JOHN FORD COLEY—*Dowdy Ferry Road*, Big Tree, BT76000 (Atlantic). A strong followup to their "Nights Are Forever" LP with tighter harmonies and more engaging orchestrations. The duo have found its commercial AM niche and work hard at compounding catchy rhythms with lyrics based around love themes. The ballads and folk flavored tunes are sincere in content and instrumentalization much due to the effectiveness of the duo's acoustic guitars which blend well with the electric and horn support. Kyle Lehning's sound production brings together the pair's country-tinged urban sound.

Best cuts: "Dowdy Ferry Road," "It's Sad To Belong," "Don't Feel That Way No More," "Soldier In The Rain," "Holocaust."

Dealers: Duo is coming off two top 10 singles.

LOU RAWLS—*Unmistakably Lou*, Philadelphia International PZ34488 (CBS). Rawls' rich baritone cascades along with the lolling disco tempos by arrangers Bobby Martin and Jack Faith in this Gamble-Huff production. Full orchestral backing sparks the singer's enthusiasm for the new tunes which speak significantly about easy-to-understand values: spring, one's home environment, faithfulness. Rawls' blues-tinged inflections color his pop interpretations, his phrasing is precise, his breath control extending the significance of the notes. The program wisely does not hinge totally on thin disco moods (catch "Early Morning Love" for a good example of timeless material).

Best cuts: "See You When I Get There," "Early Morning Love," "Some Folks Never Learn," "We Understand Each Other."

Dealers: This is a well-rounded musical trip, but the emphasis will be on the newer, more contemporary rhythmic works, so stock in pop and soul.

BRYAN FERRY—*In Your Mind*, Atlantic SD18216. As opposed to his group efforts with Roxy Music, Ferry's solo albums appear guided upon a more straight and narrow course. Following in the footsteps of last year's "Let's Stick Together" LP, Britain's successful cult figure, backed by members of Roxy Music and notable English session musicians, has continued down the same path without sacrificing vitality or freshness. Flirting occasionally with grandeur, Ferry blends aggressive and vibrant uptempo rock, that rarely changes throughout the album, with his usual breathy, staccato and almost haunting vocal style keeping the music alive with his subtle melodies and introspective romanticism.

Best cuts: "The Pride," "Footsteps In The Dark," "Climbin' Up The Ladder," "Voyage To Atlantis."

Dealers: This album is a strong followup to Ferry's last good selling LP.



ISLEY BROTHERS—*Go For Your Guns*, T-Neck PZ34432 (CBS). This LP continues in the tradition the group has created for itself, where electronic instruments are as much a part of the LP as vocals. Material ranges from ballads to mid-tempo to highly disco. Gutsy, strong vocals are impressive when coupled with mellow material. This LP was written, produced and arranged by the group.

Best cuts: "The Pride," "Footsteps In The Dark," "Climbin' Up The Ladder," "Voyage To Atlantis"

Dealers: Display in prominent position as this group has large following.

SOUL CHILDREN—*Where Is Your Woman Tonight*, Epic PE34455. This LP starts in high gear, slows to ballads and back up like a roller coaster. This trio, two males and a female, exhibits tight harmony and excellent, clear vocals to good material. Individual members are spotlighted but the raunchy, gutsy, vocal style of the lead male vocalist is outstanding.

Best cuts: "Head On Collision," "If You Want A Woman This Time," "Where Is Your Woman Tonight," "Merry-Go-Round."

Dealers: Display with r&b vocal groups.



GARY STEWART—*Your Place Or Mine*, RCA, APL12199. One of music's brightest new talents has an excellent LP merging country, blues and rock. Stewart's remarkable voice, capable of soaring from a whisper to a shout while maintaining a sensuous vibrato, reaches new heights in this high energy package. The artist receives vocal backup from such helpers as Emmylou Harris, Sue Richards, Jerry Wallace and Lea Jane Berinati. Bass, electric guitar, steel guitar,

drums and keyboard surround Stewart with occasional flashes of mandolin, fiddle, banjo, dobro and harmonica. Stewart also lends a lively hand to the piano. His zesty, creative performance enlivens all 11 numbers.

Best cuts: "Your Place Or Mine," "Rachel," "Drinking Again," "The Blue Ribbon Blues," "Pretend I Never Happened," "I Had To Get Drunk Last Night," "I Ain't Living Long Like This," "Broken Hearted People (Take Me To A Barroom)," "Ten Years Of This."

Dealers: Stewart is hot and this is his best product yet. Stock it deep.

CHARLEY PRIDE—*She's Just An Old Love Turned Memory*, RCA APL12261. The title song, which hit No. 1, gives a mellow mood to Pride's latest LP. Produced by Pride and Jerry Bradley, the release highlights the smooth Pride vocals backed by the normal complement of soft guitar background and vocal accompaniment by the Jordanaires on some cuts and the Nashville Edition on others. Though Pride renders good performances on such uptempo songs as "Rhinstone Cowboy," his strength is in the powerful ballads like the title tune and "The Hunger." Pride also scores with a strong new John Schweetz song, "The Rose Is For Today."

Best cuts: "She's Just An Old Love Turned Memory," "The Hunger," "I Feel The Country Callin' Me," "I'll Be Leaving Alone," "Country Music," "The Rose Is For Today."

Dealers: Pride's loyal fans will make this another successful release.



FRANKIE CROCKER & THE HEART AND SOUL ORCHESTRA—*Low In C Minor*, Casablanca NBLP7050. Once again this group has elected to perform predominantly standards, but this time with vocals. Instruments are haunting, constant, well blended and impressively produced and arranged. This disco LP is of superior quality as it easily falls into several categories from disco to soft soul to pop. Unidentified vocalists are excellent. The male lead is backed by mellow female voices.

Best cuts: "Love In C Minor," "September In The Rain," "Midnight Lady," "Prisoner Of Love."

Dealers: This LP has mass appeal and a hit single in the title cut.

Billboard LPs

pop

MARIE OSMOND—*Marie*, Polydur PD16099. Marie's voice, presence and delivery get better each time out and she's in superb form here, backed with classy charts and production. Something for every MOR taste, with plenty of disco cuts, too. **Best cuts:** "Where Did Our Love Go," "You're My Superman," "All He Did Was Tell Me Lies."

WASHINGTON HILLBILLIES—*Casablanca* NBLP7052. This pokes fun at Jimmy Carter. Satire is not only hilarious but tastefully done. Writer/producer Jeff Altman gives an astounding performance as Carter with vocal intonations down pat. The cast touches upon topics ranging from phone calls to the president to a meeting with Bob Dylan and a slew of peanut jokes. Carter smoking pot and stabs at Billy Carter. But most of all the skits present Carter in human situations and not a distant bureaucrat. **Best cuts:** "Getting Off," "T.V. Offer," "Bobby And The Prez," "Peanut," "Bedtime Story."

MICHAEL STANLEY BAND—*Stagepass*, Epic PEG34661. A two-disk live set recorded last October at Cleveland's Agora Ballroom and co-produced by Bill Szymczyk. The high level is evident from the beginning with plenty of straight-ahead rock that sustains itself throughout. Guitarist/songwriter Stanley along with another fifth of the group, Jonah Koslen, turn in some pretty earthy lyrics a la Bob Seger or Bruce Springsteen. **Best cuts:** "Midwest Midnight," "Real Good Time," "Will You Love Me Tomorrow," "Waste A Little Time On Me," "Wild Sanctuary," "Shake Up The Band."

B.J. THOMAS—*Home Where I Belong*, Myrrh MS86574. Thomas' new album is a celebration of life dealing with the theme of clearing up muddled visions and getting back in touch with oneself. A feeling of refreshed and realistic optimism prevails throughout the 10 easygoing selections. Light-hearted arrangements back Thomas' powerfully expressive but gentle voice as he sings in a sincere and convincing manner. **Best cuts:** "You Were There To Catch Me," "Home Where I Belong."

STEVE HUNTER—*Swept Away*, Alco SD36148 (Atlantic). Good straight-ahead rock 'n' roll from an accomplished guitarist with Midwest roots. Hunter offers something for everyone with certain cuts leaning towards heavy metal thunder, others with jazzy and orchestral feelings. On a few selections he contributes bluesy vocals. Co-produced by Bob Ezrin and Brian Christian. **Best cuts:** "Eight Miles High," "Eldorado Street," "Sail On Sailor," "Jasper St. Viaduct Guitar Rag," "Swept Away."

JOE BECK—*Watch The Time*, Polydor PD16092. Beck, an electric and acoustic studio guitarist who has backed a galaxy of stars including Frank Sinatra and Burt Bacharach, offers a highly diversified album here. He ranges through r&b, rock, pop, and jazzy tunes with accomplished deft. The supporting cast is also inspiring, particularly Michael Brecker's sax, Alan Mansfield's keyboards, and Rudy "Bongo" Romero on percussion. Tom Flynn contributes strong lead vocals. Good FM possibilities. **Best cuts:** "L.O.V.E., Love," "Stand Up," "Watch The Time," "Polaris."

NEAL FOX—*A Painting*, RCA APL12190. Fox is a Brooklyn writer-singer who keeps bread on the table by creating advertising jingles. In his own music, he's a rufel Randy Newman eccentric who tells semi-surrealistic little stories in clean, spare melody lines and lyrics within matchingly uncluttered orchestral productions. **Best cuts:** "Living Like A King," "I Want You Now."

SEDAKA—*The '50s & '60s*, RCA, APL12254(e). Many of Sedaka's earliest works including four unreleased singles are brought together in this collector's reissue package. Each song is authentic early Sedaka, sounding nothing like his contemporary sound. The 12 songs can withstand the test of time and serve as a commemorative of pop's adolescent years. **Best cuts:** "Let's Go Steady Again," "Walk With Me," "You Gotta Learn Your Rhythm And Blues," "Forty Winks Away."

ELVIS—*Welcome To My World*, RCA APL12274. A reissue of perhaps the best of Elvis' more contemporary MOR cover versions. Six of the 10 songs were recorded live at Madison Square Garden in 1972 including a previously unreleased live version of "I Can't Stop Loving You." **Best cuts:** "Welcome To My World," "Make The World Go Away," "Release Me (And Let Me Love Again)," "I Can't Stop Loving You."

PHILIP GLASS—*North Star*, Virgin PZ34669 (CBS). A cornucopia of organs, arp synthesizer, Fender Rhodes, flute, sax, and angelic background voices contribute to what is avant-garde electronic music throughout with all selections composed and arranged by Glass. Sounds a little like Gregorian Chants meeting 2001. **Best cuts:** "Etoile Polaire," "Victor's Lament," "Lady Day," "Ange Des Orages."

GONG—*Expresso*, Virgin PZ34428 (CBS). Seven talented musicians offer a very intriguing instrumental work. The music has a jazzy, bouncy African feel that really percolates. The interplay between such instruments as vibraphone, marimba, glock, toms, congas, African bell gong and maracas is at times remarkable. The more standard bass, acoustic and electric

guitar and piano are also integrated for a wider musical effect. **Best cuts:** "Expresso," "Night Illusion," "Shadows Of."

GOOD SEED, Village VR7602. Pleasant, countryish, soft rock by quintet on new Indiana label. The music is in a variety of styles with crisp picking and accurate vocal harmonies. **Best cuts:** "High Horse," "Cool Breezes."

LES DUDEK—*Say No More*, Columbia PC34397. This is a tasty rock and blues guitar album. Dudek, who recalls both Jeff Beck and Greg Allman, also provides the vocals. A rock band and the Nightingales singing trio provide the backup while Dudek waxes alternately mellow and funky on his Les Paul. **Best cuts:** "Jailbambazoo," "Avatar," "Zorro Rides Again."

YARDBIRDS—*Great Hits*, Epic PE34491. This is a collector's item of 10 highly charged cuts from the progressive English band's five-year existence. Centered around the piercing guitar riffs of Eric Clapton, Jimmy Page and Jeff Beck, the Yardbirds best exemplify high energy rock streaked with distinct shades of r&b. **Best cuts:** "For Your Love," "Heart Full Of Soul," "The Train Kept A-Rollin'," "I'm A Man."

KEITH SYKES—*The Way That I Feel*, Midland International BKL12246. (RCA). Quietly throaty-voiced singer-writer delivers songs in a variety of easy midtempo stylings with influences ranging from country-rock to soul-rock. Neat Memphis rhythm section lays down patterns with occasional string fills. **Best cuts:** "What's Different About Her," "Sooner Or Later."

MALLARD—*In A Different Climate*, Virgin PZ34489 (CBS). This five-piece band offers a solid collection of rock 'n' roll with a little Southern boogie and California country flavoring. Sam Galpin's vocals are raspy but convincing. **Best cuts:** "Green Coyote," "Your Face On Someone Else," "Heartstrings," "Harvest."

ORIGINAL SOUNDTRACK—*Raggedy Ann & Andy*, Columbia 34686. This soundtrack for the full-length animated musical film released by 20th Century-Fox in 200 key markets April 1 is strictly for kids and you can bet the promotion is going to be heavy. Award winning team led by "Sesame Street" composer Joe Raposo has put together a very attractive disk. **Best cuts:** "Rag Dolly."

DORIAN, Amarama A10001. Dorian wears lots of makeup and his stage show could sell this album. It's sophisticated, with a sleazy but slick and subtle rock instrumental backing. He sings and writes wierd lyrics that demand attention. Strictly FM programming. **Best cuts:** "Men's Room," "Outside Looking In."



FRED WESLEY AND THE HORNY HORNS—*A Blow For Me, A Tool For You*, Atlantic SD18214. Collectively known as the Horny Horns, trombonist Fred Wesley, Maces Parker on sax and the trumpets of Rick Gardner and Richard Griffith have provided horn arrangements, both on and off the road, for James Brown, Parliament, Bootsy Collins and various George Clinton projects. Distinguished by a floating quality, sneaking in and out of full sounding arrangements and occasional fragmentary solos, the horns are featured alongside heavy background vocals, supported by the usual funk-inspired rhythmic vamps produced under the direction of Clinton's usual Parliament/Funkadelic gang. Not as cute commercially as Bootsy, frantic as Funkadelic, or well defined as Parliament, the Horny Horns, aside from the delicate and ethereal "Peace Fugue," offer plenty of funk but not enough variety.

Best cuts: "Up For The Down Stroke," "Peace Fugue."

Dealers: A new pop/soul/disco addition to the Parliament/Funkadelic/Bootsy family.

PAUL BOGUSH JR.—*Expect To Hear From Me Again*, Private Stock PS2025. Guitar ace Larry Carlton produced and arranged the debut album for this ingratiating writer-singer and also leads the cooking rhythm track playing with some of his former cohorts from the Crusaders. Bogush sings with surprising expression in a small, adenooidal voice a bit like Paul Williams. He is a mainstream pop writer whose songs explore various approaches to the more controlled styles of rock. Catchiness is the main quality of the songs and this is well reflected in the perky, imaginative instrumental patterns.

Best cuts: "You Can't Cry For Help," "Ain't It Wonderful," "Expect To Hear From Me Again."

Dealers: Top studio names like Dean Parks, Wilton Felder, Joe Sample and Michael Omartian are featured on the sessions.

EGG CREAM—*Egg Cream Featuring Andy Adams*, Pyramid PY9008 (Roulette). The first offering of this group is a song-oriented album with basic rock instrumentation and women backup singers on some of the cuts. All the songs are written by Andy Adams, but members of the group are not identified. The LP has a New York street feel that is closer in spirit and arrangement to the Lovin' Spoonful than the Ramones. The vocal tracks on the LP are mixed up front.

Best cuts: "Can I Stay?" "Dark Nite, Blue Life Ladies," "Until The End."

Dealers: It all depends on how the lead singer's voice sounds on a small transistor radio.

GRACIE FIELDS—*The Amazing*, ... Monmouth Evergreen MES 7079. A spectacular star in the U.K. who in the '30s was billed as "the highest paid entertainer in the world," Fields recorded prolifically for many years. These are the original 78 r.p.m. masters from England with acceptable but dated sound. The 12 cuts range from outright comedy to Bach-Gounod's "Ave Maria." For all her success, Gracie requires a lot of listening to appreciate on this side of the Atlantic. **Best cuts:** "The Biggest Aspidochelone In The World," "Sally," "Wish Me Luck."

soul

FATBACK BAND—*NYC NYUSA*, Spring SP16714 (Polydor). Fatback, which is more popular abroad than on its own turf, comes up with a new dance, "The Double Dutch," on this effort. With funky percussion and horn section, this LP sounds harder edged than most disco product. With interesting songs about spankings, New York City, and other related subjects, this LP is fun to listen to. **Best cuts:** "Double Dutch," "NYC NYUSA."

FACTS OF LIFE—*Sometimes*, Kayvette 302 (TK). Formerly known as the Gospel Truth, this singing trio was formed, produced and managed by Milke Jackson. The three singers trade off on the vocals and sing about adult loves and infidelities. The production is sparse, with the strings and horns well in the background. The single "Sometimes" is enjoying pop and soul chart success. **Best cuts:** "Sometimes," "Caught In The Act," "That Kind Of Love."

PLEASURE—*Joyous*, Fantasy F9526. The third entry from a group making a substantial sales track is an offering of eclectic music—from the frenzied jazz horns on "Joyous" to the light, Brazilian-based work on "Sassafras" to the pulsating, funky rhythms on "Let Me Be The One." The high-pitched lead vocals of Sherman Davis are effective as are the sweetening string touches. **Best Cuts:** "Only You," "Sassafras Girl."

(Continued on page 70)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Harowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kazak, Dick Nasser, Jim McCallough.



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"Give Me Love" is the mellowest and most soulful Santana single in history... suitable for more radio formats than any other Santana single you've ever heard.

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	2	KNOWING ME KNOWING YOU--	Abba (Epic)--Bocu (B. Anderson/B. Ulvaeus)
2	5	GOING IN WITH MY EYES OPEN--	David Soul (Private Stock)--Macaulay (Tony Macaulay)
3	1	CHANSON D'AMOUR--Manhattan	Transfer (Atlantic)--Carlin (Richard Perry)
4	4	WHEN--"Showaddywaddy (Arista)--Southern (Mike Hurst)	
5	3	SOUND AND VISION--David Bowie	(RCA)--S.A.R.L./Flour (David Bowie/Tony Visconti)
6	8	MOODY BLUE--Elvis Presley	(RCA)--EMI Music (Felton Jarvis)
7	15	SUNNY--Boney M (Atlantic)--Campbell Connolly (Frank Farian)	
8	14	I DON'T WANT TO PUT A HOLD ON YOU--Berni Flint (EMI)--Sparta Florida (Mike Berry/Hal Shaffer)	
9	6	TORN BETWEEN TWO LOVERS--Mary MacGregor (Arista)--Blue Mountain (P. Yarrow/B. Beckett)	
10	7	BOOGIE NIGHTS--Heatwave	(GTO)--Bondor/Tincabell (Barry Blue)
11	13	OH BOY--"Brotherhood of Man (Pye)--ATV (Tony Hiller)	
12	21	LOVE HIT ME--Maxine Nightingale (United Artists)--ATV (Denny Duane)	
13	20	RED LIGHT SPELLS DANGEROUS--Billy Ocean (GTO)--Black Sheep/Heath Levy (Ben Findon)	
14	10	ROCKARIA--"Electric Light Orchestra (Jet)--Jet/UA (Jeff Lynne)	
15	9	ROMEO--"Mr. Big (EMI)--EMI/T. Bone (V. Garay)	
16	23	MY KINDA LIFE--"Giff Richard (EMI)--Cam-Al/Heath Levy (Bruce Welch)	
17	12	BABY I KNOW--"Rubettes (State)--State/Ladysmith (Rubettes/A. Blakeley)	
18	25	LAY BACK IN THE ARMS OF SOMEONE--"Smokie (RAK)--Chinnichap/RAK (Mike Chapman)	
19	18	ANOTHER SUITCASE IN ANOTHER HALL--"Barbara Dickson (MCA)--Evita/Leeds (Webber/Rice)	
20	19	SATURDAY NITE--Earth, Wind & Fire (CBS)--Chappel (M. White/C. Stegny)	
21	16	YOU'LL NEVER KNOW WHAT YOU'RE MISSING--"Real Thing (Pye)--Open Choice/Peterman (Eddie & Chris Amoo/D. Weinrich)	
22	11	WHEN I NEED YOU--"Leo Sayer (Chrysalis)--Chappell (Richard Perry)	
23	27	YOU DON'T HAVE TO BE A STAR--Marilyn McCoo & Billie Davis Jr. (ABC)--Screen Gems/EMI (Don Davies)	
24	26	GIMME SOME--"Brendon (Magnet)--Sunbury (Jonathan King)	
25	24	HOLD BACK THE NIGHT/SWEET ON YOU--"Graham Parker/Rumour (Vertigo)--Carlin/Intersong (Robert John Lange)	
26	22	DON'T CRY FOR ME ARGENTINA--"Julie Covington (MCA)--Evita (Andrew Lloyd Webber/Tim Rice)	
27	29	TEAR ME APART--Suzi Quatro (RAK)--Chinnichap/RAK (Mickie Most)	
28	37	MORE THAN A LOVER--"Bonnie Tyler (RCA)--Mighty/RAK (Mackay/Scott/Wolfe)	
29	47	ROCKBOTTOM--Lyndee de Paul/Mike Moran (Polydor)--Chappel/Robinson/Sparkle (Mike Moran/Lyndee de Paul)	
30	44	TOGETHER--O.C. Smith (Caribou)--ATV Music (John Guerin/Max Bennett)	
31	38	TIE YOUR MOTHER DOWN--"Queen (EMI)--EMI/Queen (Queen)	
32	17	THIS IS TOMORROW--"Bryan Ferry (Polydor)--E.G. (Black Jim Prod.)	
33	50	SOUTHERN NIGHTS--Glen Campbell (Capitol)--Warner Brothers (Gerry Klein)	
34	46	HAVE I THE RIGHT--Dead End Kids (CBS)--Ivy Music (Barry Blue)	
35	--	FREE--Denise Williams (CBS)--Kee-Drick (M. White/C. Stegny)	
36	28	CRAZY WATER--"Elton John (Rocket)--Big Pig (Gus Dudgeon)	
37	33	DON'T GIVE UP ON US--"David Soul (Private Stock)--Macaulay (Tony Macaulay)	
38	43	RIO--Michael Nesmith (Island)--Warner Bros. (Michael Nesmith)	
39	42	BECAUSE--Demis Roussos (Philips)--Jam (Lenos Papathanasiou)	
40	31	DOUBLE DUTCH--Fatback Band (Spring)--Clita/Intersong (Fatback Band)	
41	48	7 THOUSAND DOLLARS AND YOU--Stylistics (H&L)--Cyril Shane (Hugo/Luigi)	
42	--	LOVELY BOY--Andrew Gold	

This Week	Last Week	Title	Artist
43	--	PEARL'S A SINGER--"Elkie Brooks (A&M)--Carlin (Leiber/Stoller)	
44	49	I'M QUALIFIED TO SATISFY--Barry White (20th Century)--Schroeder (Barry White)	
45	--	5TH ANNIVERSARY--"Judge Dream (Cactus)--Alted/WB/DJM/Compass (Alted Prod.)	
46	--	WHITE RIOT--"The Clash (CBS)--Copyright Control (Mike Foote)	
47	--	I WANNA GET NEXT TO YOU--Rose Royce (MCA)--Leeds (Norman Whitfield)	
48	--	REACHING FOR THE WORLD--Harold Melvin & The Blue Notes (ABC)--Copyright Control (Harold Melvin)	
49	--	ROCK & ROLL STAR/MEDICINE MAN--"Barclay James Harvest (Polydor)--RAK/Ardmore & Beechwood (Barclay James Harvest)	
50	--	SOUL OF MY SUIT--"T. Rex (T. Rex)--Wizard (Marc Bolan)	

This Week	Last Week	Title	Artist
1	2	PORTRAIT OF SINATRA--Frank Sinatra (Reprise)	
2	1	20 GOLDEN GREATS--Shadows (EMI)	
3	3	ARRIVAL--Abba (Epic)	
4	4	HEARTBREAKERS--Various Artists (N. Tel)	
5	8	LIVE HITS--Hollies (Polydor)	
6	6	ENDLESS FLIGHT--Leo Sayer (Chrysalis)	
7	7	ANIMALS--Pink Floyd (United Artists)	
8	47	EVERY FACE TELLS A STORY--Cif Richard (EMI)	
9	5	LIVE--Status Quo (Vertigo)	
10	10	RUMORS--Fleetwood Mac (Warner Bros.)	
11	9	IN MY MIND--Bryan Ferry (Polydor)	
12	13	COMING OUT--Manhattan Transfer (Atlantic)	
13	14	GREATEST HITS--Abba (Epic)	
14	11	EVITA--Various Artists (MCA)	
15	20	A NEW WORLD RECORD--Electric Light Orchestra (Jet)	
16	12	LOW--David Bowie (RCA)	
17	15	THE BEST OF JOHN DENVER (RCA)	
18	18	PETER GABRIEL (Charisma)	
19	28	DAVID SOUL (Private Stock)	
20	25	HOTEL CALIFORNIA--Eagles (Asylum)	
21	17	BURNING SKY--Bad Company (Island)	
22	21	THE BEST OF LENA MARTELL (Pye)	
23	19	SONGS IN THE KEY OF LIFE--Stevie Wonder (Motown)	
24	27	KIKI DEE (Rocket)	
25	16	VISION--Don Williams (ABC)	
26	35	GREATEST HITS--Showaddywaddy (Arista)	
27	34	A DAY AT THE RACES--Queen (EMI)	
28	23	DANCE TO THE MUSIC--Various Artists (K-Tel)	
29	24	BOSTON--(Epic)	
30	43	GREATEST HITS 1971-1975--Eagles (Asylum)	
31	29	RED RIVER VALLEY--Slim Whitman (United Artists)	
32	--	GOLDEN DELICIOUS--Wurzels (NOTE)	
33	38	WINGS OVER AMERICA--Wings (Parlophone)	
34	22	SONGS FROM THE WOOD--Jethro Tull (Chrysalis)	
35	39	MARQUEE MOON--Television (Elektra)	
36	42	THE DARK SIDE OF THE MOON--Pink Floyd (Harvest)	
37	36	DAMNED, DAMNED, DAMNED--Damned (Stiff)	
38	26	22 GOLDEN GUITAR GREATS--Bert Weedon (Warwick)	
39	40	MOTORVATIN--Chuck Berry (Mercury)	
40	30	I CAME TO DANCE--Nils Lofgren (A&M)	
41	31	WIND & WUTHERING--Genesis (Charisma)	
42	32	WHITE ROCK--Rick Wakeman (A&M)	
43	44	SILK DEGREES--Boyz Scaggs (CBS)	
44	53	JAIL BREAK--Thin Lizzy (Vertigo)	
45	41	ROCK ON--Various (Arcade)	
46	48	GREATEST HITS--Frankie Valli & The Four Seasons (K-Tel)	
47	37	LOVE AT THE GREEK--Neil Diamond (CBS)	
48	52	JOHNNY THE FOX--Thin Lizzy (Vertigo)	
49	--	MANHATTAN TRANSFER (Atlantic)	
50	49	WISH YOU WERE HERE--Pink Floyd (Harvest)	
51	51	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	
52	--	MAKIN' MAGIC--Pat Travers (Polydor)	
53	33	SONG WRITER--Justin Hayward (Deram)	
54	59	GREATEST HITS--Hot Chocolate (RAK)	
55	--	100 GOLDEN GREATS--Max Bygraves (Ronco)	
56	--	ELVIS IN DEMAND--Elvis Presley (RCA)	
57	--	TUBULAR BELLS--Mike Oldfield (Virgin)	
58	--	THE INCREDIBLE PLAN--Max Boyce (EMI)	
59	45	GREATEST HITS, VOL. IV--Johnny Mathis (CBS)	
60	--	LIVE AT TROCHRY--Max Boyce (ONE UP)	

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Artist
1	--	LIVING NEXT DOOR TO ALICE--Smokie (RAK/EMI Electrola)--Melodie der Welt	
2	OH SUSHI (Der Zensierte Song)--Frank Zander (Hansa)--Intro		
3	KNOWING ME KNOWING YOU--Abba (Polydor/DDG)--SMV		
4	UNDER THE MOON OF LOVE--Showaddywaddy (Arista--EMI Electrola)--Intersong		
5	ANITA--Costa Cordalis (CBS)--April		
6	PORQUE TE VAS--Jeanette (Polydor/DDG)--Melodie der Welt		
7	TARZAN IST WIEDER DA--Willem (Arista)--Cyclus		
8	IF YOU LEAVE ME NOW--Chicago (CBS)--Global		
9	SUNNY--Bony M. (Hansa/Arista)--Sikorski		
10	LIVIN' THING--ELO (United Artists/Arista)--Intersong		
11	TUR AN TUR MIT ALICE--Howard Carpendale (EMI Electrola)--Melodie der Welt		
12	MARLEEN--Marianne Rosenberg (Philips/Phonogram)--Radio Tele/Intro		
13	LE REVE--Ricky King (Epic/CBS)--April		
14	ANOTHER FUNNY HONEYMOON--David Dundas (Chrysalis/DDG)--Ruba		
15	ROCK AND ROLL STAR--Champagne (Arista)--Ruba		

JAPAN

(Courtesy Music Label)
As of 3/28/77
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	FEELING--Hi-Fi Set (Express)--Nippo Americana		
2	CARMEN '77--"Pink Lady (Victor)--Nichion, NTVM		
3	SHITSUREN RESTAURANT--"Kantaro Shimizu (CBS/Sony)--Nichion		
4	BOOMERANG STORY--"Hideki Saijo (RCA)--Geiei		
5	SKY HIGH--Jigsaw (BASF)--MCA		
6	MY PURE LADY--"Ami Ozaki (Express)--Intersong		
7	YASASHI AKUMA--(Candies (CBS/Sony)--Watanabe		
8	TSUGARUKAIKYO FUYUGESHIKI--"Sayuri Ishikawa (Columbia)--Tokyo		
9	HI-HI HI--"Teruhiko Aoi (Teichiku)--PMP, RFMP		
10	MUKASHINO NAMAEDETEIMASU--"Akira Kobayashi (Crown)--CMP		
11	SEISHUN JIDAI--"Koichi Morita & Top Gallant (CBS/Sony)--PMP, Nichion		
12	SOS--"Pink Lady (Victor)--Nichion, NTVM		
13	ANATONO SUBETE--"Juniko Sakurada (Victor)--Sun		
14	AMAYADORI--"Masashi Sada (Elektra)--JCM, Bird		
15	SHIAWASE MIMAN--"Hiromi Ohta (CBS/Sony)--Watanabe		
16	OMOIDENO KINO SHITADE--"Hiromi Iwasaki (Victor)--NTVM, Geiei		
17	HEADLIGHT--"Kenji Ninuma (Columbia)--NTVM, Dai Ichi		
18	ONNA MINATOMACHI--"Aki Yashiro (Teichiku)--RFMP, PMP		
19	MUSASHINO SHUJIN--"Goro Noguchi (Polydor)--NP, Fuji		
20	KITAE--"Akira Kobayashi (Crown)--CMP		

ITALY

(Courtesy Germano Ruscitto)
As of 3/22/77
SINGLES

This Week	Last Week	Title	Artist
1	FURIA--Mai (Ricordi)		
2	SOLO--Claudio Baglioni (RCA)		
3	HONKY TONK TRAIN BLUES--Keith Emerson (Manticore-Ricordi)		
4	PIU--Ornella Vanoni (Vanilla-Fonit/Cetra)		
5	IF YOU LEAVE ME NOW--Chicago (CBS-MM)		
6	VERITA' MASCOSTE-REGINA AL TROUBADOUR--Le Orme (Phonogram)		
7	OBABALUBA--Daniela Goggi (CBS-MM)		
8	I WISH--Stevie Wonder (EMI)		
9	DADDY COOL--Boney M. (Dorium)		
10	ALLA FIBRERA DELL'EST--Angelo Bradiardi (Polydor-Phonogram)		
11	SPRING AFFAIR--Donna Summer (Dorium)		
12	SE FOSSI COME LEI--Daniela Davoli (Arix)		
13	REVELATIONS--Santana (CBS-MM)		
14	LET 'EM IN--Quinta Facella (VIM-Phonogram)		
15	TENTAZIONE--Franco Simone (Rifi)		

BRAZIL

(Courtesy IBOPE (Rio de Janeiro))
As of 3/12/77
SINGLES

This Week	Last Week	Title	Artist
1	FIM DE TARDE--Claudia Teles (CBS)		
2	IF YOU LEAVE ME NOW--Chicago (CBS)		
3	SOUL DRACULA--Dracula (Tapcar)		
4	DON'T GO BREAKING MY HEART--Eton John & Kiki Dee (Odeon)		
5	TRANQUEI A VIDA--Ronnie Van (RCA)		
6	O QUE SERA--Simone (Som Livre)		
7	I NEVER CRY--Alice Cooper (WEA)		
8	BABY I LOVE YOUR WAY--Peter Frampton (Odeon)		
9	THEME FROM S.W.A.T.--Rhythm Heritage (Phonadic)		
10	NICE AND SLOW--Jesse Green (Odeon)		

Closeup

WOODY HERMAN--40th Anniversary Carnegie Hall Concert, RCA BGL2-2203.

Taped live last Nov. 20 onstage at the hallowed venue in midtown Manhattan, this two-LP set generously combines Herman's current New Thundering Herd of youngsters with a covey of veteran sidemen identified with Woody's bands of the '40s and '50s.

Excluding his "Blue Flame" theme, the Herman anniversary program serves up 17 exuberantly performed charts over four sides.

"Apple Honey" kicks off the program. It's an even more frenetic, uninhibited performance than the Herd's original Columbia 1945 version as Flip Phillips, Pete Condoli, Nat Pierce, Billy Bauer, Chubby Jackson and Don Lamond--all Herman alumni--share the stage with an extraordinary young trombonist, Jimmy Pugh, who has since departed the Herd for Chick Corea's combo.

And then Phillips' tenor saxophone solos through "Sweet And Lovely," a pleasant balladic blow, leading into a superb version of "Four Brothers" with Jimmy Giuffre, Stan Getz, Al Cohn and Zoot Sims and their tenor pipes reunited felicitously. This may be the most moving and musical track in the package.

Pete and Conte Condoli, billed years ago as "supermen" of the vaunted Herman brass section with their boppish, nervous trumpets, dominate "Brotherhood Of Man." Then it's another exceptionally pretty ballad, "Early Autumn" with Getz' soulful, moody tenor featured along with Ralph Burns' palatable pianistics.

"Wrap Your Troubles In Dreams" revolves around the husky, hard-edged voice of Mary Ann McCall, one of more than a dozen female vocalists employed by Woody through the decades. Phillips, whose saxophone in a Webster groove is ever-pleasing but at least slightly old-fashioned, offers a short solo to complement McCall's efforts.

Pugh pops up as soloist throughout the late Bill Harris' "Everywhere," his burnished trombone reminding--but in no way imitating--Harris' glorious, well-remembered sound of the '40s. Another slidehorn sequence follows as Phil Wilson gracefully re-creates Harris' classic "Bijou" disked on 78 r.p.m. shellac. One can't fault a single bar of Wilson's work; like Pugh, he is a superior musician.

Cohn, Giuffre, Getz and pianist Jimmy Rowles are the soloists through "Cousins" and on "Penny Arcade" Woody gets off on soprano saxophone, sharing the chart with his current sidemen Gary Anderson (tenor) and Dennis Dotson (trumpet). On Freddy Hubbard's "Crisis" it is Dotson soloing again, along with Pugh and Joe Lovano's tenor.

Herman, who announces each number and is careful to credit soloists and arrangers, again showcases Pugh's trombone on Chuck Mangione's "She's Gone." And then Aaron Copland's "Fanfare For The Common Man" wraps up side three with Woody's soprano and Lovano's tenor highlighting.

If there is a weak spot in the lengthy but never dullish program it is Herman's treatment (via Alan Broadbent's chart) of "Blues In The Night," an arguably pretentious, overly complex version which includes tempo changes, a Bach-like fugue, solos by Dotson and Lovano and an effective but overlong vocal by the maestro. Woody's more

General News

Graham

• Continued from page 1

The message urges ticket buyers to check with bona fide ticket agencies before buying any tickets from unknown individuals and to phone Graham's office with tips on any suspected counterfeiters.

Graham says that significant information has already been reported by reward seekers. Police are investigating these leads.

Larry Dundon, KFRC promotion director, says, "Concert ticket counterfeiting takes money out of the pockets of music fans and leaves them resenting the legitimate concert promoter and the radio station that advertised the show, when they find that their fake tickets won't get them into a soldout date. That's why we're campaigning to stop these rip-off artists."

According to Graham, counterfeit tickets had been a consistent but minor-scale problem throughout his decade of promoting concerts in the Bay Area.

But at a mid-March Boston concert in the Cow Palace, several hundred professionally faked tickets showed up at the door.

A long-experienced ticket-taker spotted two different types of fakes shortly after the doors opened and reported it to the Graham staff. All the ticket-takers were then alerted and extra-careful scrutiny was made of each ducat. This more than doubled the time required to pass the crowd of 14,500 through the doors.

Ticket stubs from the Boston concert are now being double-checked at the Graham office and so far only three or four fakes seem to have gotten through.

Festival seating with general admission tickets is a common practice at Bay Area concerts even in arenas, because local audiences have a long tradition of standing up and dancing to the sets of high-energy rockers like the Rolling Stones or ZZ Top. This unreserved seating policy is an added temptation to ticket counterfeiters. (Continued on page 78)

simple 1942 original version for Decca was far better.

Things pick up again with Getz soloing through "Blue Serge," a venerable but undated Mercer Ellington tune, and "Blue Getz" as Getz' cool tenor shares the mike with Herman's reedy, emotional clarinet.

"Caldonia" serves as an ideal closer, ripped along at sizzling tempo as the older Herman guests fall in with the contemporary musicians comfortably.

Visually, it must have been the most spectacular offering of the night. On vinyl, "Caldonia" comes off almost as spectacularly. Woody contributes a shouting throwaway vocal and the curtain drops.

There's an abundance of good music on these four sides, music which for the most part remains timeless and inordinately moving. Planning the project entailed hundreds of hours of labor, much of it centering around Herman's manager Hermie Dressel. Producing the album is the achievement of Norman Schwartz in collaboration with Nat Shapiro and Arlene Chapman of Gryphon Productions, New York.

Annotation by Leonard Feather and attractive graphics from Dick Smith, Dwayne Dalrymple and Geri M. Willingham merit kudos along with Herman's music. This is an epochal package from every standpoint, eminently deserving of international exposure. And oddly, for all this 40 years as a leader, it is Herman's first recording for RCA.

DAVE DEXTER JR.

BILLBOARD IS BIG INTERNATIONALLY

Congratulations.

Tom Scholz, Barry Goudreau,
Brad Delp, Fran Sheehan,
Sib Hashian.

Charlie McKenzie and Paul Ahern,
Nick Ben-Meir, Frank Barsalona,
Barbara Skydel and
everyone at Premier Talent,
the staff at the West Wing,
Jim Thompson, John Boylan,
Joe Striegler and the crew,
The Outlaws and Starcastle.



Boston.

March 12—Robertson Gym, Santa Barbara—Advance Sell-Out
March 16—Long Beach Arena—Advance Sell-Out
March 18—Swing Auditorium, San Bernardino—Advance Sell-Out
March 19—Long Beach Arena—Advance Sell-Out

Thank you.

PACIFIC PRESENTATIONS

Sepp Donahower • Cal Levy • and the Staff

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/9/77

Number of singles reviewed
this week **110** Last week **86**

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CHICAGO—You Are On My Mind (2:51); producer: James William Guercio; writer: J. Pankow; publishers: Big Elk/Make Me Smile, ASCAP, Columbia 310523. After one of its biggest all-around years, Chicago starts off its 1977 singles effort with a cheerfully fast-moving tune that contains a slightly rueful lyric about missing one's lady while on the road. The roaring horn fills and rapid tempo make this one of the veteran hit group's most jazz-influenced singles.

AL STEWART—On The Border (3:14); producer: Alan Parsons; writer: Al Stewart; publisher: Dick James, BMI, Janus J267 (GRT). Another lush, poetic and mysterious outing from the man who won Janus its first million-seller with "Year Of The Cat." The song is about smuggling arms during the Spanish Civil War, but its flamenco-style guitar figures and floating string backing make this folk-rock at its most universally appealing.

SYLVERS—High School Dance (3:48); producer: Freddie Penen; writers: L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers; publisher: Rosy, ASCAP, Capitol P4405. The ringing of a bell leads to a rhythmic handclapping intro, creating a mood that's carried throughout this bouncy, nostalgic type, summertime number. The harmony is light and constant on this disco-oriented tune by the hot-selling teen soul crossover kings.

MARY MACGREGOR—This Girl (Has Turned Into A Woman) (3:25); producers: Peter Yarrow, Barry Beckett; writers: P. Yarrow, M. Macgregor; publisher: Silver Dawn, ASCAP, Ariola America 7662. If at first you do succeed, do it again. MacGregor's wispy, sweetly innocent vocal style proved immensely commercial on her first Yarrow-inspired tune. But the sexual theme here, a woman's first venture beyond virginity, should have preceded the first hit that had the singer in a more advanced position.

recommended

HELEN REDDY—You're My World (2:41); producers: Kim Fowley, Earle Mankey; writers: Bindi, Paoli, Sigman; publishers: Chappell/Gruppo Editoriale Aristo, ASCAP/BMI, Capitol P4418.

JETHRO TULL—The Whistler (3:30); producer: Ian Anderson; writer: Ian Anderson; publishers: Five Star/Chrysalis, ASCAP, Chrysalis CHS2135.

STEPHEN BISHOP—On And On (3:00); producers: Henry Lewy, Stephen Bishop; writer: S. Bishop; publisher: Stephen Bishop, BMI, ABC AB12260.

PAUL ANKA—My Best Friend's Wife (2:55); producer: Charles Calello; writer: P. Anka; publisher: Paulanne, BMI, United Artists UAXW972Y.

STARBUCK—Everybody Be Dancin' (3:42); producers: Bruce Blackman, Mike Clark; writer: Bruce Blackman; publisher: Brother Bill's ASCAP, Private Stock PS45144.

JONATHAN EDWARDS—Carolina Caroline (3:13); producer: Brian Ahern; writer: Jonathan Edwards; publisher: Castle Hill, ASCAP, Warner Bros. WBS8364.

DAN HILL—Phonecall (2:50); producers: Matthew McCauley, Fred Molin; writer: Dan Hill; publisher: Weilbeck, ASCAP, 20th Century TC2334.

JULIE BUDD—Music To My Heart (3:15); producer: Herb Bernstein; writers: Irwin Levine, Gary Knight; publishers: Pocket Full of Tunes/MCR, BMI, Abston 3730 (T.K.).

PABLO CRUISE—Watcha Gonna Do? (3:28); producer: Bill Schnee; writers: Lenos, Jenkins; publishers: Irving/Pablo Cruise, BMI, A&M 1920S.

PAUL JABARA—Slow Dancing (3:49); producer: Stan Vincent; writer: Paul Jabara; publishers: Primus Artists/Olga, BMI, Casablanca NB882.

DAVID CASSIDY—Saying Goodbye Ain't Easy (We'll Have To Go Away) (3:34); producers: Gerry Beckley, David Cassidy; writers: Chater, Armand; publisher: Irving, BMI, RCA, JH10921.

STEVE GIBBONS BAND—Tulane (2:52); producer: Kenny Laguna; writer: Chuck Berry; publisher: Isalee, BMI, MCA, MCA40712.

JOHNNY RIVERS—Slow Dancin' (3:58); producer: Johnny Rivers; writer: Jack Tempchin; publisher: WB, ASCAP, Soul City SC008.

RENAISSANCE—Midas Man (3:29); producer: Renaissance; writers: Dunford, Thatcher; publishers: Prologue/Bleu Disco, ASCAP, Sire SA740 (ABC).

STATUS QUO—Wild Side Of Life (3:17); producer: Roger Clover; writers: A. Carter, W. Warren; publisher: Travis, BMI, Capitol P4407.

BROG & WEINER—You're The One I Need (3:08); producer: Henry Jerome; writer: Jay Weiner; publishers: Shapiro Bernstein/Green Menu, ASCAP, Green Menu GM10054A.



BRASS CONSTRUCTION—What's On Your Mind (Expression) (2:52); producer: Jeff Lane; writers: R. Muller, J. Wong, W. Williamston, W. Parris, L. Payton; publishers: Desert Moon/Jeffmar, BMI, United Artists UAXW957Y. This tune, written by the group, is lively while uncluttered. The listener is able to distinguish the different instruments. Vocals are scattered throughout this jazz-flavored disco-oriented number. But it's primarily an instrumental composition.

RAW SOUL EXPRESS—Dedicate All My Love (3:47); producer: George "Chocolate" Perry; writer: Chris Perkins; publisher: Sherlyn/Lindseyanne, BMI, Cal 2007.

JACKIE MOORE—Make Me Yours (3:16); producer: Brad Shapiro; writer: Bettye Swann; publisher: Cash Songs, BMI, Kayvette KVT5129A (T.K.).

SHOTGUN—Hot Line (3:43); producers: Al Nali, Steve Klein; writers: W. Talbert, T. Steels, E. Lattimore; publishers: Alnal/Mother Pearl, ASCAP, ABC AB12264.

STREET CORNER SYMPHONY—Funk Machine (3:36); producer: Willie Hutch; writer: Willie Hutch; publisher: Stone Diamond, BMI, ABC AB12263.

BENNY TROY—Ecstasy, Passion & Pain (3:37); producer: Billy Terrell; writer: Billy Terrell; publisher: Delightful, BMI, De-Lite DE1587.



TANYA TUCKER—It's A Cowboy Lovin' Night (2:31); producer: Jerry Crutchfield; writer: Ronnie Rogers; publisher: Newkeys, BMI, MCA MCA40708. Tucker sings a unique number that's a lot country than some of her recent outings. Packed with fiddles and a Texas dance beat, the song also is enhanced by the lady's convincing delivery.

GEO. BROOKS—Play It Again Sam, Amerama A1002. Brooks is a singer from Georgia who covers a range of material from Irving Berlin to Otis Redding to the Beatles. With only a rock band behind him there is a primacy missing in much of the overproduced soul releases. Brooks himself is blessed with a warm and intimate voice. **Best cuts:** "Play It Again Sam," "Dock Of The Bay."

JOHNNY GUITAR WATSON—A Real Mother For Ya, DJM DJLPA7 (Amherst). Watson has written all the songs, does the vocals, plays an array of instruments as well as guitar, produced and arranged this LP. The result is a fusion of jazz, rock and soul influences with a solid beat throughout. Use of sound effects, a voice box and the cover art contribute to the LP's slightly zany feel. **Best cuts:** "Lover Jones," "Your Love Is My Love."

RUBY ANDREWS—Genuine Ruby, ABC AB1002. This vocalist offers a variety of material ranging from disco to ballads. She excels when performing ballads, with uptempo numbers she loses the clearness and strength of her voice to over-production. Impressive string and horn sections are supplied by the Detroit Symphony under the direction of Felix Reznick. **Best cuts:** "A Change Is Gonna Come," "My Imaginary Eye," "A Little Fixin' Up," "Queen Of The Disco."

CARRIE LUCAS—Simply Carrie, Soul Train BVL12220 (RCA). The lady's clear, expressive voice is heard alternately in crackling disco arrangements and lush soul ballads on this disk. She is equally in command of both styles and gets solid production support from a plethora of L.A. studio stars. The disco burners are probably the most immediately commercial cuts. **Best cuts:** "I Gotta Keep Dancin'," "I Gotta Get Away From Your Love," "Me For You."

RAY GRIFF—A Passing Thing (3:27); producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP, Capitol P4415. A strong ballad rendered in Griff's melodramatic style. Beautiful use of steel guitar and piano helps the song build to an effective finale. Programmers should also check the uptempo B-side, "Piano Man" (same credits). Griff's last single was a two-sided hit—and this one has power on both A & B sides.

TOM T. HALL—Your Man Loves You, Honey (2:16); producer: Jerry Kennedy; writer: Tom T. Hall; publisher: Hall-note, BMI, Mercury DJ484. A simple, direct love song with a lesson in the lyrics. Production is also simple and uncluttered, providing a focus on Hall's mellow voice and words.

BOBBY WRIGHT—In Our Room (3:01); producer: Larry Butler; writers: T. Seals-M. Barnes; publisher: Danor, BMI, United Artists UAXW963Y.

MAX D. BARNES—Rain All Over You (3:08); producer: Marlin Greene; writer: Max D. Barnes; publishers: Screen Gems-EMI/Danor, BMI, Polydor PD14386.

LEROY VAN DYKE—Texas Tea (2:35); producer: Shelby S. Singleton, Jr.; writer: Ben Peters; publisher: Shelby Singleton, BMI, ABC/Dot DD17691.

CON HUNLEY—I'll Always Remember That Song (3:18); producer: Larry Morton; writer: Charlie Daniels; publishers: Rada Dara/Kama Sutra, BMI, Prairie Dust PD7614A.

T.K. HULIN & SMOKE—I'll Still Be Your Friend (2:41); producer: V.J. Boulet; writer: Eddy Raven; publisher: Milene, ASCAP, Hooray 45100S.



BOONES—Hasta Manana (3:12); producer: Mike Curb; writers: Benny Andersson, Stig Anderson, Bjorn Ulvaeus; publisher: Countless, BMI, Warner Bros. PRO668.

JACK JONES—With One More Look At You (3:38); producer: Rick Jarrard; writers: Paul Williams, Kenny Ascher; publishers: First Artists/Emanuel/20th Century/WB, ASCAP, RCA JH10955.

Billboard LPs

Continued from page 66

pop

EDDIE FLOYD—Experience, Malaco 6352 (T.K.). A strong, vibrant soul baritone most comfortable in traditional ballad or lounge-jazz styles, Floyd finds himself in a few too many post-Funkadelic spacey productions here. His richly intense singing is best suited to the more uncluttered orchestrations on the LP. **Best cuts:** "Making Love," "You're Gonna Walk Out On Me."

GEO. BROOKS—Play It Again Sam, Amerama A1002. Brooks is a singer from Georgia who covers a range of material from Irving Berlin to Otis Redding to the Beatles. With only a rock band behind him there is a primacy missing in much of the overproduced soul releases. Brooks himself is blessed with a warm and intimate voice. **Best cuts:** "Play It Again Sam," "Dock Of The Bay."

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WOOD, BRASS & STEEL—Turbo 7016 (All Platinum). An impressive jazz/r&b oriented LP. Instruments are jazz while vocals are r&b. This self-contained group has selected material ranging from ballads to uptempo. Instrumentals and vocals are evenly distributed throughout this album. All but one tune was written by group members. **Best cuts:** "Funkanova," "My Darling Baby," "Say What You Want To Say," "Without You," "Always There."

country

RED STEAGALL—For All Our Cowboy Friends, ABC/Dot DD02078. Steagall offers his salute to the rodeo performers in an album about "rodeos, cowboys, bluejeans, boots and saddles." It's a compilation of songs about great rodeo events and personalities—most of the numbers written by Steagall. Dubbing his six musicians the Coleman County Cowboys, Steagall's voice is surrounded by strong guitar and fiddle accompaniment. ABC/Dot plans some intensive marketing efforts for this release, including tie-ins with the rodeo circuit. **Best cuts:** "Dawson Legate," "My America," "Freckles Brown," "My Adobe Hacienda."

DAVID ROGERS—I'm Gonna Love You Right Out Of This World, Republic IRDA LPNR5907598. Backed by dobro, steel, electrical and acoustic guitars, piano, drums, strings and background vocals, Rogers pulls off a good LP effort that contains two previously charted singles for the singer. Sharp production by Dave Burgess on tunes ranging from gutsy and uptempo to softer love ballads with some nice dobro and fiddle backups gives Rogers vocal range a work out. **Best cuts:** "I'm Gonna Love You Right Out Of This World," "I Love What My Woman Does To Me," "We Did It Together."

disco

T-CONNECTION—Magic, Dash D30004 (TK). T. Coakley's swirling keyboard work and his cut-above-average lyrics make this a classy production. The quintet works best on its super smooth disco cuts, full of highly contagious rhythm. With some editing, there's three singles here. **Best cuts:** "Disco Magic," "Do What Ya Wanna Do," "Go Back Home."



recommended

LASO—Another Star—(3:58); producer: Joe Bataan; writer: Stevie Wonder; publishers: Jobete/Black Bull, ASCAP, MCA, MCA40707.

EL COCO—Just Be You (3:16); producers: Michael Lewis, Laurin Rinder; writer: Merria Ross; publisher: Equinox, BMI, A.V.I. AVIS133A.

RICE & BEANS—Disco Dancing (3:30); producers: Pepe Luis, Tato Rossi; writer: Pepe Luis Soto; publisher: Peer, BMI, Dash 5034 (T.K.).



HARPO—Horoscope (3:13); producer: Ben Palmers; writer: Harpo; publisher: Buddah, ASCAP, EMI P4413 (Capitol). A fun sounding rocker, perfect for driving in a car as this Swedish group with an Abba sound hooks the listener with an infectious uptempo beat. Guitars and a piercing cymbal add a funky zest to the instrumentals.

BLUE—Capture Your Heart (3:20); producers: Elton John, Clive Franks; writer: Hugh Nicholson; publisher: Rocket, ASCAP, Rocket PIG40706 (MCA). A pleasant sounding upbeat ballad that builds in intensity. Harmonies blend well with the unobtrusive guitar riffs. Produced by Elton John and Clive Franks, the lead vocals come across as melodically vibrant as lead guitarist and vocalist Hugh Nicholson brings across the love theme within a commercial pop vein.

SHAUN CASSIDY—Da Doo Ron Ron (2:46); producer: Michael Lloyd; writers: J. Barry, P. Spector, E. Greenwich; publishers: Trio/Mother Bertha, BMI, Warner Bros. WBS8365. A bouncy remake of the old Phil Spector hit with production values that, while modernized, still evoke the original. Vocals are smoother and more homogenized, leaving some yearning for the raw-edged power of before. But a swinging sax in one break and happy hand-clapping in another capture the vibrant spirit of early rockers.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

GLOSTER WILLIAMS & THE KING JAMES VERSION—Together, Gospel Roots 5005 (TK). Are you ready for gospel disco? While you can't hustle to every cut, "praise the Lord" takes the back seat to the music which is modern all the way, with contemporary arrangements of the vocals, and an electric band pushing it all along. **Best cuts:** "What Good Is A Song?" "There's Not A Friend."

CELI BEE & THE BUZZY BUNCH—APA Records 77001 (TK). Pepe Luis Soto wrote the songs and produced this LP. The Buzzy Bunch provides the female vocals. The beat is as precise as a clock, provided by a five-man group with strings added on. **Best cuts:** "It's Sad," "Hurt Me, Hurt Me."

jazz

LOUIS VAN DYKE—Round Midnight, Columbia M34511. Columbia says right on the front cover that Van Dyke is the best jazz pianist in Europe. Be that as it may this is a quiet LP of nice restful music with only bass and drum accompaniment. Van Dyke rearranges everything from Bach to Beatles to create his own sound. **Best cuts:** "Round Midnight," "What The World Needs Now Is Love."

DEXTER GORDON—Homecoming: Live At The Village Vanguard, Columbia BL34651. Gordon and his virile tenor saxing are undergoing a major renaissance since his return from a long residence in Europe. Trumpeter Woody Shaw, pianist Ronnie Mathews, bassist Stafford James and drummer Lou Hayes provide competent backup to Dex's visceral and at times moving horn but the long cuts—only eight selections spread over four LP sides—sound less captivating on vinyl than in a nightclub. Still, it's an emotional program and one that confirms Gordon's abundant talent. **Best cuts:** "Gingerbread Boy," "Fenja."

EDDIE HARRIS—How Can You Live Like That?, Atlantic SD1698. Nine tracks, eight originals. Any LP without a single recognizable title has an uphill fight and the versatile Harris might have enjoyed a stronger commercial entry with a couple of contemporary tunes on the menu. He has a congenial big band behind his singing, his piano, his tenor saxophone and a studio jammed with electronic gimmicks including a guitorgan, an esophagusophone and electric drums. **Best cuts:** "How Can You Live Like That?" "Bird Of Stone."

The Debut of BLUE

**A New Group
on Rocket Records
with a New Single
“Capture Your
Heart”**

PIG-40706

Produced by Elton John & Clive Franks

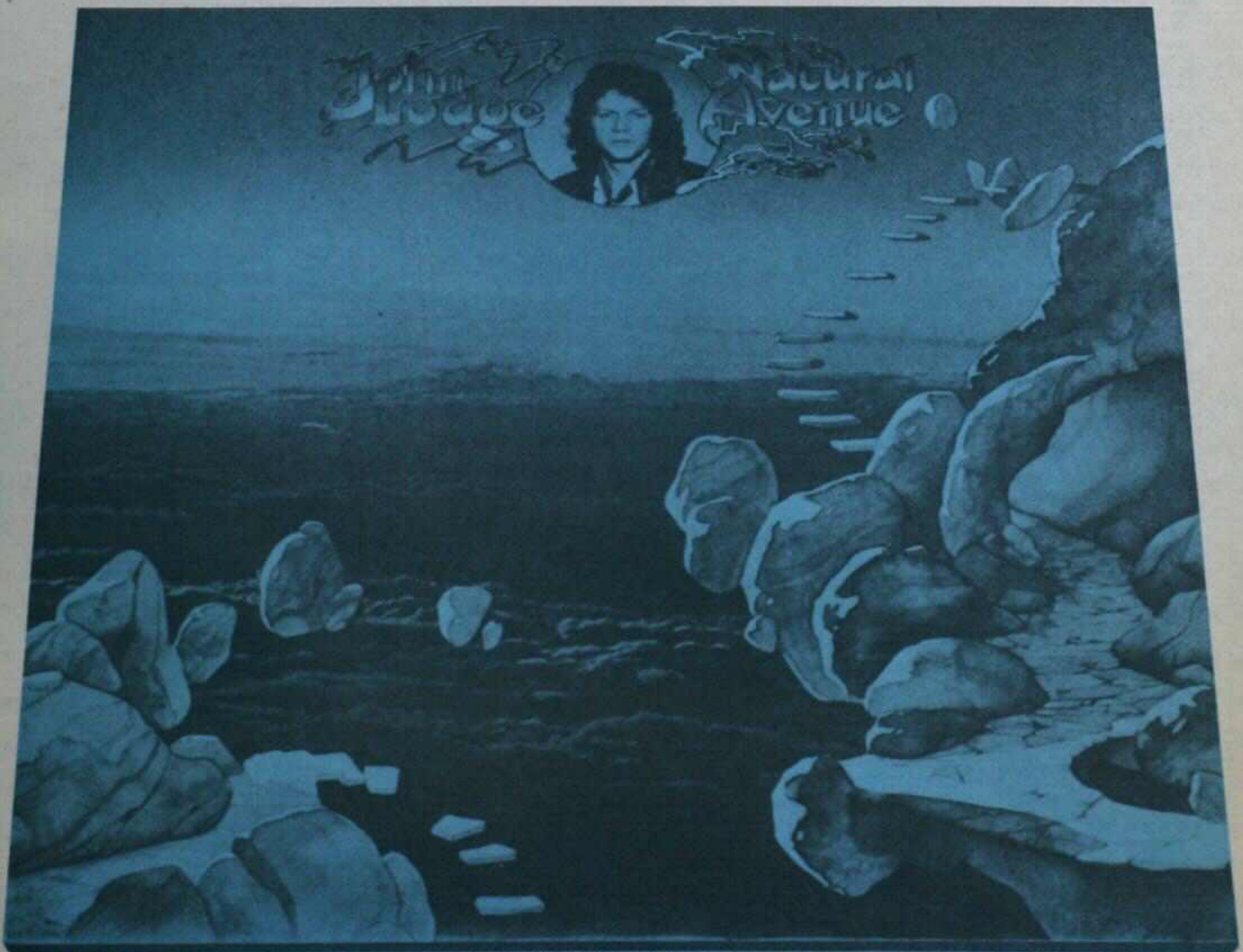
THE ROCKET RECORD COMPANY™

MCA RECORDS

John Lodge & Natural Avenue



John Lodge's "Natural Avenue" has taken him from bass player/vocalist/writer with the Moody Blues to the highly successful "Blue Jays," and now, a superb solo debut album—"Natural Avenue."



Lyrics & music by John Lodge.

PS 683



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Jerry Weintraub, Management III

Produced by Tony Clarke

LONDON
RECORDS & TAPES

Billboard TOP LPs & TAPE

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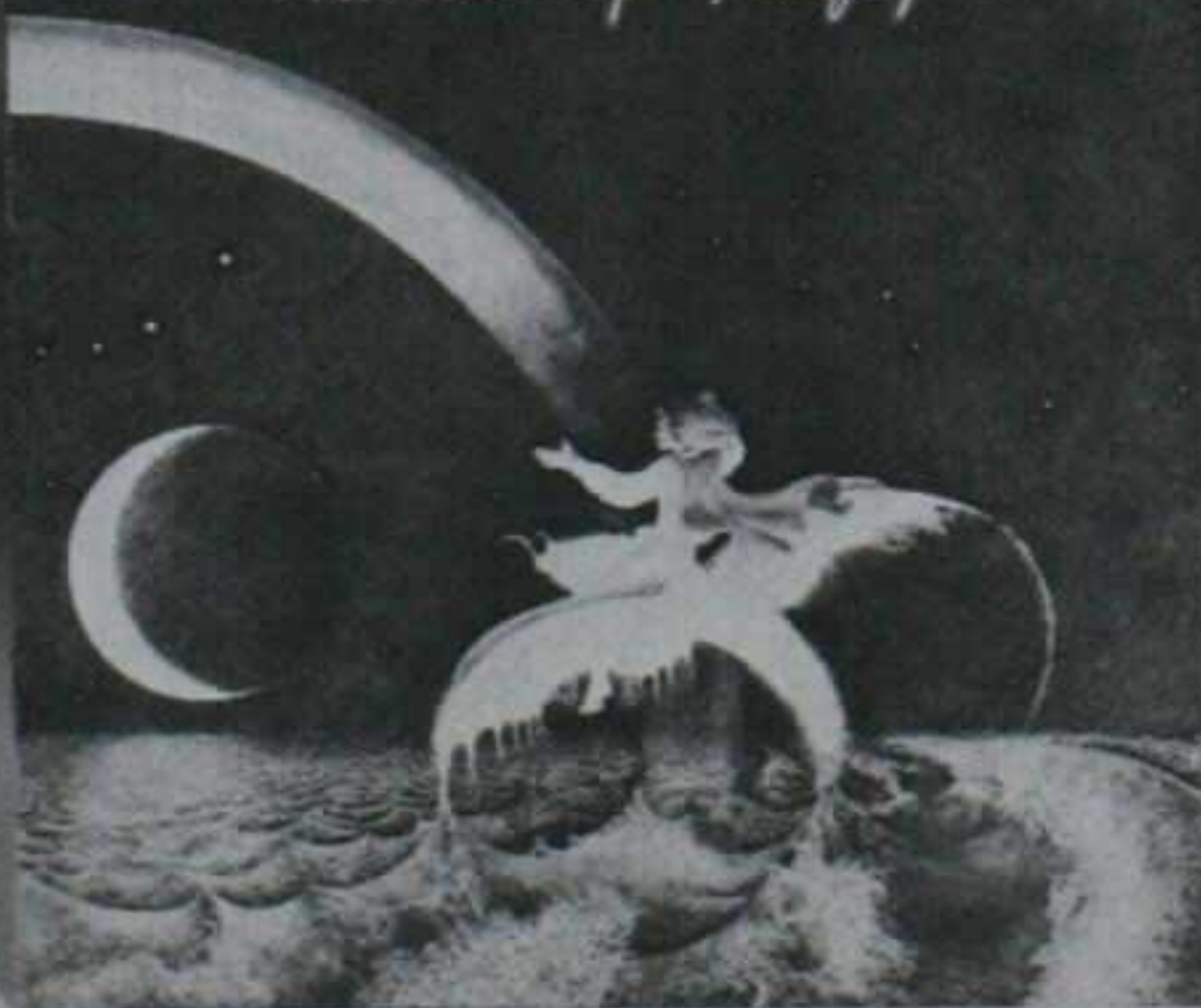
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	4-CHANNEL	8-TRACK	D-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	D-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	D-8 TAPE	CASSETTE
★	1	7	FLEETWOOD MAC Rumours Warner Bros. BSX 3010	▲	7.98	7.97	7.97	8.95	★	42	27	CAR WASH/ ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2-6200	●	7.98	9.98	9.98	71	65	149	PINK FLOYD Dark Side Of The Moon Harvest SS 11163 (Capitol)	●	7.98	7.98	7.98	7.98				
	2	16	EAGLES Hotel California Asylum ZE 1084	▲	6.98	7.97	7.97			37	39	9	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 950	●	6.98	7.95	7.95	★	85	2	WEATHER REPORT Heavy Weather Columbia PC 34418	●	6.98	7.98	7.98				
	3	26	STEVIE WONDER Songs In The Key Of Life Tamla T13-34022 (Motown)	▲	13.98	15.98	15.98			38	40	21	JACKSON BROWNE The Pretender Asylum ZE 1079	●	6.98	7.97	7.97	★	84	4	MINNIE RIPERTON Stay In Love Epic PE 34131	●	6.98	7.98	7.98				
	4	18	A STAR IS BORN/ ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	▲	8.98	8.98	8.98			★	85	2	JEFF BECK WITH THE JAN HAMMER GROUP Epic PE 34433	●	6.98	7.98	7.98	★	100	2	KLAATU Capitol ST 11542	●	6.98	7.98	7.98				
	5	23	KANSAS Leftoverture Karnes PZ 34224 (Epic)	▲	6.98	7.98	7.98			★	83	2	SPINNERS Yesterday, Today & Tomorrow Atlantic SD 13100	●	7.98	7.97	7.97	★	87	30	MARILYN McCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	●	6.98	7.95	7.95				
	6	29	BOSTON Epic PE 34188	▲	6.98	7.97	7.97				41	45	25	K.C. & THE SUNSHINE BAND Part 3 TK 605	●	6.98	7.98	7.98	★	86	5	JUSTIN HAYWARD Songwriter Decca DES 18073 (London)	●	6.98	7.98	7.98			
★	10	34	BARRY MANILOW This One's For You Arista AL 4290	▲	6.98	7.98	7.98	7.98			42	38	28	BEE GEES Children Of The World RSO RS-1-3003 (Polygram)	▲	6.98	7.95	7.95	★	107	2	COMMODORES MCA 97-88481	●	7.98	7.98	7.98			
	8	9	NEIL DIAMOND Love At The Greek Columbia KC2 34404	●	11.98	11.98	11.98				43	43	21	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. WS 2978	▲	6.98	7.97	7.97	8.95	★	78	81	7	MANHATTANS It Feels So Good Columbia PC 34450	●	6.98	7.98	7.98	7.98
	9	46	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲	6.98	7.98	7.98				44	27	13	MARY MACGREGOR Torn Between Two Lovers Arista America ST 50815 (Capitol)	●	6.98	7.98	7.98	★	79	82	20	LEO SAYER Endless Flight Warner Bros. WS 2962	●	6.98	7.97	7.97		
★	12	6	NATALIE COLE Unpredictable Capitol SD 11600	●	7.98	7.98	7.98			★	70	4	GLEN CAMPBELL Southern Nights Capitol SD 11601	●	7.98	7.98	7.98	★	90	6	ANGEL On Earth As It Is In Heaven Casablanca NBLP 7043	●	7.98	7.98	7.98				
	11	6	JOHN DENVER'S GREATEST HITS VOL. 2 MCA CPL1-2135	●	7.98	7.95	7.95	8.95			46	29	9	AN EVENING WITH DIANA ROSS Motown M7-87782	●	7.98	9.98	9.98	★	81	58	13	QUEEN A Day At The Races Elektra EE 101	●	7.98	7.97	7.97		
	12	13	GEORGE BENSON In Flight Warner Bros. WSX 2983	●	7.98	7.97	7.97	8.95			47	50	52	GEORGE BENSON Breezin' Warner Bros. WS 2913	▲	6.98	7.97	7.97	★	82	53	11	DAVID BOWIE Low MCA CPL1-2030	●	7.98	7.95	7.95		
★	15	16	WINGS OVER AMERICA Capitol SMO10 11583	▲	14.98	14.98	14.98			★	68	52	BARRY MANILOW Trying To Get The Feelin' Arista AL 4260	▲	6.98	7.98	7.98	7.98	★	83	47	8	SMOKEY ROBINSON Deep In My Soul Tamla T 25251 (Motown)	●	6.98	7.98	7.98		
	14	8	PINK FLOYD Animals Columbia IC 34474	●	7.98	8.98	8.98				59	12	TRAMMPS Disco Inferno Atlantic SD 18211	●	6.98	7.97	7.97	★	95	4	BACHMAN-TURNER OVERDRIVE Freeways Mercury SRM 1-3700 (Phonogram)	▲	7.98	7.95	7.95				
★	17	24	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA-LA679-G	▲	6.98	7.98	7.98				50	52	12	AVERAGE WHITE BAND Person To Person Atlantic SD 2-11002	●	9.98	18.97	18.97	★	85	69	63	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲	7.98	9.98	9.98		
★	20	6	JETHRO TULL Songs From The Wood Chrysalis CHR 1132	●	6.98	7.98	7.98				51	41	17	LINDA RONSTADT Greatest Hits Asylum ZE 1097	▲	6.98	7.97	7.97	★	99	23	BARRY MANILOW II Arista AL 4015	●	6.98	7.98	7.98	7.98		
★	19	16	THELMA HOUSTON Anyway You Like It Tamla T6-34551 (Motown)	●	6.98	7.98	7.98				52	56	12	SANTANA Festival Columbia PC 34473	●	6.98	7.98	7.98	7.98	★	98	3	THE BAND Islands Capitol SD 11602	●	7.98	7.98	7.98		
	18	11	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	▲	6.98	7.98	7.98				53	48	12	EMMYLOU HARRIS Luxury Liner Warner Bros. WS 2998	●	6.98	7.97	7.97	★	88	75	28	GATO BARBIERI Caliente A&M SP 4587	●	6.98	7.98	7.98		
★	28	3	BAD COMPANY Burnin' Sky Sire Song 25 8500 (Atlantic)	●	7.98	7.98	7.98	8.95			54	46	10	RENAISSANCE Novella Sire SA 7526 (ABC)	●	6.98	7.95	7.95	★	89	51	12	GARY WRIGHT The Light Of Smiles Warner Bros. WS 2951	●	6.98	7.97	7.97	8.95	
★	22	10	BOOTSIE'S RUBBER BAND Ah! The Name Is Bootsie, Baby! Warner Bros. WS 2972	●	6.98	7.97	7.97				66	12	DAVID SOUL Private Stock PS 2013	●	6.98	7.98	7.98	★	102	3	FOREIGNER Atlantic SD 18215	●	6.98	7.97	7.97				
★	23	5	AMERICA Harbor Warner Bros. WSX 3017	●	7.98	7.97	7.97	8.95			67	4	JOHNNIE TAYLOR Rated Extraordinaire Columbia PC 34401	●	6.98	7.98	7.98	7.98	★	91	76	6	TOM JONES Say You'll Stay Until Tomorrow Epic PE 34468	●	6.98	7.98	7.98		
★	24	12	ABBA Arrival Atlantic SD 18287	●	6.98	7.97	7.97				57	63	12	Z Z TOP Tejas London PS 640	●	6.98	7.98	7.98	★	147	2	JESSE COLIN YOUNG Love On The Wing Warner Bros. WS 3033	●	6.98	7.97	7.97			
★	25	13	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	●	6.98	7.98	7.98				58	61	39	ROD STEWART A Night On The Town Warner Bros. WS 2938	▲	6.98	7.97	7.97	8.95	★	93	93	26	EARTH, WIND & FIRE Spirit Columbia PC 34241	▲	6.98	7.98	7.98	7.98
	24	18	KISS Rock And Roll Over Casablanca NBLP 7027	▲	6.98	7.98	7.98				59	64	125	AEROSMITH Toys In The Attic Columbia PC 33479	●	6.98	7.98	7.98	7.98	★	94	94	23	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2123	●	6.98	7.98	7.98	
★	30	7	KINKS Sleepwalker Arista AL 4106	●	6.98	7.98	7.98			★	109	2	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-35287 (Motown)	●	7.98	9.98	9.98	★	105	3	DARYL HALL & JOHN OATES No Goodbyes Atlantic SD 18213	●	6.98	7.97	7.97				
	26	12	GENESIS Wind & Wuthering Arista SD 36-144	●	6.98	7.97	7.97				71	89	FLEETWOOD MAC Riposte MCA 2225 (Warner Bros.)	●	6.98	7.97	7.97	8.95	★	126	7	JENNIFER WARNES Arista AL 4062	●	6.98	7.98	7.98			
★	32	56	BOZ SCAGGS Silk Degrees Columbia PC 33620	▲	6.98	7.98	7.98				74	5	PETER GABRIEL Arista SD 36-147	●	6.98	7.97	7.97	★	97	54	23	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	●	6.98	7.98	7.98			
★	34	33	DARYL HALL & JOHN OATES Bigger Than Both Of Us MCA MPL1-1467	●	6.98	7.95	7.95				73	4	NILS LOFGREN I Came To Dance A&M SP 4028	●	6.98	7.98	7.98	★	98	104	79	KISS Alive! Casablanca NBLP 7020	●	6.98	9.98	9.98			
	29	21	QUINCY JONES Roots A&M SP 4026	●	6.98	7.98	7.98			★	NEW ENTRY	EMERSON, LAKE & PALMER Works Volume I Atlantic SD 2-1000	●	13.98	13.98	13.98	★	166	2	RETURN TO FOREVER Musicmagic Columbia PC 34482	●	6.98	7.98	7.98					
★	33	7	MARSHALL TUCKER BAND Carolina Dreams Capricorn CP 0180 (Warner Bros.)	●	7.98	7.97	7.97				65	62	18	GEORGE HARRISON Thirty Three & 1/3 Dark Horse DH 3005 (Warner Bros.)	●	6.98	7.97	7.97	★	110	2	MARLENA SHAW Sweet Beginnings Columbia PC 34458	●	6.98	7.98	7.98			
	31	31	EAGLES Their Greatest Hits 1971-1975 Asylum ZE 1052	▲	6.98	7.97	7.97				77	6	SEA LEVEL Capricorn CP 0178 (Warner Bros.)	●	6.98	7.97	7.97	★	101	72	11	JEFFERSON AIRPLANE Flight Log (1966-1976) Gust GYL 1255 (RCA)	●	10.98	11.95	11.95	13.95		
★	44	4	TEDDY PENDERGRASS Philadelphia International PZ 34290 (Epic)	●	6.98	7.98	7.98				67	36	29	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. WS 2965	●	6.98	7.97	7.97	★	NEW ENTRY	BOB JAMES Foot GPI 7574	●	7.98	7.98	7.98				
	33	16	AL STEWART Year Of The Cat Jamae JMS 7022	▲	6.94	7.95	7.95				★	96	2	WILD CHERRY Electrified Funk Epic PE 34462	●	6.98	7.98	7.98	★	103	108	9	JOAN ARMATRADE A&M SP 4588	●	6.98	7.98	7.98		
	34	35	DENIECE WILLIAMS This Is Niecy Columbia PC 34242	●	6.98	7.98	7.98					69	49	8	ISAAC HAYES & DIONNE WARWICK A Man And A Woman ABC AB 996-2	●	8.98	9.95	9.95	★	104	60	19	THE JACKSONS Epic PE 34279	●	6.98	7.98	7.98	
	35	37	RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 975	●	6.98	7.95	7.95				70	78	48	KISS Destroyer Casablanca NBLP 7023	▲	6.98	7.98	7.98	★	115	5	THE KENNY RANKIN ALBUM Little David LD 1013 (Atlantic)	●	6.98	7.97	7.97			

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

High Flying Heep!

Uriah Heep Firefly

Firefly




The first blazing album by a whole new Heep. Veteran members Ken Hensley, Mick Box, and Lee Kerlake are joined by former Bowie/Spiders from Mars bassist Trevor Bolder and new lead singer John Lawton.

The result: Blistering British rock with melodic highlights undreamt of by previous Heeps. High and mighty heavy music for the 70s.

Uriah Heep/Firefly

Produced by Gerry Bron

 on Warner Bros. records & tapes. BS 3013

ARRANGED BY DON KING

Black U.S. Acts Perform For Liberians In W. Africa

By ALAN PENCHANSKY

CHICAGO—A rare series of performances by major American acts in the West African nation of Liberia has been arranged by Don King Management of New York.

The firm, which has scheduled the Dells to open the series Wednesday (6) at the Intercontinental Hotel in Monrovia, capital of Liberia, says it is the first time in a decade that American groups have played the African state.

The Mighty Clouds Of Joy, the Impressions and Millie Jackson are slated to follow the six-day Dells engagement, according to Ruth Bowen

of Don King, who arranged the bookings.

"The people there are starved for entertainment," explains Bowen, who recently returned from a visit to the African nation.

Bowen says the last American act to play Liberia, a booking that she also arranged, was Erma Franklin, sister of Aretha.

"Ten years ago I sent a couple of small acts over there and they really did great," recalls the former head of New York's Queen Booking Agency.

Bowen says the current deal is for at least one American act a month to visit the Liberian capital. The acts will perform at a 250 seat venue in the Continental Hotel and at a theatre of equal size, where ticket prices are lower, she informs.

"They're building an art center that will be completed next year," Bowen says. "Once complete the facility will be suitable for Aretha Franklin and other entertainers of that calibre. Right now there is no facility large enough to warrant bringing in the larger names."

Bowen says other acts she eventually would like to bring to the nation, founded by former American slaves, include the Four Tops, the Impressions and Jerry Butler.

Musexpo Woos TV And Radio People

NEW YORK—Musexpo 77, the third annual international record and music industry market, set for Oct. 28 to Nov. 1 in Miami, will provide complimentary registration privileges, and special invitations to program directors, general managers, and music directors of radio and television stations.

Musexpo promises the radio and television people appointments service, tours of the exhibitions, live broadcast rooms, artist interviews and free admission to all functions, galas and showcases.

Attractions At IMIC '77

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will have one of the latest Betamax models to be shown in Europe for the first time.

Also confirmed for the panel that will explore the consumer video market is Donald MacLean, managing director, EMI audio/visual services in London. He spearheads video program research for the giant EMI combine coordinating multi-national pilot projects.

Jack Findlater, vice president of MCA Inc. and president of MCA Disco-Vision, will demonstrate how the videodisk works. Findlater introduced the product at last year's IMIC in Hawaii.

The video update and demonstrations of two leading home disk and tape systems are the most recent industry innovations for IMIC. Palma de Mallorca in 1970 had the first Philips 1/2-inch videocassette recorder (VCR); at Montreux in 1971 CBS bowed the SQ matrix quadraphonic system; and RCA followed in 1972 at Acapulco with the premiere of the CD-4 discrete quadraphonic system.

Confirmed for Nesuhi Ertegun's "International Marketplace Today" panel is Piet Schellevis of Phonogram, Baarn.

Other confirmations for the Coen Solleveld-chaired presidents panel are Irwin Steinberg, Polygram, and Ken Glancy, RCA.

Joel Friedman, WEA, and Al Coury, RSO, are confirmed as panelists on Bruce Lundvall's panel "The U.S. Record Business—A Changing Scene."

Jeff Wald is the first confirmation for a panel chaired by United Artists Records president Artie Mogull entitled "The Career-Building Battle: Label Versus Artist Manager."

Frederic N. Gaines, entertainment attorney with Bushkin, Kopelson, Gaime & Gaines, will head a panel, "Lawyers: Makers Or Breakers Of Deals?" Panelists will be divulged shortly.

The registration fee is \$400 per participant which includes all sessions, meals, workbook materials and special events. In addition to the business sessions, special activities are planned for wives. Spouse registration is \$150.

IMIC Conference headquarters will be at the Okura Hotel. All correspondence regarding registration fees and hotel accommodations should be directed to Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



REAL PEACHY—Anne Murray dabbles in cement for a Peaches record store sidewalk tribute in Dallas. Observing from the left: Peaches night manager Buffy Fultz, Murray, and Peaches assistant night manager Rosie McKinnie.

Famous Music Into Agenting

NEW YORK—Famous Music will now represent and serve agents for independent producers. The new move for the music publishing firm comes with the signing of Bunny Sigler and follows months of preparations (Billboard Jan. 1, 1977).

Sigler, a noted Philadelphia producer, has been signed to separate and exclusive writing and producing contracts. The worldwide deal will mean that Famous will not only sell Sigler's songs, but also his services as a producer.

Among his credits, Sigler wrote and produced many of the hits by the O'Jays, including "Ship Ahoy" as well as "Free Man" for the South Shore Commission, and "From Now On" and "Need You Forever" for Lou Rawls' "All Things In Time" LP.

Inside Track

RCA and Filmways have been holding discussions in New York about the film company purchasing the closed RCA Hollywood recording studios. Filmways, of course, owns the Wally Heider studio operation in L.A. and San Francisco.

Skip Byrd, new president of ABC Records, conferred with his branch managers at the Century Plaza, Los Angeles, Friday (1). ... Some major independent label distributors are pressuring labels to accelerate returns. They're griped because the labels seek hefty catalog inventory, which sometimes moves slowly, but tie up even more dollars in RA's waiting for approval.

Casablanca Records and its custom label, Millenium, are sharing Manhattan space at 3 W. 57th St., where Jimmy and Don Jenner and Irv Biegel of Millenium and Worthy Patterson and Lance and Ira Bogart of Casablanca are based. ... Steve Gold and Jerry Goldstein of Far Out Management have inked La Costa. ... George Goldner's son, Cary, is entering the business as a concert promoter. His first gig is April 9 at the Tallahassee Sports Stadium. ... The Bud Dains are expecting soon. ... The Los Angeles Entertainment Softball loop is into its fifth season, with nines from Motown, Springboard, Casablanca, M. S. Distributing, Island, Irving/Almo and Billboard represented. Tom Noonan, Billboard ad chief, is commissioner.

The first WEA employee to retire is Eddie Diepenseifen of the Cleveland branch, who's been with the distribution wing since inception five years ago. ... One-time Boston DJ topper Stan Richards, 51, died in Los Angeles March 21. ... Donna Summer, Dolly Parton and Tom Jones guest on the Mac Davis television special April 26. ... Jay Lowy, president; Helen King, vice president; Bernie Brody, treasurer; Molly Hyman, secretary and Lois Arkin, assistant secretary, comprise the new officer slate for the California Copyright Conference. Directors include: Barbara Brunow, Irwin Coster, Kim Espy, Terri Fricon, Mickey Goldsen, Hy Kanter, Jesse Kaye, Irwin Pincus, Rick Riccobono, Hannah Russell, Ronny Schiff and Sam Trust, with Madelon Baker, Bud Kahaner and John Sippel as alternates. ... Are Roger McGuinn and Bob Dylan working together on an album? ... Natalie Cole, who announced her marriage of last summer to her producer Marvin Yancy recently, is pregnant. She is cancelling some of her fall bookings. ... The late Bobby Hackett's son, Ernie, is drumming professionally in New York.

Irwin Schuster of UA Music is in Los Angeles New Hospital getting his strength back. He's had problems since last MIDEM.

Resistance To Higher Capitol Prices

• Continued from page 1

made by the label's chief marketing brass to distributor-type accounts in rack, one-stop and retail shortly before the start of the NARM convention. A simple letter informed independent dealers.

Under the new wholesale price shift, which affects only \$7.98 suggested list product, independent dealers pay \$4.23, chains pay \$3.97 and racks and one-stops are invoiced at \$3.84.

Capitol works on the premise that the account will help to determine its own price. Accounts have been told to provide their Capitol salesperson with documentation, indicating what WEA and CBS Records are charging them. With this data, Capitol then offers a "competitive price."

Most accounts have received their first invoice, carrying the adjusted price. One of the nation's largest re-

tailers, who asked to remain anonymous, said it is now studying a proposal, wherein some of its stores, farthest from its central warehouse, would be shipped directly from Capitol warehouses instead of its present procedure of buying all inventory for shipment to a central warehouse in the Midwest from where it's repacked to its individual stores.

"Capitol's policy makes it impossible for us to carry huge inventories in a central warehouse" the dealer says. "We are better off to have our most distant stores shipped directly for the 26-cent price differential," the buying chief of the major chain retailer says.

Another huge chain's president says he and his entire staff are "most displeased" by the big difference between chain and rack/one-stop price and it has affected their buying.

Both point out that on most of their first \$7.98 LPs from all labels, the early sales history comparisons of prior \$6.98 and current \$7.98 LPs by "selected artists" indicates a sales falloff unitwise of up to 60%.

Dave Lieberman, Lieberman Enterprises, Minneapolis, first brought the Capitol \$7.98 wholesale change to light the first day of the NARM convention during the rackjobbing session when he lauded the recognition provided racks and one-stops by Capitol.

Lieberman noted that the 13-cent break provided leverage for racks to eke out a fair profit margin over chain retailer competition. To insure proper equity, Lieberman noted that Capitol, in devising a fair price for wholesale entities which deal in more than one category, asks that firm to supply it with an accounting history showing what percentage of its business is done, for example, in retailing, rack and or one/stop, so a proper price can be assessed.

Capitol sales executives and Don Zimmerman, label president, have dodged comment on the price change, explaining that it's premature for them to comment. It's known that a large part of the person-to-person discussion at NARM dwelt upon the label's explanation of the policy to its major accounts in attendance.

Capitol's competitive pricing is the first major price innovation since MCA's staggered discount (Billboard, March 20, 1976).

Graham, KFRC War Ticket Fakers

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One of the Boston counterfeit ticket styles was typed on genuine ticket blanks stolen from the BASS computer ticket service. It could be spotted visually because all the ticket lettering was the same size, says Graham.

The other counterfeit widely distributed at the concert was a professionally printed copy of the legitimate ticket. But its paper was not as thick as the genuine ducat and it could be foiled by feel.

Graham concert advertising in

both print and radio regularly warns ticket buyers not to make purchases from strangers on the street, which is how most Bay Area counterfeits are sold.

"What happened at the Boston sellout was a large-scale operation, not just the old routine of a kid photocopying his buddy's ticket to try and get into a show," notes Graham. "I will do everything in my power to drive out these counterfeiting rings before the start of our summer Day On The Green series at Oakland Stadium."

"One of the freshest and vital songwriters and artists in years."

...Richard Perry

Andy Adams and Egg Cream

Pyramid Recording Co. Inc.

Gold By
Alice Cooper



Go To Hell
Produced by Bob Ezrin
for Migration Records, Inc.

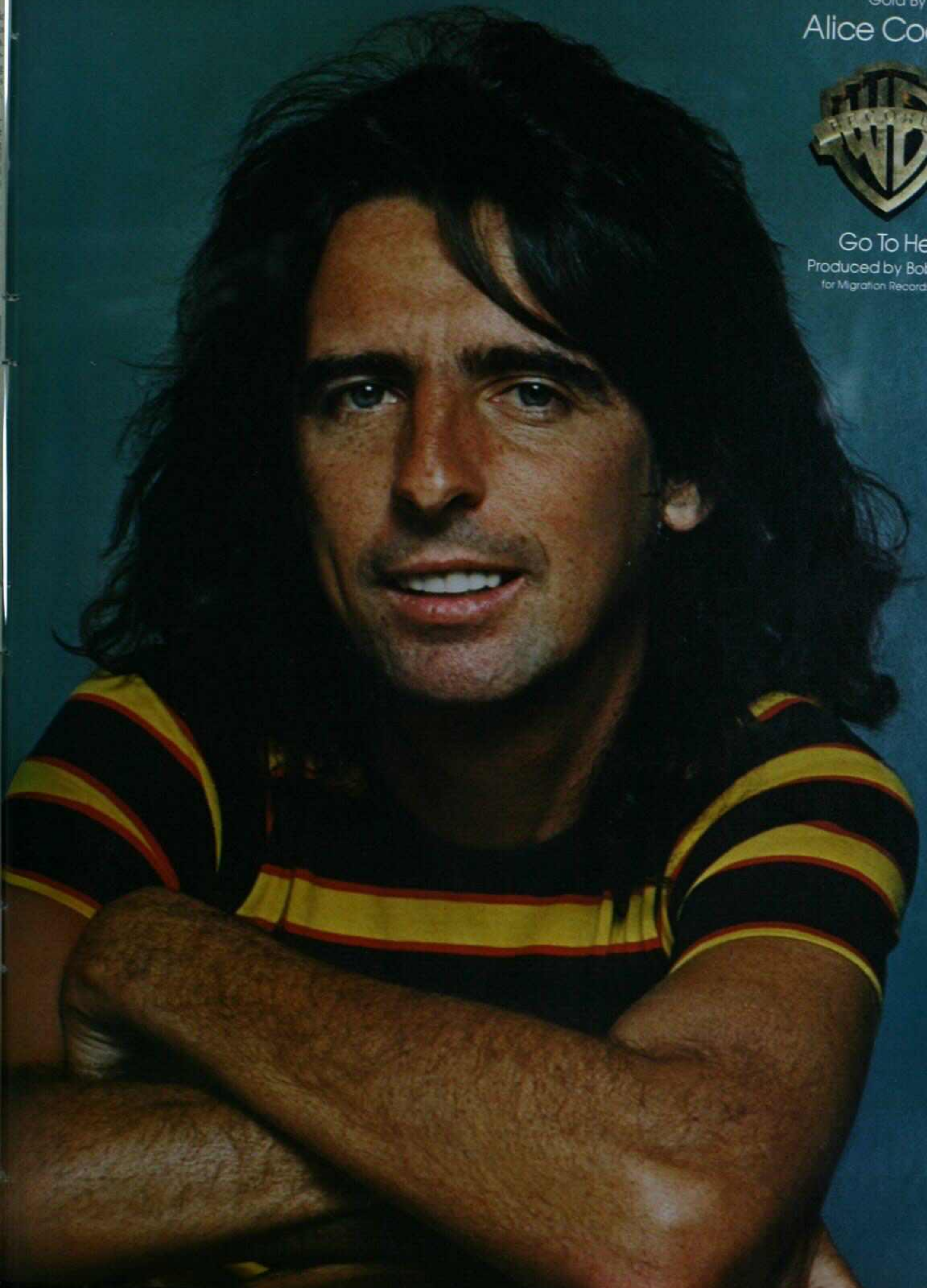


PHOTO: JONATHAN EXLEY

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