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DISCO CONCERN

Pools Decry Ebb In Record Flow

By JEAN WILLIAMS

LOS ANGELES—A battle may be developing between record companies and some of the country's disco pools—with the pools apparently losing for lack of ammunition. Some labels are cutting off their disco record service to pools, the pools' only means of survival. One such label is Salsoul, one of the pools' biggest disco record suppliers. Columbia has also reduced its service. Several pool heads claim that in order of disco product importance, Atlantic Records is first, followed by Salsoul and T.K. Productions.

Some labels contend they are not receiving feedback on the product shipped to pools. The pools are claiming that record companies are not giving them enough time to gather information about the product. According to A. J. Miller, head of the Los Angeles Disco Pool, with 100 members, and one of the country's leading disco DJs, "I'm scared as hell now. I believe that Salsoul's move will catch on to other labels, and 3,000 disco DJs across country will be forced to go out and purchase records. (Continued on page 88)

Banner 1st Quarter By 3 Majors Boosts Industry Outlook For '77

NEW YORK—Upbeat first-quarter financial reports from three of the industry's major suppliers provide a more optimistic outlook for 1977. The recorded music divisions of CBS Inc., RCA Corp. and Warner

Communications all posted record sales and/or earnings. These came despite the anticipated first-quarter business falloff after the traditionally heavy October-December period. With increased contributions from the international divisions of all three companies, the figures buttress the unprecedented upturn noted in U.K. record and tape sales

for January-March (Billboard, April 23, 1977). The CBS/Records Group scored a 24% revenue hike, best quarter for sales in its history; the WCI group had its best first quarter ever, second only to the last three months of 1976, with revenues and earnings both up 33%, and RCA Records almost doubled its earnings. (See separate stories, page 10.)

CBS To Market A&M In Europe

By IS HOROWITZ

NEW YORK—A&M Records will be distributed throughout continental Europe by CBS Records International. The major alliance, unique in its scope for CBS, becomes effective (Continued on page 96)

NAB Study Sees FM Rise

By CLAUDE HALL

WASHINGTON—Radio has a wonderful future, according to a study on its future just completed by the National Assn. of Broadcasters. Audiences and hours spent listening in just about every demographic

area will be increasing and FM radio will be competing on a much more nearly equal footing with AM in the next 10 years. The study, "Radio In 1985," says (Continued on page 20)

No Outdoor Rock Concerts For N.Y.

By ROMAN KOZAK

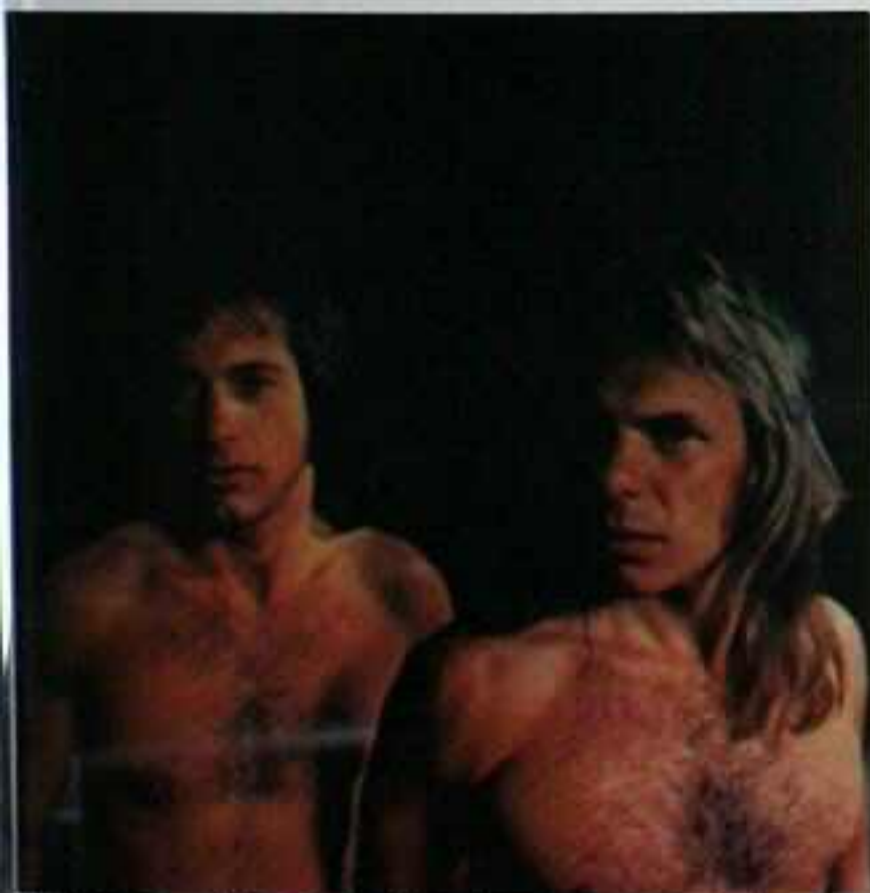
NEW YORK—Ten years after the "Summer Of Love," rock music may not be able to get outdoors in the New York area this summer. A survey of traditional local outdoor venues and local promoters here reveals that so far no one is planning any outdoor rock concerts.

Shea Stadium, Yankee Stadium, Roosevelt Raceway, and the new Meadowlands complex all report no plans as yet for any rock shows. In addition, summer hard rock concerts at Wollman Rink in Central Park have been cancelled by the city (Continued on page 36)

Holland IMIC '77 Looms As Largest And Best Ever

LOS ANGELES — Preliminary registrations for IMIC '77 in Amsterdam May 15-18 indicate that this year's international music industry event looms as the largest and most encompassing to date. Confirmed chairmen and panelists on the individual sessions will present one of the most distin-

guished arrays of music industry executives ever assembled for this event. Three new panels have also been firmed. "International Breakthroughs In Talent," chaired by Raol Kruize, managing director of Bovema/EMI in Holland, will focus (Continued on page 20)



Advance copies of Gale Force's debut album brought immediate response from decision makers at radio stations across the country. And no wonder! Gale Force is an album to be reckoned with. Brothers Len and Ken Gale—both noted LA musicians—are the creative nucleus of the band. Their brand of fresh, healthy rock and roll is more than enough to blow anyone away. (Fantasy 9527) Produced by Wayne Henderson for At Home Productions. (Advertisement)



In the course of their magnificent career, Gladys Knight & The Pips have become a standard for measuring magic. Still Together extends that standard. It really gets down to bring you up. Still Together—Gladys Knight & The Pips latest Ode to Joy on Buddah Records and Tapes. (Advertisement)

OL' WAYLON

Waylon's new LP is hot on the heels of his critically acclaimed (Platinum) LP, "The Outlaws". Dreaming My Dreams, another great Waylon Album has recently been certified gold. Now, on his new album Waylon reaches a new musical high with selections like "Luckenbach Texas"—the biggest debuting single ever.

RCA Records

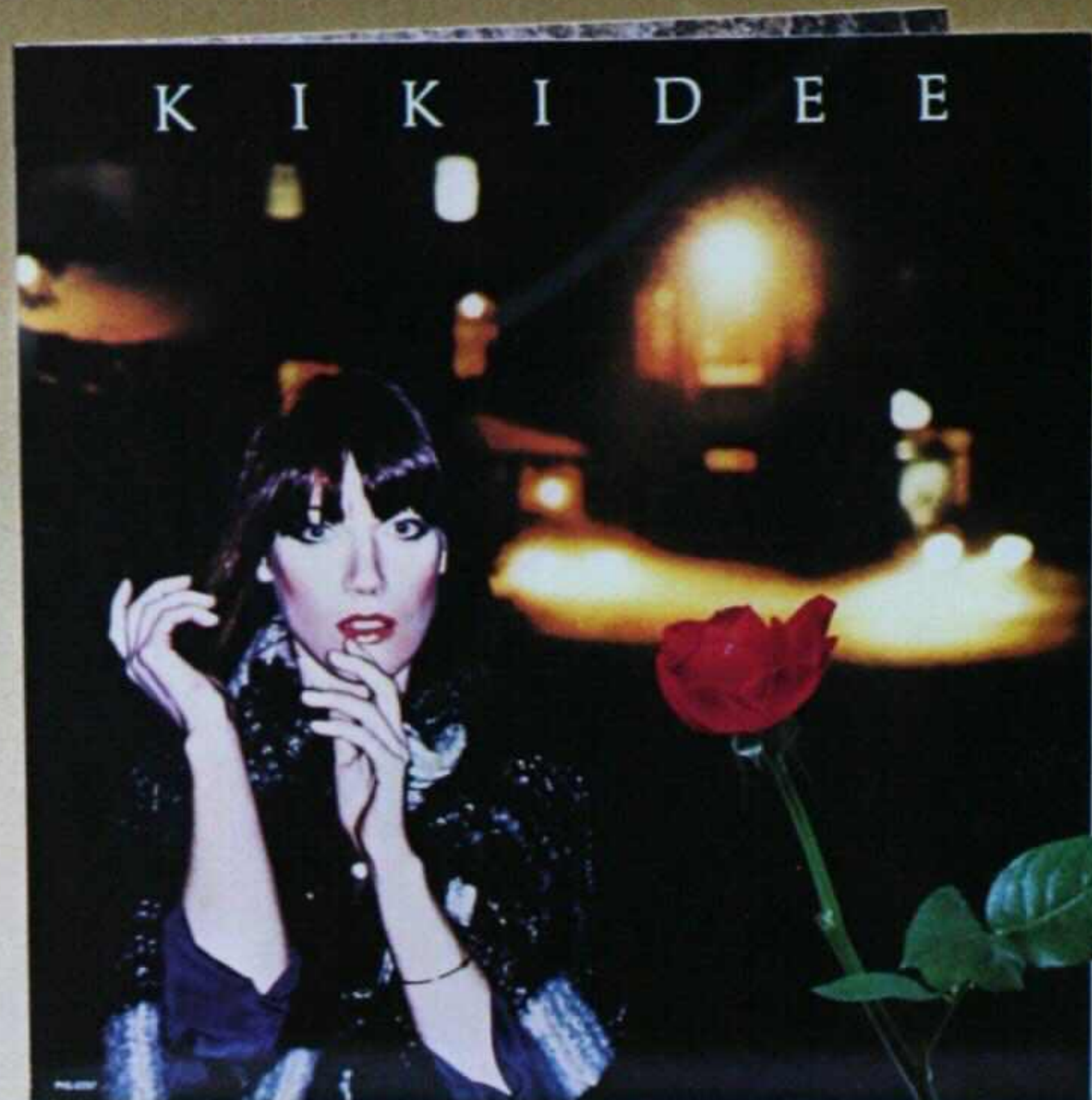
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Largest Retail Store Opening In Houston

By JOHN SIPPEL

LOS ANGELES—The Lone Star State lives up to its reputation for biggest in everything, with the opening in Houston of Texas Records & Tapes, world's largest single retail store. The 27,000 square-foot store is part of an entertainment complex, blueprinted by Cleve Howard.

Howard was founder of the now defunct Budget Tapes & Records chain in Texas. The western part of that chain is still being operated under the aegis of Phil Lasky, Danjay Music, Denver.

Slated to open in mid-summer as part of the 66,000-square-foot building is a 3,000-seat theatre, the Texas Concert Hall, where Howard intends to work contemporary music acts. He emphasizes that he'll try to keep tickets at \$3.50 peak. About 9,000 square feet of space in the theatre will be a special glassed-in isolated area, where a concertgoer will pay an extra \$3, for which he'll be able to buy food and drink.

Howard estimates the record/

tape/accessory inventory in the monster store at \$230,000. Approximately \$200,000 is a 40% tape-60% LP album mix, while the remainder is in a wide variety of accessories. About a quarter of the store space will be devoted to hi fi componentry and car stereo and CB installation. Howard said he expects to negotiate with a lessee for the department within the next three weeks.

The store, located in the South Houston/Pasadena area, specials \$6.98 for \$4.99 and \$7.98 for \$5.99. Normally five specials run a week at \$2.99. The current five are latest LPs by Loretta Lynn, Conway Twitty, Bob Seger, the Atlanta Rhythm Section and Jimmy Buffett.

Howard also operates three smaller Warehouse stores in greater Houston.



BONNIE'S SECRET—Bill Douhat, president of Whisper Concerts, shares a secret with Bonnie Raitt during the recent performance of Joan Armatrading at Virginia Beach, Va. Looking on is Jerry Heller, president of the Jerry Heller Agency of Las Vegas.

Imports Slap At German Disk Profits

By WOLFGANG SPAHR

HAMBURG—Records imported from the U.S., U.K. and France are causing grave problems for the German record industry.

Manufacturers feel they are losing substantial sales because top albums frequently reach marketing pipelines here before they are released domestically.

They also complain that imports often sell at lower prices than home-produced product because of currency imbalances.

Wolfgang Arming, of Deutsche Grammophon here, says the industry must build up a better service for German retailers and must find ways to release product quicker than wholesalers in foreign countries. He adds that DG is well on the way to achieving parallel releases, notably on recent Abba product.

Friedrich Wottawa, managing director of EMI Electrola in Cologne, reports: "It is a fact of life that Ger-

(Continued on page 95)

Montana OKs A Piracy Law

HELENA, Mont.—Gov. Thomas L. Judge has signed the bill making the manufacture of illegally duplicated records and tapes a felony crime in this state, making it the 47th state in the union to outlaw piracy.

Vermont, Wyoming and Missouri are the three remaining states without such legislation.

Montana's new law calls for jail terms up to 10 years for the manufacture of pirated or bootleg tapes and disks. Sale and possession for sale are classed as misdemeanors, punishable by jail terms up to six months and fines up to \$500.

Furthermore, the law provides for the seizure of all disks and tapes deemed illegal as well as those lacking the name and address of the manufacturer or the "conspicuous disclosure" of the performer's name.

Product without this information is liable to a violation punishable by jail terms up to six months and/or fines up to \$500.

Disco Play Ups WVEE Air Ratings

By RADCLIFFE JOE

NEW YORK—WVEE-FM, a 100,000-watt Atlanta-based radio station, is proving to a still-skeptical radio industry that disco is much more than a fluke phenomenon of psychedelic clubs and gyrating bohemians.

The station, after a long and established existence as a hard rock, and later as a country rock FMer, recently underwent a radical format change to become Atlanta's first and only 24-hour disco outlet.

According to station manager Bob Grayson, who admits he was initially skeptical of the change, WVEE has, with the new format, gone from a so-so rating to number 8 among 39 competitors in the greater Atlanta area.

"And," boasts Grayson, "we did it without offering incentives or contests of any kind." He admits however, that the station's launching in October was preceded by a major promotional campaign that utilized

(Continued on page 89)

DEMANDS FM RATE

Muzak Loses Round In ASCAP Litigation

By IS HOROWITZ

NEW YORK—Muzak has lost another round in its long standing court battle to require that ASCAP license background music suppliers under the same rate formula as FM broadcasters.

The U.S. District Court here last Monday (18) denied a second bid by Muzak and a number of other background music suppliers for a partial judgement against the performing rights organization. Judge William Connor ruled that a trial must be held to resolve the issues in dispute.

The complex case, with potentially heavy income loss at stake for ASCAP, dates back to 1971 when negotiations for a new licensing agreement were unsuccessful.

Party to the action, in addition to Muzak and a number of its franchisees, is the Independent Background Music Assn. Members of the latter group are primarily holders of Seeburg franchises, who place record and tape playback equipment in locations for music transmission.

Muzak and the other petitioners claim they are "similarly situated" to FM broadcasters and therefore are entitled to equivalent rates.

Under the most recent ASCAP license, FM broadcasters pay the society a fee of 1.725% of advertising revenues, less certain deductions.

In the case of background music operators, on the other hand, some pay 3 1/2% of gross revenues from subscribers, and others an annual fee of \$27.

This was the rate under the contract that terminated in 1970 and which has been continued under an interim basis pending resolution of the controversy.

Payments in recent years have averaged about \$2.5 million annually. If background music suppliers had access to the FM rate, it is estimated that ASCAP income from this source would decrease by about 60%.

Muzak's earlier bid for the lower rate was denied by the court in October 1973. It reinstated its claim af-

ter a later Supreme Court decision (20th Century vs. Aiken) held that a "small fast-food service food shop" playing licensed radio broadcasts over loudspeakers did not require a performance license.

Muzak found comfort in this decision and in the their interpretation that it placed background music operators and FM broadcasters in a more nearly equivalent position with regard to the scope of their licenses.

Judge Connor, in his opinion, related this claim to the situation that will obtain after the new copyright law becomes effective Jan. 1, 1978.

The law removes the Aiken-type exemption, except in very limited cases, and reinstates the concept that public communication of a radio broadcast in a commercial location is a "performance."

Muzak's claim that ASCAP will be unable to collect license fees from an appreciable number of commercial establishments under the new law is a "factual question," the judge said in turning down the bid for a summary judgement.

Hearings are necessary, he ruled, to determine the equities and proper rates.

ASCAP won the right in the decision to separate from the suit certain applicants who had been delinquent in paying interim fees.

AFTRA Contract Confabs Continue

LOS ANGELES—Negotiators for more than 32,000 AFTRA members began a third series of bargaining sessions here Tuesday (19) with representatives of the recording industry in an effort to replace the previous contract which expired March 31.

Negotiations began early last month in Nashville with a second round of talks taking place in New York. The meetings here were being held at MCA headquarters.

'Opry' Surprising At Capital Centre

By BORIS WEINTRAUB

WASHINGTON—The largest crowd for an indoor country music show here—a phenomenal 17,200—turned out at the Capital Centre on April 16 for a four-hour "Grand Ole Opry" show.

Incredibly enough, that turnout was on top of another 11,000 who had bought tickets for an afternoon show the same day.

Promoters, performers and area country music disk jockeys were at a loss to explain the huge turnout, except to note that the "Grand Ole Opry" name has a strong pulling power.

Few contemporary country headliners were on the bill, which included more than 20 acts.

But the show did have such "Opry" veterans as Roy Acuff, making his first appearance out of Nashville in more than a decade; Minnie Pearl; Grandpa Jones; Bill Munroe and the Blue Grass Boys; Little Jimmie Dickens; Jim and Jessie; and a number of lesser names.

Also appearing were such contemporary acts as Bill Anderson and Mary Lou Turner, Jack Greene and Jeannie Sealey, Jim Ed Brown and Helen Cornelius, and Bob Luman.

In addition, Wilma Lee Cooper

(Continued on page 85)

CBS Jazz Rock LPs Ride High On Charts

By ROMAN KOZAK

NEW YORK—Musically it may combine the worst elements of the two, as some critics contend, but jazz rock has found its place in the top LP charts, accounting in five weeks for 2 million units in sales for CBS Records. The company expects a 3.5 million unit sales figure by June 1.

Released five weeks ago under a jazz/progressive program titled "Musical Roots," six jazz rock releases are finding top LP chart success, including Jeff Beck at 28 with a star; Weather Report at 39; Return To Forever at 53 with a star; Marlena Shaw at 70 with a star; Maynard Ferguson at 81 with a star; and Billy Paul at 149.

The recent George Duke release is bubbling under at 209, and CBS also reports significant sales by Jean Carn, Shakti featuring John McLaughlin, Miles Davis and Dexter Wansel.

"We found all these albums to be crossover hits, because people can't put a label on them. In fact FM and black radio airplay for all of our jazz/progressive artists has far exceeded our original hopes," comments Bruce Lundvall, president of the CBS Records division.

Don Dempsey, vice president of marketing, Columbia Records, credits the LPs' early success to the fact

that each was treated as a popular release, not jazz. He says that the company had some reservations about releasing what amounted to 11 similar LPs at one time.

However, he says serious effort was made to separate them in the public's mind with a "strategy to establish consumer paths to each act or group." He says radio and print blitzes were prepared, both for the artists individually and collectively.

All this has been implemented by a four-color insert which features each of the releases. Also set is a spring college campaign, and incentives to accounts for product positioning.

Punk Rock Store Pulls Big In L.A.

By NAT FREEDLAND

LOS ANGELES—The Bomp Record store drew close to 1,000 customers seeking punk rock or "new wave" music on its April 9 opening day without any advertising. Its owner, Greg Shaw, says this indicates a widespread cult audience for this newest form of rock single. The brand new retail outlet is located in suburban North Hollywood. It stocks only a specialized selection of some 300 singles and EP disks generally released by the artists themselves, plus about 30 seminal '60s albums by the likes of the Beatles, Rolling Stones and the Yardbirds who are considered the classic models for this movement of musicians inspired by a "golden age of rock 'n' roll."

The Bomp Record store is the latest endeavor of Shaw, whose mini-conglomerate includes Bomp Magazine, a bi-monthly devoted to serious rock criticism; Bomp Mail-Order, a profitable operation selling to a monthly mailing list of 8,000 rare records collectors; Bomp Records, a label which has released 10 singles by artists who interest Shaw; Bomp Newsletter, issued weekly to 800 subscribers who crave the latest information on "new wave" rock happenings.

The record store also has a complete selection of English language rock magazines plus posters, T-shirts and buttons relating to this newest trend of underground rock music.

"Examples of this merchandise would be a three-day-old Sex Pistols poster we had airfreighted in from England and our 'Death To Disco' button," says Shaw.

The store has been packed during hours of operation in its first three days and sold some 2,000 disks, Shaw says. "About six months ago I began to switch all of the Bomp divisions from oldies records to this new wave coverage because there seemed to be so much interest in this field that reflected my own changing interests."

"This store is the perfect demonstration of the intense cult-level interest in this kind of music."

The average retail price for a new wave independently released single is \$1.50, but there is a fairly wide spread in the wholesale prices for this product.

All Bomp divisions are now housed in the same North Hollywood building as the record store. Shaw has rapidly become a key international distributor of new wave record product.

In the works is a deal with Jem imports of New Jersey for new wave prepacks to be shipped to Jem's 6,000 retail accounts. Meantime, Shaw has found large retail outlets for his new wave distribution line in most top disk markets.

"I've seen my accounts that were ordering 50 to 100 new wave units in January now buying in the 500 to 1,000 unit range," says Shaw. "I feel that with proper distribution, many good independent new wave titles will be selling 10,000 to 20,000 units before too long." The average pressing of a new wave single now rarely tops 5,000.

How does new wave rock relate to the better-known punk rock music? Shaw's definition is, "Punk rock is only part of the new wave, which ranges from spacey and avant-garde to real basic rock 'n' roll roots sound. What holds the whole thing together is a kind of allegiance to the classic rock sound of the '60s as opposed to the softer, more controlled music that makes mainstream radio playlists today."

Lieberman Moves To New Facility

ST. LOUIS—Lieberman Enterprises one-stop and rack operation here has moved to a new 16,000 square foot facility in suburban Hazelwood, Mo.

A grand opening celebration at the new plant is scheduled for May 4.

Lieberman acquired Musical Isle Of America here last summer and had been operating from the building in which Musical Isle was formerly housed.

Tape Raid in N.C.

CHARLOTTE, N.C.—FBI agents and local police have seized a cache of 19,000 allegedly pirated 8-track tapes and raw materials from a private home and a warehouse in Gaston County here.

28,800 Attend Opening Of New Birmingham OZ Store

By GERRY WOOD

BIRMINGHAM—Honing its merchandising concept to perfection, OZ, The Enchanted Land Of Records And Tapes, opened officially April 15-17 with 28,800 customers pouring into the outlet for opening events.

Since the outlet opened unofficially April 1, sales of LPs and tapes have been about 40,000 units, according to David Kaye, owner of OZ and president of Southland Records in Atlanta.

Most of the sales came at the grand opening party which ran 38 continuous hours—from Friday morning to midnight Saturday.

The events included a dusk to dawn free concert featuring Epic artist Marshall Chapman and Roulette act Brother Bait. Strong on radio tie-ins, the opening included live disco action with deejays from WSGN and WERC, T-shirt and

record giveaways. A \$59,000 campaign blitzed Birmingham's radio, television and print media, luring the impressive tally of customers.

Located in the Eastwood Mall, the Birmingham OZ incorporates some changes and refinements from the original OZ store in Atlanta. More than 190,000 customers have shopped the Georgia store which opened in November.

Citing a \$500,000 initial investment in the Birmingham store, Kaye expects a \$2 million gross in its first year. The store will employ approximately 45, with a payroll of more than \$200,000.

The new store utilizes an improved customer flow pattern, with a "yellow brick road" leading customers past album bins and tape containers. "This store has a flow that works," comments Billy Joe Tolar of

(Continued on page 85)



COREA'S DAY—Chick Corea is flanked by manager Ron Moss as he receives a "Chick Corea Day" proclamation signed by Los Angeles Mayor Tom Bradley.

One-Company Pickwick Plan

LOS ANGELES—The separate names of individual divisions have been junked in favor of a one-company concept by Pickwick International.

J.L. Marsh, Inc., the rackjobbing arm, headed by Gene Patch, will be known as Pickwick rack services division. Heilicher Brothers, the independent record label distribution wing topped by Ira Heilicher, will be Pickwick distribution division. The 281 Musicland, Recco, Discount and Aura Sound retail stores will be Pickwick's retailing division, headed by Scott Young.

The cutouts/deletions' end under the aegis of Bernie Barr will be called price promotion division, while Soma Manufacturing, supervised by Howie Holstad which make a variety of accessories and fixtures, will be the accessory manufacturing division. All division heads report to Patch and are based in Minneapolis, except for Barr, who continues in St. Louis.

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Executive Turntable

Michael Klenfner joins Atlantic Records, New York, as senior vice president and executive assistant to the president. He comes from Arista Records where he was vice president of promotion and artist management. ... Terry Powley appointed director/administration, CBS Records, New York. He was manager of Northeast marketing operations. ... Eddie Kilroy, who has spearheaded the



Klenfner

Nashville division of Playboy Records for three years, is named vice president of the label. ... A. Victor Mendelson named manager, business affairs for RCA Records, New York. He was manager, artist contracts. ... Four regional sales managers have been named at A&M Records. Bob Stull covers the East; David Fitch is handling the Southern section; David Steffen in the Midwest; and Bernie Grossman in the West. ... Dee

Grant moves into the newly created position of associate manager of marketing services at WEA, Burbank, Calif. Grant has been with the firm five years working with Russ Bach, Los Angeles branch manager. ... Jerry Bix named regional marketing manager, Midwest, for Arista Records, Minneapolis. ... was promotional representative for Heilicher Bros. ... At WEA, New York

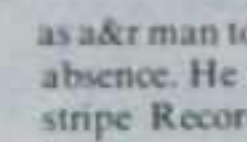


Kilroy

Ronnie McLeod has been named branch marketing coordinator for black music, a newly created post. More recently, McLeod was director of marketing for Disc-O-Mat Systems III Corp. ... Tom Callahan appointed field sales manager, New York market, CBS Records. He was a Houston sales rep. ... Steve Scharf named a&r director for Private Stock Records, New York. He was an independent producer. ... At CBS, Los Angeles, Deborah Newman appointed manager, artist development, West Coast. She was manager of the CBS Records college program, New York. ... Brian

Fisher has been named director of Nashville operations for Ovation Records. ... Louis Lewow is the new national promotion manager, secondary market, CBS associated labels, New York. He comes from Private Stock Records. ... Ron Douglas appointed regional promotion marketing manager, West Coast, Epic Records and Associated Labels and Portrait, Los Angeles. He was the local promotion manager and salesman for Epic, Detroit. ... Philip

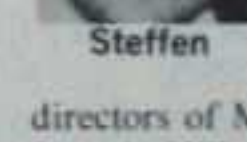
Rauls joins 20th Century Records as regional promotion rep for Memphis, Nashville, Louisville, Columbus and Cincinnati. He was a professional manager for East/Memphis Music. ... Bill Isaacs returns as a&r man to Brookville Marketing/TEJ Records, New York, after a two-year absence. He replaces Roz Kern, who has resigned. Isaacs comes from Candy stripe Records. ... Sandy Yeno joins Sweet City Records, Cleveland, head up p.r.



Stull

At CBS' April Blackwood Music, Larry Fogel named director of East Coast operations, New York, and Irwin Mazur director of West Coast operations, Los Angeles. Fogel was general professional manager for ABC Music, while Mazur was general professional manager of Homegrown Music. ... Jane

Pickens Langley, former singer, actress and radio personality involved in many civic and public organizations, elected to the board of directors of Metromedia, New York. ... Alan Bernard has exited BNB, Beverly Hills management/production/publishing complex. He sold out his share to co-principals Mace Neufeld and Sherwin Bash. He plans to concentrate more exclusively on his specialty of packing musical variety shows. ... Dave



Steffen

move was predicted last week in Billboard's Inside Track. ... former Musicland store manager, has joined Pickwick's Minneapolis corporate as communications representative. ... Formerly with Motown Records, George Hill has been named operations manager of MS Distributing, Denver. ... Hank Kaiserman has replaced Ken Giles as record/tape/accessories buyer for the Zayres chain. Kaiserman has been with Zayres for 19 years. ... Staffing of Progress Distributing's new Chicago stock-



Newman

ing branch include Nick Acerenza, formerly with ABC Records, heading the outlet's promotion staff; sales executives are Joyce Kalmin, formerly with Springboard International and RCA, Larry Backe, who was with ABC and CBS, Chicago, and Bob Mendez, who comes from Ernie's One-Stop, Chicago. The company is managed by Harold Davis, former Midwest Phonodisc manager. ... Stan Harris, director/producer for NBC-TV's "The Midnight Special" will leave his post at the end of May. ... Bill Livek has been upped to vice president, broadcast division of Ron Curtis & Co., Chicago. ... Tom Barfield exits the Continental Booking Co., Orlando, Fla. He was vice president and director of operations. ... Rick Bloom joins the Agency For the Performing Arts, Los Angeles, as West Coast talent

booker. He has been with Doug Weston's Troubadour nightclub as talent buyer. ... Thomas W. Sarnoff, staff executive vice president, West Coast of NBC, Inc., Los Angeles, leave on June 30 to form his own Sarnoff International Enterprises. ... Mickey Frieberg has been named vice president of Soundaround's record company sales department, Los Angeles. He will be responsible for overseeing the sales to record companies of time on the Soundaround tapes, which are provided to retail stores for in-store airplay.



Callahan

former Musicland store manager, has joined Pickwick's Minneapolis corporate as communications representative. ... Formerly with Motown Records, George Hill has been named operations manager of MS Distributing, Denver. ... Hank Kaiserman has replaced Ken Giles as record/tape/accessories buyer for the Zayres chain. Kaiserman has been with Zayres for 19 years. ... Staffing of Progress Distributing's new Chicago stock-

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Powley

Grant moves into the newly created position of associate manager of marketing services at WEA, Burbank, Calif. Grant has been with the firm five years working with Russ Bach, Los Angeles branch manager. ... Jerry Bix named regional marketing manager, Midwest, for Arista Records, Minneapolis. ... was promotional representative for Heilicher Bros. ... At WEA, New York

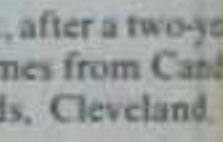


Mendelson

Ronnie McLeod has been named branch marketing coordinator for black music, a newly created post. More recently, McLeod was director of marketing for Disc-O-Mat Systems III Corp. ... Tom Callahan appointed field sales manager, New York market, CBS Records. He was a Houston sales rep. ... Steve Scharf named a&r director for Private Stock Records, New York. He was an independent producer. ... At CBS, Los Angeles, Deborah Newman appointed manager, artist development, West Coast. She was manager of the CBS Records college program, New York. ... Brian

Fisher has been named director of Nashville operations for Ovation Records. ... Louis Lewow is the new national promotion manager, secondary market, CBS associated labels, New York. He comes from Private Stock Records. ... Ron Douglas appointed regional promotion marketing manager, West Coast, Epic Records and Associated Labels and Portrait, Los Angeles. He was the local promotion manager and salesman for Epic, Detroit. ... Philip

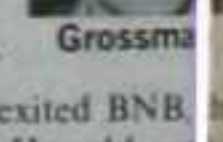
Rauls joins 20th Century Records as regional promotion rep for Memphis, Nashville, Louisville, Columbus and Cincinnati. He was a professional manager for East/Memphis Music. ... Bill Isaacs returns as a&r man to Brookville Marketing/TEJ Records, New York, after a two-year absence. He replaces Roz Kern, who has resigned. Isaacs comes from Candy stripe Records. ... Sandy Yeno joins Sweet City Records, Cleveland, head up p.r.



Fitch

At CBS' April Blackwood Music, Larry Fogel named director of East Coast operations, New York, and Irwin Mazur director of West Coast operations, Los Angeles. Fogel was general professional manager for ABC Music, while Mazur was general professional manager of Homegrown Music. ... Jane

Pickens Langley, former singer, actress and radio personality involved in many civic and public organizations, elected to the board of directors of Metromedia, New York. ... Alan Bernard has exited BNB, Beverly Hills management/production/publishing complex. He sold out his share to co-principals Mace Neufeld and Sherwin Bash. He plans to concentrate more exclusively on his specialty of packing musical variety shows. ... Dave



Grossman

move was predicted last week in Billboard's Inside Track. ... former Musicland store manager, has joined Pickwick's Minneapolis corporate as communications representative. ... Formerly with Motown Records, George Hill has been named operations manager of MS Distributing, Denver. ... Hank Kaiserman has replaced Ken Giles as record/tape/accessories buyer for the Zayres chain. Kaiserman has been with Zayres for 19 years. ... Staffing of Progress Distributing's new Chicago stock-



McLeod

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Scharf

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In just 4 weeks they've added America to their list of conquests. Their tour with Laserium has resulted in sold-out dates from coast to coast, with rave reviews wherever they've worked their synthesizer sorcery.

Reviews like these:

"Tangerine Dream's influence on newer space-rock bands has been immense." *New York Times*

"An entertaining if occasionally intimidating experience."

Washington Post

"The entertainment of the future."

Chicago Sun-Times

Breaking the States—the latest chapter in the Tangerine Dream. Add it to their immense success in Europe and Australia—3 gold albums, a following of millions—plus their upcoming sound track to be featured in William Friedkin's "Exorcist" follow-up, "The Sorcerer."

PZ 34427



**Tangerine Dream is the group. "Stratosfear" is the album.
Success is the story...On Virgin Records and Tapes.**

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Founded 1894

The International Music-Record-Tape Newsweekly



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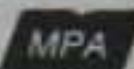
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Vol. 89 No. 17

COOPER INAUGURATES COMMITTEE SYSTEM

20th Century's Ploy: Test Acts

By CLAUDE HALL

LOS ANGELES—20th Century Records will invest in singles with future artists but curtail album deals until "the creative marriage of artist, manager, producer and record company has proven correct," says Harvey Cooper, new senior vice president of a&r for the label.

"Our personal philosophy is that no one man is sophisticated enough to answer all the questions about a record act before the signing. So, we'll put any record project henceforth to a committee vote involving all of the department heads in the company and sometimes even our field force.

"When we do commit to an album, we'll spend as much or more dollars on the project, in production and marketing, as any label in the United States," he says. The roster will be small, and Cooper will exercise quality control standards, but more effort will be placed to establish individual acts.

In terms of signing a group, all of the above standards must be met and, in addition, the group will have to perform live for a private audience of the entire 20th Century Records staff, Cooper says.

"We feel we're competing with the biggest and best record companies, and therefore must have the best possible product on the market place." While 20th will be willing to spend considerable amounts to produce record sides, there will be no "buckshotting" of singles into the marketplace. "We will really exercise a lot of patience and a lot of control on product.

"But, at the same time, we'll be offering our artists a hell of a lot of effort and expertise in lieu of huge amounts of money in front," he says.

Cooper took over control of the record company as Russ Regan, former president, left to start his own company. Alan Livingston, head of the entertainment group for 20th Century-Fox, assumed the title of president of the label and will continue to devote considerable time at 20th Century Records. However, Livingston's other duties require him to stay at the movie lot most of the time. Cooper is searching for a marketing chief and says he's talking now with "two of the best marketing men in the business."

A native of Detroit who started in the record business loading records off the dock at J.K. Distributing in that city, Cooper joined 20th Century about a year ago as senior vice president. "I'm grateful to Regan for giving me an opportunity to become an executive. I feel there are several people of my ilk and experience not getting an opportunity for middle management in the record business. But perhaps the day is coming when one's performance will be weighed justly. Myself, I'll be looking for those bright lights out there in the nation who can do a job for this company, especially people who are dedicated to the music industry and not the dollars and the politics that are obviously involved."

In Detroit, after four or five months of loading records, he went out on sales routes with a salesman for four months then toured radio stations with a promotion man for four months "before they turned me loose on my own. But all of that was good training. The knowledge stays with me until this day. A distributor in those days was like a small record manufacturer with sales department, promotion department, book-keeping department, etc. You learned all of the record business.

One's ability to perform or to not perform was known quickly.

"And it seems that a special breed of person could do well in record promotion."

After seven years in Detroit, also working for Merit, he joined RCA Records for about nine years, starting as a Midwest regional promotion man and rising to vice president of national promotion at headquarters in New York. He then opened a West Coast office with Johnny Rosica for Bell Records and stayed there four or five years. With John

Florez, he opened a record production company. Their "Rock The Boat" single went to No. 1; they also produced records by such artists as Johnny Mathis and the Fifth Dimension. Then Cooper spent a year with Haven Records before getting a phone call from Regan about joining 20th Century Records.

Though it is unusual for a record company to go to such lengths to test product, Cooper doesn't feel uncomfortable about it. The system has already proven itself with Kenny Nolan and Peter McCann, he says.

PLENTY OF VARIETY

Emmy Nominations: Music Stanzas Feted

LOS ANGELES—In spite of differences among members, the 1976-77 Emmy Award nominations were announced here last week with such shows as "Evening At Pops," NBC's "Saturday Night," and "The Barry Manilow Special" getting recognition.

The fourth annual Daytime Emmy Awards show will be on NBC-TV network May 12 3-4 p.m. EDT; the date of the 29th annual Emmy Awards show for night programming will be announced soon, according to awards chairman Lee Schulman and awards manager Victoria Spencer.

Music shows nominated for outstanding comedy-variety or music series are "Evening At Pops" produced by William Cosel with conductor Arthur Fiedler; and NBC's "Saturday Night" produced by Lorne Michaels. Music shows fared much better though in nominations for outstanding special—comedy-variety or music with "America Salutes Richard Rodgers" produced by Gary Smith and Dwight Hemion; "The Barry Manilow Special" with executive producer Miles Lourie, producer Steve Binder and artist Barry Manilow; "The Neil Diamond Special" with executive producer Jerry Weintraub, producers Gary Smith and Dwight Hemion and artist Neil Diamond; and "Sills and Burnett At The Met" produced by Joe Hamilton with artists Beverly Sills and Carol Burnett.

"Artur Rubinstein At 90" with producers David Griffiths and Fritz Buitensadt and artist Artur Rubinstein received a nomination for outstanding classical program.

Eydie Gorme won a nomination for her role in "The Bell Telephone Jubilee" for outstanding continuing or single performance by a supporting actress in a variety or music regular or special show.

When it comes to directing a com-

edy-variety or music series or special, Art Fisher was nominated for his "Donny & Marie" tv series, John C. Moffitt for his "Van Dyke And Company" with John Denver; Dave Powers for "The Carol Burnett Show" with Eydie Gorme, and Dave Wilson for NBC's "Saturday Night" show with host Paul Simon.

Robert Arthur and Bill Lee received nominations for outstanding writing in a comedy-variety or music special for "American Bandstand's 25th Anniversary" and Allan Thicke, Don Clark, Susan Clark, Ronny Pearlman, Barry Manilow, Steve Binder and Bruce Vilanch for "The Barry Manilow Special." Also nominated were Ken Welch, Mitzie Welch, Kenny Solms and Gail Parent for writing "Sills and Burnett At The Met."

Nominated for outstanding music composition for a series were Elmo Bernstein for "Captains And the Kings/Chapter 8," Dick De Benedictis for "Police Story" and "Moster Manor," Ferald Fried for two parts of "Roots," Quincy Jones for one episode of "Roots" and Jack Urbont for "Bronk."

Nominated for outstanding music composition in a special were John Barry for "Eleanor & Franklin: The White House Years," Alan Bergman, Leonard Rosenman and Marilyn Bergman in "Sybil," Billy Goldberg in "Helter Skelter," Frank Karlin in "Minstrel Man," David Shire in "Raid On Entebbe."

Musical directors nominated were Allyn Ferguson, musical director, and Jack Parnell, music conductor, for "The Sentry Collection Presents Steve Lawrence and Eydie Gorme From This Moment On . . . Cole Porter," Ian Fraser for "America Salutes Richard Rodgers," Jack Urbont for "Bronk," Peter Mate for "Sills and Burnett At The Met," and Herbert Von Karajan for "Madame Butterfly."

DeFranco Fronts Herman Herd; Woody Recuperating

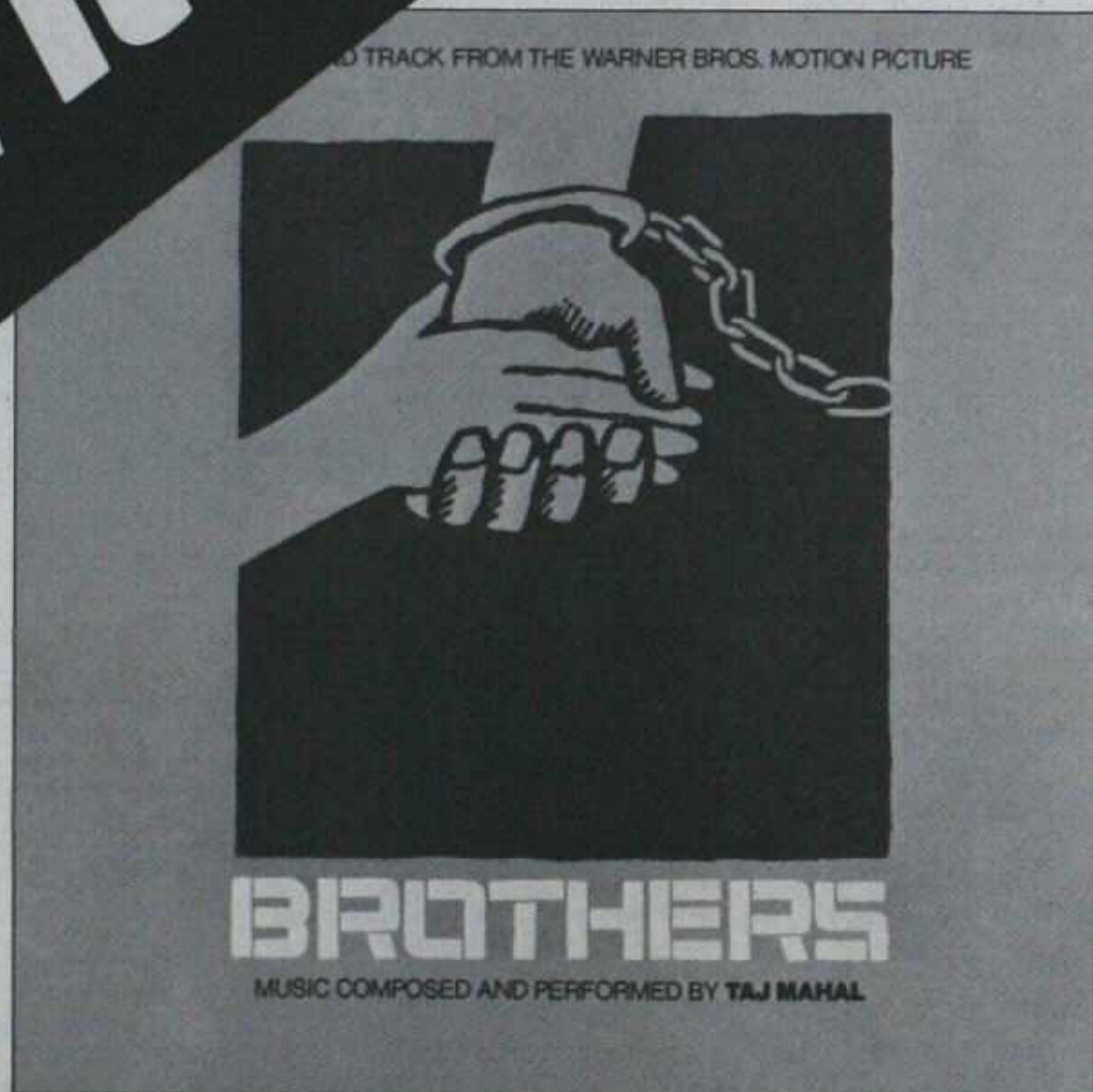
LOS ANGELES—Veteran bandleader Woody Herman was flown home to Los Angeles last week and is recuperating from severe injuries sustained in a motor car collision in Kansas.

His Thundering Herd orchestra is being fronted by Buddy DeFranco and will remain intact until Herman is physically able to resume, Charlotte Herman, Woody's wife, says.

Herman's right leg was fractured in the accident as he was driving a rented car to a gig in Manhattan, Kan. Surgery on his upper thigh and below the knee was required. He is 63, and is in his 41st year as a maestro.

Mrs. Herman has installed hospital equipment in the Herman residence above the Sunset Strip and a male nurse-therapist is attending to his needs. Herman won't be ready for a return to the road for "at least another eight weeks," his wife reports.

Now it's an album.



The movie that's been KO'ing them at the box office has an Original Soundtrack that's all set to go the distance.

BROTHERS.

Music Composed and Performed by **Taj Mahal**
Original Soundtrack from the Warner Bros. Picture

Profits Bloom For 3 Majors

CBS

NEW YORK—The CBS/Records group contributed significantly to the best first quarter in the history of CBS Inc. It reported its own best quarter ever for sales, with a 24% increase over the corresponding first three months of 1976.

In an address to the annual stockholders meeting in Los Angeles Wednesday (20) William Paley, chairman of CBS Inc., said that CBS overall had estimated net sales of \$634.9 million with pre-tax income of \$61.5 million for the first quarter. After taxes it reached \$33 million. Paley said this represented a 23% increase in sales and a 19% jump in earnings over last year's first quarter.

John D. Backe, president of CBS Inc., told the stockholders that the records group's best sales quarter reflected record sales from both the group's domestic and international operations. He credited the international division for its expansion, and cited some acts the division was breaking internationally (see International).

Also contributing to the record corporate figures was the CBS/Columbia Group, with sales up 5% over 1976. This was due to a notable sales increase by the retail stores division (Pacific Stereo), and a 10% gain in memberships over a year ago by Columbia House's domestic record and tape clubs.

For domestic activities, the CBS Records division reports that it has topped the company's previous record-breaking 1976 fourth quarter. Sources put the division's first-

(Continued on page 12)

RCA

NEW YORK—RCA Records was among seven divisions posting record earnings that contributed to the best first quarter in the 58-year history of parent RCA Corp.

The label almost doubled its earnings for the January-March 1977 period over the corresponding year-ago quarter, according to the statement from corporate chairman Edgar Griffiths.

A particularly strong showing was noted in international operations, which contributed more than 50% in division sales for the first time last year.

Domestically, membership in the record and tape clubs operated by RCA Music Service rose to a new high.

No sales or income figures or percentages have ever been broken out for RCA Records. Corporate net income for the three months ended March 31 was \$48.5 million, or 63 cents a common share, a 41% increase over the \$34.3 million, or 44 cents a share, reported a year ago. Sales in the first quarter were \$1.373 billion, a 9% gain from the previous high of \$1.256 billion reported last year.

"RCA's first-quarter advance was broadly based, with almost every major activity participating," Griffiths concludes. "It gives us a solid start on 1977. With the added impetus of an improving economy, the momentum we have developed should make this our best year ever."

WARNER

NEW YORK—With revenues and earnings both up 33% over last year, the Warner Communications Inc. records and music group had its best first quarter ever, second only to the last three months of 1976.

Combined sales and income from the Warner Bros., Elektra/Asylum and Atlantic labels; WEA Corp., WEA International and Warner Bros. Music contributed significantly to record WCI quarterly revenues and earnings, chairman Steven Ross noted.

For the records and music group, earnings for January-March hit \$18.715 million, compared with \$1.103 million in 1976. Revenues reached \$113.414 million, up from \$85.152 million the prior year.

The group provided more than 48% of corporate pretax income for the first quarter of 1977, up from 44.4% a year ago. At the same time, only 44.8% of corporate revenues came from music, down from 46.2% in January-March 1976.

Aiding the domestic performance of the labels and distribution arm were such best selling acts as Abba, America, Average White Band, Bad Company, George Benson, Bootsy's Rubber Band, Bread, Jackson Browne, Doobie Brothers, Eagles, Emerson, Lake & Palmer, England Dan & John Ford Coley, Firefall, Fleetwood Mac, Genesis, George Harrison, Manfred Mann, Queen, Linda Ronstadt, Leo Sayer, Sea Level, Spinners, Rod Stewart, Trammps, Marshall Tucker and Gary Wright.

Registering the highest sales and earnings in its relatively short history, WEA International continued its strong upward growth pattern.

"Domestic and foreign recorded music and music publishing all continued the strong rate of gain exhibited throughout 1976," WCI chairman Ross noted in his comments accompanying the first quarter report.

WCI had net income of \$18.03 million after taxes for the quarter ended March 31, a 16% gain from the \$15.537 million in the prior year. Revenues topped \$253.2 million, a solid 39% above the \$181.97 million noted in January-March 1976. Fully diluted earnings per share were \$1.26, about 37% higher than the 92 cents reported a year ago.

On March 14, the previously announced redemption of WCI's outstanding 6½% Eurodollar convertible debentures was completed. This eliminates potential future dilution of common stock in the amount of 250,831 shares.

"These record results in the first quarter give us confidence that 1977 will be another year of growth for Warner Communications," Ross concludes.

Market Quotations

As of noon, April 21, 1977

1976	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
48%	37		ABC	11	207	45%	44%	44%	—
9%	7%		Ampex	11	158	8%	7%	8	Unch.
5%	3%		Automatic Radio	3	4	3%	3%	3%	Unch.
61%	55		CBS	10	437	60%	59	59	— 1
11%	7%		Columbia Pictures	4	162	9%	9%	9%	—
15%	10%		Craig Corp.	3	42	11%	11%	11%	—
48%	33%		Disney, Walt	15	767	36	34%	34%	— 1%
4	3%		EMI	7	13	3%	3%	3%	—
18%	12%		Gulf + Western	3	365	13%	13%	13%	—
6	4%		Handyman	11	7	5%	5%	5%	—
35%	23%		Harman Industries	9	37	34%	34%	34%	Unch.
5%	5		K-tel	4	16	5%	5	5%	—
9%	6		Lafayette Radio	6	28	6%	6%	6%	—
26%	21%		Matsushita Electronics	10	22	22%	22%	22%	Unch.
42%	36%		MCA	7	99	37%	36%	37%	—
20%	16		MGM	8	103	20	19%	19%	Unch.
57	48%	3M	17	659	51%	50	50	—	—
—	—		Morse Electro Products	—	—	—	—	—	Unch.
56%	43%		Motorola	15	120	44%	43%	43%	— 1%
36	31%		North American Philips	7	25	33%	32%	32%	—
22%	16%		Pickwick International	11	104	19%	19%	19%	—
9%	5%		Playboy	12	85	7%	7%	7%	—
30%	25%		RCA	12	625	30%	29%	29%	—
10%	8%		Sony	18	1828	9%	9%	9%	Unch.
22%	16%		Superscope	5	43	18%	18%	18%	—
42%	30		Tandy	8	803	32%	31%	31%	—
7%	5		Telecor	4	30	5%	5%	5%	—
3%	2%		Telex	10	112	2%	2%	2%	—
4%	2%		Tenna	5	70	2%	2%	2%	—
15%	13%		Transamerica	8	320	14%	14	14	—
12%	9%		20th Century	8	47	11%	10%	11	—
30%	26%		Warner Communications	7	35	30	29%	29%	—
28	23		Zenith	11	497	24%	23	23	— 1%

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	2%	3	M. Josephson	4	74	12%	12%
Gates Learjet	4	21	8%	9	Memorex	7	59	24%	25
GRT	30	19	3	3%	Orrox Corp.	—	1	—	1 1/2
Goodyear	3	6	1%	2%	Recoxon	26	—	2%	30
Integrity Ent.	3	10	—	1	Schwartz Bros.	10	—	1%	2%
Koss Corp.	5	—	3%	4%	Wallich's	—	—	—	—
Kustom Elec.	7	30	3	3%	Music City	—	—	—	—

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

New Companies

Music Square Productions, Inc., a custom production facility formed by attorney Larry Davis and Norbert Stovall that will provide on-location and studio recording services, record processing, album production and 8-track and cassette duplicating production. Firm is located at 7 Music Square West, Nashville, Tenn., (615) 244-5040.

Wise Guy Management, a firm specializing in personal direction for r&b and pop recording artists, has been launched by Harry Berman and Saul Solomon. Initial clients include Wildflower, City Limits, Sons Of Robin Stone and Maverick. Address is 612 Swede St., Norristown, Pa., (215) 275-1112.

Normandie Sound, Inc., a 16-track recording facility formed by Robert Shuman, Bill Goodman and Arnold Freedman. Bo Diddley was in recording. Studio is located at 25 Market St., Warren, R.I. (401) 247-0218.

Peter Gordon Productions formed by Peter Gordon to coordinate his "Thirsty Ear" college radio show. He can be reached at 43 Route 46, Pinebrook, N.J., (201) 575-7820.

Ransom Records, Inc. formed by Tom Fox and Bill Stevenson with the Buoy as its first artist. Initial release is "Don't Cry Blue"/"Borderline." Label is at 115 E. Main St., Newark, Del.

Sues Over 'Maze'
NEW YORK—Tom Kerwin, who claims original title to the name "Maze," has filed suit in U.S. District Court here against Capitol Records and members of that label's group Maze charging infringement of the plaintiff's "common law service mark."

The action also alleges unfair competition and violation of the Lanham Act.

Earnings Leap At Marvin Josephson

NEW YORK—Record nine-month earnings of \$3,601,000 are announced by Marvin Josephson Associates, up 17% on revenues of \$23,067,700, an increase of 9.5% for the period ending March 31.

The firm, parent company of International Creative Management, declared per share earnings of \$1.98, a 20% increase.

Craig Sales Rise

LOS ANGELES—Sales at Craig Corp. increased 10.3% to \$93,011,000 from \$83,394,000 for the nine months ending March 31. Net earnings were \$7,262,000 or \$2.32 per share compared to \$5,965,000 or \$1.94 per share for the same period last year.

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Attn: Eden Abba

Off The Ticker

URT Industries and subsidiary United Record & Tape Industries, Hialeah Gardens, Fla.-based rack merchandiser, report record third quarter sales for the company of \$2.039 million, a 32% increase from the \$1.548 million the prior year. President Allan Wolk attributes this volume to completion of the firm's remerchandising program and to the upgrading of the type of outlets served. Net income after taxes for the three months ended Feb. 28 was \$49,311, a 93% gain from the \$25,515 in the corresponding 1975-6 period. For the nine months, revenues of

\$4.67 million were just 1.4% below the prior year, but net income after taxes of \$9,629 was 83% below the year-ago profit level of \$54,339.

\$121,297 Lawsuit

LOS ANGELES—UA Music Record Group is suing American Album & Tape Representatives, New York, for \$121,297.71. The plaintiff charges the defendant owes that amount from an August 1976 deal, of which no part has ever been paid in a Superior Court action locally.

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SD 18207

U.S. Judge Declares For RCA

By STEPHEN TRAIMAN

NEW YORK—Ruling for RCA Records, a U.S. District Court judge has denied the motion for class action and an amendment of Rod McKuen and Stanyan Music's suit to transform breaches of copyright licensing agreements into alleged copyright law infringements.

Judge Edward Weinfeld ruled last Thursday (21) in the complaint that alleged that defendant RCA had manufactured records for sale as cutouts, prematurely delisted records from its current catalog and failed to pay plaintiffs contract royalties due on the sales of these records (*Billboard*, April 23, 1977).

A spokesman for the plaintiff's attorneys, Philips & Mushkin, says "We are prepared to litigate on behalf of the plaintiffs McKuen and Stanyan individually, and are reviewing our appeal options."

In denying the motion for class certification, the judge notes the plaintiffs have delayed until the eve of the trial, precluding class members from meaningful participation.

"In any event, the present case is manifestly unsuited to class action treatment," Judge Weinfeld says. "Jurisdiction is based on diversity, yet only a small number of class members have claims apparently in excess of \$10,000. ... Even were a class certified, the issue of damages could not be tried concurrently with that of liability in this case."

He also points out that the royalty claims of each class member turn upon their particular contract with RCA: the parties' understanding with respect to "manufactured cutouts"; the propriety, with respect to each record, of the decision to delist it from the current catalog, and the particular state's law to be applied to each contract according to New York's choice of law principles.

"These highly individualistic issues of liability are not amenable to resolution in a class action," the judge notes.

Judge Weinfeld also points out that the plaintiff McKuen does not appear to be a suitable class representative: "Unlike other class members, McKuen has severed his ties with RCA and is no longer depend-

ent upon it to promote his records. McKuen has also repurchased RCA's inventory of his albums and is himself engaged in marketing cut-out records."

In denying the amendment of the suit sought by plaintiffs, Judge Weinfeld also cites the delay until the eve of the trial. He notes that "the proposed amendments would both entail substantial additional expense to the defendant and further protract litigation that the plaintiffs have already considerably delayed."

More to the point, the court notes "the proposed allegations of copyright law violations seek on their face to transform breaches of copyright licensing agreements into copyright infringements, and therefore espouse a position contrary to the law in this Circuit."

The \$60 million suit was originally filed in January 1976 on behalf

of McKuen, Stanyan Music and a class consisting of all composers, song publishers and record producers entitled to payment of royalties by RCA upon all manufactured and standard catalog records from 1969 to that date. Motions to amend the complaint, and for class certification, were filed March 18, 1977.

RCA maintained throughout the case that it was not a valid class action, that the suit was nothing more than a contract dispute with Rod McKuen and Stanyan Music, and that it did not violate McKuen's rights.

No trial date has been set.

BMI Slates Los Angeles For 3 Events

LOS ANGELES—Three separate major BMI-sponsored events are set to take place in Los Angeles at the end of May and in mid-June.

The annual BMI Pop Music Awards, a traditional New York event, is set for June 14 at the Century Plaza Hotel.

According to Ron Anton, vice president of performing rights West Coast, the awards' move to Los Angeles was predicated on the city's ever increasing emergence as a music center.

Awards will be given to the writers and publishers of the top 100 most performed songs in the BMI repertoire in the past year.

Says Anton: "This occasion is one of the few times writers and publishers receive the acclaim they deserve."

The Robert J. Burton Award, named after the former BMI president, will be awarded to the most performed song. Last year's winner was "Love Will Keep Us Together."

The awards will be presented by BMI president Edward Cramer, senior vice president Thea Zavin and Anton.

On the following evening, the second BMI dinner for writers of television and movie scores will take place at the Beverly Hills Hotel. The last such dinner took place four years ago.

"The dinner is to recognize those people who have contributed to the income flow of the performing rights organization," says Anton. "Their works produce large revenues and should be given recognition."

Last year BMI writer Jerry Goldsmith won an Oscar for the best original score for "Omen" and Leonard Roseman won for best adaptation for "Bound For Glory."

Preceding both dinners is the annual Music Center showcase of the BMI music theatre workshop at the Mark Taper Forum May 23.

"The workshop teaches its students what has worked in the past and helps bring them to the point where they can create their own play," says Anton.

The best works of the year drawn from beginner, intermediate and advanced classes will be performed.

Ed Kleban, winner of a Tony award for best lyricist for his "Chorus Line," is a recent student of the workshop.

The workshop began 14 years ago under the aegis of noted musical authority Lehman Engel, who still heads it.

"By way of the workshop we're trying to push the careers of these people forward," says Anton.

Filmways/Heider To Acquire L.A. Studios Of RCA

LOS ANGELES—Filmways/Wally Heider has entered into an agreement with RCA Records to acquire and operate the former RCA Recording Studio facilities in Hollywood.

The studios will be operated along with Wally Heider Recording studios, already owned by Filmways, under the new name Filmways/Heider Recording, and will constitute the country's largest independent complex of recording studios and remote facilities for both recording and broadcasting industries.

In tandem with the expansion, Filmways has reorganized all its audio-related businesses into a new Filmways Audio Services Group with Laurence Estrin as president. The group will consist of Filmways/Heider Recording with Ron Trowbridge, president; Filmways Radio, which provides automated programming and related services with Gary Standard, president; and Filmway Equipment Services, formerly Filmways Audio Services, which provides sound reinforcement services to a wide variety of clients.

Estrin remains president of Filmways Equipment Services.

Guilty Plea By A Calif. Pirate

LOS ANGELES—FBI agents arrested two sellers and confiscated 1,800 allegedly pirated tapes at the Swap-O-Rama in Bakersfield Sunday (17).

The raid, the first by the FBI in Bakersfield, brought arrests of Dale William Irons, 50, Fresno, and Juan Jurado Barajas, 28, North Hollywood, for selling pirate 8-tracks. An FBI spokesman said agents warned approximately a dozen sellers, singling out the two defendants who appeared on a list indicating they had been warned in prior swap meet searches.

Irons pled guilty before U.S. Magistrate William Hulsy, Bakersfield, and will be sentenced soon. Barajas was checked out and found to be an illegal alien. He will plead before a magistrate in the near future.

FBI agents warned they will follow up on warned sellers of pirated tapes consistently in the future.



CELEBRATING—Publisher-producer Bill Lowery (left) introduces John Fristoe of the group Younguns at the recent Atlanta fete which saw Lowery announce a new production deal with Phonogram/Mercury.

7 YEARS TO GRAB GOLD

NEW YORK—It took seven years but King Crimson's trend-setting debut LP for Atlantic has finally been certified RIAA gold. The title cut of "In The Court Of The Crimson King" has long been a favorite of FM programmers.

Members of the original King Crimson band went on to greater individual success. Greg Lake formed ELP with Keith Emerson and Greg Palmer, taking Peter Sinfield along as lyricist and coproducer. Crimsonite Ian McDonald is now with the group Foreigner and Robert Fripp has been playing guitar with Peter Gabriel. All remain associated with Atlantic.

Fripp stayed with King Crimson until 1975, when it disbanded. The group released a total of seven LPs for Atlantic before expiring.

68 Titles Involved In Retailing Promo

LOS ANGELES—Record Merchandising and A&M collaborated on a local area promotion titled "Jazz Festival." Involved were 68 titles in disk and tape configurations.

Distributor offered its customers a 10% discount on the jazz product on both A&M and Horizon, with an in-store sampler LP and in-store merchandising aids adding to the sales stimuli.

CBS/Records Group Up

Continued from page 10

quarter sales for 1977 at about \$100 million.

Bruce Lundvall, division president, credits the good showing on hot selling new releases and high volume catalog sales in all areas of music. During the quarter, he says, four CBS Records releases were designated platinum by RIAA and 11 more went gold. Lundvall says two went triple platinum: "A Star Is Born" on Columbia and "Boston" on Epic. Lundvall says "Star" has already sold more than 3 million copies, while "Boston" has gone over 3.5 million units. Lundvall says both LPs are still selling at a rate of about 100,000 per week.

Other best sellers cited by Lundvall include Kansas whose "Left-overture" has gone platinum, spurring sales of the band's three previous albums. "Animals" by Pink Floyd

ABC Plugs Country In New Areas

LOS ANGELES—In an effort to cross its country acts into the pop and MOR fields, ABC Records has implemented a program called "Beyond Country Limits" for April and May.

The campaign, which will include special sales, marketing, merchandising and advertising programs, focuses on ABC/Dot and ABC Collection series. A specially priced prepack has been put together of 60 of the label's strongest country LPs.

The program offers incentives to its accounts and merchandising aids developed for the program include a large dimensional point of purchase wall/floor display and a special sampler which features 13 top country artists.

The program will be highlighted with a "Country In New York" concert at Carnegie Hall May 17, featuring Roy Clark, Don Williams, Freddie Fender and Hank Thompson. An LP of the concert is expected to follow.

Globo Buys Music

NEW YORK—Brazil's TV Globo network has signed an agreement with the Thomas J. Valentino company here to use the latter's background music library in its programming.

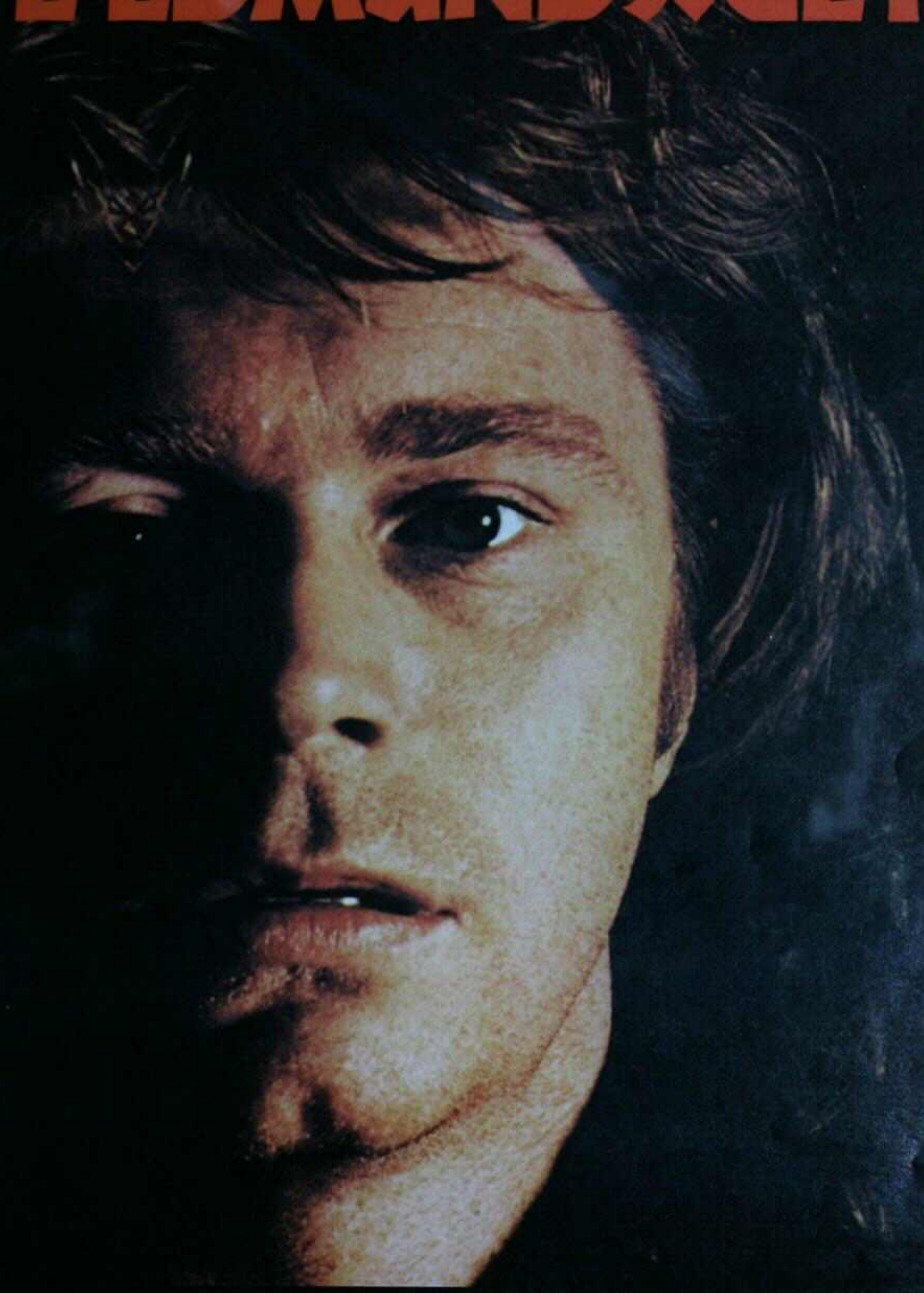
has gone platinum, and "Love At The Greek" by Neil Diamond is on its way to platinum. "This Is Niescy" by newcomer Deniece Williams is already gold.

CBS reports that "Silk Degrees" by Boz Scaggs on Columbia has hit double platinum or 2,000,000 units in sales and remains a best seller as does "Toys In The Attic" by Aerosmith, released three years ago, and now up to 2.5 million units. Catalog sales for Chicago are also reported strong.

On Epic, the Jacksons have earned two gold records this year, as has Engelbert Humperdinck.

On the associated labels, CBS reports a strong showing by the Isley Brothers, which has garnered the group a gold record on the T-Neck label. And Muddy Waters remains a potent seller with his "Hard Again" LP for Blue Sky.

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Greg Shaw

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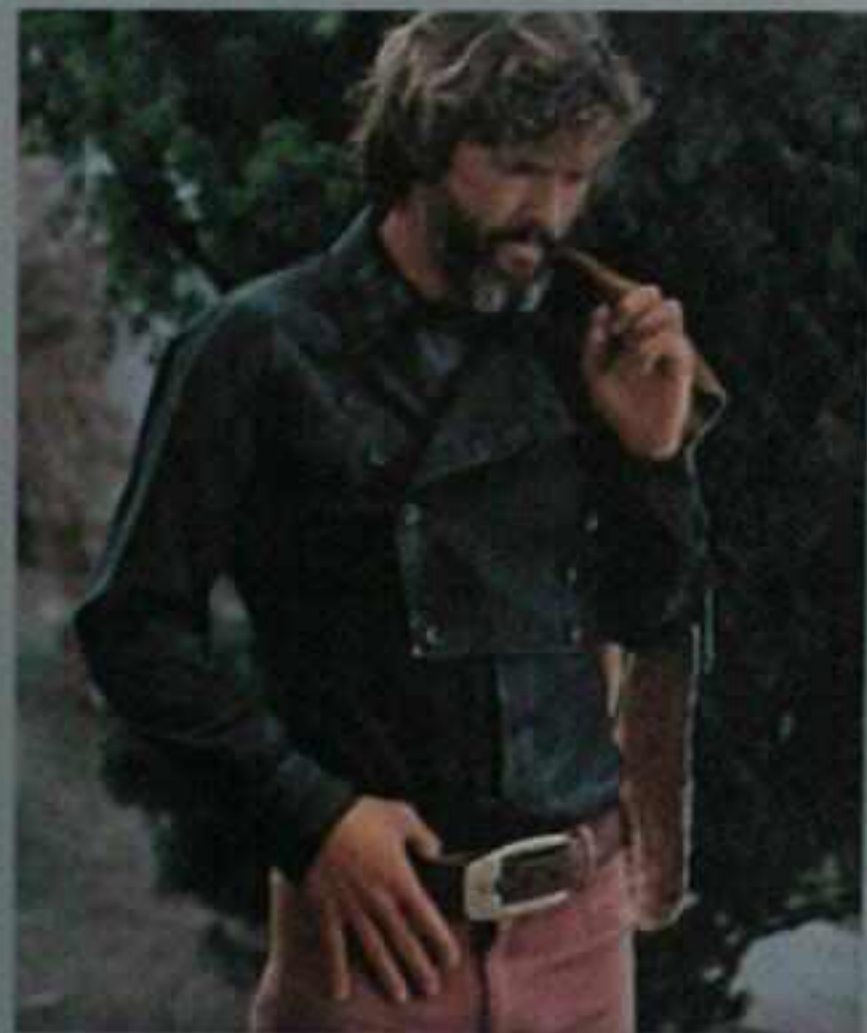
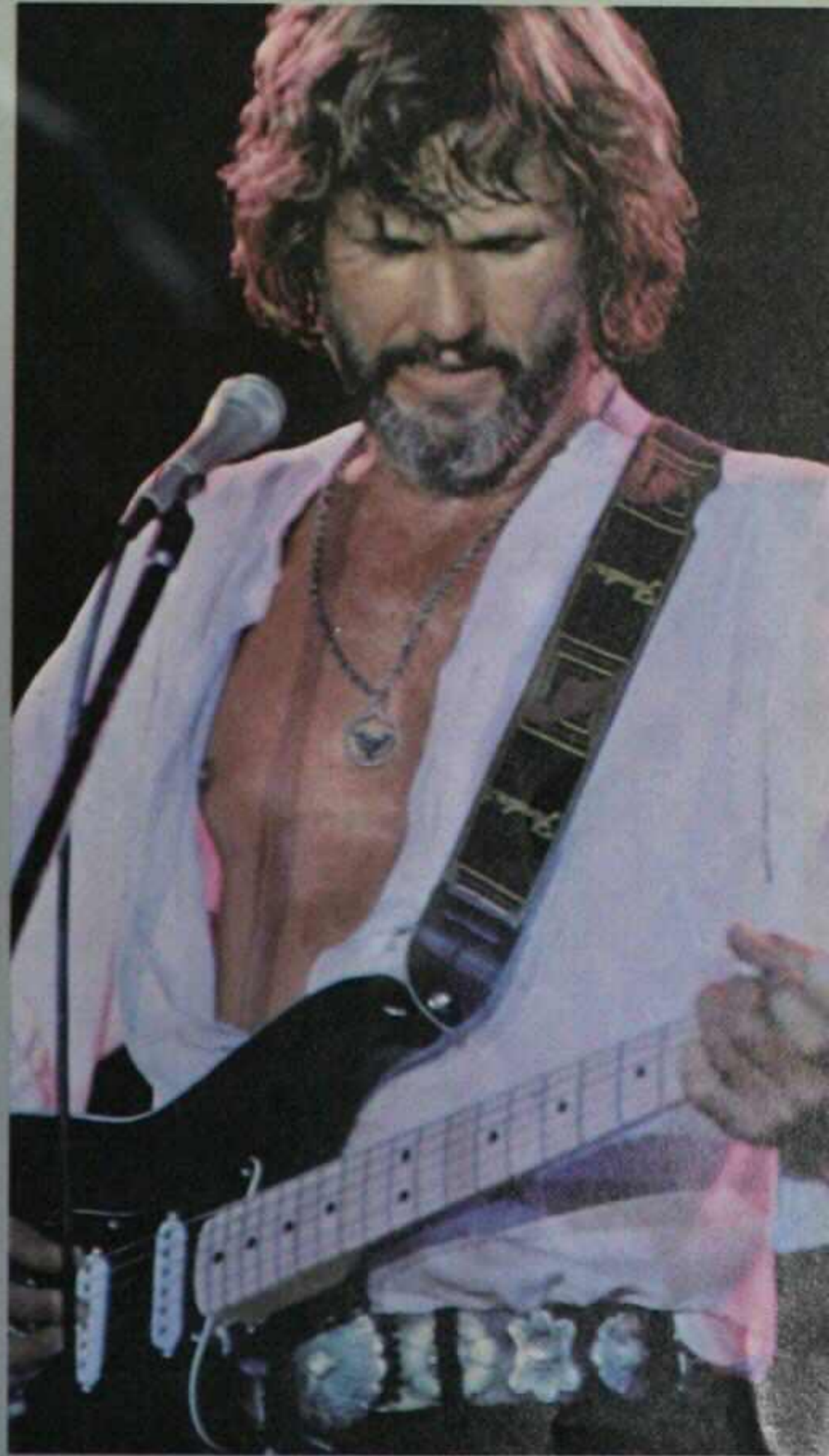
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GOAL: TO MAKE TIMES SQUARE INVITING

Musicals Join N.Y. Cleanup

By RADCLIFFE JOE

NEW YORK—Broadway musicals are contributing in excess of \$100,000 a week to help rid the Times Square area of prostitution, peep shows, massage parlors and the elements of decay that are contributing to the deterioration of the area district.

According to Harvey Sabinson, special projects director of the League of New York Theatres and Producers, the money collected from Broadway shows (straight plays are also contributors, but on a somewhat smaller scale) go into a special fund managed by the League to lobby at the highest political levels for the renovation of Times Square to a place where people are not fearful of walking.

So far the League, through its intensive lobbying, has succeeded in winning major anti-pornography legislation in the Times Square area, has passed legislation to establish low cost housing in mid-town Manhattan for low income actors and actresses, has purchased street lighting equipment for the financially-strapped city to spruce up and maintain the Times Square area, and has embarked, along with merchants in the neighborhood, on street beautification and tree planting programs.

In addition, part of the money distributed is being used to stage a number of free courses in acting, writing, producing, directing and designing for high-school students interested in the theatre. The courses are being conducted by licensing authorities in the various disciplines.

A project to establish a script library for the deaf is also in the works. When completed this will allow deafregoers with loss of hearing to view their favorite plays without difficulty.

Broadway theatre revenues have totalled from \$54 million in 1975 to a projected \$90 million for the 1977 season. However, Sabinson feels these figures are still a long way from the revenue-creating potential of the theatre and points to the num-

ber of houses still shuttered to endorse his argument.

He thinks the establishment of a half-price ticket office to help fill out sagging attendance at some houses has gone a long way in boosting

theatre attendance. However, he argues that until the Times Square area is cleaned up, there will still be a percentage of potential audiences that will stay away from the theatre district.

BROADWAY SHOW REVIEW

'Annie' Old-Fashioned But Pleasing New Music Drama

NEW YORK—"Annie," a musical based on the Little Orphan Annie cartoon character, is a decidedly old-fashioned affair that may just conquer Broadway.

Presented by Mike Nichols, the play opened Thursday (21) at the Elgin Theater after a successful preview run in Washington. CBS, an investor in the play, is also releasing the soundtrack LP.

The music is by Charles Strouse and the lyrics by Martin Charnin, with Andrea McArdle playing Annie. Reid Shelton is Daddy Warbucks and Dorothy Loudon is the cruel orphanage mistress.

The play has everything going for it to succeed: no less than seven cute little girls, a dog, spectacular scenery that flies up, down and sideways, and a heart-tugging story.

Annie is an 11-year-old girl who was left as an infant in an orphanage during the '30s Depression. She is

sent to spend Christmas with Warbucks, a billionaire, and captures the old man's heart. Warbucks enlists the aid of President Roosevelt and the FBI to find Annie's parents. Despite machinations by the evil orphanage mistress and her nefarious brother, the play ends happily.

Not much of a story, but the music, the characterizations, and the overall upbeat spirit of the thing makes the show work. The music is old-fashioned Broadway show tunes, better than others.

But it's all upbeat. Even the bittersweet "We'd Like To Thank You," sung by the orphans, ends in a ray of hope. And when was the last time anybody heard a good new song praising the virtues of New York City, as "N.Y.C." does?

The play is true family entertainment. It's a play of hope, with hopeful songs, and there is always a market for that. **ROMAN KOZAK**

ALBUM SERIES REVIEW

Trumpeter Brown Reissues Top EmArcy's 2nd Release

LOS ANGELES—An ambitious program started last fall by Mercury Records which resulted in the release of a notable series of jazz albums from the defunct EmArcy catalog gets a second breath this week.

Produced by Robin McBride, four two-LP packages are included with Dizzy Gillespie, Clifford Brown, Sarah Vaughan and Rahsaan Roland Kirk masters attractively collated and packaged.

Trumpeter Brown's 16 tracks are possibly the most awaited. His go back to the '50s, at a time when his quintet was pleasantly intriguing musicians with Max Roach, drums; Harold Land and Sonny Rollins on tenor saxophones, and Richie Powell, piano, and George Morrow's bass rounding out a slickly integrated, ever-musical combo. Brown, his wife and Powell were killed in a motor car accident on the treacherous Pennsylvania Turnpike shortly after these masters were taped.

This new package is volume two of Brown's best work on EmArcy and contains gems like "If I Love Again," "Cherokee," "What Is This Thing Called Love" and "Flossie Lou."

Gillespie's talents are heard with an enormous orchestra conducted by Benny Carter on two sides and in front of a small combo in which James Moody's tenor and flute are prominent. Lalo Schiffrin, Tom McIntosh and Mal Waldron composed the 20 selections in suite form; tapings were in 1962 in Los Angeles and 1964 in New York.

For Gillespie buffs there are many minutes of pleasure here. They, for sure, outnumber the dull ones in the lengthy Schiffrin suite.

Seventeen cuts comprise Kirk's four sides. He blows tenor, siren, oboe, strich, flute, piccolo and manzello and, on the 8:20-minute "Ebraugs" even percussion. Apparently he thrives on variety at the keyboard. In this package one hears Andrew Hill, Harold Mabern, Horace Parlan, Hank Jones, Richard Wyands, Wynton Kelly and Jaki Byard alternating on piano.

Vaughan's 20 vocals were recorded live at Chicago's Mister Kelly's and London House 1957-58 and at the Tivoli Gardens in Copenhagen in 1963, all with competent small groups. The tune choices are first rate and Sassy sings them well, but one hopes that she will someday abandon her affectations—her occasional unmusical, distasteful vocal vulgarities—and sing her songs without the forced pyrotechnics identified with her name for more than 30 years. It's not too late.

McBride's production is exemplary. Bob Ziaring's line drawings are artistic. Annotation is excellent, particularly Gillespie's warmly personal notes as edited from a taped commentary by McBride. EmArcy's rebirth is a fact. **DAVE DEXTER JR.**

Progress Expands

CHICAGO—Progress Record Distributing's Chicago branch was officially opened here April 4 in the suburb of Elk Grove Village.

The independent distribution point which handles Disneyland/Vista, Cloud/APA (TK), Fona, Churchill and HNH Records is located at 930 Lee St., Elk Grove Village, Ill. 60007 (312) 593-5955.

The wholesale outlet is owned by Joe Simone of Progress Record Distributing, Cleveland.

BROADWAY SHOW REVIEW

'Wife' Witty And Charming

NEW YORK—Riding a crest of pre-opening publicity created by Frank Sinatra's tuneful version of the title song, "I Love My Wife" the Cy Coleman/Michael Stewart musical about extramarital shenanigans in Trenton, N.J., opened at the Ethel Barrymore Theatre here April 17 and an anticipatory audience was not disappointed.

"I Love My Wife" is a witty, charming gem of a little musical that takes what seems like a passe theme, decks it out in beguiling garb then festoons it, like the icing on an already irresistible cake, with Coleman's breezy and original score that literally runs the gamut of musical formats from swing to country to honky tonk to blues.

The theme of "I Love My Wife" deals with wife-swapping, or attempted wife-swapping; but it artfully avoids the tedium of a glossy Hollywood "Bob and Carol and Ted and Alice." Instead it turns its characters into two credible suburban couples who can easily fantasize and articulate the joys of "a multiple love

experience," but turn into scared, embarrassed and downright prudish people when actually faced with the prospects of indulging their fantasies.

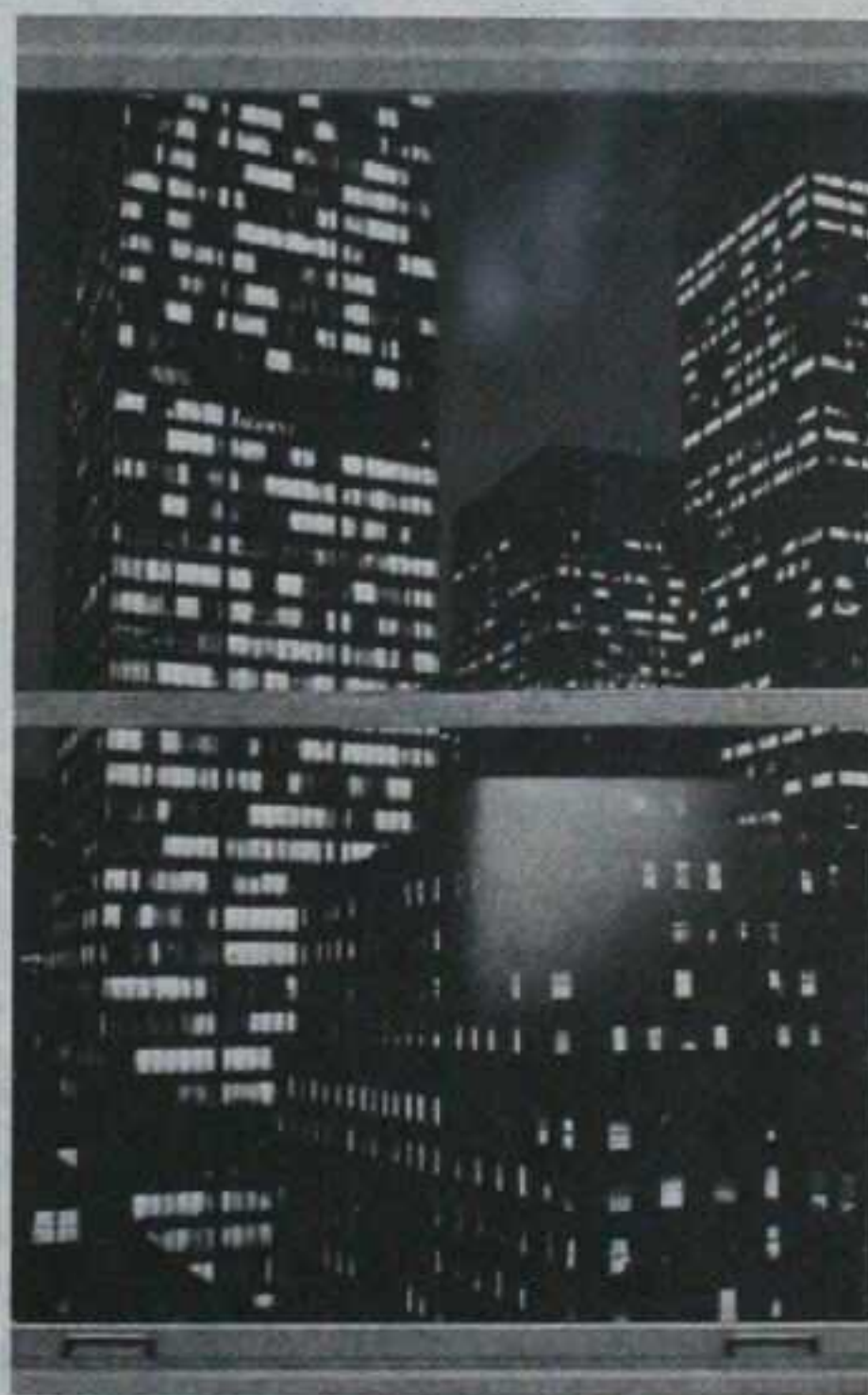
This is all set against a background of December snows, cavorting Santa Clauses and Christmas turkey. The result is a genuinely funny evening of entertainment.

Joanna Gleason, Ilene Graff, James Naughton and Lenny Baker (remember his heart-warming performance in "Next Stop Greenwich Village?") are all well-cast as the reluctant participants in the sexual experiment.

Coleman's music is perky throughout with at least two numbers, "Everybody Today Is Turning On," and the title tune standing out. Musical accompaniment is provided by a quartet of players who, in a master stroke of creativity, are placed onstage in ever-changing costumes to become a part of the overall action. The experiment works well.

(Continued on page 20)

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Judge OKs Isley Verdict

NEW YORK—An opinion by District Court Judge Gerard Gettel has upheld a jury decision in January in favor of the Isley Brothers in their suit against Motown and Jobete Music.

However, he ruled that the Isley Brothers, and Buddah Records, T-Records and Triple Three Music, who were brought into the case through counterclaims were not entitled to money damages or court costs. The judge said that if the Isley Brothers are still owed damages by Buddah and Jobete, they can begin a separate new action for account-

He said the Isleys' longstanding suit against Motown and Jobette Music was filed to seek injunctive relief concerning a dispute over copyright ownership and production, but nowhere was it alleged that the Motown and Jobete "had obtained anything belonging to the plaintiffs, other than having laid claim to the copyrights."

Motown and Jobette had argued that the Isleys had written songs, later marketed by Buddah, while they were still under contract with Motown and Jobete.

Flying Fish Focuses Promo In Folk Clubs

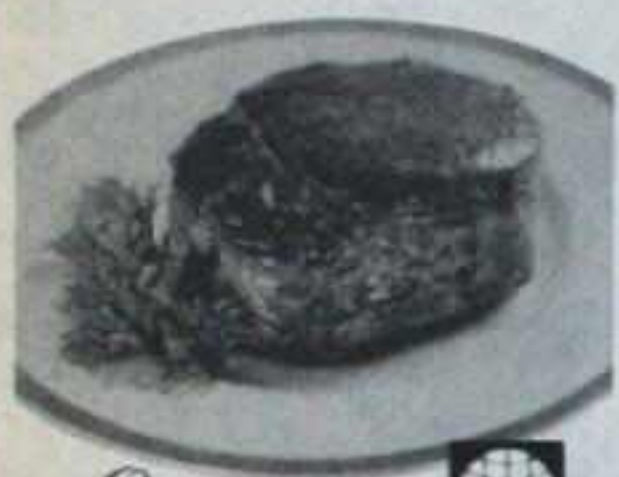
By ALAN PENCHANSKY

CHICAGO—The Flying Fish Records label is the focus of a month-long club promotion being staged here in May.

Sylvesters, a small Lincoln Ave. club specializing in acoustic music, has booked only performers with current Flying Fish LPs for May weekend dates, and is proclaiming "Flying Fish Month," in radio and newspaper ads.

NARASans Tour

CHICAGO—A tour of the 250,000-square foot Album Graphics Inc. facility in suburban Melrose Park, Ill. was organized by NARAS April 18. The plant, where album covers are executed from concept to manufacture, was visited by 75 Chicago chapter members and guests.



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"Flying Fish is the fastest growing record company in the central U.S., and it also represents the strength of Chicago's folk scene," explains Sylvester Klish, owner of the venue. Klish says the room is being outfitted with posters of Flying Fish artists, and that Flying Fish records will be on sale there during the month.

Acts on the label to appear at the club during May include Don Lange, singer-songwriter; Jethro Burns, mandolinist; Martin, Bogan and Armstrong, a string band, and the Rosehip String Band. Singer-songwriter Dick Pinney, a Flying Fish artist, was tentative but not confirmed as of April 21.

According to Klish, fellow club owners have raised eyebrows at his move to book a concentration of "record acts" in a room that has a capacity of only 110 people.

The proprietor admits he may be "in over my head," but says the promotion was designed to establish a reputation for the club.

"Besides," Klish notes, "it makes the entertainers feel real good when they look out and see a packed house in front of them."

RUSSIANS TO 'SEE' 2 ACTS

NASHVILLE—Capitol artist Linda Hargrove has finished taping a video show in the Voice of America Studios in Washington, D.C., which will be aired in Moscow and eventually throughout the Third World countries.

The spoken portions of the show will be dubbed in some 20 languages for various countries.

Hargrove joins another Capitol group, Asleep At The Wheel, as two of the first western musical artists to be chosen for Russian viewing.

In addition, tapes from both acts have been submitted to the state department Cultural Exchange Program's USSR Division for review, and both acts are being considered as possible candidates for a tour of Russia.



BETWEEN THE WALLS—Stanley Turrentine and his two daughters, Carla and Pamela, walk to the dressing room between shows at the Felt Forum in New York.

2 Convicted In Adler Kidnap-Ransom Trial

LOS ANGELES—Two persons accused of kidnaping Lou Adler last Sept. 1 were convicted Monday (18) of kidnaping, robbery and conspiracy charges.

Veronica Franovich, 26, and Zoltan Laslow Kakash, 39, were, however, acquitted of a count charging them with kidnaping Adler's administrative assistant, Neil Silver. A third defendant is still being sought as a fugitive.

A Superior Court jury in Santa Monica returned the verdicts after three days of deliberation. Sentencing is scheduled for May 18.

Evidence was presented showing that Franovich, under an assumed name, befriended Silver during the summer in front of Adler's Malibu house.

According to the prosecutor, she lured Silver to a meeting place on Aug. 31 and then to her apartment where Silver was handcuffed by two gunmen and threatened if he didn't cooperate.

Testimony showed that Silver and the gunmen then drove to Adler's home where Silver disconnected the alarm and let the men in to find Adler asleep.

Adler was released after he arranged the \$25,000 ransom.

Kooper Signs MCA Production Contract

LOS ANGELES—MCA Records and the S. Polly Co. have signed a production deal in which Al Kooper will produce two acts for the label.

Under the agreement MCA will release albums by the Christopher Morris Band and singer/songwriter Peter-John Morse. First product is scheduled for summer release.

The agreement marks Kooper's second association with MCA in a production capacity. In 1973 his Sounds of the South label released product by Lynyrd Skynyrd, Mose Jones and Elijah.

3 Hit a Million

LOS ANGELES—Capitol Records scored a bonus week with three singles certified last week by the RIAA as million sellers—Steve Miller's "Fly Like An Eagle," Glen Campbell's "Southern Nights" and Natalie Cole's "I've Got Love On My Mind."

Drinks At Seminar

NEW YORK—Libby Bush and Ted Lohrman, cofounders of Songwriter Seminars and Workshops, will host a cocktail party prior to a showcase of workshop members for producers and publishers May 11 at Manhattan's Hotel Dorset.

FOR GOLDEN AGE LABEL Ethnic Acts Eyed By Armenian Exec

By DICK NUSSER

WASHINGTON—An Armenian singer and voice teacher who speaks seven languages is scouring Embassy Row here for ethnic talent to be recorded and distributed by his six-month-old company.

He's also looking to record American ethnic groups for international distribution.

Dicran Jamgochian founded Golden Age Recording in October 1976, launching the label with an album by John Duke, a classical pianist from Massachusetts, and two LPs featuring Armenian folk groups and the Armenian Symphony which he recorded in Soviet Armenia.

He has since added nine more LPs. Jamgochian has prior experience with a budget classical label, Durium, which he ran in Italy.

He now seeks "to preserve the ethnic heritage of various nations" by acquiring, through embassies, master tapes of folk, popular and classical artists. He is prepared to go abroad to record if such material is unavailable.

Thus far his plan calls for the participating country to underwrite the costs of production for a fee. He will then distribute them in this country "free of charge," but only to educational users.

"They will propagate the countries' ethnic heritage," he claims. "Usually embassies don't do this work themselves. It is a different approach from the UNESCO albums."

The UNESCO series of ethnic recordings, sponsored by the U.N. are a non-profit venture. Jamgochian's releases, to be called the Music Of The World Series, would be a non-profit venture domestically, but profit-making internationally, as he describes it.

In other words, he is prepared to market them outside the U.S. but restrict them to "non-commercial" users here.

Indigenous ethnic groups like a Polish-American folk group or a Greek Orthodox choir from this country would be marketed for profit, he says, in this country and elsewhere.

Right now he markets through selected record and bookstores and local ethnic associations, working closely with the National Urban Council. He is interested in getting wider distribution, he says.

Golden Age Recording is located at 5347 28 Street, N.W., Washington, D.C., (202) 363-2704.

BOOK REVIEW

The Story Of a Youthful Rocker: Kooper Of BS&T

"Backstage Passes" by Al Kooper with Ben Edmonds, 254 pages, Stein and Day, New York, \$7.95.

Kooper, a seminal figure in the evolution of today's pop music, subtitles his first literary effort "Rock'n'Roll Life In The Sixties," which is too comprehensive for the personalized, subjective view offered here.

No blame. This is a highly readable account of one man's journey through the psychedelic era and it provides an honest peek behind the scenes of several musical milestones Kooper was associated with as producer, session player, arranger, star or impassioned gadfly.

The book is a valuable tool for music historians, since Kooper's career dovetailed with the amazingly rapid shifts in pop taste that marked the 1960s.

Kooper's tale begins in the late 1950s when Tin Pan Alley still dominated the pop song market. Barely 14, he joins the Royal Teens, a group coming off the hit "Short Shorts." He cuts classes and wanders the halls of 1619, 1650 and 1697 Broadway where hits are made, stars are born, and the bitter truth of the music industry is revealed to those with the eyes to see and the ears to hear.

Kooper learns fast. (His first hit is "This Diamond Ring," recorded by Gary Lewis.)

By far the most interesting passages are concerned with the genesis of Blood, Sweat & Tears and Kooper's subsequent falling out with the band that put the brass back into rock.

Anecdotes concerning Kooper's wangling his way into early Dylan sessions and the unexpected de-

mand placed upon his as a keyboard player are, like the rest of the book charming, insightful and sometimes hilarious.

The book stops short at the yet 1970 and Kooper's involvement with Lynard Skynyrd is not covered. There are traces of bitterness in his account of the '60s, centered around Kooper's changing attitude toward the use of psychedelics, but no attempt is made to explore this very important part of the culture by one of its most energetic drumbeaters. We're left to assume it was a case of "too much, too soon."

The \$7.95 cover price seems steep for a paperback, particularly since it's aimed at a readership more likely to buy Kooper's records than his books.

DICK NUSSER

Bluegrass Emerges On Staten Island

NEW YORK—Bluegrass promoter Geoff Berne believes there's a market for his music here, and he's bringing a one-day festival into Staten Island's 2,633-seat St. George Theatre Saturday (30) to prove it.

Berne, owner of the Englishtown (N.J.) Music Hall and a guitar player himself, is presenting the show in conjunction with the Mandolin Brothers, a Staten Island party who do a thriving business buying, selling and repairing acoustic instruments. The St. George is a former vaudeville house in good shape with parking for 1,100 cars.

Headliner is Lester Flatt and his band. Acts include The Seldon Scene, Hotmud, Tex Logan and the Red Clay Ramblers.

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VANGUARD GOLD

Catalog Product Label's
Strong Asset In 27 Years

By DICK NUSSER

NEW YORK—Vanguard Records has been around for 27 years building a reputation for quality, acquiring top acts ranging from classical to rock, and quietly amassing a catalog of steady selling disks.

"It's amazing," says Laurel Dann, Vanguard's director of publicity and radio promotion. "The catalog is a gold mine. Every time Joan Baez makes a record for another label, her Vanguard release just zooms. It's the same way with Country Joe, Odetta and others."

"We're rather conservative. After all we started out as the Bach Guild. We're interested in longevity for our artists. We'd love an overnight sensation, but we're not going to try and create one."

Having built a catalog containing choice classical product, blues and folk acts that read like a crash course in American musical history, and many pioneering jazz/rock stars, where is Vanguard going to turn next?

"We're always looking for that singer/songwriter of quality," Dann says. "We're interested in the folk music of the 1970s and we're making forays into areas like gospel and country. Of course we'll continue to be heavy into jazz."

While Dann serves as spokesperson for the label, the day-to-day operations and crystal ball gazing is left to the Solomon Brothers, Maynard and Seymour, who founded the company in 1950.

"They keep a low profile," she notes. "But they are very much involved in things."

Maynard, for example, is a classically trained musician and an international authority on Beethoven, but he quietly nudged Vanguard recently into prominence with a disco single.

"It was just an idea he had. He asked producer Danny Weiss to come with a jazz instrumental that could crossover, so Danny got some really tough session players together and they came up with The Players Association."

The result was an LP with several infectious covers of disco hits, most notably "Love Hangover" and "I Like It." They gave the originals a run for the money, too.

"It was a real shot in the arm for us," she says. "I don't think we bought more than three trade ads and we hired an independent promo man for a while, and yet we're selling about 50,000 copies of the LP, plus singles, disco singles, 8-tracks and cassettes."

Executive producer Ed Bland is

currently working with Elvin Jones, Clark Terry, James Moody, Roland Prince, Bunky Green and Albert Daley on a jazz super session.

Vanguard is also enthused about Larry Paquette, a singer, actor and comedian recently signed.

"Ed Bland found him in that little club called Catch A Rising Star, which is a wonderful story in itself," Dann says. "His album will be very gay and very intelligent."

Very gay?

"Very gay," she emphasizes. "No punches pulled, no mawkishness. Sensitive, but with a sense of humor. We think people are going to like the approach."

John Hammond, the blues singer is returning to Vanguard after a tour of several other labels.

"He's home and he's happy," reports Dann.

"And don't forget Oregon and Tom Paxton," she says. "Paxton has a new album coming soon and so does Josh White Jr."

"And we plan to sign more pop artists," she adds. "Of course, we'll only sign serious people we can take our time with, working quietly to make them catalog staples."

Of course. That's the Vanguard way.

The label is also enthused over the recent signing of singer/composer Bev Grant, described as more "political" than "feminist" and a good example of the sort of talent Vanguard has been successful with in its past. Vanguard released both Paul Robeson and the Weavers at a time performers were being blacklisted for political activity.

Budget lines still keep Vanguard's inventory moving, Dann notes. Everyman Classics, The Bach Guild and the Nomad series of international music carry a list of \$3.98. A

BBC Television Tapes Campbell

LOS ANGELES—Glen Campbell is the topic of a BBC-TV special taped on his recent tour. The BBC taped two of his performances at Royal Albert Hall, London, for broadcast in England and worldwide distribution.

He was backed by the 75-piece Royal Philharmonic Orchestra and EMI and Capitol Records recorded the event for a possible future album. Terry Hughes produced and directed the special, which traced his musical career and featured a bevy of his hits.

"two-fers" series, two LPs for a \$7.98 list, sell well, Dann says. Most catalog product is listed at \$6.98 and Dann believes the label will try to hold that line on future releases.

"The position of Vanguard Records in its quarter century of existence which has enabled it to survive and thrive has been an eclectic one," says cofounder Seymour Solomon. "As you can see from our recent signings, our policy has always been and continues to be, one of recording all kinds of music."

"The one criterion," he adds, "is that whether it is medieval music, folk, jazz, or pop, it has got to be the best music of its kind recorded to the highest standards."

NAB's Radio Study

• Continued from page 1

on the breakout of European talent in world markets. Stig Anderson, president of Sweden Music in Stockholm, is confirmed as a member of this panel. Other European record presidents will be announced shortly.

A panel entitled "Marketing And Promotion Country By Country" will be chaired by Gerry Oord, managing director of RCA Records in England. Robert Mercer, repertoire and marketing director for EMI London also is confirmed for that panel.

A unique panel entitled "New International Forces In Music" will explore new waves of music gaining in popularity throughout the world such as punk rock, disco and country. Seymour Stein, managing direc-

NAB'S Radio Study

• Continued from page 1

tor of Sire Records, will chair the session. Mike Hales, pop music director for Polygram International in Hamburg is confirmed for this session. Other panelists will be announced shortly.

Also confirmed for Coen Solleveld's presidents panel is Guido Rignano, managing director of G. Ricordi in Milan.

The registration fee is \$400 per participant which includes all sessions, meals, workbook materials and special events. Spouse registration is \$150.

IMIC Conference headquarters will be at the Okura Hotel. All correspondence regarding registration fees and hotel accommodations should be directed to Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

In 1976, it was 1.26. At the same time, AM listening dropped from 2.30 in 1973 to 1.80 in 1976, thus revealing a decided trend to FM. In fact, FM listening had improved in all demographics and AM listening had declined.

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AFM Local 47 Sues Gaye, Fox

LOS ANGELES—AFM Local 47 here has taken Marvin Gaye and producer Clive Fox to Superior Court here in separate legal suits over alleged delinquencies involving musician members of the union.

The union claims Gaye owes four members \$19,330 collectively for work they did in 1975 for the Motown star. The members and amounts owed are: Moses Wheelock, \$1,370; Ken Hawkins, \$6,830; Mike Howard and Nathaniel Neblett, \$5,565 each.

Fox and his alleged agent, Steve Stein, and Maram Ltd., owe the leader/arranger of a recording band, John J. Barnes, \$2,049.32 for work done in September 1975, it's claimed.

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Most of the listening is still in the homes—1.90 hours daily among persons 12-plus—as compared with cars—59 hours daily. In fact, people tend to spend as much time listening to radio away from home (not in cars) as they do in cars. Persons 18-24 seem to do more in-car listening than others.

The study was prepared by Frazier, Gross & Clay, Washington, and some of the listening data was based upon Arbitron and RADAR reports.

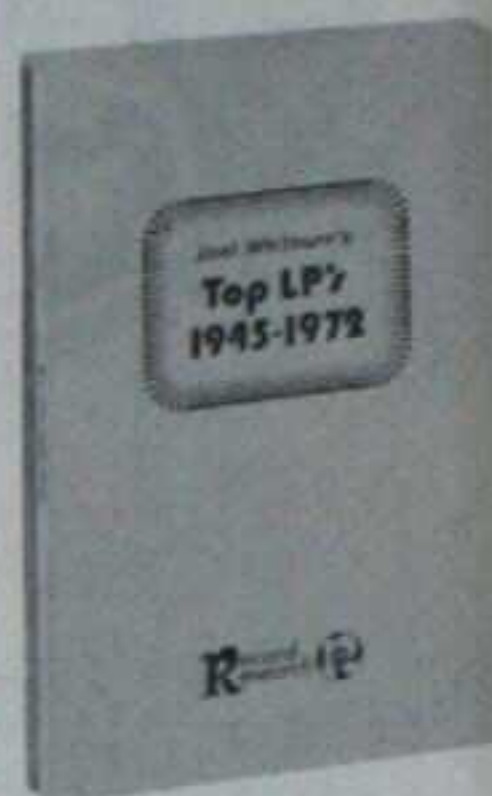
'My Wife' Show

• Continued from page 17

This entire package is deftly woven together by the imaginative directing of Gene Saks, who also directed the successful "Same Time Next Year."

"I Love My Wife" is an excellent example of the enormous potential of small, original Broadway musicals, sans the extravaganzas and pretentiousness of "Via Galactica," "1600 Broadway," and "Home Sweet Home." **RADCLIFFE JOE**

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CONCLUDING BUZZ BENNETT INTERVIEW

The Burn Factor: Bennett Says Records Can Sizzle To a Cinder

EDITOR'S NOTE: This is the concluding installment of an in-depth interview with Buzz Bennett, a program director who rose to prominence at WITX in New Orleans, then went on to program such stations as KCBQ and KGB in San Diego before becoming national program director for Hefner's radio stations. The interview is conducted by Claude Hall, Billboard's radio-tv editor.

HALL: What did you set out to do at Y 100?

BENNETT: Take the entire market—Ft. Lauderdale and Miami. Interestingly, we had our choice of saying: "Y-100, Ft. Lauderdale-Miami" or "Y-100, Ft. Lauderdale." In Miami it didn't much matter whether the station was in Ft. Lauderdale or not. But in Ft. Lauderdale it mattered. So we called it: "Y-100 Ft. Lauderdale." WSHE had found success in the same concept. So, we did not utilize on our breaks: "Y-100 Ft. Lauderdale-Miami."

H: How many records did you put on the playlist?

B: 35 to 40. Those were the currents.

H: You were the first guy that I know—there may have been somebody else, who did the idea of recurrent, meaning the records that had

just dropped off the charts and somebody still liked to listen to them. Was that you or Jack McCoy?

B: Well, I did it before I ever heard of Jack McCoy. But somebody else may have done it, too. I merely felt that a record, if it was very, very strong, should never leave the playlist. It should only decrease in frequency. So, if a record were a giant record, I never dropped it. I just decreased the amount of play. Maybe it went to once-a-day. But, of course, there are so many factors you work with, like the burn factor, that...

H: Explain the burn factor.
B: It's when a market has been burnt by saturation. You take any record and after you hear it enough times, then the burn factor sets in.

H: That's what's happening like hell today, especially in Los Angeles. You hear the same record on every radio station in town.

B: I remember playing "Don't Eat The Yellow Snow" at KDWB in Minneapolis and the record going to No. 1. It was appropriate for the area. I saw the burn factor come on, with us being the only station on it. By that time WDGY was convinced the record was a record. So, the week we dropped it was the week they added it. Well, the record had been sizzled, so I knew what they had

done to themselves. They had just added a cinder to their playlist as we dropped it. I knew that every time that record played on that radio station, despite the fact that they had just added it, everything with the exception of their exclusive came, which is a very small amount on every radio station, would be gone. Boom.

So, the burn factor is a thing which we watch constantly.

Certain records burn faster than others. A "Disco Duck" certainly burns faster than a Rod Stewart. How do you play "Disco Duck"? At what frequency? We were the first station in New Orleans to play it. We were the first station to get off of it, too.

H: What kind of research do you do in New Orleans for programming purposes?

B: Well, we do essentially the same thing we have done right along, as far as in-station activity is concerned and in-store activity is concerned. We do not have the expenditures to buy a Maggid study. We do not have the expenditures to buy a lot of studies that would be quite advantageous to us. We use the call-in, which to me is one of the most valuable items you're gonna find.

H: Does that include requests?

B: A person that's audacious enough to pick up the telephone and to fight through those lines deserves to be heard. You can pick up the telephone right now and try to fight through those request lines and it will take you 10 to 15 minutes to get through.

I would not be one of them—I would not be a contemporary radio listener. I would not be a radio listener, period, if I were not employed by radio and involved in it the way I am. I listen to my stereo because I would rather program my own music.

It seems that most of our surveys indicate in excess of 90% of the people like to turn that radio on and listen to it.

I am a music freak myself. I would like to hear the music I want to hear and that's that. But I'm sure that, particularly in a market like New Orleans, there are many people who can't afford to buy the album that has the song on it that they would like to hear. So, we immediately select several cuts from the Elton John or Stevie Wonder album and play them because there are people who can't afford to buy the album.

H: But this hard core listener you use as a programming tool... a lot of stations don't use requests much anymore. Or they downplay them.

B: I often wonder what those stations use. I use everything that's available to me. I use all the periodicals, I use the in-calls, I use out-calls, I use in-store research, I use a rapport that I build with the people who do over-the-counter sales about what the people are liking or disliking about radio and so on. Hell, I go as far, if I go home for Christmas, I interview my mother and father to find out what's happening with them. I'm constantly in search for answers as to the changes in radio. I see tremendous changes occurring right now in radio.

H: What do you see happening?
B: I see a demand for variety, something that has never existed really. (Continued on page 29)

Vox Jox

By CLAUDE HALL

LOS ANGELES—You can start ordering "This Business Of Radio Programming" at \$15.95 from: **Jules Perel**, president, Watson-Guptill Publishing, 1 Astor Plaza, New York, N.Y. 10036. It is slated to be published officially on May 26. If you order now, you'll be among the first to have a copy. I should be receiving my complimentary author's copy just about the time you get yours.

Charlie Van Dyke is going back to KLIF in Dallas to do the morning show. **Jim Davis**, program director of KLIF, called me to say that Van Dyke leaves KHJ in Los Angeles as of May 11 and will probably take a week or so off before throwing his tonsils once again at Dallas where he worked a few years ago. **Charlie Brown**, who'd been doing the morning show in Dallas, is leaving to re-join KJR in Seattle, where he'd worked for 3½ years before KLIF. So, what we have here is not musical chairs; it's like a rubber band snapping back into place.

Allan Irwin, 617-862-2797, who has a 12-year-track record in radio syndication and radio station operations, is looking for work. He would like a programming job at either an MOR or beautiful music station, or even adult contemporary, for that matter. ... **Michael Black**, air personality at KONO in San Antonio, Tex., is also editing a monthly entertainment magazine called Texas With A Bullet. First issue was 24 pages and, among other things, featured an article on **Rusty Weir**.

Al Lohman and **Roger Barkley** have signed a new contract and will continue doing their 6-10 a.m. antics on KFI, Los Angeles for at least another two or three years. ... **WMAQ**, a country music station, simulcast a half-hour of WFMT's fund-raising marathon to benefit the Chicago Symphony Orchestra on April 17. WFMT carried the program from noon April 15 to midnight April 17. But WMAQ's signal is heard in 38 states and Canada.

Jane Pickens Langley, a singer, actress, and radio performer back in the days of radio drama, has been elected a director of Metromedia Inc. ... **John Roberts** is signing on at WWLE in Cornwall-on-Hudson, N.Y., followed by program director **Spencer E. Wade** 10 a.m.-2 p.m., and **Charlie Leverich** 2-6 p.m. "Our target audience is 30-plus," says Wade, "and our music is a blend of familiar songs by traditional artists such as

Frank Sinatra, Tony Bennett, Peggy Lee, mixed with oldies drawn from the pre-rock era of the 50s as well as the more mainstream hit singles and album cuts since that time which might include such diverse artists as the **Kingston Trio, Brook Benton, Nancy Wilson, Johnny Mathis, Peter, Paul and Mary**. Current hits in the traditional MOR tradition are also featured. Country music, including the syndicated **Ralph Emery** program, is programmed on week end afternoons, to give us a diversity, but maintaining our adult orientation."

Can anyone write **Kevin Gilman** 615 S. Third St., Lander, W. Va. 25220, a letter on how he can start for his first phone. Says he does want to go to school for it and then engineer at KOVE where he works but doesn't know how to teach him. One of the most informative magazines around is **The Broadcast Review** edited and published by **Betty Breneman**, 23117 Collins, Woodland Hills, Calif. 91367. If you'd like to see a sample copy, write her or call 213-348-3162. Betty, many of you will recall, was marketing coordinator for RKO Radio and RKO General as it was known then when **Bill Drake** consulted most of the chain of radio stations. And she's turning out a very useful record information newsletter that you should be aware of.

Robert "Uncle Bobby" Barto, music director of WYNR, Brunswick, Ga., says that the station will be splitting off its FM signal June 15 going to 100,000 watts. "The signal will be black-oriented programming, automated. Our FM will be modern country." For Easter, station and the St. Simons Island this year 7,000-plus kids turned for the sixth annual event. ... **K Adams**, program director, KL P.O. Box 8432, Oakland, Ca. 94662, is looking for a black, part-time air personality. It's an excellent opportunity for a young person. With summer vacations coming up, you'd have at least three months of almost full-time work.

Bobby Q. Day is looking for a radio job in the South or West; 581-742-3504. ... **WURL**, P.O. Box 5197, Winston-Salem, N.C. 27101 needs Top 40 and MOR records separately, especially new records. Station assures airplay to just about all records that are good, when the artist has a track record or when and whether anyone else is playing the record or not. Just send it in on (Continued on page 29)

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



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APRIL 30, 1977, BILLBOARD

SINGER FOR WHAT GROUP? "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?

GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S TENNESSEE TROUPE?

NEIL SEDAKA WAS LEAD

Vidtape Firm Making Free TV Act Promos

By CLAUDE HALL

LOS ANGELES—Mobile Tape Video of Detroit is teaming up with record producers to launch a free series of television half-hour specials which will be used strictly for promotion.

The shows which would follow an artist or group's progression from the recording studio to a live stage performance, will also feature interviews with writers of the songs in the show plus the producer, manager, and the act's fans.

Charles Newsome, firm president, is working with **Don Davis**, a record

producer who operates **Unit Sound Studios** in Detroit. **Davis** produces **Billy Davis Jr.** and **Mary McCoo** and the **Dramatics**. He and **Newsome** are approaching record companies this week in regard to backing the shows. If not, **Newsome** claims he'll obtain backing—he already has someone interested—maybe barter the shows.

Screen Gems-Columbia has been contacted, **Newsome** says, to serve as distributor.

"The prime purpose of the (Continued on page 29)

BILLION DOLLAR BABIES
BATTLE AXE



YOU CAN'T JUST CALL IT AN ALBUM

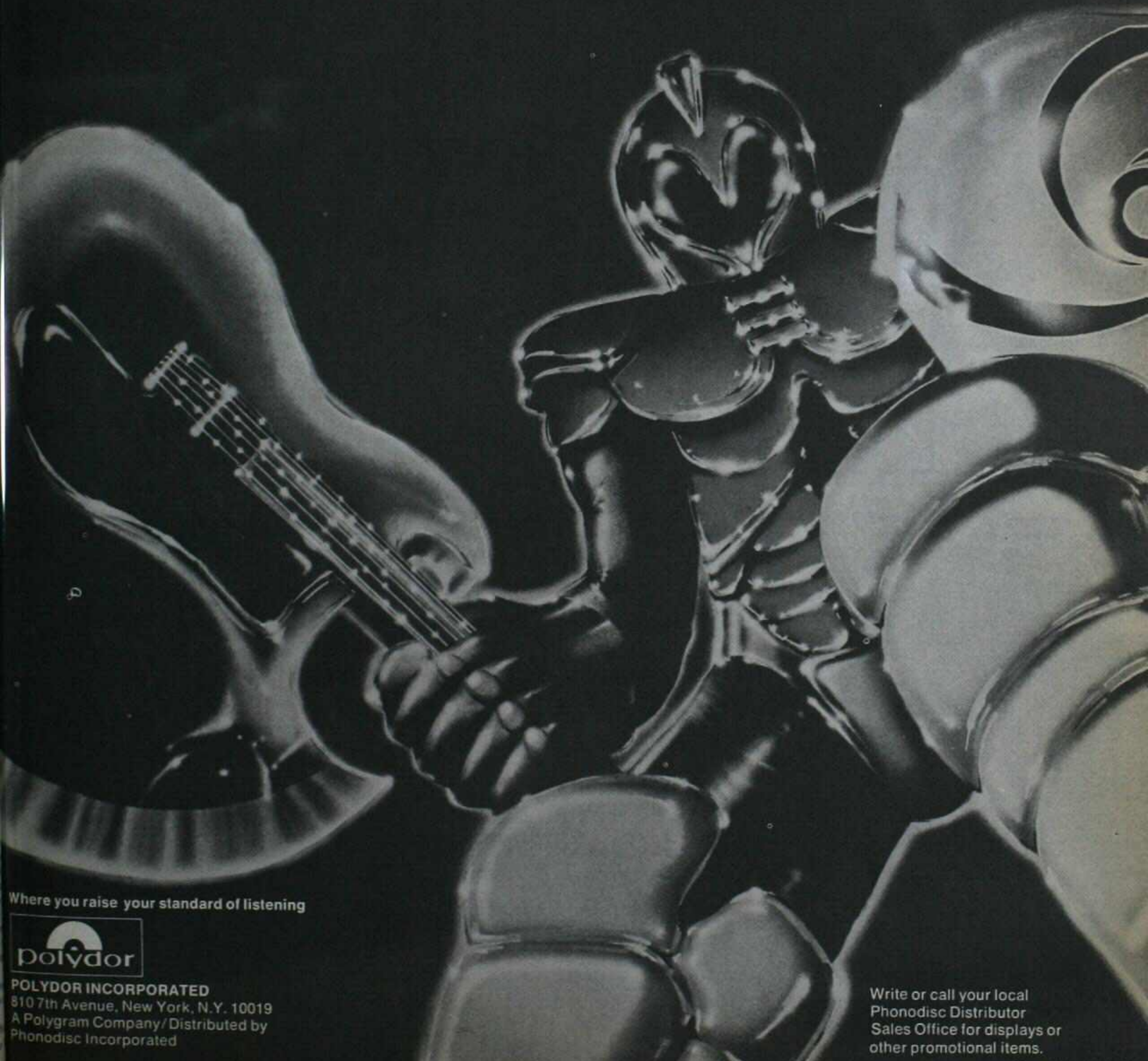
"Battle Axe" has too much going for that. For starters, Billion Dollar Babies performs pure Rock and Roll with more energy, metal and imagination than any contemporary band you can name.

And "Battle Axe" contains the sure-hit single, "Rock 'N Roll Radio".

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"Battle Axe". Billion Dollar Babies. The album that's more than an album.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/21/77)

TOP ADD ONS - NATIONAL

BILL CONTI—Gonna Fly Now (Theme From Rocky) (U.A.)
 STEVE MILLER BAND—Jet Airliner (Capitol)
 STEVIE WONDER—Sir Duke (Tamla)

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.

Pacific Southwest Region

TOP ADD ONS:

STEVE MILLER BAND—Jet Airliner (Capitol)
 BILL CONTI—Gonna Fly Now (U.A.)
 FLEETWOOD MAC—Dreams (W.B.)

PRIME MOVERS:

STEVIE WONDER—Sir Duke (Tamla)
 FIREFALL—Cinderella (Atlantic)
 LEO SAYER—When I Need You (W.B.)

BREAKOUTS:

HOT—Angel In Your Arms (Big Tree)
 (D) MARVIN GAYE—Got To Give It Up (Tamla)
 McCOO & DAVIS JR.—Your Love (ABC)

KHJ—Los Angeles

- BILL CONTI—Gonna Fly Now (U.A.)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- STEVIE WONDER—Sir Duke (Tamla) 15-8
- DAVID SOUL—Going In With Your Eyes Closed (Private Stock) 26-19

TEN-Q (KTNQ)—Los Angeles

- BLUE—Capture Your Heart (MCA/Rocket)
- DAVID DUNDAS—Daisy Star (Chrysalis)
- STEVIE WONDER—Sir Duke (Tamla) 13-10
- JENNIFER WARNES—Right Time Of The Night (Arista) 22-19

KDAY—Los Angeles

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- MIRACLES—Women (Columbia)
- MAZE/FRANKIE BEVERLY—While I'm Alone (Capitol) 16-7

D★ MARVIN GAYE—Got To Give It Up (Tamla) 8-1

KEZY—Anaheim

- STEVE MILLER BAND—Jet Airliner (Capitol)
- AL STEWART—On The Border (Janus) 33-26
- FLEETWOOD MAC—Dreams (W.B.) 28-22

KFXM—San Bernardino

- NO LIST
- NO LIST
- NO LIST

KCBQ—San Diego

- MARVIN GAYE—Got To Give It Up (Tamla)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- McCOO & DAVIS JR.—Your Love (ABC) 26-20
- WILLIAM BELL—Trying To Love Two (Mercury) 28-22

KAFY—Bakersfield

- McCOO & DAVIS JR.—Your Love (ABC)
- BILL CONTI—Gonna Fly Now (U.A.)
- FIREFALL—Cinderella (Atlantic) 25-15
- STEVIE WONDER—Sir Duke (Tamla) 19-11

KRIZ—Phoenix

- HOT—Angel In Your Arms (Big Tree)
- FLEETWOOD MAC—Dreams (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol) 18-14

D★ THELMA HOUSTON—Don't Leave Me This Way (Tamla) 12-9

KTXT—Tucson

- STEVE MILLER BAND—Jet Airliner (Capitol)
- STEVIE WONDER—Sir Duke (Tamla) 13-3
- LEO SAYER—When I Need You (W.B.) 9-1

KQEO—Albuquerque

- STEVE MILLER BAND—Jet Airliner (Capitol)
- Q—Dancin' Man (Epic/Sweet City) 22-16
- STEVIE WONDER—Sir Duke (Tamla) 27-22

KEND—Las Vegas

- STEVE MILLER BAND—Jet Airliner (Capitol)
- HOT—Angel In Your Arms (Big Tree) 20-14
- YVONNE ELLIMAN—Hello Stranger (RSQ) 24-20

Pacific Northwest Region

TOP ADD ONS:

STEVE MILLER BAND—Jet Airliner (Capitol)
 STEVIE WONDER—Sir Duke (Tamla)
 BILL CONTI—Gonna Fly Now (U.A.)

PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)
 FLEETWOOD MAC—Dreams (W.B.)
 (D) MAYNARD FERGUSON—Gonna Fly Now (Columbia)

BREAKOUTS:

MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
 KENNY ROGERS—Lucille (U.A.)
 McCOO & DAVIS JR.—Your Love (ABC)

KFRC—San Francisco

- BILL CONTI—Gonna Fly Now (U.A.)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- LEO SAYER—When I Need You (W.B.) 19-10
- FLEETWOOD MAC—Dreams (W.B.) 23-16

KYA—San Francisco

- MAYNARD FERGUSON—Gonna Fly Now (Columbia)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 12-7
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 21-17

KLIV—San Jose

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- KANSAS—Carry On Wayward Son (Kiesner) 11-6
- LEO SAYER—When I Need You (W.B.) 17-13

KNDÉ—Sacramento

- PABLO CRUISE—Whatcha Gonna Do? (A&M)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- LEO SAYER—When I Need You (W.B.) 17-14

KROY—Sacramento

- FOREIGNER—Feels Like The First Time (Atlantic)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- FLEETWOOD MAC—Dreams (W.B.) 28-13
- STEVIE WONDER—Sir Duke (Tamla) 29-17

KYNO—Fresno

- NONE
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 23-18
- STEVIE WONDER—Sir Duke (Tamla) 20-16

PRIME MOVERS - NATIONAL

STEVIE WONDER—Sir Duke (Tamla)
 LEO SAYER—When I Need You (W.B.)
 CLIMAX BLUES BAND—Couldn't Get It Right (Sire)

KJOY—Stockton, Ca.

- STEVE MILLER BAND—Jet Airliner (Capitol)
- JOHN VALENTI—I Love Her Too (Arista America)
- BOB SEGER/SILVER BULLET BAND—Mainstreet (Capitol) 30-20

D★ MAYNARD FERGUSON—Gonna Fly Now (Columbia) 10-2

KGW—Portland

- KENNY ROGERS—Lucille (U.A.)
- STEVIE WONDER—Sir Duke (Tamla)
- STARZ—Cherry Baby (Capitol) 27-21
- FLEETWOOD MAC—Dreams (W.B.) 29-25

RING—Seattle

- STEVIE WONDER—Sir Duke (Tamla)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 25-10
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 10-2

KJRB—Spokane

- BOB SEGER/SILVER BULLET BAND—Mainstreet (Capitol)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- DEAN FRIEDMAN—Ariel (Lifesong) 25-20
- FLEETWOOD MAC—Dreams (W.B.) 26-21

KTAC—Tacoma

- HOT—Angel In Your Arms (Big Tree)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- JENNIFER WARNES—Right Time Of The Night (Arista) 31-5
- ROD STEWART—The First Cut Is The Deepest (W.B.) 13-8

KCPX—Salt Lake City

- FLEETWOOD MAC—Dreams (W.B.)
- AL STEWART—On The Border (Janus)
- KISS—Calling Dr. Love (Casablanca) 31-19

D★ MAYNARD FERGUSON—Gonna Fly Now (Columbia) HB-20

KRSP—Salt Lake City

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- MAYNARD FERGUSON—Gonna Fly Now (Columbia) 29-17
- HENRY MARCINI—Theme From "Charlie's Angels" (RCA) 24-18

KTLX—Denver

- STEVIE WONDER—Sir Duke (Tamla)
- LEO SAYER—When I Need You (W.B.) 18-11

North Central Region

TOP ADD ONS:

BILL CONTI—Gonna Fly Now (U.A.)
 FLEETWOOD MAC—Dreams (W.B.)
 KENNY ROGERS—Lucille (U.A.)

PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)
 HOT—Angel In Your Arms (Big Tree)
 FIREFALL—Cinderella (Atlantic)

BREAKOUTS:

ANDREW GOLD—Lonely Boy (Asylum)
 STEVE MILLER BAND—Jet Airliner (Capitol)
 (D) MARVIN GAYE—Got To Give It Up (Tamla)

CKLW—Detroit

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- KENNY ROGERS—Lucille (U.A.)
- BILL CONTI—Gonna Fly Now (U.A.) 23-9
- RUFUS/CHAKA KHAN—Hollywood (ABC) 18-12

WILB—Detroit

- CARRIE LUCAS—I Gotta Keep Dancing (Soul Train)
- BROADWAY—We Really Got This Thing Together
- HOT—Angel In Your Arms (Big Tree) 11-7

D★ PHYLLIS HYMAN—Loving You—Losing You (Buddah) 20-17

WTAC—Flint, Mich.

- FLEETWOOD MAC—Dreams (W.B.)
- KENNY NOLAN—Love's Grown Deep (20th Century)
- LEO SAYER—When I Need You (W.B.) 9-4
- HOT—Angel In Your Arms (Big Tree) 26-21

WGRD—Grand Rapids

- KENNY NOLAN—I Like Dreamin' (20th Century)
- LEO SAYER—When I Need You (W.B.) 8-2
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 6-3

Z-96 (WZZM-FM)—Grand Rapids

- KISS—Calling Dr. Love (Casablanca)
- FOREIGNER—Feels Like The First Time (Atlantic)
- KENNY NOLAN—I Like Dreamin' (20th Century) 25-16
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 22-14

WKAT—Louisville

- MARVIN GAYE—Got To Give It Up (Tamla)
- STEVIE WONDER—Sir Duke (Tamla)
- FIREFALL—Cinderella (Atlantic) 30-17
- ADDISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 16-10

WBGW—Bowling Green

- ELLIOT RANDLE—High On Love
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- LEO SAYER—When I Need You (W.B.) 10-5
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 23-18

WGCL—Cleveland

- SYLVERS—High School Dance (Capitol)
- BILL CONTI—Gonna Fly Now (U.A.)
- WILD CHERRY—Hot To Trot (Epic/Sweet City) 22-15
- STEVIE WONDER—Sir Duke (Tamla) 24-18

WMGC—Cleveland

- CODY JAMESON—Brooklyn (Aico)
- POUSETTE DART BAND—Fall On Me (Capitol)
- ENGELBERT HUMPERDINCK—I Believe In Miracles (Epic) 35-31
- HOT—Angel In Your Arms (Big Tree) 20-17

WSA—Cincinnati

- FLEETWOOD MAC—Dreams (W.B.)
- STEVIE WONDER—Sir Duke (Tamla) 7-1
- LEO SAYER—When I Need You (W.B.) 19-13

Q-102 (WKQ-FM)—Cincinnati

- NATALIE COLE—I've Got Love On My Mind (Capitol) 14-10
- FIREFALL—Cinderella (Atlantic) 27-23

WOOL—Columbus

- BILL CONTI—Gonna Fly Now (U.A.)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- STARZ—Cherry Baby (Capitol) 18-10
- FOREIGNER—Feels Like The First Time (Atlantic) 23-17

WCUE—Akron, Ohio

- NONE
- FLEETWOOD MAC—Dreams (W.B.) 29-20
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 20-15

13-Q (WKTQ)—Pittsburgh

- ANDREW GOLD—Lonely Boy (Asylum)
- BILL CONTI—Gonna Fly Now (U.A.)
- HOT—Angel In Your Arms (Big Tree) 15-8
- GLEN CAMPBELL—Southern Nights (Capitol) 11-5

BREAKOUTS - NATIONAL

ANDREW GOLD—Lonely Boy (Asylum)
 KENNY ROGERS—Lucille (U.A.)
 FLEETWOOD MAC—Dreams (W.B.)

WPEZ—Pittsburgh

- BILL CONTI—Gonna Fly Now (U.A.)
- GLEN CAMPBELL—Southern Nights (Capitol) 18-11
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 23-17

WRIE—Erie, Pa.

- FLEETWOOD MAC—Dreams (W.B.)
- STALLION—Old Fashioned Boy (Casablanca)
- EAGLES—Hotel California (Asylum) 17-3
- GLEN CAMPBELL—Southern Nights (Capitol) 3-1

WIET—Erie, Pa.

- FIREFALL—Cinderella (Atlantic)
- YVONNE ELLIMAN—Hello Stranger (RSQ)
- CURRENT—Theme From "Rocky" (Playboy) 25-19
- BOZ SCAGGS—Lido Shuffle (Columbia) 18-11

Southwest Region

TOP ADD ONS:

STEVIE WONDER—Sir Duke (Tamla)
 BILL CONTI—Gonna Fly Now (U.A.)
 GRAHAM PARKER—Hold Back The Night (Mercury)

PRIME MOVERS:

STEVIE WONDER—Sir Duke (Tamla)
 BOZ SCAGGS—Lido Shuffle (Columbia)
 GLEN CAMPBELL—Southern Nights (Capitol)

BREAKOUTS:

ANDREW GOLD—Lonely Boy (Asylum)
 ALAN O'DAY—Undercover Angel (Pacific)
 FLEETWOOD MAC—Dreams (W.B.)

KILT—Houston

- GRAHAM PARKER—Hold Back The Night (Mercury)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- MAYNARD FERGUSON—Gonna Fly Now (Columbia) 39-31
- ROSE ROYCE—I Wanna Get Next To You (MCA) 27-22

KRBE—Houston

- RITA COOLIDGE—Higher & Higher (A&M)
- RUFUS/CHAKA KHAN—Hollywood (ABC)
- ROSE ROYCE—I Wanna Get Next To You (MCA) HB-17
- BOZ SCAGGS—Lido Shuffle (Columbia) 22-14

KNOX—Dallas

- MAZE/FRANKIE BEVERLY—While I'm Alone (Capitol)
- OHIO PLAYERS—Body Vibes (Mercury)
- NONE

KLIF—Dallas

- STEVIE WONDER—Sir Duke (Tamla)
- BILL CONTI—Gonna Fly Now (U.A.)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 25-19
- KISS—Calling Dr. Love (Casablanca) 22-18

KNUS-FM—Dallas

- NONE
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 22-17
- STEVIE WONDER—Sir Duke (Tamla) 28-23

KFIZ-FM (Z-97)—Fl. Worth

- NONE
- BOZ SCAGGS—Lido Shuffle (Columbia) 18-13
- LEO SAYER—When I Need You (W.B.) 10-8

KINT—El Paso

- ANDREW GOLD—Lonely Boy (Asylum)
- ALAN O'DAY—Undercover Angel (Pacific)
- BOZ SCAGGS—Lido Shuffle (Columbia) 13-9
- DENICE WILLIAMS—Free (Columbia) 17-14

WKY—Oklahoma City

- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVIE WONDER—Sir Duke (Tamla)
- Q—Dancin' Man (Epic/Sweet City) 17-1
- FLEETWOOD MAC—Dreams (W.B.) HB-10

KOMA—Oklahoma City

- STARZ—Cherry Baby (Capitol)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- GLEN CAMPBELL—Southern Nights (Capitol) 23-11
- BOZ SCAGGS—Lido Shuffle (Columbia) 10

KAKC—Tulsa

- JOE TEX—Ain't Gonna Bump No More (Atlantic)
- ANDREW GOLD—Lonely Boy (Asylum)
- STEVIE WONDER—Sir Duke (Tamla) 37-1
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 25-17

KELI—Tulsa

- JIMMY BUFFETT—Margaritaville (ABC)
- ALAN O'DAY—Undercover Angel (Pacific)
- FOREIGNER—Feels Like The First Time (Atlantic) 26-18
- McCOO & DAVIS JR.—Your Love (ABC) 13

WTIX—New Orleans

- MAYNARD FERGUSON—Gonna Fly Now (Columbia)
- MARVIN GAYE—Got To Give It Up (Tamla)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 9-2
- STEVIE WONDER—Sir Duke (Tamla) 10

KEEL—Shreveport

- FLEETWOOD MAC—Dreams (W.B.)
- EAGLES—Life In The Fast Lane (Asylum) (LP)
- STEVIE WONDER—Sir Duke (Tamla) 23-1
- DEAN FRIEDMAN—Ariel (Lifesong) 30-2

Midwest Region

TOP ADD ONS:

FLEETWOOD MAC—Dreams (W.B.)
 STEVIE WONDER—Sir Duke (Tamla)
 CLIMAX BLUES BAND—Couldn't Get It Right (Sire)

PRIME MOVERS:

STEVIE WONDER—Sir Duke (Tamla)
 CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
 BILL CONTI—Gonna Fly Now (U.A.)

BREAKOUTS:

K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
 ANDREW GOLD—Lonely Boy (Asylum)
 STEVE MILLER BAND—Jet Airliner (Capitol)

WLS—Chicago

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- BILL CONTI—Gonna Fly Now (U.A.)
- STEVIE WONDER—Sir Duke (Tamla) 24-1
- BOZ SCAGGS—Lido Shuffle (Columbia) 2-19

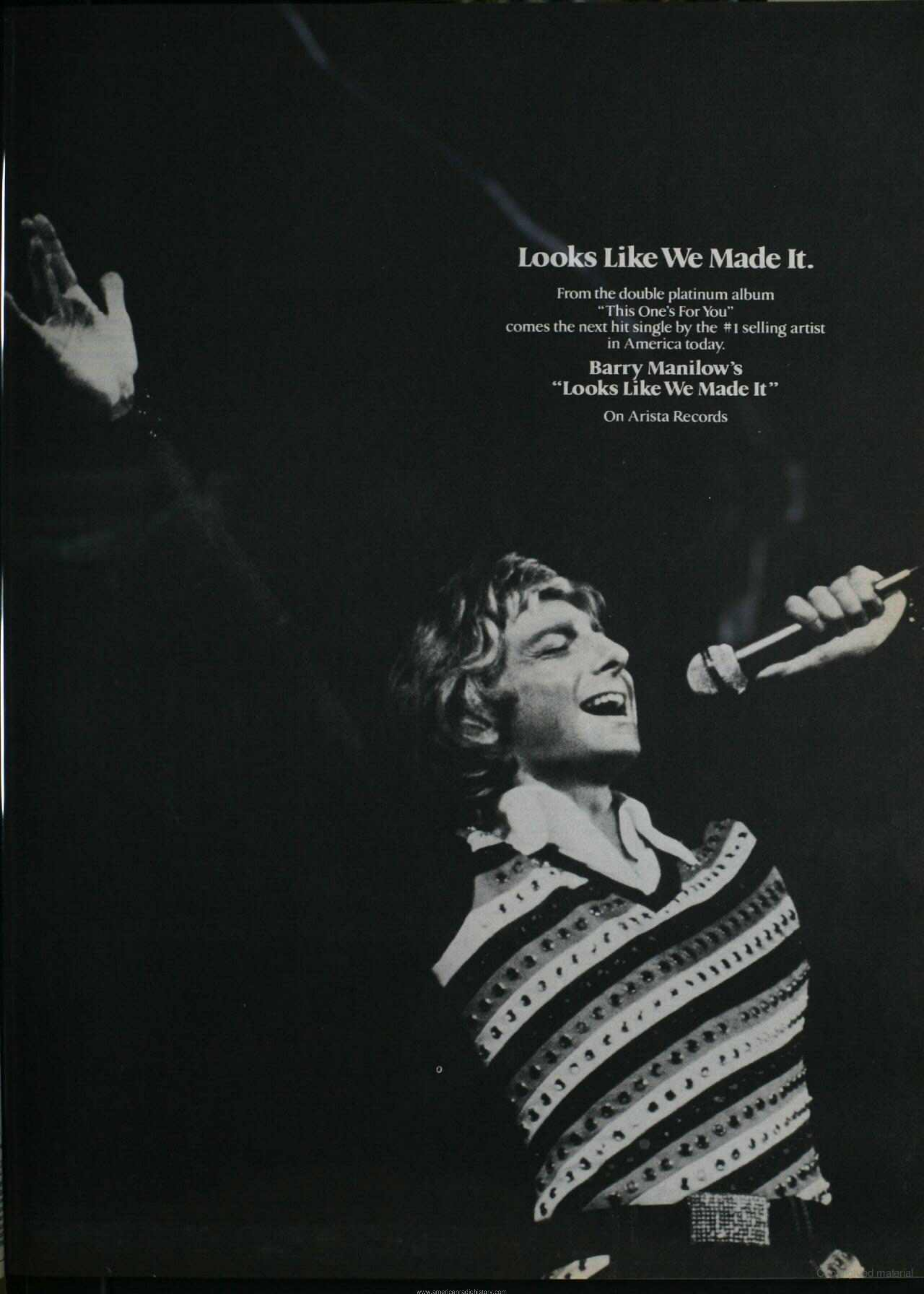
WMET—Chicago

- FLEETWOOD MAC—Dreams (W.B.)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- BILL CONTI—Gonna Fly Now (U.A.) 18-3
- DAVID SOUL—Don't Give Up On Us (Private Stock) 9-2

(Continued on page 2)

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APRIL 30, 1977, BILLBOARD



Looks Like We Made It.

From the double platinum album
"This One's For You"
comes the next hit single by the #1 selling artist
in America today.

**Barry Manilow's
"Looks Like We Made It"**

On Arista Records

Billboard Singles Radio Action

Based on station playlists through Thursday (4/21/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 24

WYOR—Chicago

- **ARETHA FRANKLIN**—Break It To Me Gently (Atlantic)
- **GLADYS KNIGHT & THE PIPS**—Love Is Always On Your Mind (Bluddah)
- D • **NORMAN CONNORS**—Once I've Been There (Buddah) 28-21
- **HOT**—Angel In Your Arms (Big Tree) 30-23

WNDE—Indianapolis

- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 18-13
- **EAGLES**—Hotel California (Asylum) 8-4

WKY—Milwaukee

- **FLEETWOOD MAC**—Dreams (W.B.)
- **McCOO & DAVIS JR.**—Your Love (ABC)
- **STYLVES**—High School Dance (Capitol) 26-19
- **STEVE WONDER**—Sir Duke (Tamla) 21-15

WZLW—Milwaukee

- **ANDREW GOLD**—Lonely Boy (Asylum)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **STEVE WONDER**—Sir Duke (Tamla) 11-6
- **BOZ SCAGGS**—Lido Shuffle (Columbia) 16-12

WRL—Peoria, IL

- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK)
- **STEVE WONDER**—Sir Duke (Tamla)
- **NATALIE COLE**—I've Got Love On My Mind (Capitol) 18-8
- **LEO SAYER**—When I Need You (W.B.) 17-9

KSLQ—St. Louis

- **FLEETWOOD MAC**—Dreams (W.B.)
- **JACKSONS**—Show You The Way To Go (Epic)
- **JOE TEX**—Ain't Gonna Bump No More (Epic) 30-21
- **ANDREW GOLD**—Lonely Boy (Asylum) 27-22

KXOK—St. Louis

- **ALAN O'DAY**—Undercover Angel (Pacific)
- **HALL & OATES**—Back Together Again (RCA)
- **FLEETWOOD MAC**—Dreams (W.B.) 20-12
- **FOREIGNER**—Feels Like The First Time (Atlantic) 23-14

KJOK—Des Moines

- **BOB SEGER/SILVER BULLET BAND**—Mainstreet (Capitol)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 37-21
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 33-20

EDWB—Minneapolis

- D • **MAYNARD FERGUSON**—Gonna Fly Now (Columbia)
- **MARSHALL TUCKER BAND**—Heard It In A Love Song (Capricorn)
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 23-16
- **LEO SAYER**—When I Need You (W.B.) 12-6

WDGT—Minneapolis

- **NO LIST**
- **NO LIST**
- **NO LIST**

KSTP—Minneapolis

- **FLEETWOOD MAC**—Dreams (W.B.)
- **STEVE WONDER**—Sir Duke (Tamla)
- **DEAN FRIEDMAN**—Ariel (Lifesong) 19-14
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 8-6

WHB—Kansas City

- **NONE**
- **LEO SAYER**—When I Need You (W.B.) 13-9
- **McCOO & DAVIS JR.**—Your Love (ABC) 21-17

KXLS—Rapid City, S.D.

- **ANDREW GOLD**—Lonely Boy (Asylum)
- **AL STEWART**—On The Border (Janus)
- **BILL CONTI**—Gonna Fly Now (U.A.) 20-13
- **KENNY ROGERS**—Lucille (U.A.) 30-25

KQWB—Fargo, N.D.

- **STARZ**—Cherry Baby (Capitol)
- **STEVE WONDER**—Sir Duke (Tamla)
- D • **MAYNARD FERGUSON**—Gonna Fly Now (Columbia) 20-9
- **KENNY ROGERS**—Lucille (U.A.) 40-18

Northeast Region

TOP ADD ONS:

- **STEVE WONDER**—Sir Duke (Tamla)
- **TAVARES**—Whodunnit (Capitol)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)

PRIME MOVERS:

- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK)
- **STEVE WONDER**—Sir Duke (Tamla)
- **FLEETWOOD MAC**—Dreams (W.B.)

BREAKOUTS:

- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **YVONNE ELLIMAN**—Hello Stranger (RSD)

WABC—New York

- **STEVE WONDER**—Sir Duke (Tamla)
- **GLEN CAMPBELL**—Southern Nights (Capitol) 9-5
- **WILLIAM BELL**—Trying To Love Two (Mercury) 11-9

WBLS—New York

- **DELLS**—Our Love (Mercury)
- **BRENDA & THE TABULATIONS**—I'm A Supersstar (Epic)
- **NONE**

WPOL—New York

- **FOREIGNER**—Feels Like The First Time (Atlantic)
- **TAVARES**—Whodunnit (Capitol)
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 21-16
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 25-20

WRWL—New York

- **EDDIE HOLMAN**—This Will Be A Night To Remember (Salsoul)
- **NINTH OF CREATION**—Why Not Today
- D • **MARVIN GAYE**—Got To Give It Up (Tamla) 13-1
- **JUMBO**—Turn On To Love (Prelude) 15-11

WPTB—Albany

- **AL STEWART**—On The Border (Janus)
- **ALAN O'DAY**—Undercover Angel (Pacific)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 18-18
- **STEVE WONDER**—Sir Duke (Tamla) 25-20

WTRY—Albany

- **ALICE COOPER**—You And Me (W.B.)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **FLEETWOOD MAC**—Dreams (W.B.) 30-24
- **EAGLES**—Hotel California (Asylum) 5-1

WKWB—Buffalo

- **NATALIE COLE**—I've Got Love On My Mind (Capitol)
- **HELEN REDDY**—You're My World (Capitol)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 27-10
- **BOZ SCAGGS**—Lido Shuffle (Columbia) 19-9

WYSL—Buffalo

- **STEVE WONDER**—Sir Duke (Tamla)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 30-18
- **PETER GABRIEL**—Solsbury Hill (Atco) 25-17

WBBF—Rochester, N.Y.

- **JIMMY BUFFETT**—Margaretville (ABC)
- **STEVE WONDER**—Sir Duke (Tamla)
- **YVONNE ELLIMAN**—Hello Stranger (RSD) 11-6
- **ALAN O'DAY**—Undercover Angel (Pacific) 22-17

WRKO—Boston

- **TAVARES**—Whodunnit (Capitol)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **Q—Dancin' Man** (Epic/Sweet City) 24-18
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 18-22

WBZ-FM—Boston

- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **JETHRO TULL**—The Whistler (Chrysalis)
- **FLEETWOOD MAC**—Dreams (W.B.) 20-9
- **WILLIAM BELL**—Trying To Love Two (Mercury) 10-8

WBVF-FM—Boston

- **NO LIST**
- **NO LIST**

WORC—Worcester, Mass.

- **YVONNE ELLIMAN**—Hello Stranger (RSD)
- **MARY MacGREGOR**—This Girl (Ariola America)
- **BILL CONTI**—Gonna Fly Now (U.A.) 27-13
- **STEVE WONDER**—Sir Duke (Tamla) 17-10

WDRS—Hartford

- **FLEETWOOD MAC**—Dreams (W.B.)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **STEVE WONDER**—Sir Duke (Tamla) 24-13
- **LEO SAYER**—When I Need You (W.B.) 18-16

WPRD—Providence

- **ANDREW GOLD**—Lonely Boy (Asylum)
- **PETER McCANN**—Do You Wanna Make Love (20th Century)
- **YVONNE ELLIMAN**—Hello Stranger (RSD) 23-16
- **WILLIAM BELL**—Trying To Love Two (Mercury) 13-17

Mid-Atlantic Region

TOP ADD ONS:

- **BILL CONTI**—Gonna Fly Now (U.A.)
- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **FLEETWOOD MAC**—Dreams (W.B.)

PRIME MOVERS:

- **STEVE WONDER**—Sir Duke (Tamla)
- **ROSE ROYCE**—I Wanna Get Next To You (MCA)
- **LEO SAYER**—When I Need You (W.B.)

BREAKOUTS:

- **KENNY ROGERS**—Lucille (U.A.)
- **JOE TEX**—Ain't Gonna Bump No More (Epic)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK)

WFIL—Philadelphia

- **BILL CONTI**—Gonna Fly Now (U.A.)
- **LEO SAYER**—When I Need You (W.B.) 14-8
- **WILLIAM BELL**—Trying To Love Two (Mercury) 22-16

WIBG—Philadelphia

- **Q—Dancin' Man** (Epic/Sweet City)
- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **KANSAS**—Carry On Wayward Son (Kirschner) 17-8
- **LEO SAYER**—When I Need You (W.B.) 7-4

WIFI-FM—Philadelphia

- **YVONNE ELLIMAN**—Hello Stranger (RSD)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK)
- D • **MAYNARD FERGUSON**—Gonna Fly Now (Columbia) 30-22
- **STEVE WONDER**—Sir Duke (Tamla) 20-14

WPGC—Washington

- **FLEETWOOD MAC**—Dreams (W.B.)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 11-4
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 15-11

WOL—Washington

- **NO LIST**
- **NO LIST**

WGH—Washington

- **JOE TEX**—Ain't Gonna Bump No More (Epic)
- **HOT**—Angel In Your Arms (Big Tree)
- **ABBA**—Dancing Queen (Atlantic) 11-2
- **FLEETWOOD MAC**—Dreams (W.B.) 14-9

WCAO—Baltimore

- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **EAGLES**—Life In The Fast Lane (Asylum) (LP)
- **LEO SAYER**—When I Need You (W.B.) 8-2
- **JOE TEX**—Ain't Gonna Bump No More (Epic) 29-25

WYRE—Baltimore

- **MARSHALL TUCKER BAND**—Heard It In A Love Song (Capricorn)
- **KENNY ROGERS**—Lucille (U.A.)
- **STEVE WONDER**—Sir Duke (Tamla) 21-12
- **BOZ SCAGGS**—Lido Shuffle (Columbia) 11-6

WLEE—Richmond, Va.

- **FIREFALL**—Cinderella (Atlantic)
- **KENNY ROGERS**—Lucille (U.A.)
- **ROSE ROYCE**—I Wanna Get Next To You (MCA) 18-14
- **STEVE WONDER**—Sir Duke (Tamla) 18-20

Southeast Region

TOP ADD ONS:

- **BILL CONTI**—Gonna Fly Now (U.A.)
- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)

PRIME MOVERS:

- **STEVE WONDER**—Sir Duke (Tamla)
- **JOE TEX**—Ain't Gonna Bump No More (Epic)
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire)

BREAKOUTS:

- **FLEETWOOD MAC**—Dreams (W.B.)
- **DAVID SOUL**—Going In With Your Eyes Closed (Private Stock)
- **KENNY ROGERS**—Lucille (U.A.)

WQXI—Atlanta

- **FOREIGNER**—Feels Like The First Time (Atlantic)
- **EAGLES**—Life In The Fast Lane (Asylum) (LP)
- **FLEETWOOD MAC**—Dreams (W.B.) 29-10
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 10-4

Z-93 (WZGG-FM)—Atlanta

- **STARBUCK**—Everybody Be Dancin' (Private Stock)
- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **STEVE WONDER**—Sir Duke (Tamla) 24-16
- **KENNY ROGERS**—Lucille (U.A.) 18-11

WBBQ—Atlanta

- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **DEAN FRIEDMAN**—Ariel (Lifesong) 25-18
- **B W STEVENSON**—Down To The Station (W.B.) 30-25

WFOM—Atlanta

- **DAVID SOUL**—Going In With Your Eyes Closed (Private Stock)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 11-3
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 17-9

WWSA—Savannah, Ga.

- **BILL CONTI**—Gonna Fly Now (U.A.)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **ALAN O'DAY**—Undercover Angel (Pacific) 26-16
- **UNIVERSAL ROBOT BAND**—Dance & Shake Your Tamborine (Red Greg) 30-24

WQAM—Miami

- **KENNY ROGERS**—Lucille (U.A.)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **LEO SAYER**—When I Need You (W.B.) 14-7
- **ROSE ROYCE**—I Wanna Get Next To You (MCA) 12-6

Y-100 (WHY-FM)—Miami

- **KISS**—Calling Dr. Love (Casablanca)
- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **BILL CONTI**—Gonna Fly Now (U.A.) 22-10
- **STEVE WONDER**—Sir Duke (Tamla) 9-3

BJ-105 (WB/W-FM)—Orlando

- **FLEETWOOD MAC**—Dreams (W.B.)
- **CURRENT**—Theme From "Rocky" (Playboy)
- **JOE TEX**—Ain't Gonna Bump No More (Epic) 25-17
- **ANDREW GOLD**—Lonely Boy (Asylum) 23-13

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- **MARSHALL TUCKER BAND**—Heard It In A Love Song (Capricorn)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **FIREFALL**—Cinderella (Atlantic) 22-14
- **STEVE WONDER**—Sir Duke (Tamla) 15-9

WQFD—Lakeland, Fla.

- **FLEETWOOD MAC**—Dreams (W.B.)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **STEVE WONDER**—Sir Duke (Tamla) 20-4
- **Q—Dancin' Man** (Epic/Sweet City) 22-8

WVFF—Daytona Beach

- **BOB SEGER/SILVER BULLET BAND**—Mainstreet (Capitol)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **STEVE WONDER**—Sir Duke (Tamla) 17-11
- **JOE TEX**—Ain't Gonna Bump No More (Epic) 15-10

WAPE—Jacksonville

- **STEVE WONDER**—Sir Duke (Tamla)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **JENNIFER WARRNES**—Right Time Of The Night (Arista) 27-13
- **MARSHALL TUCKER BAND**—Heard It In A Love Song (Capricorn) 10-6

WRYS—Charlotte

- **MARSHALL TUCKER BAND**—Heard It In A Love Song (Capricorn)
- **BILL CONTI**—Gonna Fly Now (U.A.)
- **JOE TEX**—Ain't Gonna Bump No More (Epic) 24-12
- **CLIMAX BLUES BAND**—Couldn't Get It Right (Sire) 17-6

WGV—Charlotte

- D • **MARVIN GAYE**—Got To Give It Up (Tamla)
- **BBICK**—That's What It's All About (Bang)
- **NONE**

WRXZ—Raleigh, N.C.

- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **STEVE WONDER**—Sir Duke (Tamla) 20-8
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 13-9

WTOS—Winston/Salem

- **FLEETWOOD MAC**—Dreams (W.B.)
- **JOHN DENVER**—My Sweet Lady (RCA)
- **ALAN O'DAY**—Undercover Angel (Pacific) 24-19
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) EX-25

WTMA—Charleston, S.C.

- **FLEETWOOD MAC**—Dreams (W.B.)
- **JIMMY BUFFETT**—Margaretville (ABC)
-

NAME THE ACT...

They've sold over 60 million records.
They've had 14 Top Ten singles.
They've earned 18 Gold records.
Their new Warner/Curb album is **Helicon**,
produced by Bob Gaudio



H E L I C O N



Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (4/21/77)

Top Add Ons-National

- DAVE MASON—Let It Flow (Columbia)
- VAN MORRISON—A Period Of Transition (Warner Brothers)
- LITTLE FEAT—Time Loves A Hero (Warner Brothers)
- JACK BRUCE BAND—How's Tricks (RSO)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

National Breakouts

- ROUGH DIAMOND—(Island)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- KIKI DEE—(Rocket)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)

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.

- KFMI-AM—Denver (Craig Applequist)**
- JACK BRUCE BAND—How's Tricks (RSO)
 - SONS OF CHAMPLIN—Loving Is Why (Arista America)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - VAN MORRISON—A Period Of Transition (WB)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - LES DUDEK—Say No More (Columbia)
 - STEVEN FROMHOLT—Frolicking In The Myth (Capitol)

- KZLZ-FM—Eggnose (Stan Garrett)**
- MIGHTY DIAMONDS—Hot Ice (Vergin)
 - KIND HEARTS & ENGLISH—A Wish For A Season (Arista)
 - DEATH SCHOOL—Second Honeyman (Warner Brothers)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - ROUGH DIAMOND—(Island)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - FRESHEN THEATRE—Just Folks... A Foreign Chat (Butterfly)

- KZOK-FM—Seattle (Mario Mackoff)**
- JACK BRUCE BAND—How's Tricks (RSO)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - AMAZING RHYTHM ACES—Tucan Do It (ABC)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - R.E.O. SPEEDWAGON—Live (Epic)
 - KANSAS—Leftovers (Kirtshner)
 - EAGLES—Hotel California (Asylum)
 - JACKSON BROWNE—The Pretender (Asylum)
 - JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

- KLBI-FM—Austin (Steve Smith)**
- DAVE MASON—Let It Flow (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - POCO—Indian Summer (ABC)
 - BRAND X—Mona Lisa (Pausport)
 - DETECTIVE—(Sweet Song)
 - VAN MORRISON—A Period Of Transition (WB)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- WRNO-FM—New Orleans (Tom Owens)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BEACH BOYS—Love You (Warner Brothers)
 - LES DUDEK—Say No More (Columbia)
 - KLAATS—Hope (Capitol)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - BOSTON—(Epic)
 - EAGLES—Hotel California (Asylum)

- KY102-FM—Kansas City (Max Floyd)**
- LITTLE FEAT—Time Loves A Hero (WB)
 - VAN MORRISON—A Period Of Transition (WB)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - IGGY POP—The Idiot (RCA)
 - DAVE MASON—Let It Flow (Columbia)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - FOREIGNER—(Atlantic)
 - R.E.O. SPEEDWAGON—Live (Epic)

- WMMS-FM—Cleveland (Shelley Styles)**
- KENNY LOGGINS—Celebrate Me Home (Columbia)
 - DAVE MASON—Let It Flow (Columbia)
 - CHARLIE—Second Chance (Janus)
 - MICHEL STANLEY BAND—Stagepass (Epic)
 - ISLEY BROTHERS—Go For Your Guns (T-Neck)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - FOREIGNER—(Atlantic)

- WYDF-FM—Pittsburgh (Steve Downs)**
- KALAPPAK—(Arista)
 - LAVENDER HILL MOB—(United Artists)
 - DAVE MASON—Let It Flow (Columbia)
 - JOAN ARMATRADE—Live (A&M)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - ROUGH DIAMOND—(Island)
 - FOREIGNER—(Atlantic)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- WQFM-FM—Milwaukee (David Popewitch)**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - DETECTIVE—(Sweet Song)
 - DAVE MASON—Let It Flow (Columbia)
 - BILL CAMPBELL—Still Looking For The Cure (Tadpole Record)
 - KIKI DEE—(Rocket)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - SAD COMPANY—Barnes' Sky (Sweet Song)
 - PINK FLOYD—Animals (Columbia)

- KSHE-FM—St. Louis (Ted Harbeck)**
- BILLION DOLLAR BABIES—Battle Axe (Polydor)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - ROUGH DIAMOND—(Island)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - DAVE MASON—Let It Flow (Columbia)
 - GOLDEN EARRING—Mad Love (MCA)
 - SAD COMPANY—Barnes' Sky (Sweet Song)
 - CHILLWACK—Dreams, Dreams, Dreams (Madroom Records)
 - PINK FLOYD—Animals (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- WSHE-FM—Fl. Lauderdale (Gary Granger)**
- STEVE MILLER—Book Of Dreams (Capitol)
 - WINTERS BROTHERS BAND—(Atlantic)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - AL STERN—The Year Of The Cat (Janus)

- WJZZ-FM—Miami (Steve Huntington)**
- MAYNARD FERGUSON—Conquistador (Columbia)
 - KIKI DEE—(Rocket)
 - JOHN TROPEA—Short Trip To Space (TK)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - VAN MORRISON—A Period Of Transition (WB)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KIKKS—Sleepwalker (Arista)
 - PINK FLOYD—Animals (Columbia)

- WQSR-FM—Tampa (Steve Huntington)**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BEACH BOYS—Love You (Warner Brothers)
 - DAVE MASON—Let It Flow (Columbia)
 - TIM MOORE—White Shadow (Asylum)
 - 38 SPECIAL—(A&M)
 - FRESHEN THEATRE—Just Folks... A Foreign Chat (Butterfly)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - PINK FLOYD—Animals (Columbia)
 - BAT McGRATH—From The Blue Eagle (Arista)

- WJTB-FM—Baltimore (Steve Cochran)**
- ROUGH DIAMOND—(Island)
 - DETECTIVE—(Sweet Song)
 - SONS OF CHAMPLIN—Loving Is Why (Arista America)
 - BRECKER BROTHERS—Don't Stop The Music (Arista)
 - KIKI DEE—(Rocket)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - FOREIGNER—(Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

- WBAB-FM—Babylon (Bernie Bernard)**
- JACK BRUCE BAND—How's Tricks (RSO)
 - KIKI DEE—(Rocket)
 - FOUR SEASONS—Helicon (Warner Brothers)
 - VAN MORRISON—A Period Of Transition (WB)
 - BRUCE FOSTER—After The Show (Millennium)
 - BOBBI DAZLER—(RCA)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - DAVE MASON—Let It Flow (Columbia)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

- WYMR-FM—Philadelphia (Paul Fabry)**
- DAVE MASON—Let It Flow (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - VAN MORRISON—A Period Of Transition (WB)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - MICHAEL NEWMITH—From A Radio Engine To A Phoen Wing (Island)
 - JOHNNY'S DANCE BAND—(Windham)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

- WQRO-FM—Buffalo (Mark Henning)**
- STEVE MILLER—Fly Like An Eagle (Capitol)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - PABLO CRUISE—A Place In The Sun (A&M)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - VAN MORRISON—A Period Of Transition (WB)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - EAGLES—Hotel California (Asylum)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - DEAN FRIEDMAN—(J. Jaxson)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- WJCH-FM—Hartford (Jay Crawford)**
- MICHAEL STANLEY BAND—Stagepass (Epic)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - VAN MORRISON—A Period Of Transition (WB)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - NRBQ—All Hopped Up (Red Records)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KANSAS—Leftovers (Kirtshner)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

- WYSP-FM—Bala Cynwyd (Sunny Fox)**
- LITTLE FEAT—Time Loves A Hero (WB)
 - VAN MORRISON—A Period Of Transition (WB)
 - SEA LEVEL—(Capricorn)
 - ANDY ADAMS & EGG CREAM—(Pyramid)
 - ROUGH DIAMOND—(Island)
 - LES DUDEK—Say No More (Columbia)
 - KLAATS—Hope (Capitol)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

Western Region

- TOP ADD ONS:**
- LITTLE FEAT—Time Loves A Hero (Warner Brothers)
 - VAN MORRISON—A Period Of Transition (Warner Brothers)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - DAVE MASON—Let It Flow (Columbia)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - PETER GABRIEL—(Arista)

- BREAKOUTS:**
- KENNY LOGGINS—Celebrate Me Home (Columbia)
 - SONS OF CHAMPLIN—Loving Is Why (Arista America)
 - KIKI DEE—(Rocket)
 - ROUGH DIAMOND—(Island)

- KSAN-FM—San Francisco (Don Poloczek)**
- VAN MORRISON—A Period Of Transition (WB)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - DAVE MASON—Let It Flow (Columbia)
 - CHARLIE—No Second Chance (Janus)
 - KIKI DEE—(Rocket)
 - PETER GABRIEL—(Arista)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- KNST-FM—Los Angeles (Mike Sola)**
- DETECTIVE—(Sweet Song)
 - BILLION DOLLAR BABIES—Battle Axe (Polydor)
 - DAVE MASON—Let It Flow (Columbia)
 - FRANKIE MILLER—Full House (Chrysalis)
 - ROUGH DIAMOND—(Island)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - CHILLWACK—Dreams, Dreams, Dreams (Madroom Records)

- KPFB-FM—San Diego (Arlene Barker)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - SONS OF CHAMPLIN—Loving Is Why (Arista America)
 - VAN MORRISON—A Period Of Transition (WB)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - EAGLES—Hotel California (Asylum)
 - PINK FLOYD—Animals (Columbia)

- KOME-FM—San Jose (Dana Jang)**
- LITTLE FEAT—Time Loves A Hero (WB)
 - VAN MORRISON—A Period Of Transition (WB)
 - SONS OF CHAMPLIN—Loving Is Why (Arista America)
 - GALE FORCE—(Fantasy)
 - 38 SPECIAL—(A&M)
 - JAN SCHAFER—Katharsis (Columbia)
 - LES DUDEK—Say No More (Columbia)
 - FOREIGNER—(Atlantic)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

- KZAP-FM—Sacramento (Bruce Meier)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DAVE MASON—Let It Flow (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - KIKI DEE—(Rocket)
 - SONS OF CHAMPLIN—Loving Is Why (Arista America)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - THE BAND—Islands (Capitol)
 - NILS LOFGREN—I Came To Dance (A&M)
 - PETER GABRIEL—(Arista)

Southwest Region

- TOP ADD ONS:**
- KENNY LOGGINS—Celebrate Me Home (Columbia)
 - VAN MORRISON—A Period Of Transition (Warner Brothers)
 - DAVE MASON—Let It Flow (Columbia)
 - LITTLE FEAT—Time Loves A Hero (Warner Brothers)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - PINK FLOYD—Animals (Columbia)
 - EAGLES—Hotel California (Asylum)

- BREAKOUTS:**
- AL DIMEOLA—Elegant Gypsy (Columbia)
 - DETECTIVE—(Sweet Song)
 - ROUGH DIAMOND—(Island)
 - GALE FORCE—(Fantasy)

- KZEW-FM—Dallas (Charlie Kendall)**
- AL DIMEOLA—Elegant Gypsy (Columbia)
 - GALE FORCE—(Fantasy)
 - GRAHAM CENTRAL STATION—Now Do-U Wants Dance (Warner Brothers)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - ROUGH DIAMOND—(Island)
 - SWEET—Off The Record (Capitol)
 - FOREIGNER—(Atlantic)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - RYTA COOLIDGE—Anytime... Anywhere (A&M)
 - LES DUDEK—Say No More (Columbia)

- KFWO-FM—Dallas/Ft. Worth (Tim Spencer)**
- RYTA COOLIDGE—Anytime... Anywhere (A&M)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - DETECTIVE—(Sweet Song)
 - VAN MORRISON—A Period Of Transition (WB)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - EAGLES—Hotel California (Asylum)

- KLOI-FM—Houston (Sandy Mathis)**
- LITTLE FEAT—Time Loves A Hero (WB)
 - VAN MORRISON—A Period Of Transition (WB)
 - 38 SPECIAL—(A&M)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - DAVE MASON—Let It Flow (Columbia)
 - WICK HESKIN—(Takama)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KIKKS—Sleepwalker (Arista)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - BAD COMPANY—Barnes' Sky (Sweet Song)

Midwest Region

- TOP ADD ONS:**
- DAVE MASON—Let It Flow (Columbia)
 - ROUGH DIAMOND—(Island)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - PINK FLOYD—Animals (Columbia)
 - EAGLES—Hotel California (Asylum)

- BREAKOUTS:**
- HERBIE HANCOCK—VSOP (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)

- WYWN-FM—Detroit (Joe Urbel)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - ROUGH DIAMOND—(Island)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BOSTON—(Epic)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)

- WERT-FM—Chicago (John Platt)**
- DAVE MASON—Let It Flow (Columbia)
 - HERBIE HANCOCK—VSOP (CBS)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - ROUGH DIAMOND—(Island)
 - STREET WALKERS—Vicinos Bad Fair (Mercury)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - PINK FLOYD—Animals (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - WEATHER REPORT—Heavy Weather (Columbia)

- WERN-FM—Cincinnati (Dottie Marr)**
- ROUGH DIAMOND—(Island)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - HERBIE HANCOCK—VSOP (Columbia)
 - DAVE MASON—Let It Flow (Columbia)
 - VAN MORRISON—A Period Of Transition (WB)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - KANSAS—Leftovers (Kirtshner)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

Southeast Region

- TOP ADD ONS:**
- DAVE MASON—Let It Flow (Columbia)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - FRESHEN THEATRE—Just Folks... A Foreign Chat (Butterfly)
 - VAN MORRISON—A Period Of Transition (Warner Brothers)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - EAGLES—Hotel California (Asylum)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)

- BREAKOUTS:**
- KENNY LOGGINS—Celebrate Me Home (Columbia)
 - LITTLE FEAT—Time Loves A Hero (Warner Brothers)
 - KIKI DEE—(Rocket)
 - ROUGH DIAMOND—(Island)

- WRLS-FM—Atlanta (Drew Murray)**
- JACK BRUCE BAND—How's Tricks (RSO)
 - GALE FORCE—(Fantasy)
 - DAVE MASON—Let It Flow (Columbia)
 - SWEET—Off The Record (Capitol)
 - B.N. STEVENSON—Last Feeling (Warner Brothers)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
 - LED ZEPHYR—Endless Flight (Warner Brothers)

- WHP5-FM—Washington D.C. (David Einboin)**
- FRANKIE MILLER—Full House (Chrysalis)
 - LITTLE FEAT—Time Loves A Hero (WB)
 - FRESHEN THEATRE—Just Folks... A Foreign Chat (Butterfly)
 - VAN MORRISON—A Period Of Transition (WB)
 - HERBIE HANCOCK—VSOP (Columbia)
 - ANDY ADAMS & EGG CREAM—(Pyramid)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - AMAZING RHYTHM ACES—Tucan Do It (ABC)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - PERSUASIONS—Cherip (Elektra)

Northeast Region

- TOP ADD ONS:**
- VAN MORRISON—A Period Of Transition (Warner Brothers)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - LITTLE FEAT—Time Loves A Hero (Warner Brothers)
 - AL DIMEOLA—Elegant Gypsy (Columbia)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - DAVE MASON—Let It Flow (Columbia)
 - EAGLES—Hotel California (Asylum)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)

- BREAKOUTS:**
- JACK BRUCE BAND—How's Tricks (RSO)
 - ROUGH DIAMOND—(Island)
 - FOUR SEASONS—Helicon (Warner Brothers)
 - BRECKER BROTHERS—Don't Stop The Music (Arista)

- WJEN-FM—New York (Tom Marra)**
- KEITH SYKES—The Way That I Feel (Midland International)
 - FOUR SEASONS—Helicon (Warner Brothers)
 - BRECKER BROTHERS—Don't Stop The Music (Arista)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - LUCY SIMON—Stolen Time (RCA)
 - PERSUASIONS—Cherip (Elektra)
 - BEACH BOYS—Love You (Warner Brothers)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - JACK BRUCE BAND—How's Tricks (RSO)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - FOREIGNER—(Atlantic)
 - KLAATS—Hope (Capitol)

- WJLR-FM—New York (Denis McNamara)**
- DAVE MASON—Let It Flow (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - VAN MORRISON—A Period Of Transition (WB)
 - DETECTIVE—(Sweet Song)
 - ROUGH DIAMOND—(Island)
 - SWEET—Off The Record (Capitol)
 - DAVE MASON—Let It Flow (Columbia)
 - KIKKS—Sleepwalker (Arista)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - LES DUDEK—Say No More (Columbia)

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APRIL 30, 1977, BILLBOARD

The Burn Factor: Bennett Says Records Can Sizzle To a Cinder

Continued from page 22

H: Well... formats are collapsing toward the middle. But you see a demand for more music exposure then.

B: Yeah, which demands more research.

H: What do you think is going to happen?

B: Relevant to what?

H: In formats, are the formats going to continue to merge like they are now? In Los Angeles, you've got a MPC, KHJ, KFI, KRLA, and TNQ. You even have some of the same music being played on KDAY and you got it being played on many of the FM's in town—the same records, same rotation patterns almost.

B: I think radio stations are going to have to become aware enough to find musical product that's not fed to them by the standard periodicals—the standard trends that have been set by radio stations in other markets.

H: What did you do at KHJ?

B: At KHJ, I was in an advisory capacity. Charlie Van Dyke and I have an ongoing relationship. Yes, I was compensated for working with that radio station. I'm compensated for working with KILT in Houston.

H: What did you find unusual about KHJ in Los Angeles?

B: I don't know if unusual is the word. If I were in that position I would be playing the Tavares record because of orientation and ethnic bounds in the market. I would probably do the same thing in Miami, depending on a study of the ethnics.

H: Is New Orleans a country town?

B: No, whereas it's very acceptable in Houston.

H: Is your playlist similar to KILT's in any way, shape, or form?

B: Once you hit the top 10, yeah. I would say that it's 20% or 30% different.

H: Does radio have to play the same records in station after station and market after market?

B: No.

H: What's necessary? Is more market research needed at each station?

B: I think program directors need to have a greater awareness of what their local listeners want to hear other than what the nation wants. Why do we all have the same No. 1 record? I don't understand that. I

know that the Johnny Guitar Watson record "Ain't That A Bitch" was No. 1 here in New Orleans. I do know the company said that they would not release a single on it. I don't know if they will or they won't—companies say a lot of things. Ah... the opinion of the company was that because the record said "bitch" in it, it wouldn't be played by the contemporary outlets around the country. Well, why does Elton John release "The Bitch Is Back" and it gets played on every station in the country? Why do the Rolling Stones release "Bitch" and it gets played all over the country?

I think it's because they're the Rolling Stones and Elton John and he's only Johnny Guitar Watson.

H: How do you go about getting older demographics when you've always aimed at younger demographics, more or less?

B: Well, I haven't really aimed at the lower demographics, but they were easier to get. You want the 12 to 18? (snaps fingers) Boom, gimme a week. You want the 18 to 25—a decent, fair share? Gimme 30 days. (snaps fingers) You want 25 to 35? Gimme a couple of months. (snap) You want the 50 and over? Well don't worry too much about that, because I'll influence them with the kids. The kids and the teens will take the 50 and over and throw them right onto the station for you. It's the ones between 35 and 50 that take time.

H: Have they built-in engrained habit patterns?

B: Right. They have a conditioned reflex that is completely different than most people.

H: Have you figured out the method of solution?

B: I've figured out a percentage of the solutions... enough percentages of solutions to, take care of business, take care of the whole thing. The only problem is time. My question is, "How fast can I move 'em?"

H: Do you need more money for promotion?

B: Of course I need more money.

H: Something I would like to discuss now, Buzz, is that you, over a period of time, developed a cult syndrome that became the Buzz Bennett Cult Syndrome. You were followed by everybody. Were you aware of this at the time?

B: It made me wonder, ah... no, I

never looked at it that way. I never looked at it as a cult syndrome. It made me wonder why these people were doing a mockup of what I was attempting to do myself. I drove across the country from Los Angeles to here, and from there to here heard, in most every city, what they call the Q format. Well, boy, I sure wouldn't want to be responsible for what I heard coming across the country.

H: Were you aware, though, that these guys were following you and doing things that you were doing?

B: To a certain degree. I knew that some guys would follow me. It's the kind of thing I try to blank out of my mind a lot because I didn't want to be responsible unless I was really responsible. By nature I think I'm a teacher. I like to teach. I get off on that more than on most anything. I wanna teach. But I don't want second-hand information, third-hand information, fourth-hand, fifth-hand information piling out there with my name on it. The interpretation changes, everything changes. And suddenly, Metro-media said to me they're doing my format in Chicago. What I do today is not what I did yesterday.

H: Where did you start in broadcasting and when?

B: I started at WJGZ-TV and the man who was actually a programmer, but programmers weren't really in then, was Buddy Deane. And Deane had a radio show and a television show, but he was on WITH. He did the morning show.

H: Where were you born and raised?

B: I was born in Pittsburgh and then I hopped a couple of grades so I went to Baltimore into the sixth grade and then I moved downtown and went to Baltimore City College where I went to school with B.J. McElwee. And then I came down to New Orleans and went to Tulane.

H: What did you study at Tulane?

B: Market research and psychology.

H: Did you expect to get into radio at that time?

B: Well, I was in radio at that time.

H: Oh, you were already working on WTIX?

B: Yes, I was doing both.

H: Well, what was your major influence in radio as you were growing up?

B: All of my major influences came through market research. You know, I obtained my masters degree through Tulane in market research.

I was asked a question a few months ago by somebody, "What do you think's happening with radio?" and I said "Well, I think the great stagnation is about to end." It's exciting to me and if I can enjoy it, well, then it takes the place of everything I did that ever got me in trouble. And when I go into a station and get to work with a young guy like Kevin O'Brien and I get to take on somebody like that as a protege, and see him grow, I want to look across the table and say to him, "I want you to know one thing. You're goal is to become better than me. Do you understand?" And when he really understands, and when he tries, and when he really puts it out, and when there's a whole station full of people that are puttin' it out that way it feels good. And when they say, "We would like to be better than you, Buzz," my answer is, "I would like you to be better than me, too, man, 'cuz this is a heavy cross and I could use some help dragging it up the hill."



BUCKLED UP—Songwriter-performer Billy Mize, left, receives a KHEY belt buckle from air personality Mike Hinrichs of the El Paso country music station.

Vox Jox

Continued from page 22

of the music director... Ed Hartley writes that he has just left WTAL in Tallahassee, Fla., to become program director of WCLS in Columbus, Ga., a radio station consulted by Bill Parris. Ed also programmed WTAL.

Keith Oliver, 81 Holmstead Ave., Toronto, Ont., Canada, M4B 1T3, has four years of disk jockey experience, but is now working in a disco in Canada. However, he'd like a job with a small-to-medium market Top 40 radio station in the U.S., and is willing to take the all-night shift just to get the job... Hal Murray, once of KFWB in Los Angeles, would like everyone in the U.S. to phone him at 812-425-6151. I would suppose that Gary Owens would remember Hal, maybe Dave Hull, Gene Weed, guys like that. Hal has been working at WJPS in Evansville, Ind.

Emil Mogul, executive vice president of Screen Gems Radio Stations, is retiring. Wynn Alby, vice president and general manager of Screen Gems Radio Stations, will assume additional responsibilities; he'll report to Fred Keshner, director of divisional operations at Columbia Pictures Industries. Mogul is well-known throughout advertising and broadcasting, especially in New York; he's a 45-year veteran of radio and advertising... The staff at KRIZ in Phoenix now includes Art Webb 6-10 a.m., program director Allan "Long John Ball" McLaughlin 10-noon, music director Charley Foxx noon-3 p.m., Chuck Dean 3-6 p.m., Rick Diamond 6-10 p.m., Leslie Carter 10 a.m.-2 a.m., and Caption Curt Powers 2-6 a.m.

Besides that little diary situation in Phoenix involving KUPD and KRIZ, Stan Kaplan, president of WAYS in Charlotte, N.C., is raising the devil because Arbitron reportedly retracted on a promise to test personal retrieved diaries in his market. Kaplan claims Larry Manuel, then general manager of Arbitron Radio, promised him a test of personally retrieved diaries in both Washington and Charlotte. Manuel subsequently resigned. Ted Shaker, president of Arbitron Co., wrote Kaplan saying the test had been dropped.

And in Detroit, WNIC-FM has Arbitron problems. Ed Christian, executive vice president and general manager of WNIC-AM-FM, sent this open letter last week to advertis-

ing agencies, clients, etc.: "It is urgent that you know that Arbitron Radio has publicly announced that certain audience estimates shown in the January/February Detroit radio report for WNIC-FM are incorrect. The errors were committed by Arbitron radio in the slogan editing process."

Tom Campbell, who is on radio in Southern California more than about a dozen air personalities combined, including Robert W. Morgan, is now cutting 300 radio spots a week for Cal Stereo hi fi stores alone. They refuse to let him have more than 50 avails a week at KLOS, afraid that the station will begin to sound as if he owns it. Would you believe—Tom adlibs many of the commercials, customizing them with the station's call letters, mentioning the disk jockeys on the air, etc. He lives in San Francisco and you can find him in the phone book. Or you

(Continued on page 94)

Bubbling Under The HOT 100

- 101—HOT TO TROT, Wild Cherry, Epic/Sweet City 8 50382
- 102—YOU + ME = LOVE, Undisputed Truth, Whitfield 8231 (Warner Bros.)
- 103—DISCO REGGAE, (Tony's Groove) Kalyan, MCA 40699
- 104—OOH CHILD, Valerie Carter, Columbia 3-10505
- 105—ISN'T SHE LOVELY, David Parton, Private Stock 45139
- 106—RHAPSODY IN BLUE, Walter Murphy, Private Stock 45146
- 107—TWENTY FOUR HOURS A DAY, Barbara Pennington, United Artists 140
- 108—DANCE & SHAKE YOUR TAMBOURINE, Universal Robot Band, Red Greg 207
- 109—ON & ON, Stephen Bishop, ABC 12260
- 110—EASILY, Frankie Valli, Private Stock 45141

Bubbling Under The Top LPs

- 201—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 202—FIREFALL, Atlantic SD 18174
- 203—STEVIE WONDER, Talking Book, Tamla T 319 (Motown)
- 204—YARDBIRDS GREATEST HITS, Epic PE 34491
- 205—ENGELBERT HUMPERDING'S GREATEST HITS, Parrot PAS 71067 (London)
- 206—STEPHEN BISHOP, Careless, ABC ABCD 954
- 207—SEAWIND, CTI 5002
- 208—MICHAEL STANLEY BAND, Stagepass, Epic PEG 34661
- 209—GEORGE DUKE, From Me To You, Epic PE 34469
- 210—NITE CITY, 20th Century T 528

'Austin City Limits' 2nd Season Airs PBS May 16

SAN ANTONIO—The second season of "Austin City Limits" will make its bow on the Public Broadcasting System May 16. The shows are taped before a live audience on 16-track equipment at the KLRN-TV studios in Austin.

The format of the show has undergone a slight revision. Instead of just focusing on Austin musicians like the first series, the new 10-program series will spotlight entertainers from across the U.S. who perform

music comparable with the "Austin sound."

These include such acts as Roy Buchanan, Larry Gatlin, the Nitty Gritty Dirt Band, Tracy Nelson, the Amazing Rhythm Aces, the Earl Scruggs Revue, Jimmy Buffet and Firefall.

Willie Nelson will appear on the premiere show with other artists in other programs to include Guy Clark, Alexander Harvey, Gate-mouth Brown, Denim, Steve Fromholz, Kiwi, Gove, Rusty Wier, Delbert McClinton and Willis Alan Ramsey.

Instead of featuring one act per show like in the past series, the new series will feature two acts per each one-hour segment.

Howard Chalmers, the executive producer of the series, says the series originally funded for seven shows will now run for 10 shows because of a grant of \$50,000 made by the Lone Star Brewing Co. of San Antonio.

Fresno Station to Soft Rock Format

FRESNO, Calif.—KFIG, a stereo station here, has switched to the "Mellow Music" soft rock format developed by Tom McKay, head of Archchime Communications, Los Angeles. Changeover was April 11, as KFIG general manager Stephen Courtney. Station previously featured progressive rock.

More Radio-TV Programming On Page 94

APRIL 30, 1977, BILLBOARD

Number One With a Star The Inside Of Making a Hit Record

Presented By UCLA Extension In Cooperation With Billboard

Discovering, Signing, Developing Artists

By AGUSTIN GURZA

The room darkens and the first slide appears on a large screen. It is a shot of a heavily stocked record store and the narrator's voice begins:

"These albums didn't appear in this record store by a crack of thunder, a flash of light-



tailed by Fach is to clear the creative people (the artist and the a&r staff) out of the way. "Business is business," Fach declared frankly, "and we try to drive the best deal that we can for the company. I can tell you first hand that I have strained relationships with artists and managers in hammering out the last point and penny for the company. So it's best if the business affairs persons for the company can negotiate with the lawyer representing the artist. That way, the un-nice things about our business can be argued out by people who aren't directly involved in the creative and promotional aspects of the music."



Lee Zhito, Billboard's editor-in-chief, publisher, welcomes students to the class.



The opening seminar panel of experts answers questions from the audience. Right, Ewart Abner, seminar moderator outlines the program.



ning and the deep wishes of a marketing manager."

The next slide appears: a collage of Rod Stewart and other top Mercury artists. The narrator continues:

"And these acts didn't reach the pinnacle of success by record company executives closing their eyes and hoping for the best. . . ."

"How did these two powerful factions, one the expert in marketing, the other the expert in music, get together? How is an act made into a top-selling smash hit?"

The complex response required by those superficially simple questions was the focus of the opening session Monday (18) of the six-week music seminars co-sponsored by UCLA Extension and Billboard.

In a comprehensive and imaginative audio-visual slide presentation prepared by Phonogram, Inc./Mercury Records, the 475 seminar participants were taken along the hit-making journey from the initial discovery of the artist to the final multi-pronged marketing assault that puts the creative product in the hands of the public.

Phonogram's presentation mapped out in step-by-step detail the actual campaign implemented by the firm for the Bar Kays, Mercury's highly successful soul group.

Appropriately titled "Find 'Em, Record 'Em, Sell 'Em, Call 'Em A Star," the program dissected the process in stages from the group's discovery, the negotiation of its contract, the actual album production, the design of its album package and the construction of its marketing campaign which will bring the album home.

Along the way, the slide show also graphically illustrated the interlocking and overlapping functions of all those involved in the process: the firm's a&r staff, its executives and lawyers; the artist, his manager, booking agent and his producer; the album designer; and the marketing department with its publicity, advertising, sales, merchandising and promotion staffs.

For each area, the presentation described Mercury's structure and approach.

While part of the presentation gave fundamental information (e.g. the function of an a&r man) for the benefit of beginning students, much of it was of great interest to experienced industry people as well as industry



Charlie Fach, Mercury's executive vice president, general manager.



Billboard photos by Norm Schindler
Rick Taylor, Bar Kay's manager.

hopefuls, both executive and artistic, who were present.

The evening's program, split between the slide presentation and a later question/answer session, was moderated by Ewart Abner, former president of Motown Records.

Following opening remarks by Billboard publisher and editor-in-chief Lee Zhito who welcomed participants to the series, Abner was introduced by his long-time friend and associate, Billboard associate publisher Tom Noonan.

Abner is coordinator of the series, working closely with UCLA's Ronnie Rubin, associate arts director for the UCLA Extension. This marks the third time the series has been offered and the second time college credit is given for the course as an option.

The slide show began with a description of the discovery of the Bar Kays provided by Phonogram/Mercury executive vice president/general manager Charlie Fach who was so impressed by the Memphis group that he decided to sign them to Mercury after seeing them once.

But Fach goes on to explain that the artist/label marriage does not always begin with a honeymoon.

It starts first with the hard work of a&r directors who "spend their days, nights, weekends and holidays in clubs, in concert halls or

in their offices listening to tapes, live performances and pitches from artist managers."

The job of the a&r people, Fach explained, is "to steer talent to different labels by examining the labels, the makeup of the artist roster, how the label promotes and sells, and what competition might be on the label itself."

With Fach's taped voice playing over slides of him in his office, he went on to explain the changes in the function of a&r men over the years.

"Many years ago, many a&r people with recording companies were actually repertoire people who selected the artists themselves. They selected the songs from publishing companies, selected the studio and musicians, put it all together and produced the record themselves.

"But it's quite different today," he continued. "In a sense, a&r people today are bird dogs at one point, and later, at another point, they become matchmakers."

The match Fach referred to is the one between artist, the producer and even the management agency. Thus, Fach concluded, the contemporary a&r man today is primarily a "packager."

The business of hammering out a contract comes next, and Mercury's approach as de-

That business tension would be reflected later in the evening in the question/answer session that saw Fach and Bar Kay's manager Rick Taylor on the same panel. Taylor, revealing, though good-humored, quickly would make it clear that the artist/label financial relation is a give-and-take.

As the slide presentation continued, presented an interview with Allen Jones, the Bar Kays producer, who described his effort in balancing commercial and artistic pressures on the actual recording session.

With Jones pictured in several shots with the group in the studio, he said:

"From the creative viewpoint, I want the music performed to the best ability of all the players. But sometimes the amount of money allotted for this just doesn't coincide with the way the performers are feeling. And I always get caught in between. Then, I just cut the business end out and go for the creative end. Hopefully, the results of the product will justify the lack of discipline as far as the business is concerned."

While the recording is still in progress, the album cover is being designed. The slide presentation turned to Jim Ladwig, president and co-founder of Album Graphics, Inc., the firm that designed albums by the Bar Kays, the Ohio Players and many others.

The process of designing the jacket ma-

involve the acts themselves, Ladwig explained.

"There was a period not too long ago when the art departments of record companies pretty much controlled the graphic images and the packaging of record jackets. As the

of promotion, the firm's largest department which spearheads "the first line of offense in the development of a record."

And Mike Gormley is the firm's national publicity director who produced the slide presentation.

just cannot be done. If the people are buying music, they are buying something that they hear. Therefore, we must get the music which is in our records played on the radio where the people can hear it."

The slide show concluded with an interview

to the big companies only to administer their publishing."

In answering another question that sought the amount spent by a firm from beginning to end, Fach explained a new development in advertising.

"Television," he said, "is very expensive to buy. Even just a couple of years ago, we wouldn't even consider it. We just couldn't see the end result as far as the number of records it would sell."

"But today, the pot of gold at the end of the rainbow is much bigger than we ever imagined it would be. A 2 million seller today is quite common. Massive sales allow the company to go heavier with ads."

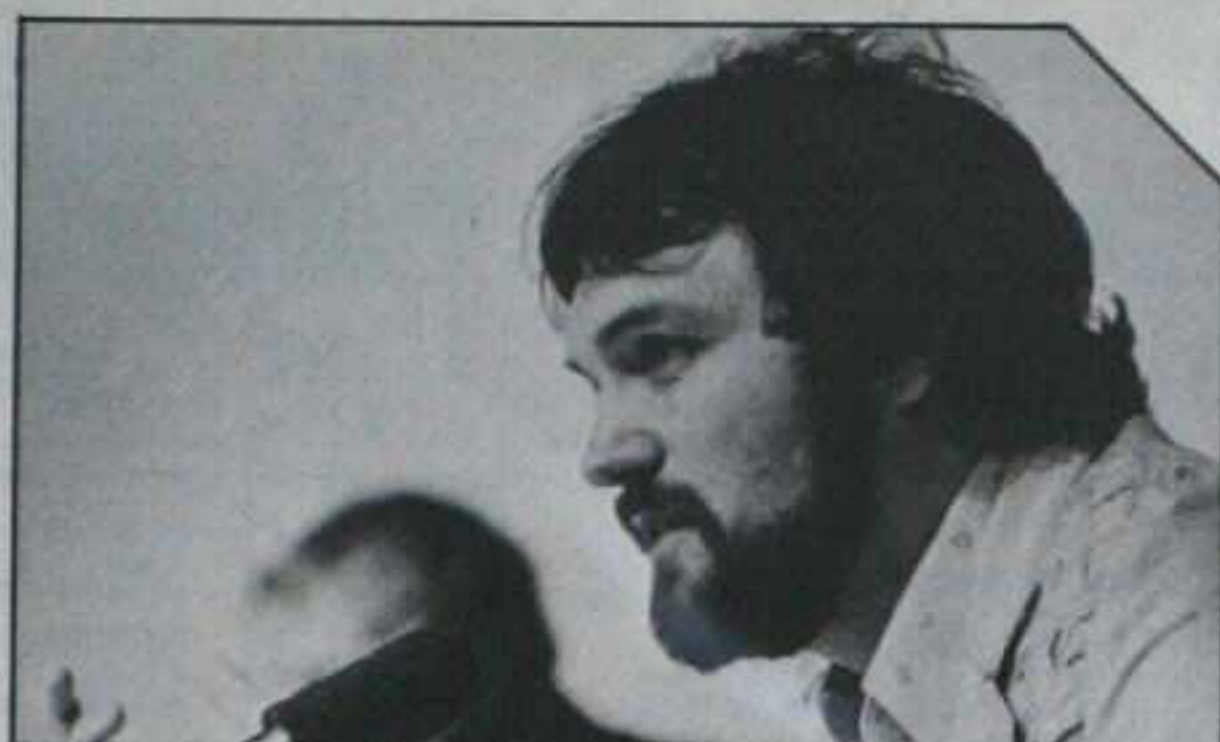
"So when an LP reaches the 500,000 mark and you know that the consumer will respond, the company will open its purse strings to take the act up to the platinum or double platinum level."

With that, manager Taylor injected a spontaneous remark characteristic of his incisive exchanges with the executives during the evening.

"Their tender hearts," Taylor said in his



Robin McBride, Mercury's international director of a&r.



Mike Gormley, Mercury's national director of public relations.



J. J. Johnson, KDAY, Los Angeles' new program director.



Students take copious notes during the discussion on how to promote an artist.

groups became more and more influential in terms of who they were signing with and what sort of negotiations they would carry on prior to signing, they also became more influential in terms of their own packaging."

Ladwig gave fascinating examples of the interplay between cover design and the actual musical content. As the musicians see the design ideas being developed, they pick up inspirations for the music still being recorded. Ladwig also demonstrated how a supposedly final version can be recalled and changed because of last minute merchandising considerations. In the case of the Barbra Streisand LP, the original type face was changed because one believed to be more legible.

The product now in finished form, the company turns to the massive job of marketing. In the presentation, Mercury senior vice pres-

Gormley began by explaining that the publicity department is usually under-rated but nevertheless is an influential department for any firm.

He explains: "The Runaways are a tremendous example of what publicity can do to sell records or influence the consumer. Anyone who is interested in this business and who is not aware of the five-piece, teenage girl group known as the Runaways just doesn't know how to read because they've been in print in every conceivable type of newspaper and magazine."

Gormley went on to capsule his firm's policy on advertising, the largest expenditure in the marketing department.

"We try to spend our money wisely in the markets and the media that will get results. We really frown upon advertising that only

with manager Taylor who described the duties and considerable pressures of the personal manager who becomes (if he's good) financial adviser and underwriter, confidant, friend and family of the artist.

During a break that followed the slide show, seminar participants submitted questions to be fielded by the panel including Charlie Fach, Mike Gormley, Robin McBride, Phonogram's international director of a&r; Rick Taylor and J.J. Johnson, program director of radio station KDAY in Los Angeles.

Typical of the questions asking panel members to explore certain areas in more depth was a query seeking the elements contained in an artist's contract. It was fielded by Fach.

He explained that most contracts are from 6 to 15 pages long and usually include stipulations for length of time, number of albums, royalty rates, deductions for costs, allowances for free goods and returns.

Unlike earlier times, Fach explained, today's contracts will impose a touring obligation on the artist, and in turn the record company will agree to cover a certain amount of expenses on the road.

Another new aspect in contracts, said Fach, is that strong artists can ask for guarantees for a certain amount of advertising.

"The contract," Fach concluded, "becomes a duel between negotiators. The record company offers less than they expect to give, and the artist's representatives ask for more than they expect to get."

In answer to a question asking for a breakdown on the royalty structure, Fach highlighted changes that have revolutionized this area.

After explaining that artist royalties have escalated, he said, "Back in the Patti Page days, the artist was produced by an a&r man who made of a big \$80 or \$100 salary per week."

"But as the a&r guy got hotter he could no longer be lured to different companies by salaries. So he began asking for production royalties of 1% to 5%."

Fach added that mechanical royalties have changed substantially from the days when the artist and publisher split the two cents income in half.

"Today," Fach explained, "most big writers and groups publish their own songs and thus take the bigger share of the mechanical royalty for themselves. They may go

marked Southern drawl. The audience was openly amused.

Undaunted by the kidding, Fach continued:

"The record company today is the gold mine that everyone chips away at. Again, it is commonplace for the record company today to spend as much on ads for a concert as the promoter of the concert himself."

In conclusion, Fach said that adding all the expenses for a single act the firm can get up "to six figures quite easily."

The session concluded with McBride outlining his philosophy in auditioning new groups and advising potential artists in the audience how to approach a label.

He said he is so swamped by aspiring talent and industrious managers that he took his Chicago phone number off the public listings.

That brought another humorous exchange with Taylor:

"I've got the number if you want it," he confided to the audience with a smile.

"But you'll have to pay for it," McBride warned.

"I'm a manager," Taylor said getting in the last word, "What do you expect?"

When the laughter subsided, McBride offered this important advice:

"Performers should find a way to make a demonstration tape with the least amount of money possible. The point is to convey the feeling of what the artist does. For the trained ear of an a&r man, that's all you need."

"I've heard a lot of cassettes and home recorded tapes that have gotten me interested in the act."

McBride emphasized that a label is more interested in the focus of a group rather than in the volume of its output or its versatility. Thus, it is crucial for an aspiring talent to submit a short demo that captures the essence of what it can do.

The next session, Monday (25) features Jerry Moss, chairman of A&M Records; Gil Friesen, president of A&M plus other senior executives from the company discussing how to properly present the artist to the public. Surprise guests are anticipated.

The session is at the Writers Guild Theatre on Melrose Ave. in L.A. Registration will be accepted at the door for this seminar.

Art direction: Bernie Rollins



Seminar participants are intent and into the discussion on the whys behind managing an artist.

in charge of marketing Jules Abramson, described his department's structure and introduced his staff.

Harry Losk is in charge of sales, the department responsible for getting the product out and tracking its success.

George Balos, in charge of merchandising, is a crucial department since "70% of the consumer final buying decisions are made after they walk into the retail record store."

David Carrico is vice president and director

satisfies the promoters, artist or manager. We want to spend money that will sell records."

The show makes the point that radio ads comprise the initial assault with print ads coming as a followup.

Marketing director Abramson concluded with comments on the promotion department:

"We cannot ever create a big hit, album or single, without the promotion department. It

Soul Sauce

Indiana U. Group Hits On Records

By JEAN WILLIAMS

LOS ANGELES—Dean Herman Hudson of Indiana Univ., in Bloomington, reports that the group Love Men whose new single, "Music Is Just A Party," received a New-comer vote in March from Bill-board, is a group of students from the school's "Soul Revue."

"Soul Revue" is a part of the school's six-hour course "Soul Music: Culture And Performance" for which the students receive academic credit.

The school, comprised of approxi-mately 33,000 white students and 1,500 blacks, offers the course to teach would-be performers, al-though not necessarily music ma-jors, how to professionally put on a show, write music, record, set up stage lights and perform.

The course, headed by Dr. Portia Maultsby, who also instructs in the history of black music, sponsors recording sessions and some per-forming engagements with most of the proceeds and royalties from recordings going back into the Afro-American Arts Institute fund.

Hudson notes that while the stu-dents may not be music majors, they are interested in becoming involved in the contemporary music scene. The students also write their own material.

Keith Adams, program director of KZIA, Oakland, is looking for a fe-male announcer to initially work part-time. Adams wants no tele-phone calls. Those interested should send their airchecks and resumes to KZIA, P.O. Box 8432, Oakland, Calif. 94662.

The Temptations have left Mo-town Records and signed with At-lantic Records.

Hot, Buttered, Soul, a group of four female singers, formerly with Aretha Franklin and most recently with Isaac Hayes, is expanding its careers to include acting. The quar-ter is not only singing three tunes in the upcoming film "Record City" but has captured acting parts.

Producer/writer Freddie Perren is scoring the music for the film with

(Continued on page 33)

**FIRST CLASS
"THIS IS IT"**



**ARMSTRONG
DONALDSON
MANAGEMENT**

NDG

New single Billboard pick from their new LP "GOING FIRST CLASS"

Where budding careers blossom!
BALTIMORE, MD. (301) 727-2220

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))
★	13	4	GOT TO GIVE IT UP Pt. 1 —Marvin Gaye (M. Gaye), Tamla 54780 (Motown) (Jobete, ASCAP)	★	46	4	I CAN'T GET OVER YOU —Dramatics (J. Britson, E. McDee, F. Fishman), ABC 12254 (Conquistador, ASCAP)	68	68	4	HOT TO TROT —Wild Cherry (R. Parson), Epic/Sweet City 8-50352 (Bama/RNF, ASCAP)
2	1	8	THE PRIDE (Part 1) —Isley Brothers (R. Isley, I. Isley, O. Isley, L. Isley, K. Isley, C. Jasper, E. Isley, M. Isley), T-Neck 2252 (Epic) (Bovina, ASCAP)	★	44	6	KEEP THAT SAME OLD FEELING —Side Effect (W. Henderson), Fantasy 782 (Four Knights, BMI)	★	NEW ENTRY		BREAK IT TO ME GENTLY —Aretha Franklin (M. Hamlish, C. B. Seger), Atlantic 3293 (Red Bull, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)
3	4	10	I'M YOUR BOOGIE MAN —K.C. & The Sunshine Band (H.W. Casey, R. Frick), TK 1022 (Shelby/Harrick, BMI)	37	40	6	YOU TURNED ME ON TO LOVE —Johnny Bristol (J. Bristol), Atlantic 3391 (Bostika, ASCAP)	70	72	4	I GOTTA KEEP DANCIN' —Carrie Lucas (M. Anthony), Soul Train 1089 (RCA) (Carnic, ASCAP)
4	2	15	I'VE GOT LOVE ON MY MIND —Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4350 (Jay's Enterprises/Chappel, ASCAP)	★	63	2	HIGH SCHOOL DANCE —Sylvers (L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers), Capitol 4405 (Rony, ASCAP)	71	75	4	EVERYBODY HAVE A GOOD TIME —Archie Bell & The Belles (B. Sigler), Philadelphia International 3615 (Epic) (Mighty Three, BMI)
5	5	7	YOU'RE THROWING A GOOD LOVE AWAY —Spinners (C. Marshall, T. Wortham), Atlantic 3382 (Mighty Three, BMI)	★	47	6	ANGEL IN YOUR ARMS —Hot (T. Woodford, C. Ivy, T. Bradford), Big Tree 16085 (Atlantic) (Song Tailors, BMI/Twe Got The Music, ASCAP)	★	NEW ENTRY		HATS OFF TO MAMA —Phyllis Wynn (P. Wynn), Cotillion 44217 (Atlantic) (Wynn's World, BMI)
6	6	8	THE PINOCCHIO THEORY —Booby's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8328 (Rubber Band, BMI)	40	35	11	LET'S STEAL AWAY TO THE HIDEAWAY —Luther Ingram (J. Baylor, L. Ingram), Koko 724 (Kloodike, BMI)	73	67	7	BY THE TIME I GET TO PHOENIX/I SAY A LITTLE PRAYER —Isaac Hayes & Dionne Warwick (J. Webb/H. David, B. Bacharach), ABC 12253 (Emp. BMI/Blue Seas/Jac, ASCAP)
7	8	14	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman) —Joe Tex (B.L. McGuffy, B. Kiley), Epic 8-50313 (Tree, BMI)	41	34	11	I'M QUALIFIED TO SATISFY YOU —Barry White (B. White), 20th Century 2328 (Sa-Yette/January, BMI)	74	66	11	STICK TOGETHER (Part One) —Winnie Ligerton (M. Ligerton, E. Rudolph, S. Winder), Epic 8-50333 (Dickie Bird/Jobete/Black Bull, ASCAP)
★	9	10	I WANNA DO IT TO YOU —Jerry Butler (J. Butler, H. Talbot, P. Henley), Motown 1414 (Jobete/Butler, ASCAP)	42	42	8	OUT OF THE BLUE (Can You Feel It) —Gap Band (C. Wilson), Tooty 10884 (RCA) (Big Heart, BMI)	★	86	4	SAD GIRL —Carl Graves (A. Gordon), Arola America 7660 (Capitol) (Coppelman Narada, BMI)
9	10	9	DISCO INFERNO —Trammps (L. Green, R. Reezay), Atlantic 3389 (Six Strings/Golden Fleecy, BMI)	43	37	10	A DREAMER OF A DREAM —Candi Staton (A. Toussaint), Warner Bros. 8329 (Warner-Tamerlane/Marsant, BMI)	★	NEW ENTRY		SHOW ME LOVE —Curtis Mayfield (C. Mayfield), Curtom 0215 (Warner Bros.) (Mayfield, BMI)
10	11	6	YOUR LOVE —Marlynn McCoo & Billy Davis Jr. (H.S. Barson, W. Johnson), ABC 12262 (E. Fabricio, BMI)	44	29	13	TOO HOT TO STOP —Bar-Kays (F. Freeman, H. Neble III, L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73888 (Phonogram) (Warner-Tamerlane/Dunbar, BMI)	77	83	5	STONED TO THE BONE —Tommy Thomas (J. Pinchet, T. Thomas), Glades 1740 (TK) (Shelby, BMI)
★	14	6	WHODUNIT —Taurus (K. St. Lewis, F. Penn), Capitol 4398 (Bull Pen, BMI/Perce Vibes, ASCAP)	45	38	8	"ROOTS" MEDLEY: A MOTHERLAND, B. THEME FROM "ROOTS" —Quincy Jones (A. Q. Jones, B. G. Fried), A&M 1909 (Warner Bros., ASCAP)	78	82	3	SOUR AND SWEET/LEMON IN THE HONEY —Dr. Buzzard's Original Savannah Band (S. Brodner Jr., A. Darnell), RCA 10923 (Pink Panther, BMI)
★	16	7	IT FEELS SO GOOD TO BE LOVED SO BAD —Manhattans (T. Randazzo, V. Pike, R. Joyce), Columbia 3-10495 (Razzie Dazzie, BMI)	★	58	6	DO WHAT YOU WANNA DO —T-Connection (T. Caskley), Dash 5832 (TK) (Shelby/Deibel, BMI)	★	90	2	WHAT IS IT —Myra (L. Reed Jr.), Whitfield 8356 (Warner Bros.) (Way Twelfth/Warner-Tamerlane, BMI)
13	3	10	I WANNA GET NEXT TO YOU —Rose Royce (N. Whitfield), MCA 40642 (Duchess, BMI)	47	39	19	DON'T LEAVE ME THIS WAY —Theima Houston (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI)	81	81	2	DYNAMITE —John Freeman (J. Freeman, D. Baker, K. Spector), Brunswick (Lene/Explosion, BMI)
★	25	3	SIR DUKE —Stevie Wonder (S. Wonder), Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)	48	48	7	THAT'S WHAT IT'S ALL ABOUT —Black (J. Brown), Bang 732 (Web IV) (Silver Cloud/Tolley, ASCAP)	82	80	3	YOU HAVEN'T MADE IT TO THE TOP —Michael Henderson (M. Henderson), Buddha 565 (Electrocard, ASCAP)
15	7	13	AT MIDNIGHT (My Love Will Lift You Up) —Buffy featuring Chaka Khan (T. Malden, L. Washburn), ABC 12239 (American Broadcasting/Janice, ASCAP)	★	60	3	EVERYTHING MUST CHANGE —George Benson (B. Igler), Warner Bros. 8360 (Aims, ASCAP)	83	87	4	DANCE AND SHAKE YOUR TAMBOURINE —Universal Robot Band (P. Adams), Red Greg 207 (Jag Sep/PAP, ASCAP)
16	15	12	THERE WILL COME A DAY (I'm Gonna Happen To You) —Smokey Robinson (K. Wakefield, M. Sutton, B. Sutton), Tamla 54279 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	51	49	15	RIGOR MORTIS —Cameo (L. Blackman, L. Leftenant, A. Leftenant), Chocolate City 005 (Casablanca) (Better Days, BMI)	84	84	2	DELIGHTFUL —Narciso Michael Walden (N. M. Walden), Atlantic 45-2385 (Cotillion/Gratitude Sky, BMI)
17	17	8	SUPER BAND —Kool & The Gang (Kool & The Gang), De-Lite 1590 (Delightful/Gang, BMI)	52	51	14	SPACE AGE —Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3325 (Jimpex, BMI)	★	NEW ENTRY		KISS IN 77 —James Brown (C. Sherrill), Polydor 14388 (Dynatron/Belinda/Unichappell, BMI)
18	12	12	LOVE IS BETTER IN THE A.M. —Johnnie Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3-10478 (Greenesville, BMI/Conquistador, ASCAP)	★	53	NEW ENTRY	HOLLYWOOD —Buffy featuring Chaka Khan (D. Wakefield, A. Focher), ABC 12259 (Big Day/American Broadcasting, ASCAP)	86	79	7	WE DON'T CRY OUT LOUD —Munnah (C. Sager, P. Allen), Stang 5071 (All Platinum) (Unichappell/Begonia/Irving/Washington, BMI)
19	18	21	TRYING TO LOVE TWO —William Bell (W. Bell, P. Mitchell), Mercury 73829 (Phonogram) (Bell-Kat, BMI)	54	59	4	LOVING YOU, LOSING YOU —Phyllis Hyman (T. Bell, L. Creed), Buddha 567 (Mighty Three, BMI)	87	88	8	I'VE GOT TO DANCE (To Keep From Cryin') —Destinations (C. Lawton), All 128 (Black Ivory, BMI)
★	30	5	SHOW YOU THE WAY TO GO —Jacksons (K. Gamble, L. Huff), Epic 8-50350 (Mighty Three, BMI)	55	41	12	TIME IS MOVIN' —Blackbyrds (K. Kilgus), Fantasy 781 (Blackbyrd, BMI)	88	91	3	UP JUMPED THE DEVIL —John Davis & The Member Orchestra (J. Davis), Sam 5005 (Mideb/Widson, ASCAP)
21	21	7	FLY LIKE AN EAGLE —Steve Miller Band (S. Miller), Capitol 4372 (Sator, ASCAP)	56	64	5	WHILE I'M ALONE —Maze featuring Frankie Beverly (F. Beverly), Capitol 4392 (Fecce, BMI)	★	NEW ENTRY		THIS IS IT —First Class (T. Keith, F. Pressado), All Platinum 2368 (Gamb, BMI)
22	19	19	SOMETIMES —Fatsy O'Lea (B. Anderson), Kayvette 5128 (TK) (Stallion, BMI)	57	50	9	DON'T TOUCH ME —Shelba Dede (H. Cochran), Casine 114 (SRT) (Tree, BMI)	★	NEW ENTRY		MAKE ME YOURS —Jackie Moore (B. Swann), Kayvette 5129 (TK) (Cash, BMI)
★	33	6	UPTOWN FESTIVAL —Shalamar (Holland, Dozier, Holland), Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Agate, BMI)	58	52	11	DOUBLE DUTCH —Fatback Band (G. Thomas, B. Curtis, J. Elgiva, R. Ballard), Spring 171 (Polydor) (Cita, BMI)	91	98	2	BODY LANGUAGE —G.F. & Friends (R. Lewis, T. Willis), Monument 711 (Best Bet, ASCAP)
24	28	10	LAYING BESIDE YOU —Eugene Record (E. Record), Warner Bros. 8322 (Angelshell, BMI)	59	57	9	CLOUDY —Ans (Shurt, Gorrie), Atlantic 3388 (Average, ASCAP)	★	NEW ENTRY		IF YOU GONNA DO IT (Put Your Mind To It) (Part 1) —People's Choice (L. Huff), Top 4785 (Epic) (Mighty Three, BMI)
25	27	11	GOOD THING MAN —Frank Lucas (F. Lucas, V. Psa), Ice 001	60	65	4	HIT AND RUN —Loleatta Holloway (A. Fisher, N. Harris, R. Tyson), Gold Mind 4001 (Salsoul) (Lucky Three/Six Strings, BMI)	93	NEW ENTRY		DISCO REGGAE (Tony's Groove) Part 1 —Kalyan (T. Silvester, D. Brewster, E. Zant), MCA 40599 (Chess/Ace Spec, BMI)
26	26	7	ON YOUR FACE —Earth, Wind & Fire (M. White, C. Stepney, P. Bailey), Columbia 3-10452 (Sagefire, BMI)	61	53	14	DANCIN' —Crows Heights Affair (W. Anderson), De-Lite 1586 (Delightful/Caborn, BMI)	94	94	2	HOTLINE —Shelton (W. Talbot, T. Sheets, E. Lattimore), ABC 12254 (Rival/Mother Peak, ASCAP)
27	23	9	FREE LOVE —Jean Carn (K. Gamble, L. Huff), Philadelphia Int'l. 3614 (Epic) (Mighty Three, BMI)	62	62	8	JUST ONE STEP —Little Milton (D. Eckford, M. Campbell), Glades 1741 (TK) (Tree, BMI)	95	96	2	AIN'T NOTHING YOU CAN DO —Albert King (C. Brooks), Utopia 10879 (RCA) (Malaco, BMI)
28	31	7	YOU'RE WHAT'S MISSING IN MY LIFE —G.C. Cameron (H. Beatty, B. Holland, E. Holland), Motown 1412 (Holland Dozier Holland/Jobete, ASCAP/Stone Diamond, BMI)	★	NEW ENTRY		I DON'T LOVE YOU ANYMORE —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	96	99	2	THIS CLOSE TO YOU —Luther (L. Vandross), Cotillion 44216 (Atlantic) (Elean-Rakay, ASCAP)
★	43	5	BABY, I LOVE YOUR WAY —Walter Jackson (P. Frampton), Chi-Sound 904 (United Artists) (Aimo/From-Dee, ASCAP)	64	54	11	I CAN'T SAY GOODBYE —Millie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gaucho/Bill Lee, BMI)	97	NEW ENTRY		WHERE IS YOUR WOMAN TONIGHT —Soul Children (R. Brown), Epic 8-50345 (DeJams, BMI)
★	36	7	SO SO SATISFIED —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8337 (Nick-O-Vol, ASCAP)	66	70	5	WHAT IT IS —Carnett Mims & Truckin' Company (J. Lane, R. Muller), Arista 0225 (Big Boss, BMI)	★	NEW ENTRY		GIRL —Billy Preston (B. Preston, B. Fisher), A&M 1925 (Irving/WEF, BMI/Rena/Rock, ASCAP)
31	20	12	BLESSED IS THE WOMAN —Shirley Brown (B. Crutcher), Arista/0231 (DeJams, BMI)	★	76	3	WHO'S WATCHING THE BABY —R.B. Greaves (R.B. Greaves), Starback 523 (Wig Out, BMI)	99	NEW ENTRY		THIS WILL BE A NIGHT TO REMEMBER —Eddie Holman (R. Tyson, R. Baker), Salsoul 2026 (Lucky Three/Sunna East, BMI)
32	21	21	GLORIA —Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Willow Girl, BMI)	★	NEW ENTRY		BODY VIBES —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 78113 (Phonogram) (Play One/Unichappell, BMI)	100	NEW ENTRY		FEEL LIKE DANCING —Oliver Sain (O. Sain), Aet 5472 (Nashboro) (Eccadonic/Sain, BMI)
33	24	14	REACHING FOR THE WORLD —Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Sain, BMI)								
34	32	10	LOVE IN 'C' MINOR (Pt. 1) —Cerrone (Alec, R. Costandinos, Cerrone), Cotillion 44215 (Atlantic) (Walbeck, ASCAP)								

LP Thief Gets 5 Years & Fine; Put On Probation

LOS ANGELES—The last defendant in an alleged organized conspiracy to steal LPs from local retail stores, Richard Horn of Marina del Rey, received a probationary five-year sentence and a \$1,500 fine Friday (15). Local Criminal Court Judge Earle C. Broady, in meting out the sentence, said he didn't think probationary sentences given three of the four defendants would result in an influx of similar booster gangs from the East.

Deputy Tom Budds of the Sheriff's Organized Crime force here had contended about indulgent sentences to a probation officer investigating the Horn case. Budds was chief enforcement officer in the case. The first two defendants received probationary sentences and \$500 fines in 1976, while the third, John P. Johessy, 40, received a nine-month sentence (Billboard, Feb. 9, 1977).

Independent record producer Ste-



RECORDING SESSION—Jesse Jackson joins "Roots" author Alex Haley for a recording session in which they cut several public service announcements for Jackson's Operation PUSH.

ven Page testified at the Horn sentencing that he had attended a party in a law office here where he was introduced to Horn. Horn remarked Page looked familiar. Page said he had once been employed as a Warehouse retail store manager. Page said Horn matter-of-factly told him he had ripped-off the store in which Page worked. Horn added that he had given up record boosting in favor of heisting vitamin pills because of stricter enforcement around record retail stores locally.

Soul Sauce

Continued from page 32

RSO Records releasing the soundtrack. Hot, Buttered, Soul, is looking for a record deal.

Dianne Steinberg, daughter of one of the country's most popular radio announcers, Martha Jean "The Queen" of WJLB in Detroit, has signed an exclusive contract with ABC Records.

The singer's debut LP "Universal Child" features material mostly written by Steinberg and is scheduled for May release. The LP was produced by Barry Fasman and David Pomeranz.

Roadshow Records Enchantment has a wealth of musical influences to draw from.

Edgar Clanton, a member of the group, says he was given his nickname "Mickey" by his babysitter Smokey Robinson.

Joe Thomas, another member, explains that a vocal group which rehearsed in his living room went on to become the Temptations.

And Emanuel Johnson, writer of the tune "Gloria," which hit Billboard's number five spot on the soul chart, says his childhood best friend was Steveland Morris, who later changed his name to Stevie Wonder.

Enchantment is obviously from Detroit.

A newsletter from Teddy Pendergrass' firm Teddy Bear Soul Talk, dated April 6, 1977, states, "Jean Williams (Billboard) feels that there's nobody around who has the right kind of charisma or polish to sing the songs made popular by Teddy Pendergrass when he was with Harold Melvin & The Blue Notes—but Teddy himself."

This statement is totally false. I never made that statement, do not feel this way, nor have I endorsed Pendergrass in this manner, as I only have David Ebo as a point of reference.

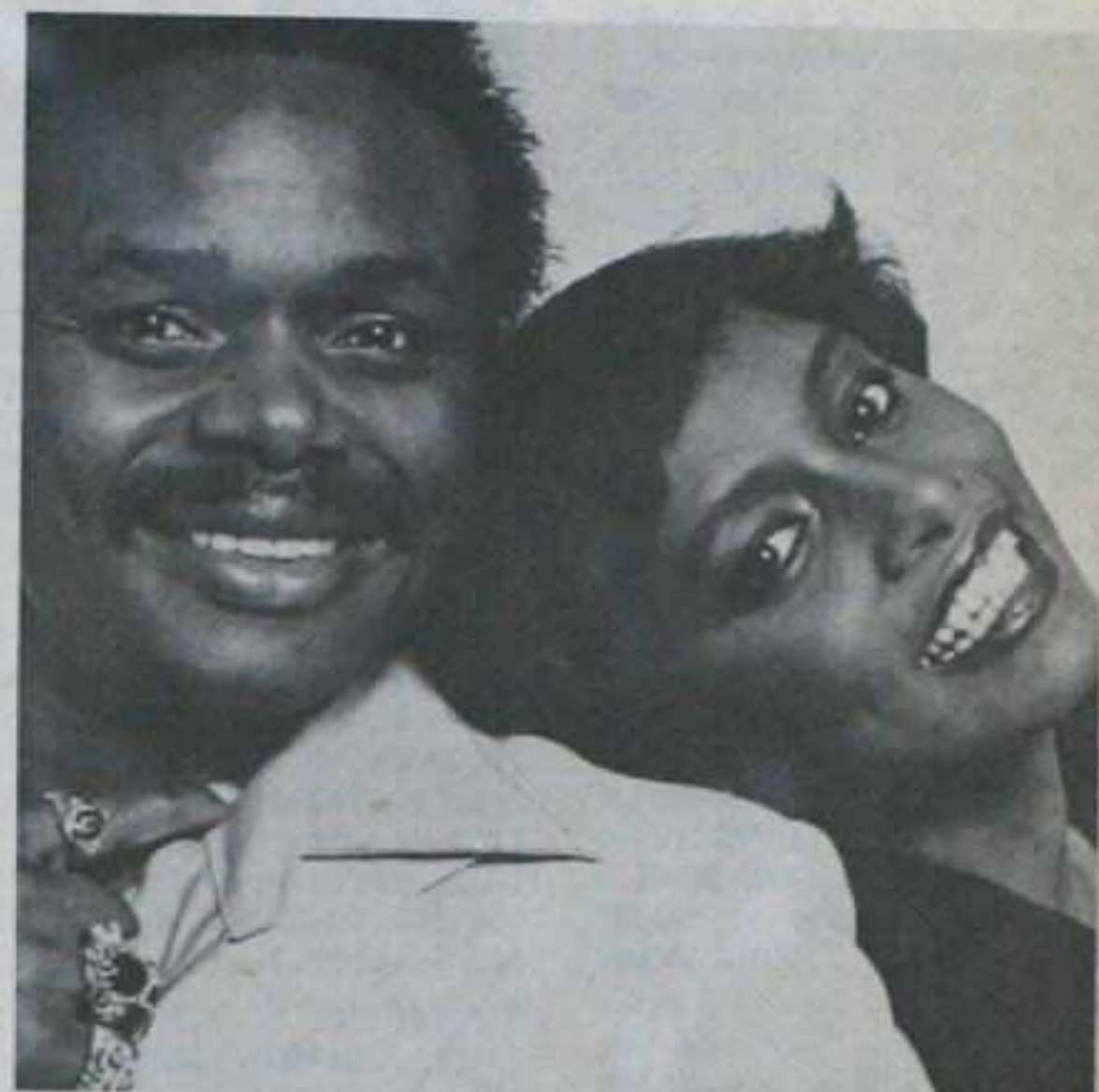
The above statement was apparently lifted from a Soul Sauce column dated April 2, 1977, in which I said, dealing with Ebo's performance at Los Angeles' Total Experience nightclub, "The problem with the show, which perhaps caused the crowd, which packed the club on a rainy night to show little enthusiasm, was David Ebo's attempt to sing songs which were popularized by Pendergrass."

"Ebo does not possess the charisma or polish of Pendergrass and he does not sing the former lead singer's songs well. However, on the positive side, Ebo is a good singer who excels when he's not put in the position of being compared to Pendergrass."

And that's certainly not the same thing.

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

Peaches & Herb



©1977 MCA Records, Inc.

"WE'RE STILL TOGETHER"

This smooth single is getting fantastic air-play on R&B, top 40 and AC stations. It's from their brand new album.

(Album: 2261 Single: MCA-40701)



Produced by Van McCoy & Charles Kipps

MCA RECORDS

FROM JIMMY DOCKETT



I CAN REMEMBER THE GOOD OLD DAYS

IMAGE/IM-3021

FROM THE ALBUM BEAUTY AND SOUL (IM 302)

...AND SO DOES RADIO!

ALA. WTQX	CA. KJLH	WXAP WEAS	LA. WBOK	MISS. WORV	WGIV WSRC	WHYZ WQIZ	WSVA WSHV
WXVI	KZEN	WFDR	WXOX	WDLT	WLE	WCPL	WENZ
WEUP		WJIZ	KBSF	WNSL	WVOE	WPSC	WANT
WTUG	FLA. WDWD	WDFD	KEUN	WTNK	WOKN	WCRE	WJJS
WATV	WHRC	WACL	WNNR	WTAM	WIXA	WBCU	WRAP
WATM	WEDR	WSOK	WXEL	WESY	WARR		
WENN	WORL	WIBB		WCLD	WSSB	TEXAS	W. VA. WTCB
WGOK	WOKB	WGOV	MD. WANN	N.Y. OKLA. KNOK	KNIT		
WBUL	WERD	WDDO	WNSD	WLIB	KJET	D.C. KCOH	WEAM
WRAG	WRBD	WRDW	WESB	WAER	KFJL	OHIO KAPE	
WJLD	WTBJ	WTOC	WBBB	WCLK	OHIO WMAN	KGBC	VIR. IS. ZDK
WDIG	WBOP	WRFC	WWIN		WMAN		
WAJF	WRXB				WCLR	TENN. WDXI	
	WWAB	IND. MA. WAIC	WEAL			S.C. WGTM	
ARK. WMBM	WWCA	WJNC	WJNC			98K	
KCAT	WSBT	WMLN	WGTM			WYNN	VA. WTOY
KXAR	GA. WCLK	KY. MO. WIDU	WIDU			WSIB	
KADO	WCLK	WSTM	WIDU				
KOKY	WTUF		WIDU				

IMAGE

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Crusade By Mary Lou Williams

At 66, Renowned Musician Vows to 'Keep Jazz Alive'

By DAVE DEXTER JR.

LOS ANGELES—Mary Lou Williams has fought the good fight in behalf of jazz for 50 years. But now, as her 67th birthday anniversary approaches May 8, she says she is "getting serious."

Her 1977 war cry is "keep jazz alive." She is personally contacting radio stations, record retailers and music publications, imploring them to become aware and do something about "the only true American art form." She is eloquent and, to many, persuasive with her oft-repeated message:

"Jazz is your heritage. It was born of the suffering of the early American black people. It is spiritual and healing to the soul. Listen to jazz with the ears of your heart and be healed. Keep jazz alive."

Mary Lou's accelerated campaign meshed into high gear recently when she appeared at New York's Carnegie Hall with Cecil Taylor, like Williams a highly regarded pianist. She admits she invested "almost all my savings" in the event, which was billed as "Embraced" because her music was fused with Taylor's more avant-garde work. She and Taylor composed two hours of new music for Carnegie and they performed it together at twin pianos to a deeply appreciative and enthused audience.

"Six years ago," Williams notes, "the Rev. Peter O'Brien brought me out of retirement to help save our great art of jazz. At that time no one over 20 was appearing on radio or television and only three clubs existed in New York: the Village Vanguard, the Village Gate and the Half Note where jobs were open to jazz musicians. Now the music is beginning to be heard again and more than 30 clubs in New York feature jazz. So we who believe, and are willing to make the effort, are seeing results. Still, there is so far to go..."

Duke Ellington described the indefatigable Williams as "soul on soul." Charles Mingus tags her as "the greatest." And back in our high school days in Kansas City, when Mary Lou was in her early 20s and swinging the redoubtable Andy Kirk Clouds of Joy big band with her superb arrangements and delightful solos on third-rate pianos at Winnwood Beach, Fairyland Park and the El Torreon Ballroom, hundreds of youthful Missouri and Kansas dancers compared her to Earl Hines and Fats Waller.

She is not merely the most gifted woman ever to play jazz. Williams is the biggest female talent in the history of American pop music. But she has little to show for her skills as she approaches her three score and 10 life expectancy.

To put punch into her campaign



Kriegsmann photo

Mary Lou Williams: Father Peter O'Brien and someone up above watch over her activities as a pianist, arranger, composer and jazz crusader.

this spring she has announced she will go into anyone's private home, with a bass player, and perform in person a minimum of two 45-minute sets for a \$1,500 fee. She will show off her distinctive pianologies on tunes she composed herself, on songs by Gershwin, Kern, Ellington, Porter and Rodgers "and whatever else is requested—in reason."

Mary Lou was 19 when she joined Andy Kirk's orchestra in 1929, the first of the nation's devastating depression years. She waxed her first records—piano solos—in December 1930 in Chicago for Brunswick. Titles were "Night Life" and "Drag-Em" and musicians picked up on their merits quickly. In 1936, for Decca, she scored even more resoundingly with her "Overhand," "Swingin' For Joy," "Clean Pickin'" and "Mary's Special" solos.

That same year, she arranged an old Kansas City ballad, "The Slave Song," which New York lyricists switched around to "Until The Real Thing Comes Along" and with Dick Wilson's lead tenor saxophone, Phia Terrell's pashy singing and the Kirk crew, saw it become a dazzling No. 1 hit disk. In Kansas City she was known as "the lady who swings the band" and that she did—spectacularly.

Mary Lou remained Kirk's brightest star into 1942, when she boldly departed Kirk's Clouds to tackle a solo career. She clefled arrangements for Benny Goodman, the Ellington band and many another topflight ensemble of the World War II years and recorded on her own, with musicians of her choosing. Her "Zodiac" suite of 12 short, advanced compositions for Asch was a major seller and she went on to tape disks for a half-dozen other labels, including RCA and GNP-Crescendo.

Today, Williams operates her own record company under the Mary logo, in New York. The Guggenheim Foundation awarded her a grant to compose new music. Fordham Univ. gave her a Doctor of Humane Letters honorary degree. And the people of Kansas City, well aware of her stature and the scrambling days of the '30s when she made Missouri her home, not long ago named a street after her—Mary Lou Williams Lane.

She almost certainly is, along with Eubie Blake, one of only a handful of major artists still active who has lived through all the eras of jazz and played the "new" music of each era as it was introduced.

"I learned ragtime and the spirituals," she says, "from my mother when we were living in Pittsburgh. And the blues? Joe Turner was just a youngster when we lived and worked in Kansas City and Jimmy Rushing was there, too. For boogie-woogie I was there with Pete Johnson, who was the greatest ever. And then came the swing bands and I was, by then, old enough to contribute things which survive today. I worked alongside Dizzy Gillespie and another friend from my Kansas City days, Charlie Parker, in New York in the '40s. That segued into progressive jazz and in more recent times, avant-garde. My favorite? I have none. They are all jazz, purely American music, and I embrace them all. But I wish there was a better word for it than jazz. That's always seemed to me to be an ugly, unmusical term."

One ogle Mary Lou in 1977 and sees a superbly attired, immaculate little woman who, in her own distinctive way, cavorts on the keyboard with all the brilliant musicianship and confidence of a Horowitz or Rubinstein. Is she the same person who "swung the band" with Kirk? Is she the same near-genius who, in 1940, ripped off four timeless, unforgettable sides in New York with her own small jazz group for an album of shellac 78s which this greying, overweight newsman produced from the Decca booth?

She is indeed the same, and her campaign to disseminate the wondrous qualities of jazz is, she doggedly insists, just getting started.

And should you be among those who care to book Williams in your residence at \$1,500 for a couple of hours of her pianistic wizardry, call her friend Father O'Brien at (212) 288-6200. He and someone up above watch over her activities.

U.S. Experts Talk C'rights

NEW YORK—Three top government experts on the Copyright Act of 1976 will address an ASCAP symposium on the subject at the New York Hilton Hotel May 7.

The speakers are Barbara Ringer, Register of Copyrights; Thomas Brennan, chief counsel of the Senate Judiciary Subcommittee on Patents, Trademarks & Copyrights; and Bruce Lehman, counsel, House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice. Bernard Korman, ASCAP general counsel, will chair the proceedings which will run from 9:30 a.m. until 4 p.m.

Tickets are available at no charge on a first come, first served basis, and ASCAP, anticipating a crush of attendees, is urging early booking.

Blondie Supported

NEW YORK—Private Stock Records is providing its new rock act, Blondie, with extensive tour support. "It's our contention that tour support for a new artist can turn performance impact into a following and is an investment," says label president Larry Uttal.

Charlie Exploited

LOS ANGELES—Janus Records is planning a promotional campaign through record retailers for the new LP by the rock group Charlie, with contests and programs where retail employees will benefit.

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)	
★	3	4	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T1-25282 (Motown)	★	40	3	I WANT TO COME BACK AS A SONG Walter Jackson, Chi Sound OK-LA733-C (United Artists)	
	2	1	13	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	32	36	3	STILL TOGETHER Gladys Knight & The Pips, Buddah BGS 5689 (RCA)
★	10	3	GO FOR YOUR GUNS Isley Brothers, T-Back PZ 34432 (Epic)	★	NEW ENTRY		NOW DO U WANTA DANCE Graham Central Station, Warner Bros. BS 3041	
★	7	4	COMMODORES Motown M-38481	34	35	29	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rise Royce, MCA 2-6000	
	5	5	7	TEDDY PENDERGRASS Philadelphia International PZ 34290 (Epic)	★	43	8	MAZE featuring FRANKIE BEVERLY Capitol ST 11607
	6	2	10	UNPREDICTABLE Natalie Cole, Capitol SO 11600	36	41	17	WHAT YOU NEED Side Effect, Fantasy F 9513
	7	6	29	SONGS IN THE KEY OF LIFE Steve Wonder, Tamla T13-34022 (Motown)	★	47	4	JOYOUS Pizzoni, Fantasy F 9526
	8	8	13	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975	38	27	30	THIS IS NIECY Deniece Williams, Columbia PC 34242
	9	4	12	IN FLIGHT George Benson, Warner Bros. BWX 2983	39	44	2	SOMETIMES Facts Of Life Rayette 302 (TK)
★	13	5	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	40	21	28	JOY RIDE Dramatics, ABC ABCD 955	
	11	9	8	RATED EXTRAORDINAIRE Johanne Taylor, Columbia PC 34481	41	37	13	ENCHANTMENT United Artists UA-LA 682-G
	12	12	17	ANYWAY YOU LIKE IT Thelma Houston, Tamla T6-34551 (Motown)	42	49	4	BREEZIN' George Benson, Warner Bros. BS 2919
	13	11	5	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SO 39100	43	33	5	ELECTRIFIED FUNK Wild Cherry, Epic/Sweet City PE 34452
	14	14	7	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458	★	NEW ENTRY		LOVE STORM Tavares, Capitol STAG 11628
	15	15	10	IT FEELS SO GOOD Manhattans, Columbia PC 34450	45	45	12	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
	16	17	14	DISCO INFERNO Trammps, Atlantic SO 18211	46	50	2	ALEX HALEY TELLS THE STORY OF HIS SEARCH FOR ROOTS Warner Bros. ZMS 3026
★	23	5	SLAVE Cotillion SO 9914 (Atlantic)	47	42	15	LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)	
★	29	2	A REAL MOTHER FOR YA Johnny "Guitar" Watson DIM DILPA7 (Ampex)	48	38	26	SOLID Michael Henderson, Buddah BGS 5662	
★	25	5	COMING BACK FOR MORE William Bell, Mercury SRM-1-1146 (Phonogram)	★	NEW ENTRY		A BLOW FOR ME, A TOOT FOR YOU Fred Wesley & The Horny Horns, Atlantic SO 18214	
★	26	5	FLY LIKE AN EAGLE Steve Miller Band, Capitol ST 11457	50	53	2	JEAN CARN Philadelphia International PZ 34394 (Epic)	
	21	16	10	DEEP IN MY SOUL Smokey Robinson, Tamla T-25281 (Motown)	51	52	3	SEAWIND CTI 5002
	22	19	7	STAY IN LOVE Minnie Riperton, Epic PE 34191	52	54	6	NEVER SAY YOU CAN'T SURVIVE Curtis Mayfield, Curtom CU 5013 (Warner Bros.)
	23	18	10	ROOTS Quincy Jones, A&M SP 4626	53	39	24	BRASS CONSTRUCTION II United Artists UA-LA677-G
★	30	3	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	54	58	2	NYCNYUSA (Nik-Ne-Yoo-Sa) Fatback Band Spring SP-1-6714 (Polydor)	
	25	24	9	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-87851	55	55	10	A MAN AND A WOMAN Isaac Hayes & Dionne Warwick, ABC AB 956-2
	26	20	15	PERSON TO PERSON Average White Band, Atlantic SO 2-1002	56	56	24	TOO HOT TO STOP Bar-Kays, Mercury SRM-1-1099 (Phonogram)
	27	32	4	ROMANTIC JOURNEY Norman Connors, Buddah BGS 5682 (RCA)	57	51	6	HE'S ALL I'VE GOT Love Unlimited, Unlimited Gold U-161 (20th Century)
	28	28	27	PART 3 K.C. & The Sunshine Band, TK 605	58	★	NEW ENTRY	PLAYERS ASSOCIATION Vanguard, VSD 79384
	29	22	22	THE JACKSONS Epic PE 34229	59	59	9	THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 5683 (Word/ABC)
	30	31	22	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	60	34	14	METHOD TO OUR MADNESS Undisputed Truth, Westfield WH 2967 (Warner Bros.)



WRITER'S CRAMP—Tenor Placido Domingo, seated right, saves his voice but doesn't spare the pen at an autographing session at Sam Goody in New York. Event, to mark their new RCA recording of "Andrea Chenier," also had conductor James Levine and soprano Renata Scotta signing albums. Looking over their shoulders are Sam Stolton, of Goody's, left, and Thomas Shepard, Red Seal chief.

Classical Notes

An organ concert in memory of E. Power Biggs will be held in Methuen, Mass., May 15. Five performers will appear. ... The Hurley Woods Festival debuts June 20 in Woodstock, N.Y., as a showcase for contemporary music. Sponsoring organizations is the Creative Music Foundation. ... Andre Previn completes his cycle of the Rachmaninoff symphonies with the reuse of the "Third" next month. Lorin Maazel, music director of the Cleveland Orchestra, takes on the added assignment in September of principal guest conductor of the National Orchestra of France. ... Michael Tilson Thomas, longtime conductor and narrator of children's concerts with the New York Philharmonic, adapts the format to a youth series with his own orchestra, the Buffalo Philharmonic, beginning April 30. Sarah Caldwell, director of the Boston Opera Company, conducted the Saint Louis Symphony

in her hometown of Maryville, Mo., April 20. It was her conducting debut in the state. The orchestra, meanwhile, has launched its annual campaign to sell season tickets to local businesses. Drive chairman Lynn Miller hopes to realize \$100,000 from Saint Louis firms.

The Tokyo String Quartet will assist in the chamber music phase of the 5th international Van Cliburn piano competition next September. Also, Samuel Barber has been commissioned to write an original work for semi-finalists. The quadrennial competition will award \$10,000 in cash to the winner, a "contract option" from RCA Records, a guaranteed Stateside tour and several appearances in Europe.

Placido Domingo, like Robert Merrill, is a great baseball fan. He's also a particular admirer of Tom Seaver. Domingo sang the "Star Spangled Banner" at Shea Stadium before a Mets game last week and had time for a bear hug and chat with his pitching idol. ... Laszlo Halasz to make a pair of rare appearances as a conductor in Long Island directing the Verdi "Requiem" and Puccini's "Tosca." Performances are billed as a tribute to the late Richard Tucker.

Trade talk has Columbia Masterworks near a move to a \$7.98 suggested list price, relinquishing its position as the last holdout among major classical labels.

Philips has returned to the active catalog I Music's 20-year-old performance of Vivaldi's "Four Seasons" in a three-record set offering all of the Opus 8 violin concertos with Felix Ayo as soloist.

ART DRAWS COLLECTORS

NEW YORK—Seventeen Sam Goody stores in the New York and New Jersey area are cooperating with Nonesuch Records in an art "sweepstakes" designed to promote visibility of the line.

The contest, which closes Saturday (23), will see six lucky winners receive hand-painted replicas of original cover art they have chosen from the Nonesuch-Explorer catalog. An additional 20 contestants will each receive five Nonesuch albums free.

The raffle-type event, featured in local print advertising here, has consumers filling out entry blanks with no obligation to buy. Winning cards will be selected at random.

Irv Brusso, Nonesuch area sales manager, says the sweepstakes concept may be extended to other territories later.

U.S. & European Publishers Join In New Venture

NEW YORK—The European classical music publishers Schott and Universal Edition have purchased an interest in Joseph Boonin Inc. of Hackensack, N.J., with the combined enterprise now slated for expansion.

The company will be renamed European-American Music Publishers and will be sole U.S. agents for Schott and Universal. Other publishers represented will include E.C. Kirby Ltd., of Toronto, and Barenreiter-Verlag, of West Germany.

Joseph M. Boonin is president and chief operating officer, with John D. Wisner as vice president for sales, and David R. Anderson as national sales manager. George Sturm, who comes to the firm after many years with G. Schirmer, will head a new performance department.

N.J. Summer Series

TRENTON—With an appropriation of \$140,000 from the State Council on the Arts, the New Jersey Symphony Orchestra will schedule a summer season for the first time.

Thomas Michalak, assistant conductor of the Pittsburgh Symphony will be at the podium and the outdoor concerts will be given at sites throughout the state.

Classical

10 MORE PLANNED

Col Focus Sharpens On Opera Production

By IS HOROWITZ

NEW YORK—Opera continues as the centerpiece of repertoire plans at Columbia Masterworks with some 10 new productions in the can or committed for recording over the next 18 months.

The number is almost equalled by operas already released by the label since it launched a sustained move into the field about two years ago under the direction of Masterworks chief Marvin Saines.

Due out shortly on Columbia is Puccini's "Gianni Schicchi," Donizetti's "L'Elisir d'amore," and Puccini's "Edgar," the latter a live recording made recently at Carnegie Hall under the direction of Eve Queler.

In addition to orchestral and instrumental works that contribute to the approximately 70 new titles issued annually by the label, opera recording projects in various stages of preparation include the following:

"Mignon" by Thomas, Puccini's "Il Tabarro," "Adriana Lecouvreur" by Cilea, "Tosca" by Puccini, Mozart's "Don Giovanni," Korngold's "Violanta," Humperdinck's "Hansel and Gretel" and Massenet's "Cinderella."

Opera sales are "good," says Saines, who looks to mounting sales abroad to help amortize heavy production costs. Foreign sales of Co-

lumbia classics now account for about 60% of total sales, he reports. Two years ago the ratio was about 50-50.

Saines states that the increase in overseas activity has not been at the expense of domestic sales, also said to be increasing.

Other major recording commitments by the label include four albums a year conducted by Leopold Stokowski. Product already in hand by the maestro and awaiting release include Tchaikovsky's "Aurora's Wedding," the First Symphony of Sibelius, Brahms' Second Symphony and a set of Stokowski orchestral transcriptions of popular short works.

Murray Perahia is engaged on a long-term project for the label to record all the Mozart piano concertos with the English Chamber Orchestra, serving both as soloist and conductor.

Leonard Bernstein, though no longer under contract to Columbia, will continue to play an important part in the label's recording plans, says Saines, with a Berlioz "Damnation of Faust" scheduled for sessions in Paris next month. Bernstein will also figure in occasional recordings with the New York Philharmonic.

Columbia stalwarts such as Isaac Stern and Rudolf Serkin will be fea-

Marathon Reaps Record \$420G For Chi Symp.

CHICAGO—A record \$420,000 was netted here in the second annual WFMT/Chicago Symphony fund raising marathon, broadcast March 15-17.

The sum, totalled in 61 hours of non-stop solicitation, exceeds the previous mark for orchestra broadcast marathons, \$320,000, set here last year.

An estimated 10,000 Chicagoans and residents of neighboring communities pledged donations in the benefit, with the largest single contribution of \$15,000 donated anonymously.

Taped messages from Daniel Barenboim, Pinchas Zukerman, Andrew Davis, Henryk Szeryng, Garrick Ohlsson and Leonard Slatkin, among others, were utilized in the broadcast appeal, that also aired taped concert performances by the Chicago Symphony. Sir Georg Solti, suffering jet-lag, was unable to visit the WFMT studios as scheduled, but phoned in his support.

In a unique twist, part of the marathon was simulcast March 17, over WMAQ here, a 50,000 watt, clear channel station with a country music format.

tured in new recordings, and a number of projects are planned with Pinchas Zukerman and Daniel Barenboim.

Saines sees his problem and that

(Continued on page 112)

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New On The Charts



BILL CONTI

"Gonna Fly Now (Theme From 'Rocky')"—★

Conti was a recent Oscar nominee for his defiant, driving, street-tough instrumental, losing in the best original song division to Barbra Streisand-Paul Williams' "Evergreen." But in the past four weeks, on the strength of the three Academy Awards won by "Rocky," the film's soundtrack has risen from an unstarred 120 on the LP chart to the top 10.

In the last week, UA, which has the soundtrack and the film, signed Conti as an individual artist, which means he'll be releasing an album of his own. He is writing songs for it with Cynthia Weil.

Conti has previously teamed with top lyricists Norman Gimbel and Marilyn and Alan Bergman. Conti co-wrote with the Bergmans "The Magic Circle" sung by Ann-Margret on the Oscar show and was music director for the entire telecast.

Conti, 34, was born in Providence, R.I., and received degrees in music composition from LSU and Juillard in New York. In 1967 he moved to Italy, his parents' homeland; at first playing in jazz trios in local clubs, but later breaking through to score films, write and arrange European records and conduct at various European music festivals. He directed the Italian version of "Hair" and scored the 1971 Oscar-winning best foreign language film, "The Garden Of The Finzi-Continis," before returning to the U.S. in 1972.

Film director Paul Mazursky delivered Conti his first three American film scoring assignments with "Blume In Love," "Next Stop Greenwich Village" and "Harry & Tonto."

Conti is represented for film and television by Al Bart, one of the three big composers' agents in Hollywood (along with Mark Newman and Carol Faith). Bart can be reached at (213) 658-5454. Conti is based in L.A.

WEMBLEY FESTIVAL

Emmylou, Williams Key To U.K. Event's Success

By TONY BYWORTH

LONDON—As with past years, country enthusiasts made Wembley's Empire Pool the center of activities over the Easter period with the staging of Mervyn Conn's ninth International Festival of Country Music.

Once again it was a much acclaimed success with the second day Sunday, April 10, attracting 10,275

customers, an all time record for the auditorium and ranking as the biggest money grosser for any musical event in the U.K.

Variety was the keyword for the three-day event, and Emmylou Harris and Don Williams—both already well established with local audiences—proved themselves the real show stopping artists of the 30 plus acts assembled.

Harris, together with her Hot Band, presented a powerful performance and, during her 60 minutes stage time, seldom departed from forceful driving sounds. Her presentation, however, rested well within accepted country boundaries with material content, including "Making Believe" (dedicated to visitor Wesley Rose) and the much acclaimed "Queen Of The Silver Dollar," frequently paying dues to the Nashville writers.

On the other hand guitarist Albert Lee led the band closer to rock with his original "Country Boy," and the climatic "C'est La Vie" brought the audience to its feet for Harris to return to stage for a well deserved round of encores.

Don Williams also received fren-

(Continued on page 86)

Talent

Talent Talk

Elton John gets before an audience in May at London's Rainbow Theatre after producing albums for Kiki Dee and Blue. He'll play a week, with opening night a charity benefit where Elton's piano gets only drum backing.

Alice Cooper, Kinks, Tubes, Nazareth and Sha Na Na play Anaheim Stadium for Fun Productions June 19, 1 to 10 p.m. with tickets \$12. . . . The Tubes follow a three-week stand at the Whisky in L.A. with three weeks at the Palace Of Fine Arts at home in San Francisco.

Added to the Universal Amphitheatre schedule announced last week in Billboard are Chuck Mangione, July 5-6; Daryl Hall & John Oates, July 12-13; Steve Martin joining Janis Ian, July 22-24; Dan Fogelberg, August 14-16, and George Benson, Sept. 2-4.

Doug Weston experiments with a one-night cabaret format at the Troubadour Monday (25) with four acts presenting mimie, poetry, satire and Irish folk music. . . . Rick "Disco Duck" Dees starring in "Record City" film scored by Freddie Perren. . . . A recent New On The Charts feature on actor-singer Anson Williams should have listed Hal Heimlick, (213) 849-4810, as his manager and ICM as his agency.

Tony Bennett will be the first pop soloist to perform at an official Carter Administration function May 19 at a brunch in the Shoreham Hotel for 1,000 politicians' wives. . . . Dave Guard & the Modern Folk Quartet team as a unit at the Pasadena Ice House May 10-15. Guard was an original member of the Kingston Trio.

Aladdin Hotel's all-black "Guys & Dolls" production moves from the 3,000-seat Performing Arts Theatre after eight weeks to continue at the Las Vegas hostelry's 850-capacity refurbished Bagdad showroom with the same stars. . . . Harry Chapin did his fifth 24-hour radiothon for World Hunger Year April 17-18 on KSWD-FM in Dallas.

Supertramp started its North American tour breaking the record attendance record for Winnipeg Arena April 8-9 with a gross of \$123,188 for 16,653 tickets. . . . The Eagles to Europe for 17 concerts in five countries through May 18 with Valerie Carter opening. . . . Becky Hobbs, Tattoo Records artist, on her first club tour.

Ralph MacDonald, the percussionist-songwriter, headlines at Smucker's in Brooklyn for his first live appearance since his celebrated Avery Fisher Hall concert last November.

The Jacksons, familiar already on morning television from the old cartoon series, return live to the syndicated "Wonderama" children's program Sunday (24). . . . Steveland Morris (better known as Stevie Wonder) is a father again after his wife Ylanda Simmons gave birth April 16 to their first son, Keita Sawandi, in New York.

St. Peter's Church and its Duke Ellington Center in New York will celebrate the Duke's birthday with a memorial concert on Friday (29). Ellington, who died in 1974, would have been 78.

Continued from page 36

The songs ranged from the light, soothing melodies which have endeared Mangione to so many listeners who have tired of abrasive jazz, to louder, uptempo selections.

Unfortunately, the latter songs were marred by the one glaring weakness of the latest incarnation of the Mangione quartet—the drumming.

Drummer James Bradley Jr., the youngest member of the quartet at 18 years old, proved to be too heavy-handed on the faster material, distracting greatly from the excellent performances Mangione and saxophone/flute player Chris Vadala were giving up front.

The other members of the group acquitted themselves quite well, however. The young guitarist, Grant Geissman, joined Mangione only last November, but already he seems to have become an integral part of the quartet's sound with his versatile playing. Bassist Charles Meeks provided a solid backing during the show and was outstanding on his solo.

Vadala was excellent in his many solo spots on sax, flute and piccolo, and in his duets with Mangione. Mangione himself was masterful as he played quarterback to the musicians around him, leading them through such favorites as "Bellavia," "Legend Of The One Eyed Sailor," "Floating," "Chase The Clouds Away," "The Day After Our First Night Together" and the classic "Land Of Make Believe."

While his keyboard work was only good,

Year One Gains Insurance For Grand Canyon Show

NEW YORK—Plans to stage and film a giant rock concert at the Grand Canyon on July 4 came closer to fruition when Year One Productions, organizers of the event, were able to receive \$500,000 insurance to cover any liabilities arising from the event.

The insurance fulfills a U.S. National Park Service condition imposed by the department when it granted Year One permission to use the government park land for its filming purpose (Billboard, March 26, 1977).

The project, inspired by a magazine article on John Lennon seven years ago, is a celebration of "Year One" of a new peaceful era. It has already seen the recording and limited distribution of the "Year One" rock opera by the Year One band.

The opera, written by G.I. Kimple, K'Daddy, and the Hermies will be recorded live and videotaped at the Grand Canyon site, says Ken Collier, spokesman for the group.

Collier says that the concert will be videotaped by JNF Video in Denver, and recorded by a mobile unit from Viking Studios, also in Denver. He says T.K. Records in Miami has an option for national distribution of the "Year One" album, with a single from it, "New You're In The Puzzle" expected to be released next month.

Collier says that the park facilities at the site are geared for 40,000 daily visitors normally, so he expects the audience will not be inconvenienced. He hopes to sell the videotape of the concert to television.

New On The Charts



ANGEL

"That Magic Touch"—79

This five-man group's claim to fame is that it aced out last year's platinum debut acts Heart in Boston in a poll of Circus Magazine's 40,000 readers for the best new group of 1976.

After the individual members of Angel had toiled in an assortment of East Coast bands, they got together in March 1975 in Washington, D.C. Weeks later the group was showcased at a small, local club, spotted by manager David Joseph of the Toby Organization, (213) 274-7381, and signed to Casablanca.

Its first and second albums for the label, "Angel" and "Helluva Band," both made the 150s on the LP chart in 1976. The third album, "On Earth As It Is In Heaven," has been as high as 76 in its first months on the survey.

The producer of Angel is Eddie Kramer, whose biggest hit single is Carly Simon's plaintive "The Way I've Always Heard It Should Be," but who is probably best known for his hard rock work with Casablanca's big money act, Kiss.

Like its celebrated labelmates, Angel puts the emphasis on grand scale entertainment in its show, using special lighting effects and visual illusions.

The group, which has already toured Japan and is now on its first American tour with the likes of Rush, is booked by ATI in New York, (212) 977-2355.

The members of Angel are, from left to right above: Greg Guffina, keyboards; Barry Brandt, drums; Frank Dimino, lead vocals; Punky Meadows, guitar, and Mickie Jones, bass.

The group tempers its hard rock style on this single to emerge with a reasonably commercial, reminiscent of the British rock sound of an act like 10cc. Still, it should be made quite clear that they are not the Angels that went to No. 1 in 1963 with "My Boyfriend's Back."

Talent In Action

Mangione's flugelhorn playing was indeed something special, projecting the same intelligence and warmth he showed in his witty running commentary to the crowd. **BILL KING**

TANGERINE DREAM

Avery Fisher Hall, New York

The German synthesizer wizards teamed with the Laserium light show for this outing but it wasn't as grand a display as had been anticipated.

The light show, while three-dimensional, was merely rear-projected, rather than thrown via crystal globe into the audience. Consequently, the action was confined to the stage and excitement was lessened.

The audience appreciated the group's musical efforts, however, and occasionally the lights moved in patterns as powerful as the music produced by synthesizers, piano and guitar.

The group offered some recognizable melodies from past LPs such as "Phaedra," "Ricochet" and the current "Stratosfer" in the course of a nearly two-hour concert, including intermission. Two huge computerized synthesizers dominated the stage, blazing with twinkling red lights and dancing dials, manned by Christoph Franke and Peter Baumann. Founder Edgar Froese played a smaller console and moved to piano and guitar now and then.

Froese's guitar and piano work are effective and help relieve the electronic detachment that

makes the group's concert appearances sometimes difficult to withstand for long periods. Though it attempts to play LP cuts, the trio's reputation in concert is based on its improvisational ability rather than a note by note rendering of the seven choice cuts performed.

Tangerine Dream creates cosmic music for cosmically inclined audiences, a growing mainstay these days. **DICK NUSSELL**

JENNIFER WARNES

Bottom Line, New York

Warnes looks like the third grade teacher everybody had his first crush on. Stealing the show on April 7 at a venue around the corner from New York Univ., Warnes proved that even when kids grow older, they can still be won by a pleasant, warm and slightly stern presence.

Bespectacled, tall and aged 30, Warnes still like an angel. Performing in front of a trim and controlled backup band, Warnes allowed her country influences to show more clearly than her debut Arista LP.

Her songs are mostly pretty love ballads innocent when dedicated to her father in one instance and much more knowing when performing "Right Time Of The Night," a single that is climbing into the top 10.

Warnes sang about 10 songs in 45 minutes sometimes perched rather daintily on one leg and when she finished, the audience, including Clive Davis, jumped up and cheered. She served it. **ROMAN NICK**

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Signings

Four jazz artists formerly from the Groove Merchant label to Sonny Lester's LRC label, being distributed worldwide by T.K. Records.

Joe Thomas, Jimmy McGriff, O'Donnel Levy and Lonnie Smith will also be produced by Lester. Pickwick International acquired Groove Merchant and a catalog of 73 albums.

Wayne Henderson, former Crusaders trombonist to ABC. . . . Manchild, Indianapolis septet, to UA's Chi-Sound label. . . . Denise Nicholas to A&M's Irving/Almo Music for co-publishing. . . . Paul Jabara to Casablanca. . . . Dan McCorison, writer-singer, to MCA. . . . David Axelrod, composer-conductor, to the Barskin Agency for management.

Dickey Lee to Top Billing for exclusive representation. . . . Terry Harper to SESAC. . . . Blue Ridge Quartet, gospel group, to QCA Records of Cincinnati.

BILLBOARD'S THIRD ANNUAL

INTERNATIONAL TALENT FORUM

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



THE AGENDA

Tuesday, May 31

10 am-6 pm REGISTRATION
Evening Boat Ride Showcases

Wednesday, June 1

10 am KEYNOTE SPEECH
"Is There A Better Way? Constructive Alternatives in the Talent Industry"
—Frank Barsalona, Speaker
10:30-Noon "Power Sources: A Label Presidents Panel"
12:15-1:30 ONE-ON-ONE LUNCH
2 pm-3:30 "Black Live Music Crossover"
4 pm-5:30 "Personal Managers: Is There A Better Way?"
5:30-6:30 "Rock On Television"
8 pm ALLAN PEPPER & STANLEY SNADOWSKY Seminar and Labels Showcase at the Bottom Line, New York City

Thursday, June 2

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

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

Friday, June 3

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

Saturday, June 4

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

**ALL MODERATORS AND SPEAKERS
TO BE ANNOUNCED**



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THE INTERNATIONAL MUSIC INDUSTRY CONFERENCE—
THE SUMMIT MEETING OF THE INDUSTRY

THE AGENDA

- May 15**
10-6 pm **Registration**
6:30-8:30 **Cocktail Reception**
- May 16**
9 am-10 am **SIR JOHN READ, EMI, Keynote Speaker**
10:15-11:30 **"The Presidents Panel"**
COEN SOLLEVELD, Polygram, Chairman
Panelists: KEN GLANCY, RCA; PETER GALLO, MISA WATANABE, Watanabe Music; GUIDO RIGNANO, G. Ricordi; IRWIN STEINBERG, Polygram
11:45-1 pm **"Piracy—An Update"**
STEPHEN STEWART, IFPI, Chairman
Panelists: JOY GOLDSMITH, IFPI; STAN GORTIKOV, RIAA; JULES YARNELL, RIAA; GEOFFREY BRIDGE, British Phonographic Industry Association; GUIDO RIGNANO, Ricordi
1:15-2:30 Luncheon
"Our Next 100 Years—Stability, Senility, or Fertility?"
STAN GORTIKOV, RIAA, Speaker
2:45-4 pm **Concurrent Sessions**
(1) **"The Career-Building Battle: Label vs. Artist Management"**
ARTIE MOGULL, United Artists, Chairman
Panelists: JEFF WALD, Manager; DON ARDEN, Manager; STEVE GOLD, Manager
(2) **"Publishing Today"**
MIKE STEWART, Interworld Music, Chairman
Panelists: To be announced
Evening **IFPI-hosted Cocktail Reception**
- May 17**
9 am-10:30 **"The International Marketplace"**
NESUHI ERTEGUN, WEA, Chairman
Panelists: KEN EAST, Motown; DAVE HUBERT, A&M; STEVE DIENER, ABC; PIET SCHELLEVIS, Phonogram
10:45-12:15 **Concurrent Sessions**
(1) **"Lawyers—Makers or Breakers of Deals?"**
FREDERIC N. GAINES, Esq., Chairman
Panelists: BERNARD SOLOMON, Esq.; ALLEN GRUBMAN, Esq.; ROBERT STUYT, Phonogram
(2) **"Marketing & Promotion, Country by Country"**
GERRY OORD, RCA, U.K., Chairman
Panelists: ROBERT MERCER, EMI
2:15-4 pm **"The U.S. Copyright Act & Worldwide Implications"**
MICHAEL FREEGARD, British Performing Rights Society, Chairman
Panelists: AL CIANCIMINO, SESAC

- 2:15-4 pm **Concurrent Sessions**
(1) **"The U.S. Copyright Act & Worldwide Implications"**
MICHAEL FREEGARD, British Performing Rights Society, Chairman
Panelists: AL CIANCIMINO, SESAC
(2) **"The International Breakthrough in Talent"**
RAOL KRUIZE, Bovema, Chairman
Panelists: STIG ANDERSON, Sweden Music
8:30-10:30 pm **CMA/TROS-TV Country Music Show**
- May 18:**
9 am-10:30 **"The U.S. Record Business, A Changing Scene"**
BRUCE LUNDVALL, CBS Records, Chairman
Panelists: JOEL FRIEDMAN, WEA; HAROLD LIPSIUS, Universal Distributing; AL COURY, RSO Records
10:45-12:15 **Concurrent Sessions**
(1) **"Evolution in Retailing"**
SAM SNIDERMAN, Sam the Record Man, Chairman
Panelist: IAN MILES, Warwick Records
(2) **"Technological Innovations"**
HARVEY SCHEIN, Sony, Chairman
Panelists: JACK FINDLATER, MCA Disco-Vision; BILL ZEISS, Philips; HAL HAYTIN, Telecor; DON McLEAN, Emison
2:15-4 pm **Concurrent Sessions**
(1) **"Ethics and the Image of the Industry"/"The Nairobi Resolution"**
DENIS COMPER, IFPI, Chairman
Panelists: HERBERT WINTER, Polygram; CHRIS WRIGHT, Chrysalis; LESLIE HILL, EMI; LEO BOUDEWIJNS, IFPI
(2) **"New International Forces in Music"**
SEYMOUR STEIN, Sire Records, Chairman
Panelists: MIKE HALES, Polydor
7 pm **Cocktail Reception**
IMIC '77 Banquet and Trendsetter Awards Presentation

COME TO IMIC '77 AND



SIR JOHN READ
EMI,
IMIC '77 keynote



COEN SOLLEVELD
Polygram



NESUHI ERTEGUN
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REGISTRATION

Registration fee is \$400 per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150. Special activities are scheduled for registered spouses.

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Singles	\$46	\$48	\$50	\$55
Deluxe Singles	\$60	\$65	\$70	
Twins	\$65	\$70	\$75	\$80
Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.
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Campus

WOMAN TAKES OVER

San Francisco U. Concerts Revived

By ED HARRISON

LOS ANGELES—The Univ. of San Francisco's basketball team has been making noise but its concert program has been virtually silent.

In fact it's been at a standstill for the past three years.

However, its resurrection is now underway thanks to the perseverance of newly appointed concert chairperson Gail Ziegler, who is making a determined effort to restore a formidable concert program to the campus.

Ziegler says the entertainment program was in limbo for three years because of a lack of interest on the part of the Student Entertainment Committee. "Nobody bothered trying to put on shows," she says.

The last major act to appear was El Chicano.

She believes that previous concerts were financial losses because they were poorly promoted. Also students weren't satisfied with the caliber of acts booked.

"El Chicano was not promoted until two weeks before the show. And it didn't appeal to the students at the time," says Ziegler.

Instead, the 6,000-student campus settled for local bands, dances and other minor events.

Finally students began hounding the government body demanding the return of the concert program.

Says Ziegler: The students have been pestering the student body president and people running for office asking them why there have been no concerts. They're upset about the lack of shows."

So on Saturday (30) the school will present Brewer & Shipley.

Ziegler foresees securing major acts a monumental problem because of promoter Bill Graham's dominance in the Bay Area. "He doesn't need us. He's got the Bay Area pretty much sewed up," says Ziegler.

She has sent out letters to Concerts West, Morning Sun Productions, William Morris, ICM and Monterey Peninsular Artists as well as CBS Records inquiring about artist availability and other questions that have gone unanswered for so long.

School is also a member of the NECAA and keeps up on all corre-

spondence. Initial contact with CBS was made through the NECAA.

The concert program has been granted an annual budget of \$26,000 which Ziegler will apply toward name acts. She feels however that the students, starving for entertainment, will be satisfied with practically anyone at this point.

Brewer & Shipley is costing \$400 for one show but she is willing to spend \$15,000 for the right act.

Ziegler conducted a survey among students to gain an understanding of the kind of music students want to hear. "Their tastes ranged from one extreme to another with diverse interests. They're eager to see anybody."

Despite the many Bay Area venues offering topnotch talent, Ziegler feels that traveling time and distance has been a deterrent to students wanting to leave the campus.

"We have a lot of foreign students who don't leave the campus at night too often. If there is a show on-campus they'll attend it. It's nice to have BART (Bay Area Rapid Transit) but it doesn't run at 2 a.m."

"The concerts are not only for the students. If we can put on a show it will prove there is more to us than basketball. We've been stagnant for a while," Ziegler says.

She is also counting heavily on the Bay Area population to fill seats. According to her calculations nearly half the concert attendance will hopefully be from outside the campus.

The school will be advertising in the San Francisco Chronicle's entertainment section, the school radio station, AM and FM commercial stations and anywhere else publicity will help ticket sales.

Brewer & Shipley will be performing in a complex that seats between 800-1,000. The other concert facility is the 7,000-seat gym with festival seating. There is also a coffeehouse with a 200-seat capacity which is used for small local bands.

Tickets for the show are \$1. Students pay an associated student fee of \$17.50 a year which allows for reduced rates on all school activities.

Ziegler's goal is to put on one major concert a term with the act being in the caliber of Fleetwood Mac. But since the school year is winding down to a close there is not much she can do this year.

Says Ziegler: "I'll start fresh in the fall. To book concerts now of any great magnitude is ridiculous. I'm looking to September and October which will allow me time to work on it."

MCA Takes Vidisk To 7 Universities

LOS ANGELES—MCA Disco-Vision and the Consortium of Universities in Washington, D.C., have developed a joint program to institute college level courses utilizing MCA's optical videodisk player.

The initial stages of the program will involve the development of a pilot program which will adapt a college level course of instruction.

The Consortium of Universities includes American Univ., Catholic Univ. of America, Georgetown Univ., Howard Univ., Gallaudet College, Mount Vernon College and Trinity College.

Talent

New on The Charts



ANDY GIBB

"I Just Want To Be Your Everything"—★

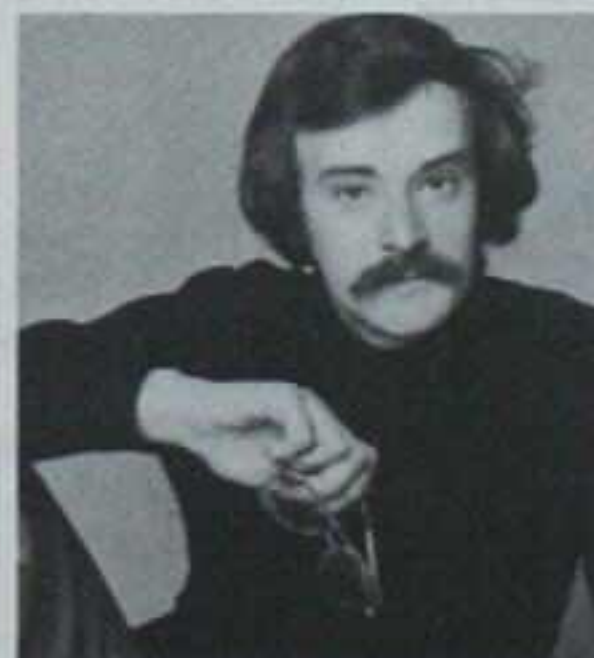
This 19-year-old brother of Barry, Robin and Maurice Gibb has the same label as the Bee Gees, RSO; the same manager, Robert Stigwood; and the same production team that helmed the group's latest LP, *Albhy Galuten and Karl Richardson*.

His first single was co-written with brother Barry, though Andy wrote by himself the bulk of the songs on his debut album, *"Flowing Rivers,"* which is due May 1.

This cut has some of the soul-tinged disco elements of his brothers' singles of the past two years, but it is in a softer pop style than most of those hits; having more in common with "Love So Right" or "Fanny" than "You Should Be Dancing."

The youngest male member of the Gibb family (there is one sister), Andy was born in Manchester, England. At an early age his family moved to Australia where he lived until he was nine. He returned to Australia professionally in 1975, forming a group that toured the country extensively with acts like Sweet and the Bay City Rollers.

Last November he signed with RSO and was taken on as a management/booking client of Robert Stigwood, (212) 580-7800. Gibb is based in Los Angeles.



PETER McCANN

"Do You Wanna Make Love"—★

This year has already seen such hit songwriters as Kenny Nolan, Parker McGee and Alan O'Day bring singles of their own onto the Hot 100. But while they all required months or even years after writing their first gold records to get on the charts themselves, McCann made the singles survey the same week his "Right Time Of The Night" went top 10 for Jennifer Warnes.

That country-tinged pop smash is McCann's first big success after 2½ years as a staffwriter with ABC Music, though he has also had a song recorded by Wayne Newton.

McCann signed a recording contract with 20th Century a few months ago. His first single is a heartfelt pop song that features a lyric along the lines of Eric Carmen's "All By Myself" with a rousing hook that goes, "Do you wanna make love/or do you just wanna fool around/you can take it seriously/or take it somewhere else." It will be on his debut album due in about a month.

Peter was born in Connecticut into a musical family: his father was an organist and music teacher. Prior to the ABC Music break he was in a five-man group, *Repairs*, that released two albums on Motown-owned labels Rare Earth and Mowest before disbanding in 1974.

Hal Yoergler, (213) 275-3182, formerly with ABC Music, produced this solo debut and is also managing McCann. There is no agent yet. Peter is based in Los Angeles.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Arenas (6,000 To 20,000)

1	BOSTON/SAMMY HAGAR—Ruffino & Vaughn, Civic Center, Birmingham, Ala., April 15	17,000	\$6.50-\$7.50	\$119,222
2	AMERICA/BURTON CUMMINGS—Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 16	12,921	\$5.50-\$7.50	\$89,113
3	TOWER OF POWER/GRAHAM CENTRAL STATION/PLEASURE—Bill Graham, Pavilion, Concord, Calif., April 17	8,015	\$6-\$7	\$51,004
4	BOSTON/SAMMY HAGAR—Entam Ltd., Coliseum, Richmond, Va., April 17	7,120	\$6-\$7	\$45,741
5	AMERICA/BURTON CUMMINGS—Alex Cooley Inc., Omni, Atlanta, Ga., April 12	5,982	\$6.50-\$7.50	\$42,811
6	DOOBIE BROS./CRACKIN—Feyline Presents Inc./Jam Prod., Mem. Col., Corpus Christi, Texas, April 12	6,061	\$6.50-\$7.50	\$40,601
7	Z Z TOP/BLACKFOOT—Entam Ltd., Freedom Hall, Johnson City, Texas, April 15	5,688	\$6-\$7	\$39,501
8	WAYLON JENNINGS/JESSI COLTER—Feyline Presents Inc., Lloyd Noble Center, Norman, Okla., April 17	5,955	\$6-\$7	\$39,401
9	OZARK MT. DAREDEVILS/VASSAR CLEMENTS—Cowtown Prod./Fifth Season, Hammons Center, Springfield, Mo., April 16	5,643	\$6	\$33,851
10	R E O SPEEDWAGON/POINT BLANK—Schon Prod., Civic Aud., Omaha, Nebr., April 16	5,332	\$5.50-\$6.50	\$30,671
11	ELVIN BISHOP/NEW RIDERS/NORTON BUFFALO—Bill Graham, Pavilion, Concord, Calif., April 16	4,051	\$6-\$7	\$25,321

Auditoriums (Under 6,000)

1	DOOBIE BROS./CRACKIN—Feyline Presents Inc./Jam Prod., Municipal Aud., Austin, Texas, April 13	5,963	\$6.50	\$38,741
2	CHICK COREA RETURN TO FOREVER—Feyline Presents Inc./C.U. Program Council, Macky Aud., Boulder, Colo., April 13 (2)	4,132	\$6.50-\$7	\$28,371
3	JESSE COLIN YOUNG/JOAN ARMATRADING—Brass Ring Prod., Theatre, Royal Oak, Mich., April 16	3,388	\$6.50-\$7.50	\$24,421
4	DICKIE BETTS & THE GREAT SOUTHERN BAND/DAVID BROMBERG BAND/AZTEC TWO STEP—Monarch Entertainment, Capital Theatre, Passaic, N.J., April 15	3,456	\$6-\$7	\$22,981
5	JEAN-LUC PONTY—Fun Prod., Civic Aud., Santa Monica, Calif., April 16	3,000	\$6.50-\$7.50	\$21,791
6	IGGY POP/BLONDIE—Pacific Presentations, Civic Aud., Santa Monica, Calif., April 15	3,000	\$5.50-\$7.50	\$20,551
7	KINKS/HOLLYWOOD STARS—John Bauer Concerts, Paramount Northwest Theatre, Seattle, Wash., April 16	2,976	\$6.50-\$7	\$19,601
8	SPIRIT/TROUPER—Brass Ring Prod., Theatre, Royal Oak, Mich., April 15	2,180	\$6.50-\$7.50	\$16,191
9	PROCL HARUM/WALTER EGAN—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., April 14	2,077	\$7.50	\$15,571
10	AL STEWART/WENDY WALDMAN—Ruffino & Vaughn, Concert Hall, Birmingham, Ala., April 11	2,075	\$5-\$7	\$13,951
11	WEATHER REPORT/AL DI MEOLA—Festival East Inc., Kleinhans Music Hall, Buffalo, N.Y., April 12	2,056	\$6-\$7	\$13,671
12	ANDRAE CROUCH & HIS DISCIPLES—Ester Burroughs, Sanford Univ., Birmingham, Ala., April 15	2,400	\$4	\$9,601
13	JANIS IAN/TOM CHAPIN—Festival East Inc., Shea's Theatre, Buffalo, N.Y., April 16	1,401	\$5-\$7	\$9,141
14	JESSE COLIN YOUNG/LEON REDBONE—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, April 15	1,415	\$5.50-\$6.50	\$8,991
15	RENAISSANCE/GALLAGHER & LYLE—Contemporary Prod., America Theatre, St. Louis, Mo., April 16	1,213	\$5.50-\$6.50	\$7,161
16	ANGEL/BIG WHA-KOO—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 17	1,135	\$4.50-\$6.50	\$5,461
17	BABYS/HYDRA—Contemporary Prod., America Theatre, St. Louis, Mo., April 17	1,853	\$95	\$1,781

Fire Hits Tufts Station WMFO

LOS ANGELES—A three-alarm fire caused severe damage to WMFO on the Tufts Univ. campus in Medford, Mass., April 2.

Damage to the station is estimated at \$50,000 according to station manager Todd Fineburg. Nearly 12,000 albums, three studios, two control boards and seven turntables were damaged, although Fineburg is hopeful that most of the record collection can be salvaged.

The station resumed broadcasting from nearby Eaton Hall within five hours of the blaze thanks to the aid of chief engineer Dana Puopolo of commercial station WMEX and Interstate Rentals, which donated equipment.

The station is seeking album jackets and soliciting funds to help replenish the damaged equipment. To date, \$5,000 has been raised in cash and pledges. Contributions can be mailed to WMFO, c/o Bay Bank Middlesex, 406 Highland Ave., Somerville, Mass. 02144.



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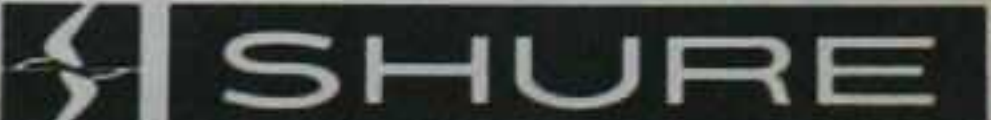
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Easy Listening

Billboard SPECIAL SURVEY For Week Ending 4/30/77

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	6	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Caldwin/Branstetter/Lovell, BMI)
2	5	4	HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
3	2	12	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 8223 (American Broadcasting, ASCAP)
4	1	7	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS2337 (Unichappell/Begonia Melodes/Albert Hammond, ASCAP)
5	3	12	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Wacale, ASCAP)
6	6	13	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Warner, BMI)
7	7	8	SING Tony Orlando & Dawn, Elektra 45287 (Churn, ASCAP)
8	20	2	SIR DUKE Steve Wonder, Tamla 54281 (Jolefa/Black Bull, ASCAP)
9	14	4	I WANNA GET NEXT TO YOU Rose Royce, MCA 40642 (Duchess, BMI)
10	8	14	SAM Olivia Newton-John, MCA 40670 (John Fennar, BMI/Blue Gem/Dejamet, ASCAP)
11	19	3	YOU'RE MY WORLD Helen Reddy, Capitol 4413 (Chappell, ASCAP) Gruppo Editoriale Anton, BMI)
12	11	8	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Law-Sat, BMI)
13	13	5	MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)
14	10	21	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3 10450 (First Artists/Emanuel/20th Century, ASCAP)
15	18	4	ANGEL IN YOUR ARMS Hit, Big Tree 16085 (Atlantic) (Song Takers, BMI)
16	9	17	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8 50308 (Dick James, BMI)
17	12	5	CAN'T STOP DANCING Captain & Tennille, A&M 1912 (A&M, BMI)
18	24	2	LUCILLE Kenny Rogers, United Artists 529 (Brougham Hall/Andite Invasion, BMI)
19	22	10	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dawnbreaker, BMI)
20	15	8	HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed)
21	29	2	I BELIEVE IN MIRACLES Eagles, Asylum 45386 (Not Listed)
22	28	5	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
23	23	5	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell-Gold, BMI)
24	16	10	ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8 50342 (Younggun, BMI)
25	17	8	GOODBYE OLD BUDDIES Sails & Crafts, Warner Bros. 8330 (Dawnbreaker, BMI)
26	40	4	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2311 (Sound Of Notes/Chelsea, BMI)
27	44	2	YOU ARE ON MY MIND Chicago, Columbia 310523 (Big Ek/Make Me Smile, ASCAP)
28	25	4	TRYING TO LOVE TWO William Bell, Mercury 73829 (Phonogram) (Bell-Kat, BMI)
29	31	3	EVERYBODY DUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI)
30	35	2	EASILY Frankie Valli, Private Stock 45140 (Aress/New Seasons, BMI)
31	37	4	YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patricio, BMI)
32	26	7	NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista 450230 (Chicken Key/Dawnbreaker, BMI)
33	21	12	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Deola, ASCAP)
34	27	11	SPRING RAIN Silvestri, Sabud 2414 (Barnegat, BMI)
35	47	3	BROOKLYN Cody Jameson, Alco 7073 (De-lex, BMI)
36	36	2	RHAPSODY IN BLUE Walter Murphy & The Big Apple Band, Private Stock 45146 (New World, ASCAP)
37	43	2	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
38	NEW ENTRY		DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
39	34	8	DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP)
40	48	2	THIS GIRL Mary MacGregor, Arista America 7642 (Silver Dawn, ASCAP)
41	NEW ENTRY		MY BEST FRIEND'S WIFE Paul Anka, United Artists 972 (Paulanne, BMI)
42	38	5	CINDERELLA Firefall, Atlantic 3392 (Powder, ASCAP)
43	30	9	RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moore, CAPAC)
44	NEW ENTRY		WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
45	45	3	I'VE GOT LOVE ON MY MIND Natalie Cole, Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)
46	NEW ENTRY		COULDN'T GET IT RIGHT Climax Blues Band, Sire 736 (Blue Droque, ASCAP)
47	NEW ENTRY		ON THE BORDER Al Stewart, Janss 267 (Dick James, BMI)
48	NEW ENTRY		HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
49	32	5	LOVING YOU, LOSING YOU Johnny Mathis, Columbia 3 10496 (Mighty Three, BMI)
50	46	5	ONLY LOVE CAN BREAK A HEART Dianne Warwick, Musicor 6203 (Arc, BMI)

Jukebox 20 Exhibitors Sign Up For NAMA Event

CHICAGO—More than 20 major manufacturers of jukeboxes and games machines have indicated their willingness to exhibit at the 1977 national convention—exhibit of the National Automatic Merchandising Assn. (NAMA), reports Walter Reed, public relations director of the association.

Reed says the companies have responded positively to a recent mailing from NAMA, indicating the association's intent to host a separate hall for games and music equipment at its October expo here.

It is the first time the trade association of merchandise vendors and manual foodservice operators, a group founded originally to differentiate coin vendors from slot machine, jukebox and pinball operators, has opened its doors to music and games exhibitors.

Reed says the move was necessitated by increasing pressure from exhibitors and attendees of the NAMA show, who have interests in the music and games fields as well.

"In the last five years many full-line vending companies have become a very big factor in music," he explains.

Reed says the need to add music and games could be met through coordinating the dates and locations of the NAMA and AMOA expos, the latter of which hosts games and music exhibits primarily. Attempts to schedule the trade shows back to back have not been fruitful, Reed says.

The 1977 NAMA convention-exhibit will be held Oct. 13-16 at Chicago's McCormick Place.

Rock-Ola's New Model

CHICAGO—A new compact jukebox, the model 467 Princess, has been introduced by Rock-Ola.

The 100-selection machine, which measures less than three feet in width, was designed for locations which demand maximum profits from every available inch of space, says the manufacturer.

"Location managers demand impressive looking, action-provoking phonographs, but in a growing number of cases they can't spare the room for a full-size 160-selection machine," explains Edward G. Doris, Rock-Ola executive vice president.

The new Princess is a perfect alternative," says Doris. "It has all the eye-catching allure and impressiveness of a full-size phonograph."

According to the executive, distributors and operators who have seen the new box are referring to it as the "little large phono."

Features of the model 467 include processed dark rosewood cabinet finish, two-button record selection system, and two low frequency and two mid-range speakers powered by a 50 watt monaural amplifier.

Options include stereo and 33 1/2 45 r.p.m. conversion kits, and standard Rock-Ola accessories, such as multi-pricing adaptors, manual and motorized remote volume controls, microphone kits and wallboxes, can easily be added.

Rock Singles Best Sellers

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As Of 4/18/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard

1	HOTEL CALIFORNIA —Eagles—Asylum 45386	21	SAM —Olivia Newton-John—MCA 40670
2	DON'T GIVE UP ON US —David Soul—Private Stock 45129	22	I'M YOUR BOOGIE MAN —K.C. & The Sunshine Band—TK 1022
3	SOUTHERN NIGHTS —Glen Campbell—Capitol 4376	23	SAY YOU'LL STAY UNTIL TOMORROW —Tom Jones—Epic 8 50308
4	THE THINGS WE DO FOR LOVE —10cc—Mercury 73875	24	CALLING DR. LOVE —Kiss—Casablanca 880
5	WHEN I NEED YOU —Leo Sayer, Warner Bros. 8332	25	SIR DUKE —Steve Wonder—Tamla 54281
6	RICH GIRL —Daryl Hall & John Oates—RCA 10860	26	LIVING NEXT DOOR TO ALICE —Smoke—RSO 860
7	RIGHT TIME OF THE NIGHT —Jennifer Warnes—Arista 8223	27	I.O.U. —Jimmy Dean—Casino 052
8	DON'T LEAVE ME THIS WAY —Thelma Houston—Tamla 54278	28	DANCING MAN —Q—Epic/Sweet City 8 50335
9	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3 10450	29	TORN BETWEEN TWO LOVERS —Mary MacGregor—Arista America 7638
10	DANCING QUEEN —Abba—Atlantic 3372	30	MAYBE I'M AMAZED —Wings—Capitol 4365
11	SO IN TO YOU —Atlanta Rhythm Section, Polydor 14373	31	BLINDED BY THE LIGHT —Manfred Mann's Earth Band—Warner Bros. 8252
12	CARRY ON WAYWARD SON —Kansas—Kirshner 4267	32	YOUR LOVE —Marilyn McCoo & Billy Davis Jr.—ABC 12262
13	LIDO SHUFFLE —Boyz Scaggs—Columbia 3 10491	33	DREAMS —Fleetwood Mac—Warner Bros. 8371
14	COULDN'T GET IT RIGHT —Climax Blues Band—Sire 736	34	LOVELY BOY —Andrew Gold—Asylum 45384
15	CAN'T STOP DANCING —Captain & Tennille—A&M 1912	35	CRACKERBOX PALACE —George Harrison—Dark Horse 3313
16	I WANNA GET NEXT TO YOU —Rose Royce—MCA 40662	36	LONG TIME —Boston—Epic 8 50308
17	I'VE GOT LOVE ON MY MIND —Natalie Cole—Capitol 4360	37	TRYING TO LOVE TWO —William Bell—Mercury 73839
18	HELLO STRANGER —Yvonne Elliman—RSO 871	38	THE FIRST CUT IS THE DEEPEST —Rod Stewart, Warner Bros. 832
19	LUCILLE —Kenny Rogers—United Artists 929	39	JEANS ON —David Dundas—Chrysalis 2094
20	I LIKE DREAMIN' —Kenny Nolan—20th Century 2287	40	FEELS LIKE THE FIRST TIME —Foreigner—Atlantic 3394

Rock LP Best Sellers

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As Of 4/18/77


Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard

1	HOTEL CALIFORNIA —Eagles—Asylum 7E 1084	21	SONGS FROM THE WOOD —Jeffers Tull—Chrysalis CHR 1132
2	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403	22	WINGS OVER AMERICA —Capitol SWCO 11593
3	BOSTON —Epic PE 34188	23	UNPREDICTABLE —Natalie Cole, Capitol SO 11600
4	THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090	24	TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479
5	RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010	25	DREAMBOAT ANNIE —Heart—Mushroom MRS 5005
6	LETOVERTURE —Kansas—Kirshner PZ 34334	26	ANIMALS —Pink Floyd—Columbia JC 34474
7	SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-340C2	27	A NEW WORLD RECORD —Electric Light Orchestra—United Artists UA-LA679-G
8	THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052	28	A ROCK AND ROLL ALTERNATIVE —Atlanta Rhythm Section—Polydor PD 1-6080
9	DESTROYER —Kiss—Casablanca NBLP 7025	29	DAVID SOUL —David Soul—Private Stock PS 2109
10	TRYIN' TO GET THE FEELING —Barry Manilow—Arista 4060	30	FLEETWOOD MAC —Reprise MS2225
11	FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516	31	HERE COMES PETER COTTONTAIL —Pochwick 5145
12	THE BEST OF THE DOOBIES —Doobie Brothers—Warner Bros. BS 2978	32	ENDLESS SUMMER —Beach Boys—Capitol SBVO 11307
13	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK —United Artists UA-LA693-G	33	SONG OF JOY —Captain & Tennille—A&M SP 4570
14	ROCK AND ROLL OVER —Kiss—Casablanca NBLP 7037	34	BURNIN' SKY —Bad Company—Swan Song SS 8500
15	FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703	35	ENDLESS FLIGHT —Leo Sayer—Warner Bros. BS 2962
16	GREATEST HITS —Linda Ronstadt—Asylum 7E-1092	36	JOHN DENVER'S GREATEST HITS VOL. 2 —RCA CPL1-2195
17	NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol ST 1157	37	MARVIN GAYE LIVE AT THE LONDON PALLADIUM —Tamla T7-352R2
18	ALIVE! —Kiss—Casablanca NBLP 7020	38	ANYWAY YOU LIKE IT —Thelma Houston—Tamla T6-34551
19	LOVE AT THE GREEK —Neil Diamond, Columbia KC2 34404	39	ARRIVAL —Abba—Atlantic SD 18207
20	SILK DEGREES —Boyz Scaggs—Columbia PC 33920	40	SOUTHERN NIGHTS —Glen Campbell—Capitol SO 11601

8 Bandleaders At Press Club Event

LOS ANGELES—Eight once-prominent leaders of big bands from the '30s and '40s were feted by the Hollywood Press Club Monday (11) at a Burbank restaurant. More than 150 songwriters, music publishers, musicians and radio folk were among the audience.

Leo Walker, author and authority on the big bands, introduced Les Brown, Frankie Carle, Freddy Martin, Will Osborne, Alvino Rey, Orm Tucker and Lawrence Welk at the event, covered by NBC-TV's new camera.



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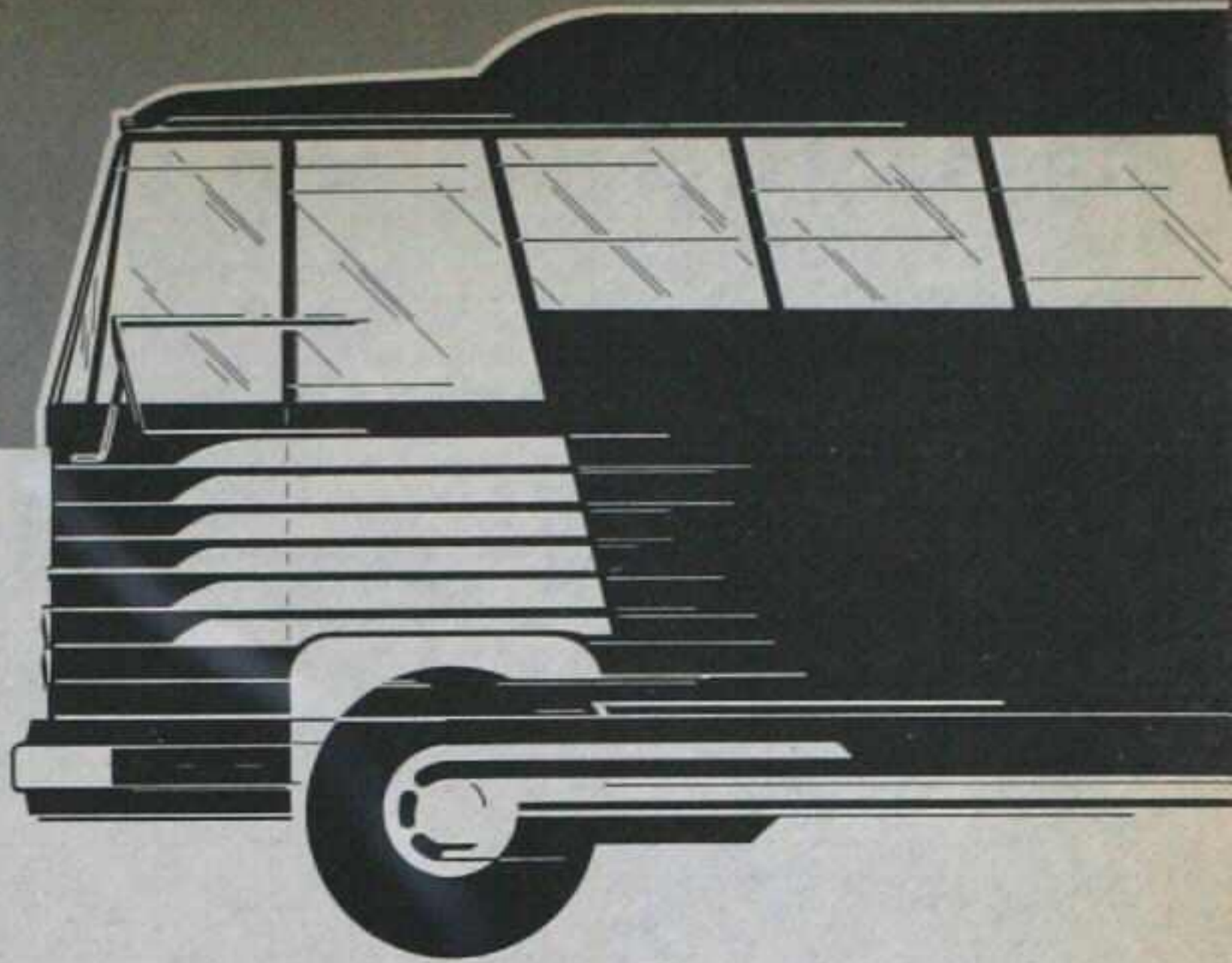
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Massachusetts Long View 'McLuhanesque Dream'

NORTH BROOKFIELD, Mass.—This is a counter-cultural Horatio Alger story: A philosophy professor with radical views on teaching, a solid background in electronics and proven executive ability gathers four others like him and hand-crafts, over three years, a state of the art recording studio complex deep in the picturesque Massachusetts countryside.

"It's the McLuhanesque dream," says Gil Markle, the 36-year-old lord of Long View Farm, newest, spiffiest and probably the most charming of the residential recording studios op-

erating on this side of the Atlantic. "It's been a helluva big job," Markle says. "We had to fight to keep this place at times but we're making money now, we're paying the banks and we're grateful people are coming up here to use the place."

Long View Farm is an immaculate, 145-acre preserve nestled among rolling hills. There are two fully-equipped 24-track studios.

Isolation in the studio is virtually perfect and "certifiably flat," Markle states. There is every conceivable tool for recording and mixing sound available, from a battery

By DICK NUSSER

of electronic synthesizers to "gain brains," organs, noise gates, graphic equalizers and digital delays.

"We have all the toys in case you need them" Markle says. "Stuff you don't find in many places."

Markle, a graduate of Rensselaer Polytech, is no stranger to control rooms or studios. His father Gil Markle Sr., helped build NBC radio's master control room and was chief engineer there for 25 years. His mother is the former Connie Gates, once a vocalist with Tommy Dorsey.

"The overall concept is what counts," he maintains. "Here is an intimate atmosphere designed for gracious living. That's what's important, or should be, to creativity. We offer good white wine, feed our guests well and we find it feeds back into the musicianship."

Long View Farm is gorgeous, no doubt, but what makes it click is the ambience. Nothing seems calculated, but everything is in its place exactly when you need it, from extra toothbrushes and midnight snacks of fresh strawberries to the aforementioned electronic "toys."

A band could move in with the clothes on its back, nothing else, and be cutting an LP within an hour.

The staff built the studio themselves. Everyone is familiar with the board. Not only that, they also helped remodel the house and cottages where guests live and play when they're not working.

The overall attention to detail is admirable, especially when you realize every piece of woodwork or a carefully situated doorway has been built by hand by the same people who designed the studio.

"Everybody gets along well in the studio because they're also musicians who understand the elements of sound and how it's layered," Markle explains.

Two of Long View's staff, Geoff Meyers and John Farrell, started out in New York in the early 1960s as musicians before moving to Provincetown where they continued to make music while running a wood-crafting shop.

They met Markle there and helped him build a beach cottage. He was impressed with their ability and when he purchased Long View he asked them to come along.

Kent Huff was playing guitar and earning a living erecting scaffolding on Boston construction sites when Long View was begun. He signed and stayed.

Kent handles bookings and schedules. Kathy handles the four horses, a goat, ducks, a cow, and also cooks and makes sure there are fresh linens and flowers in every room. She is a superb cook.

"We all have a job to do," Kent says. "Outwardly, we're all working for Gil, but we're secure in what we're doing. Egos are very much in control here. After you live this long with people the edges wear off."

Markle is a founder and chief operating officer of The American Leadership Study Groups, a project launched in 1967 that has turned into a multimillion-dollar a year student tour operation. He holds two Ph.Ds from Yale and the Sorbonne. These days he devotes most of his time to Long View.

"I like the music. I think it's important," he says.

If you can spend up to \$1,250 a day, Long View is yours. Markle might even pick you up in a twin-engine Navajo at a New York, Boston or Washington airport.

"That works out to \$100 an hour if you work an average studio day," he says. "Of course, you can work around the clock if you want and it'll cost you half that."

A CHORUS LINE



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このミュージカルに出演中のアイビンド ハルムが3月、4月、5月の3ヶ月間、ブロードウェイ ミュージカルシアターの大ヒットの一つ、コーラスラインの成功にまつわる色々な裏ばなしをパンアメリカン航空のお客様だけに特別にご紹介いたします。



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Studio Track

By JIM McCULLAUGH

Butch Mizell put final touches on his 20th Century LP at Deep South Recording Studios, Baton Rouge, Lynn Ourso assisted by Harold Cowart producing. ... Steve Metz of Bareback Records finished producing R. B. Greaves' new LP at Coordinated Sound, N.Y. ... Dave Wittman has been appointed director of engineering at Electric Lady, N.Y.

Neil Portnow produced Fandango at RCA Studios, N.Y., Gus Mossler engineering. ... Tom Dowd produced Lynyrd Skynyrd at Criteria, Miami. ... Trooper was overdubbing and mixing at Phaze One, Ontario, Canada, Randy Bachman producing.

Brass Construction with Jeff Lane producing took time out from touring in Detroit to cut some basic tracks at United Sound Systems, Jim Vittl engineering the session.

Janus artist Steve Hill recorded an LP at January Studios, Dallas, producing himself with Bob Pickering engineering. ... Ray Price completed recording and mixing a new LP for Word Records at Dallasonic, Dallas, Kurt Keizer producing and Thom Caccetta at the board. Johnnie Taylor also dropped by to cut some demos for the film "Disco 9000" with Don Smith engineering.

Master Sound Studios in Atlanta indicates the first quarter of 1977 to be the best in its 13 years of operation. Bob Richardson owner, attributes this to recent equipment upgrading. Isaac Hayes was in recently to mix the Isaac Hayes-Dionne Warwick "A Man And A Woman" live concert recording for ABC with Henry Bush at the console. Hayes is also producing himself there on a new LP project. Grammy award winner Gary Paxton was also in to do string sessions with Don Tweedy arranging and conducting, and Richardson adds the studio, in addi-

tion to the Atlanta music market, has been extremely active.

The Outlaws are finishing up final mixes of a new Arista LP at Bayshore Recording Studios, Coconut Grove, Fla., with Bill Szymczyk producing.

RCA's Darcus is slated for Sigma Sound, Philadelphia, to begin a new LP, Richie Rome producing.

Kenny Rogers and producer Larry Butler were in at Jack Clement Recording Studios, Nashville, working on a greatest hits LP. ... Mike Melford was producing John Hartford at Sound Shop, Nashville.

Tom Russell produced Fyre's new LP at Broadway Sound, Sheffield, Ala.

At Woodland Sound, Nashville, Connie Smith has been recording a Monument LP and single with producer Ray Baker and engineer Rex Collier.

Singer/songwriter Don McLean was in at the Hit Factory, N.Y., working on a debut LP for Arista. John Peters producing.

In addition, Carole King has begun recording her first Capitol LP co-produced by Norm Kinney and King and backed by a Colorado-based band called Navarro which is also finishing its first effort for the label. And veteran composer and arranger David Axelrod has also checked into the Vine St. Studios to produce a new solo LP with engineer Jay Ranalucci.

D.J. Rogers with Bob Hughes at the board finished his new RCA LP at Total Experience. Also, the new Gene Harris LP with F. Byron Clark at the board assisted by Bob Higgins is being cut at the Total Experience.

Chalice Productions' Joe Renzetti is producing Jessi Colter, the guitarist and co-arranger of the Broadway and film versions of Godspell, for U.A. at Producer's Workshop.

A BILLBOARD SPOTLIGHT

JAPANESE



**DISCOVERING
ITS OWN MUSICAL
DIVERSITY**

JAPAN: DISCOVERING ITS OWN MUSICAL DIVERSITY

By **BEN OKANO**
(Publisher, Music Labo)

Domestic repertoire has established itself as the dominant force in the Japanese record market. The trend placing increasing emphasis on domestic repertoire brought Japanese recordings to the forefront in 1967 and has resulted in a current market share for domestic singles of 81%.

The popularity of the domestic repertoire is sustained by a wide diversity of recording styles and talent and is fostered by television and radio, as well as by concert tour. The market itself is vitalized by a friendly competition between the old music and the new, with numerous musical styles jockeying for the limelight.

When domestic repertoire is classified into three genres, namely "enka/kayokyoku," "pops" and "new music," the share of each genre varies in single, LP, cartridge and cassette markets. Analyzing the domestic singles' chart for 1976 of Music Labo (a sister publication of Billboard in Japan), it can be found that the share of "enka/kayokyoku" during the year was 10%, while those of "new music" and "pops" were 26% and 56%, respectively. In studying the domestic LPs chart, it is noticed that the share of "enka/kayokyoku" was 8%, that of "new music" was 72% and that of "pops" was 20%. A closer look shows that there were eight "new music" LPs among the top ten albums of the year. In the case of cartridges, the share of "enka/kayokyoku" was 36%, that of "pops" was 34% and that of "new music" was 29%. However, in case of cassettes, the shares changed to 42% for "pops," 32% for "new music" and 25% for "enka/kayokyoku."

Whether the above classification of domestic repertoire has any meaning or not is difficult to say. It can be said that there



Nobuyasu Okabayashi (above center); Tomoya Takaishi (left top); Kan Mikami (bottom); Sinichi Mori (above right).

is no clear distinction among these genres. "Enka" can be defined as the most "traditional Japanese tin-pan-alley songs," while "pops" can be defined as the most "westernized" Japanese tin-pan-alley songs. On the other hand, "new music" does not have a similar mark. The phrase, "new music," was



created artificially. However "new music" has a large share in the LP market and it is only natural that each record company is making a lot of efforts in expanding itself in this genre.

People started to use the phrase, "new music," about three years ago. However, what they meant and still mean by "new music" is not music that is really new. The phrase was actually introduced to prolong a certain music trend when it started to fade away slowly after reaching its peak.

Before the emergence of "new music," there was a genre of music which was referred to as "folk" music. Folk artists started out by copying artists such as Pete Seeger. The Japanese folk music scene created stars like Nobuyasu Okabayashi and Tomoya Takaishi. They were strongly influenced by Bob Dylan and actively expressed their opinions on social issues through music. This "sociality" could not be found in any other Japanese commercial songs. Okabayashi and Takaishi demonstrated to the Japanese youth that anybody can sing or compose a song with a guitar. Also, the fact that music instruments rapidly penetrated among the youth with the "group sounds" boom which then dominated the market (in late 1960s), greatly helped to broaden the fans of folk music. A large number of folk music circles was formed throughout the country.

Takuro Yoshida came out of the "Hiroshima Folk Mura" (Hiroshima Folk Village), one of the folk circles. His unique interpretation and melody created big hits in 1971 like "Kekkon Shiyoyo" and "Tabino Yado."

Okabayashi and Takaishi formed an independent label

(Continued on page 58)

The Japanese record market was growing at a rapid pace until 1974. Now the pace has been slowing down for the past two years. The market share of domestic repertoire surpassed that of foreign repertoire in 1967 and since then the share of domestic repertoire has been exceeding that of foreign repertoire. The slump in the sales of foreign singles and the rapid growth of domestic singles were the main reasons for an inversion of the shares in 1967. In the singles market, the share of domestic singles has been greatly exceeding that of foreign singles after 1967. In 1976, the share of domestic singles in the singles market was 81%.

The growth of domestic repertoire in the LP market is what is sustaining the predominance of domestic repertoire over foreign repertoire in the Japanese record market. In 1973, the production of domestic LPs exceeded that of foreign LPs and, in 1974, the production of LPs with domestic repertoire surpassed that of LPs with foreign repertoire by nearly 5 million units. The production of records with domestic repertoire grew approximately eight times in the last 10 years while that of records with foreign repertoire has not even grown four times.

In 1976, the productions of domestic singles and LPs were

\$108 million and \$211 million worth, respectively. On the other hand, those of foreign singles and LPs were \$25 million and \$207 million worth, respectively. The total production was \$319 million for records with domestic repertoire and \$232 million for those with foreign repertoire. The ratio of the shares of domestic and foreign repertoires in the single market was 81 to 19 and that in the LP market was 51 to 49. The overall ratio between domestic and foreign repertoires was 58 to 42.

As for prerecorded tapes, the production of cartridges was \$71 million worth, while that of cassettes was \$111 million in 1976. The total production of prerecorded tapes during the year was \$182 million worth, an increase of 15% (the figure was 59% for cassettes alone) over the previous year. The share of domestic repertoire in both cartridges and cassettes exceeded 80%.

Production of Records in 1976:
Singles—105,091,000 units (\$133.00 million worth)
EPs—318,000 units (\$0.58 million)
LPs—94,343,000 units (\$411.63 million)
Total—199,752,000 units (\$545.21 million)
Rate of Increase over 1975—12% (19%)

Production of Prerecorded Tapes in 1976:
Cartridges—11,358,000 units (\$71.27 million worth)
Cassettes—20,187,000 units (\$111.34 million)
Reel-to-Reel—14,000 units (\$0.12 million)
Total—31,559,000 units (\$182.73 million)
Rate of Increase over 1975—20% (15%)

Import of Phonograph Records in 1976—\$143,583

(Major importer—U.S.A.)

Export of Phonograph Records in 1976—\$9,936,815

(Major exporter—U.S.A.)

Average Price of Records:

Singles—\$2.00
LPs—\$8.00
EPs—\$2.50

Average Price of Prerecorded Tapes:

Cartridges—\$10.00
Cassettes—\$9.00
Reel-to-Reel—\$10.00

Number of prerecorded tape manufacturers represented in the Japan Phonograph Record Assn.: 16

Number of prerecorded tape manufacturers represented in the Japan Phonograph Record Assn.: 3

Number of music publishers represented in the Music Publishers Assn. of Japan: 51

Number of talent management agencies represented in the Music Management Assn. of Japan: 63

Number of noncommercial radio stations: 778 (including 464 FM stations)

Number of commercial radio stations: 156 (including 7 FM stations)

Number of television channels:

Noncommercial—4,836
Commercial—2,269

THE MANY 'BOOMS' OF THE JAPANESE MUSIC MARKET

By **ALEX ABRAMOFF**

The Japanese market has always been replete with a wide variety of foreign musical forms that have, at times, resulted in "booms," such as with rock. Jazz has always been here. Chansons and canzones always had their shares in the market. MOR and soul have always been here. More recently, record companies have been releasing an increasing number of disco product and French pops.

The Japanese foreign music market has been expanding together with the expansion of the indigenous overall record market. The foreign share in the market has averaged 50%. Joint ventures such as CBS/Sony, Nippon Phonogram, Polydor K.K., RVC, Toshiba-EMI and Warner-Pioneer, all of which were established between 1968 and 1970 (except RVC which was established in 1975) greatly contributed to the growth of the foreign music market in Japan, especially in creating the "rock boom."

A list of foreign acts which have been successful includes Daniel Boone (records distributed in Japan by Discmate Records), Janis Ian (CBS/Sony), Hot Blood (Teichiku), Olivia Newton-John (Toshiba-EMI), K.C. & Sunshine Band (RVC), Banzai (Teichiku), Stylistics (Victor), Bay City Rollers (Toshiba-EMI), Santana (CBS/Sony), Silver Convention (Victor), Paul Mauriat (Nippon Phonogram), Bob Dylan (CBS/Sony), Jeff Beck (CBS/Sony) and Paul McCartney & Wings (Toshiba-EMI).

As easily seen from the list, it is difficult to say what genre of music can be considered as the mainstream in the current

Japanese market for international music.

There have been a number of distinct patterns in establishing foreign acts in Japan.

Japanese teenage girls are lacking local idols their own age. All their local idols have grown too old. So these teenagers

Watanabe Publishing leaders (from left) Misa Watanabe, Kenji Sawada, Akira Fuse and Nana Kinomi.



'You Never Know Where An International Hit May Come From. Why Not Japan?' Misa Watanabe

turned their eyes to foreign acts. Toshiba-EMI did not miss this chance to establish the Bay City Rollers. The group had an extremely successful year in Japan, both in record sales and live performances.

Other companies are also trying to come up with "idols" for

young record buyers. Victor Musical Industries is already receiving inquiries on its new British rock group, Flintlock, a month ahead of the release of its first record in Japan.

Melody has always been an important factor in breaking a foreign act in Japan. It has been true in most cases that artists whose lyrics were more important than music could be sold in this market with only great difficulty. Olivia Newton-John captured this market with beautiful melody in 1976. She is one of the favorites of young Japanese boys. Besides her success with albums, her singles, "Jolene" and "Take Me Home Country Roads," sold more than 500,000 and 350,000 copies, respectively. These have been cut as singles only in Japan.

The Japanese market for foreign music has created hits on its own in the past. "Diamond Head" by the Ventures (Toshiba-EMI), "Penelope" and "El Bimbo" by Paul Mauriat, "Adoro" and "Angel's Theme" by Nini Rosso (Victor)

and "Like I Do" by Nancy Sinatra (RVC) are among them.

Another way to establish foreign acts here is through TV commercials. It is extremely effective to use an artist's song as background music. Sylvie Vartan (RVC), Jerry Wallace (Toshiba-EMI), Roberta Flack (Warner-Pioneer), Tanya Tucker (Victor) and Dave (CBS/Sony) have effectively utilized this medium. Currently, Victor Musical Industries is trying to break a French pop singer, Julie Bataille, in this country via this medium.

(Continued on page 64)

A SOUND SHOCK!

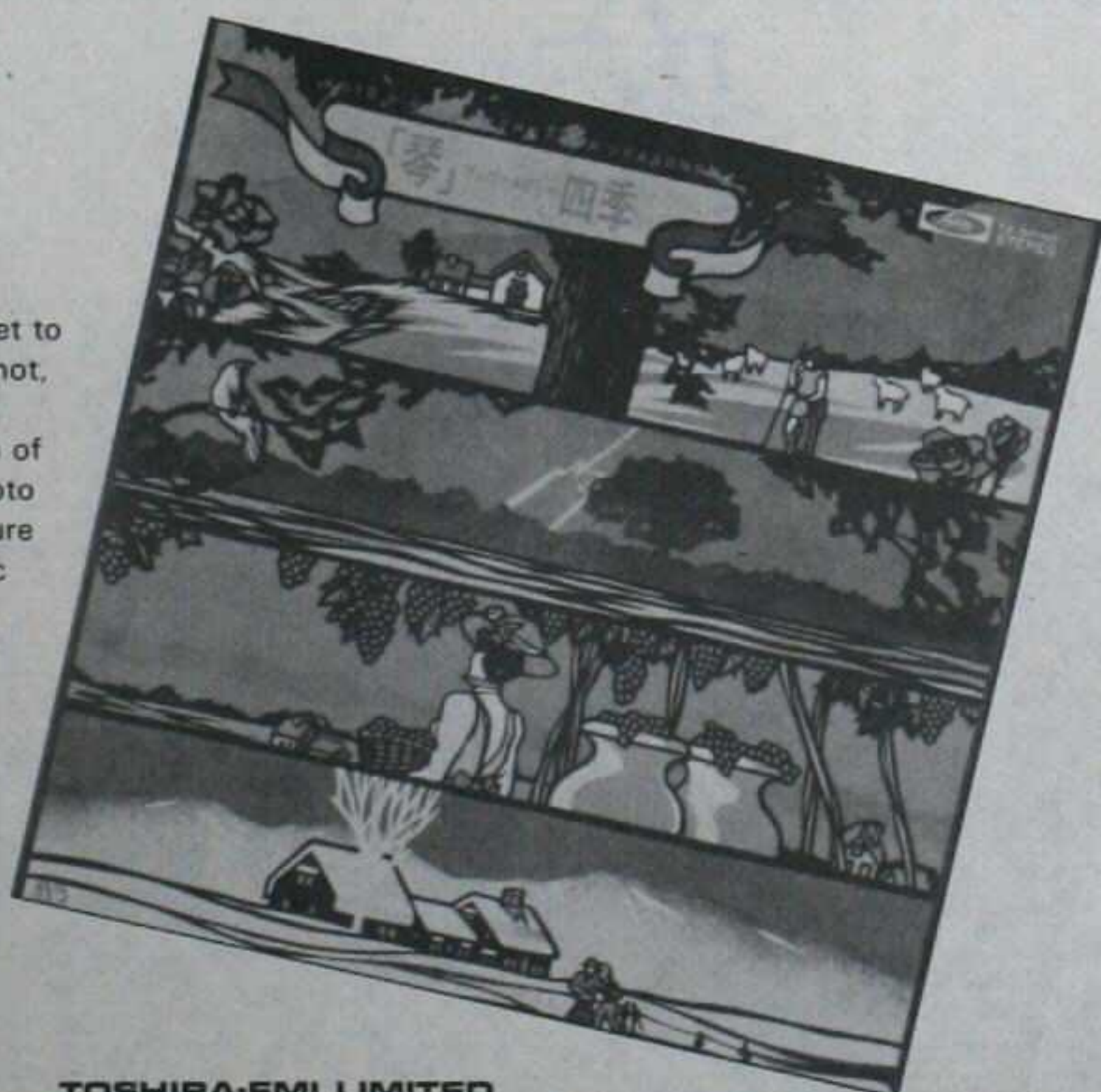
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VIVALDI: THE FOUR SEASONS

Vivaldi wrote, in concluding the sonnet to "Winter", "This is Winter. Know you not, winter can afford pleasure like this!" When I played this disc, Koto version of "The Four Seasons", I felt, "This is Koto sound. Koto sounds can afford pleasure like this!" Admirers of Baroque music may be amazed at this, and say "Ah, this is the 'Four Seasons!' 'The Four Seasons' can afford pleasure like this!"

by Minoru Miki
(composer)



Conductor
SEICHI MITSUSHI
Koto New Ensemble
Tomoko Sunazaki (Prima)
Harumi Nakamaru (1st Koto)
Chieko Mori (2nd Koto)
Harue Hanabusa (3rd Koto)
Kazue Sawai (1st 17-string Koto)
Eriko Kuramoto (2nd 17-string Koto)
Arranged by Keigo Tsunoda
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• Continued from page 56

called URC and sold a large number of records. However, their sales could not be compared with those of Yoshida. At the beginning, Yoshida's records were also released from an independent record company called Elec Records. Regardless of the fact that his records were distributed by a minor record company, he many times charted more than one album on local LP charts. Then, he changed his record company to CBS/Sony. His first album from the company, "Genkidesuka," sold more than 500,000 copies in six months. He virtually proved that folk music, which was considered as underground music until that time, could be commercial. It was from this time that major record companies started to rapidly expand into this field.

A little bit after Yoshida made his debut, a trio called Garo made its debut. It was noted for its sweet emotional interpretation. The trio created a big hit, "Gakuseigaino Kissaten." Another trio, Kaguyahime, made its debut soon. It created a million-seller album, "Kandagawa." So around this time folk music was slowly changing its nature from "sociality" to something more "sweetly emotional." In a way, folk music was becoming the most typical Japanese music with strong appeal to the Japanese public, especially to the youth. At the same time, fans of folk music greatly expanded. Even though Yoshida represented a new era and he represented several social trends (long hair, for an example), he was regarded as a heretic from time to time. However, songs such as "Gakuseigaino Kissaten" and "Kandagawa" spread so rapidly and widely among the general public that they were considered as usual commercial songs.

Record companies had a great interest in "new music" hits because they were directly associated with the sales of not only singles but also LPs. In fact, their LPs sold more than singles with no exception.

The main media for the exposure of folk music were concerts and radios. The boom of "good looking young girl singers," whose peak came after 1971, had a lot of tv exposure but did not sell LPs. Folk singers did not appear on tv and their activities mainly concentrated on concert appearances. Their elocution, which was brushed up on stage, could be effectively utilized on radio. As radio DJs, they monopolized late-night shows.

The tv-centered Japanese show business world was "shocked" by the rapid emergence of folk singers who had nothing to do with tv exposure. It was this period that these folk singers were waiting for a long time. Their abundant concert activities gave them a proper training as entertainers and at the same time they trained themselves as songwriters. All

of these folk singers, without any exception, were singer-songwriters.

Record companies, one after another, started to produce records of these singer-songwriters. However, the number of talented folk singers who could sell records was limited. Many record companies signed even those folk artists who did not have sufficient talent as recording artists. So, there was "an overproduction of carelessly manufactured" folk music. Needless to say, it was easier for the general public to accept sweet sentimental songs than songs with "sociality" nature. The "folk boom" gradually started to shrink. It started to lose its original vitality and started to be considered as a new type of "kayokyoku." The mere distinction between "new music" and other tin-pan-alley songs, or "kayokyoku," lies in the fact that artists of the "new music" genre do not appear on tv and they are singer-songwriters. The phrase, "new music," started to be used around the time when, from the viewpoint of music, folk music lost its clear identity from "kayokyoku."

However, "new music" includes such artists as Shigeru Izumiya and Kan Mikami. These artists are traditional folk singers with "hostile" characteristics. In addition, rock is generally included in "new music." Domestic rock music has been regarded as a heresy for a long time. In a broad view, it can be said that "new music" includes all genres of music other than "enka/kayokyoku."

It is much easier to understand "enka." This genre of songs had five musical scales and it made this genre of music distinct from other genres. However, there are not too many "enka" songs with five musical scales today.

Since Japan was opened to foreign intercourse, Japanese tin-pan-alley songs have become more and more "westernized." In 1960s, there was the "group sounds" boom which greatly influenced the Japanese music. This boom was revolutionary, having an emergence of music publishers and freelance writers in its background. It is no exaggeration to say that after the "group sounds" boom, "all" Japanese tin-pan-alley songs started to have eight beats.

"Enka" is not an exception. Since the "group sounds" boom, it has become an increasingly subjective judgement as to what should be considered as "enka." Today, the criteria for classification are lyrics of a song and an atmosphere of an artist, whether he has an atmosphere of an "enka singer" or not. Therefore, the same song may sometimes be considered as an "enka" and sometimes not. For example, "Erimomisaki" was one of the biggest hits of Shinichi Mori who is one of the most famous "enka" singers in Japan. It was written by Takuro Yoshida, one of the most famous "folk" singers. At one time it was a point of debate whether to consider "Erimomisaki" an "enka" or a "folk" song.

Today, whether to consider a song as an "enka" or not depends on lyrics in most cases. Many so-called "enka" singers often sing English songs. Hiroshi Itsuki, who appeared in the

main showroom of the Las Vegas Hilton last August, is one of the most famous "enka" singers in Japan.

It can be said that the definition of "enka" is broadening. If an "old" definition were applied, it would be difficult to find an "enka" today. An accepted definition of an "enka" today is a song that has "delicate emotional lyrics that can be understood only by the Japanese." Probably this definition is becoming accepted unconsciously because it is only the way for the traditional Japanese music to survive in today's Westernized Japanese society.

"Enka" is revitalizing itself in the current Japanese music market. To a certain extent it may be a reaction to the current music market which has become too "westernized." The general public is probably reacting to the Japanese record industry which hastily westernized itself. In fact, a number of "enka" oldies became big hits in Japan in the past five years.

There is also so-called "kayokyoku." It is said that NHK (a semi-governmental, Japan Broadcasting Corp.) was the first to use the word. It was to replace "ryukoka" (popular songs), the word which the corporation considered as "coarse." "Kayokyoku" is a general term for the Japanese commercial songs. However, as new types of songs appeared, the term, "kayokyoku," was considered more and more outdated. It is rare that a record company willingly classifies any song as "kayokyoku" today.

The genre so-called "pops" has always been influenced by "western" culture. This genre can be divided into two: One is the stream that was started by singers who used to sing in English at camps of occupation forces right after the war and the other is so-called "young pops" sung by young singers who were born in the post-war era. This genre of music has wide popularity especially among teenagers.

What will happen to the Japanese record industry in 1977? Takeo Fukuda who played an active role in conquering the economic stagnation in 1965 as the Minister of Finance, has become the Prime Minister of Japan and the general public had many hopes in him for dragging them out of the current stagflation which is greatly affecting the present-day Japanese economy. However, Prime Minister Takeo Fukuda has not been able to come up with any effective financial policy up to this moment.

The number of bankruptcies is increasing and the rate of unemployment is rising. Per capita expenditure is down.

There is no sign that the Japanese economy will improve in the near future. The Japanese record industry is expecting a tough year in 1977.

(Assistance by Yoichi Kudo,
Editor-in-Chief, Music Labo)



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Misa Watanabe
President of Watanabe Music Publishing Corp.
President of Apollon Music Industrial Corp.



LIVE TALENT CROSSROADS

The phrase "Far East" is not applicable in describing Japan in the world of music. Entertainers from the U.S. and Europe are pumped into this market as if Japan, a crossing point for internationally big names, were located in the middle of Atlantic Ocean.

Japanese audiences enthusiastically accept artists from all

'Artists' Popularity At Home Won't Hold Always In Japan'

over the world and they enjoy all genres of music: rock, MOR, soul, r&b, jazz, country, salsa, chansons, canzones, etc.

1976 was another year of "foreign-talent rush." The number of foreign acts touring Japan during the year easily exceeded 100. Hardly a day passes in Tokyo or in any other major city in Japan without an appearance of a top-class foreign act.

A partial list of artists and groups who toured Japan in 1976 includes America (concerts promoted by Udo Artists), Charles Aznavour (International Artist Booking), Bay City Rollers (Ongakusha), Count Basie Band (Kambara Music Office), Gilbert Becaud (International Artist Booking), Harry Belafonte (Universal Orient Promotions), Ritchie Blackmore's Rainbow (Udo Artists), Carpenters (Kyodo Tokyo), Natalie Cole (Kyodo Tokyo), Sammy Davis Jr. (Mach Enterprise), Doobie Brothers (Udo Artists), Eagles (Kyodo Tokyo), Fania All Stars (Kyodo Tokyo), Maynard Ferguson & His Orchestra (Kambara Music Office), George Jouvin (Ishii Music Promotion), George Moustaki (Suisseisha), Olivia Newton-John (Kyodo Tokyo), Charley Pride (Shin-Nishi Promotions), Suzi Quatro (Udo Artists), Queen (World Leisure) and Santana (Udo Artists). Salvatore Adamo (Universal Orient Promotions), Paul Mauriat & His Grand Orchestra (Kyodo Tokyo) and Nini Rosso (Kyodo Tokyo) performed their "regular" concert tours. The Ventures, who have been coming back to Japan every year for over a decade, performed 100 concerts in this country.

The Japanese market is relatively well cultivated by foreign acts. An artist will be able to come back to this market

several times if it is worked out right. Following are some points which may be helpful for artists and their managers to know about the market before they plan to tour Japan.

Popularity: It is completely wrong to assume that an artist's popularity at home holds for Japan. An artist and his management should carefully study an artist's popularity in terms of record sales, airplay, radio requests, results of his previous tours of the country and other indicative factors. It is generally agreed that an artist must have at least one single and one "strong" LP in the market before he may plan his tour to Japan. Also, it is very important for an artist to build up his image in this country. This should be done by supplying his record company in Japan with abundant information on his activities at home and other countries. An image should be built in such a way that record buyers here will eventually start "demanding" to see his live performance.

Choosing a promoter: It is extremely important to choose a promoter who has a thorough knowledge in all aspects of the business. In February 1977 an American rock group, Angel,

struments which include all major brands of the world.

The big headache for the Japanese promoters and foreign acts until a few years ago was the work permit. Whereas obtaining a work visa took one or two months in the past, it now takes only one week. An artist can apply for his work permit through the Japanese Embassy or Consulate General located

'Breakthrough In Working Permits—Just A Week Now'

in the country of his citizenship. A promoter has to supply the artist with his company registration, tax papers, balance sheets, a letter of guarantee, contracts and any other documents which may be required by the Japanese authorities. The artist must submit these documents to the local Japanese embassy or consulate general. The Japanese embassy or consulate general will check with the FBI or Interpol for possible offenses before issuing a working visa. A particular emphasis will be placed on the area of narcotics/marijuana involvement. Usually an artist will receive a 60-day working permit which, depending on a contract, can be extended for two more 60-day periods without leaving the country.

Tokyo, Osaka, Nagoya, Kyoto, Yokohama, Sapporo and Fu-

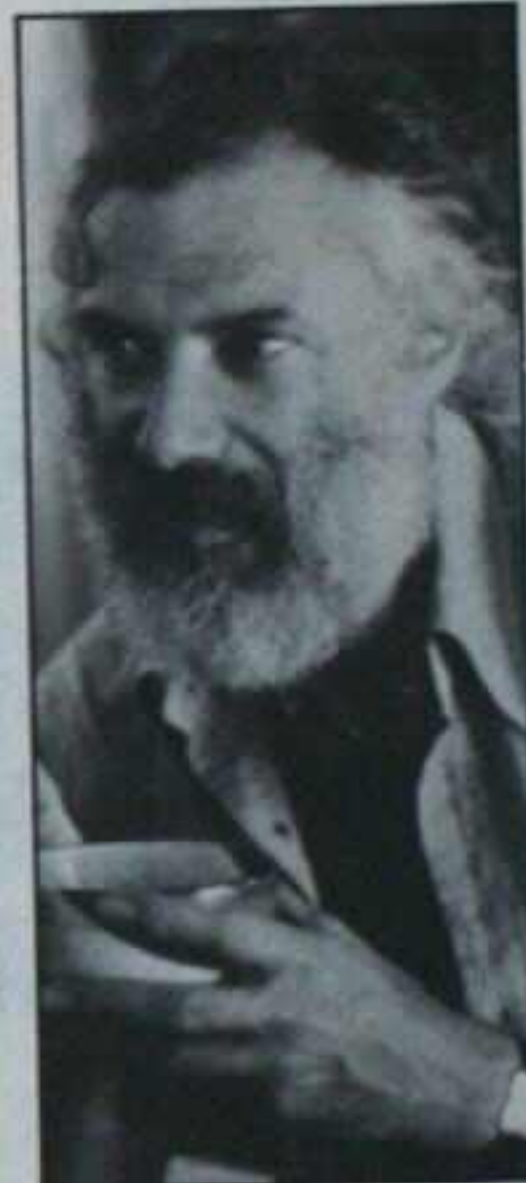
kuoka are major cities which are included in an itinerary of almost any established foreign act touring Japan. Japanese hotels are modernly westernized and their services are as good as, if not superior, to those in the U.S. and Europe.

One problem that the second largest music market in the world is having with live entertainment is the lack of "good" concert halls. Halls designed as "concert" halls have good acoustics, but can only accommodate relatively small crowds. These halls are not adequate for rock concerts. Also, some good halls simply do not "permit" foreign pop and rock artists to perform. If an act wants to draw an audience over 3,000 it has to perform in gymnasiums which, acoustically speaking, are "terrible."

There are only a limited number of concert halls and in many cases they are booked a year in advance.



Crossroads talent (clockwise from top): Doobie Bros.; Georges Moustaki; Paul Mauriat Grand Orchestra; Daniel Boone; Fifth Tokyo Music Festival (winner Natalie Cole); Grand Prix winners of World Popular Song Festival (Franco and Regina of Italy); Olivia Newton-John; Bay City Rollers; Salvatore Adamo; Maynard Ferguson (directly above).



had to leave Japan before it could complete its first Japanese tour because a promoter, Toyota Artist Office, went bankrupt in the middle of its tour. The company had no previous experience in this business. It is necessary for an artist and his management to look at credits of a promoter for the last three or four years before making any choice. Also it is important to look into promotional forces of promoters and their relation with a record company which distributes an artist's records in Japan. Close collaboration between a promoter and a record company in promoting an artist's tour will greatly contribute to the artist's success in Japan.

The subject of advance guarantees must be carefully considered by an artist and his management. The best promoter is not necessarily the one who puts up the most money. It is an agreed opinion of well-established promoters here that an indication of an inexperienced promoter is in his offer of an extra large guarantee. An artist must remember that the Japanese audience is very loyal. Concertgoers come back to see the artist several times if they like his show. This has been seen with Adamo, Rosso, Mauriat, the Ventures and dozens of other artists, whose yearly concerts are sold out within a few weeks after tickets go on sale. Demanding and acquiring an extraordinarily high guarantee "for the market" will be directly reflected by high ticket prices which will result in reducing the Japanese audience. Longevity in the market must be the primary concern of an artist and his management. It is an agreed opinion of well-established Japanese promoters that the highest ticket price for any concert should be within the range of 3,000 yen (\$10) and 4,500 yen (\$15). An artist and his manager must remember to choose a promoter with whom they can communicate in their own language. All of the leading promoters in Japan speak good English, including Kambara Music Office, Kyodo Tokyo, Ongakusha, Shin-Nichi Promotions, Udo Artists and Universal Orient Promotions among the others. Promoters in Japan supply, of course according to a contract, PA systems, amplifiers and musical in-



A Billboard Spotlight

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TUBE IN DEMAND DESPITE 'AWAY FROM TV' ADVOCATES

'Somewhat 'Slovenly Costumes' Of "New Music" Performers Turn Off TV Producers'

By TAKESAI AKOJIMA

'Radio Laments Lack Of Foreign Super Star'

Until four or five years ago, there were many music programs on television which had ratings of over 20%. However, there are not too many tv music programs which can attain a rating of even 15% now. There was a time when tv appearances of artists greatly contributed to the sales of their records. But during the past few years, there have been only a limited number of hits created from this medium.

The people in the Japanese record industry are using a phrase, "away with television," more and more often. In fact, there are an increasing number of promotions which are conducted outside of the tv medium. However, despite many promotion men using the "away with television," they still heavily depend on this medium.

Currently, there are 14 tv music programs that are broadcast weekly from the Tokyo-based stations. "Wolfman Jack Show," which is broadcast by Tokyo Channel 12, and "Soul Train," which is broadcast by Tokyo Broadcasting System (TBS), are the only tv music programs which are fully foreign-repertoire oriented. Locally produced programs, "Sound Inn 'S'" on TBS and "Music Fair" on Fuji Television, usually stage pop-oriented Japanese artists but to a large extent they are foreign-repertoire-oriented programs. These two programs often stage well-known foreign artists whenever they tour Japan.

Therefore, besides "Wolfman Jack Show" and "Soul Train," there are only two music programs on tv which record promotion men who are dealing with foreign repertoire can utilize to expose and push their artists and products.

For domestic repertoire, there are so-called "top 10" type



Sammy Davis Jr. sings with a Japanese vocalist, Hatsumi Shibata (Nippon Columbia) on a TBS music program, "Sound Inn 'S,'" (left). Tanya Tucker performs on a Fuji television music program "Music Fair" with a Japanese female vocalist, Akiko Wada (RVC) (second from left). Pink Lady (Victor), a chart breaking duo discovered by a talent-scouting program. Kenji Niinuma (Nippon Columbia) is a successful new male vocalist discovered by a talent-scouting program (right).



programs which introduce top 10 songs and artist of the week. Until five years ago, the five key tv stations in Tokyo, had this type of music program, but there are only two that survived until today.

Another genre of tv music programs for domestic repertoire is one-man shows. NHK (Japan Broadcasting Corp., semi-governmental) broadcasts "Big Show" and TBS broadcasts "Top Star Show." This type of show, where top-class artists appear, started to mark very high ratings since a year ago. In some cases, an artist succeeds in gearing the sales of his or her new record by exposing it at these one-man shows.

Another unique genre of tv music program is the "audition" program mainly designed for teenagers. Young amateur singers (70% of contestants are girls) are hunted by record companies and talent management agencies via these programs. It is said that there are over 200,000 boys and girls who are dreaming of becoming "stars" and this type of audition program has very strong popularity. During the past year, these programs have discovered new talented artists like Hi-

romi Iwasaki (Victor), Kenji Niinuma (Nippon Columbia) and a female-duo Pink Lady (Victor).

Generally speaking, the trend of tv music programs in Japan has not changed for the last four or five years. The reason for this statement is that "new music" (folk-rock type of music which includes elements of various genres of music) which is the mainstream of music that is the most popular among the youth today is very rarely featured on tv. There are a number of reasons for this. One is that producers of tv music programs hold an attitude that even though this genre of

music is extremely well accepted by the youth, it is not accepted by "all" age groups and social classes. Also, they point out that costumes of artists of this music genre are somewhat "slovenly" and do not fit tv. On the other hand, musicians hold the opinion that they cannot express themselves on tv music programs where the time allocated for one song is only 2.5 minutes. There is no solution to this dilemma at the moment.

As for music programs on radio, it is very difficult to pinpoint how many of them are broadcast weekly. There are not too many music programs per se. However, minutes to feature songs and musical works are included in wide-shows and news shows. Therefore, it is difficult to say exactly how many "pure" music programs are on radio at this moment.

As it was in the case of tv, the contents of music programs on radio have not changed for the last four or five years. If there has been a change, it is in the ratio between domestic and foreign repertoires broadcast. A promotion manager of

(Continued on page 74)

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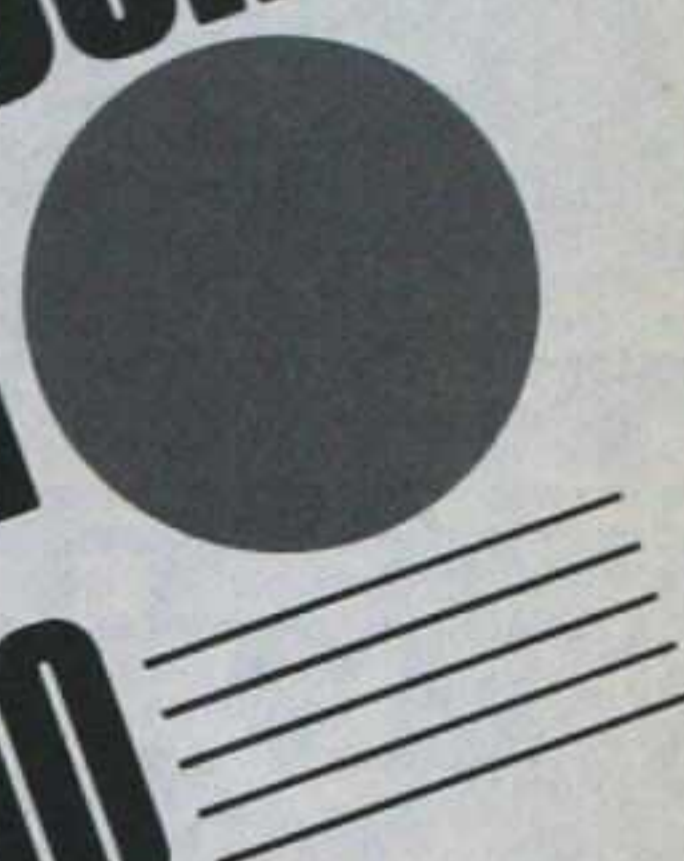
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64 Music Market Booms

• Continued from page 56

Themes for tv programs proved to be an extremely successful means of promoting foreign products here. Janis Ian had a big hit with her single, "Love Is Blind," which was used as a theme for a tv drama. The single sold nearly 500,000 copies and it generated the sales for her albums. Daniel Boone created the biggest foreign single hit in the history of the Japanese music industry with this pattern. His single, "Beautiful Sunday," was used as a theme for "Good Morning 700," which achieved sales of 2.05 million copies by the end of 1976. "Beautiful Sunday" is another hit.

Frequent concert tours in Japan naturally help record sales. Paul Mauriat's big record sales in Japan are due to this. His album, "Reflection 18" was the No. 1 foreign album for 1976, according to the Music Labo (a sister publication of Billboard in Japan).

Soundtracks have had steady sales in this country. Also, the sales of disco product were noticeable during the past year.

The import of foreign records in 1976 was down by 7% from the previous year to \$9,936,815. "Imported records do not affect the sales of domestically pressed records with foreign repertoire. Their quantity is limited and domestically pressed records are competitive in price and quality. In many cases, the quality of domestically pressed records is better than imported ones. We are monitoring the sales of imported records and use the data when we make decisions on record releases," points out Minoru Ishijima, label manager of RVC. "Soul Dracula" by the Hot Blood is an example. The single was introduced to Japan as an imported single and it gathered popularity in discos. Teichiku Records noticed the popularity and released it in Japan. The single sold more than 600,000 copies and became the biggest disco single hit in this country.

The Japanese record market is the second largest in the world. However, the share of foreign music is roughly half of it. This makes the size of the Japanese market for foreign music comparable to that of Australia. Some 200 foreign labels are represented in this market. Each is trying to grab its share. To tailor-make products especially for this market may be a worthwhile thing to do for foreign labels. Giving its Japanese partner an extensive freedom on releases will greatly contribute to the benefit of foreign labels as it was proved by Toshiba-EMI with the hits of Newton-John.

In any case, the competition in this market is tough for foreign labels and it is expected to become increasingly so in the future as the sound of domestic music becomes more and more "Westernized."

Even though Japan has been extensively absorbing international music, its domestically produced music has never

been on the first page of a list of export items. However, efforts were, are and will be made to expose Japanese music and artists on the international music scene.

Misa Watanabe, president of Watanabe Music Publishing Corp. (established in 1962) has been playing a leading role in the Japanese expansion abroad. She heads, together with her husband, Shin, the Watanabe Group which comprises 14 companies whose main constituent is Watanabe Production Co., Ltd., the largest talent management agency in Japan which has 300 artists under its contract and was established in 1956.

"Queen of the Japanese show business world," as she is called with no exaggeration, she attends all important international music industry meetings where she tries to exchange views with her foreign colleagues and at the same time actively exposes Japanese talents and music abroad.

Her experience with the international music scene goes back to the early 1960s when she successfully broke a twin female duo, the Peanuts, in Europe with its single, "Koino Vacance" ("Les Vacances D'Amour"). "At that time it was extremely difficult to break any Japanese product overseas. But I felt the Peanuts, who could sing and dance, and had an appealing charm, contributed a lot in changing the attitude of our friends overseas about Japanese artists and music itself. The result is that it had a number of records released in Europe which were quite successful," says Watanabe.

Japan has not had a truly worldwide hit since "Sukiyaki" by Kyu Sakamoto (Toshiba-EMI) which captured the international market in 1963. "You never know where an international hit may come from. Why not from Japan? In my view, we can only succeed in reaching every market with a recording if we can overcome the language barrier. Ideally, as is often the case with Kenji Sawada, the artist should sing in the language of the country where the record will be sold. But music can appeal to everybody. If the melody is right, the arrangement is good and the sound is attractive, then language may not matter so much. The world is becoming smaller and smaller. I am sure people in any country will buy good music regardless of the nationality of an artist. I hope our colleagues overseas will be as active in promoting Japanese products in their market as we are promoting their products in Japan," says Watanabe.

A newly established music publishing company in Japan, GP Music Corp. has successfully placed domestic catalogs of King Record and TV Asahi Music with a California-based American record company. Daniel Nenshikis, president, says, "At the moment, I cannot reveal the name of the company in the U.S. which will be releasing Japanese records. I was so asked by the partner in the U.S. The company has been doing a research for marketing Japanese products in the U.S. for a long time. Initial release which is scheduled for April will include 20 singles and LPs. The records will be pressed and

sleeves will be printed in the U.S. The sleeves will be the same ones as those used in Japan. The company is pressing 500 copies of each record and they will be sold in major record stores and racks in California at full price." Subpublishing in the U.S. will be handled by GP U.S.A. which was established in Los Angeles in February 1977 and is headed by Patrick Boyle.

Nenshikis anticipates difficulties, but he points out that any new project has to encounter certain problems. "It is difficult to get people overseas interested in Japanese products and it is difficult to get airplay. However, although slowly, their attitude towards Japanese music is changing," he says.

Victor Musical Industries has been successful in selling its catalog comprising jazz products produced in Japan by foreign artists on which it has master rights. "We have catalog deals for our jazz catalog with Springboard International (U.S.) Disc' AZ (France), Zafiro (Spain), Ri-Fi (Italy), Gal-Ron (Israel), Fermata (Brazil, Colombia, Venezuela and Argentina), Ifesa (Equador), Vicor (Philippines), Chian Fuat (Singapore) and King Yoko (Hong Kong)," says Yoshihisa Honda, international manager of Victor Musical Industries. "Our catalog includes products by artists such as Mal Waldron, Carmen McRae, Art Blakey, Hampton Hawes, Gary Peacock, Helen Merrill, Jacki Byard, Teddy Wilson and George Lewis. It also includes products by Japanese jazz artists such as Martha Miyake, Kimiko Kasai, Terumasa Hino, Masahiko Togashi, Akira Miyazawa and Yousuke Yamashita.

"In addition, we have been selling cover versions of soundtracks to the U.S. and various countries in Europe, South America and Southeast Asia. These products are mainly sold as budget-line products in those countries," describes Honda.

He feels that since domestically produced Japanese music is becoming more and more westernized, there is a good chance that it will be accepted overseas. In fact, Victor Musical Industries released some of its domestically produced disco products abroad.

There are other Japanese labels and music publishers which are trying to expose their products overseas.

A&M in the U.S. has released an album, "Creation With Felix Pappalardi" by a Toshiba-EMI recording rock act, Creation, in June 1976. The album was also released in England through A&M. Toshiba-EMI is planning to push the group to the world market with the group's latest album in Japan, "Pure Electric Soul."

Alfa & Associates, one of the leading independent production firms in Japan, has successfully hunted an American female vocalist, Linda Carriere, in the U.S. via radio spots and will soon record her in Japan. The company is planning to release her record, which will contain songs composed by Japanese writers, not only in this country but also in the U.S.

Mentioning the U.S. market, a Warner-Pioneer female

A Billboard Spotlight

APRIL 30, 1977, BILLBOARD

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recording artist, Eiko Shuri, had a successful appearance at Carnegie Hall in New York besides performing in the Las Vegas showrooms last year. Hiroshi Itsuki (Tokuma) performed four shows in the main showroom of the Las Vegas Hilton last August. He is scheduled to return to Las Vegas this summer. Shigeru Izumiya (For Life) appeared at the Troubadour in Los Angeles in July 1976 and he also performed at the Center for Performing Arts in San Jose in February 1977.

CBS France released a single by Japanese male vocalist Akira Inaba (Discomate) in January 1977. Depending on the results of the single in France, it will be released in the Benelux countries, Switzerland and Canada.

A CBS/Sony female recording artist, Mayumi Itsuwa, is scheduled to appear at the Olympia in Paris for two weeks in April with Salvatore Adamo. Her single and LP will be released in France through CBS France around the time of her Olympia appearance.

As for the Watanabe's experience, she served in 1970 as the executive producer of shows at an international exhibition, Expo '70, which was held in Osaka for six months. She was responsible for staging 60 acts from 48 countries among whom there were a large number of the world's greatest entertainers such as Sammy Davis Jr., who was an opening act; Andy Williams, Fifth Dimension, Gilbert Beaud, Dalida, Sergio Mendes, Amalia Rodrigues, the Northern Russian Chorus and Dancing Ensemble and Marlene Dietrich.

"It took me three years to prepare to stage these acts during which time I traveled abroad extensively. This gave me a very good opportunity to accumulate knowledge of the international music scene and to establish personal contacts overseas," says Watanabe. She continues, "It was after Expo '70 that I decided to spend more time to express Japanese artists and music abroad. My objective was to raise the standard of Japanese artists, musicians, composers and arrangers and then to bring them to worldwide audiences. One of my first steps was to establish an office in London. Watanabe Production—Europe was established in 1973 and is currently headed by Akira Nakamura. The reason I opened an office in London was that I felt that there are similarities between Japanese and European societies and also, to some degree, in their musical tastes. I still feel that Europe is the best place for a Japanese artist to get involved in the international music business at the primary stage. Prior to this, I had an experience of doing business in the U.S. when I brought the Peanuts to that country where it made guest appearances on the Ed Sullivan and Danny Kaye shows. I felt strong psychological pressure there which I think comes from extremely severe competition that exists in the U.S. show business world."

Her strategy of attacking the world market from Europe proved to be successful. She succeeded in breaking Kenji Sawada (Polydor), one of the top Japanese male vocalists whom Watanabe Production manages, in France with the extensive assistance of Polydor France.

Since January 1975, Polydor France has released four singles, one LP and two compilation albums of Sawada in France. The total sales of his singles, all of which he sings in French, has exceeded 1.3 million copies. They have reached high chart positions. His fifth single in the country, "Julie Love," was released in January this year. Sawada has two singles and one LP in England, four singles and one LP in Belgium and Switzerland, three singles in Canada, and one single in Mexico and Spain released through subsidiaries of Polydor International in each market. In each territory, Sawada sings in the language of the market. However, he has recently recorded a single in Germany where he sings in English reflecting the current trend of the market. The single will be released shortly in Japan.

Akira Fuse (King), another artist who is managed by Watanabe Production, recently performed a dinner show at the Hotel Nikko, a hotel owned by Japan Air Lines in Paris, to celebrate its opening. Regardless of the fact that the admission was 300 francs per person, he gathered 600 to a showroom which was initially laid out to seat only 250.

Another Watanabe artist, Nana Kinomi (Trio), made a guest appearance recently at the Olympia in Paris. Her 40-minute solo performance was highly praised by the French crowd who referred to the Japanese female entertainer as the "Marilyn Monroe of Japan."

Watanabe opened an office, Watanabe Production—America, in Los Angeles in 1975. The office is headed by Hiroshi Kuwashima. At the moment, the function of this office is limited to maintaining contacts with American original music publishers (with whom Watanabe Music Publishing has business ties) and feeding its head office in Japan with the latest American music trends. It also coordinates recording activities of Japanese artists in the U.S. which have been increasing during the past few years. This office will be the base for the Watanabe Group in the U.S.

The Watanabe Group is also expanding its activities to Southeast Asia. In March this year, it officially launched the Watanabe Foundation For Music & Culture to broaden cultural exchanges with the countries of Southeast Asia via music.

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Ten Fold Record



Production Growth

'There Are 5,300 Record Retailers'

The Japanese record industry which is celebrating its 70th anniversary this year comprises 16 record manufacturers who are the members of the Japan Phonograph Record Assn. (JPRA), three prerecorded tape manufacturers, seven wholesalers and 5,300 record retailers. Its record production reached 199,750,000 units in 1976 from 32,822,000 units in 1961. Money-wise, its production expanded more than 10 times from 1961 when the record production was \$48.9 million worth to \$545 million worth in 1976. Thus, the Japanese record industry has grown 10 times during the last 16 years.

Yamano Gakki Ten in Ginza, Tokyo.



A Billboard Spotlight

The core of the distribution system in the Japanese music industry is made up of dealers who are directly connected with record manufacturers. These dealers are called "contracted stores." The establishment of a "contracted store's" system goes back to prewar days. At that time, there were only a few record manufacturers in this country and in order to keep their market share, record manufacturers came up with a strategy of establishing record retailers directly connected to manufacturers themselves. Prior to this, record manufacturers had their own jobbers. However, in order to strengthen their own sales forces, record manufacturers started to do business directly with record retailers and abolished their jobbers.

This distribution system is supplemented by wholesalers who have their own distribution route made up of "sub-dealers" or "non-contractors."

As for prerecorded tapes, there are wholesalers who handle only prerecorded tapes and they have their own distribution route which is mainly made up of car accessory shops and gas stands.

In order to become a contracted store, a record retailer signs a contract with a record manufacturer whereby it agrees to maintain the retail price fixed by the manufacturer. However, if a record retailer decides to sign this contract with all of 16 record manufacturers, he has to spend a lot of "contract money" and he will not be able to use his limited funds efficiently. Therefore, many retailers sign a contracted-store deal with three or four major record manufacturers and in order to purchase records of other manufacturers, they sign a deal with a wholesaler. In this case, a record retailer has to pay the "contract money" to only one wholesaler and can acquire products of all record manufacturers not covered by contracted-store agreements. Therefore, the same record retailer may be treated as a contractor or a non-contractor, depending on which record manufacturer is taken into consideration. Currently, there are 5,300 record retailers in Japan. Among these, 2,472 are the members of All Japan Record Retailers League and 2,828 are not.

Among the wholesalers, Seikodo is the largest wholesaler in the country. Its annual sales in 1976 exceeded \$90 million. Its sales network is branched out to 21 major cities in Japan and it has 520 employees, a number that greatly surpasses that of the other wholesalers. It constantly has \$10 million worth of records and prerecorded tapes in its stock.

At the retail level, Yamano Gakki Ten and Jyujiya are among the oldest record chains in this country. They have been in this business for more than 60 years. These Tokyo-based chains also function as wholesalers.

Yamano Gakki Ten has 35 chain stores nationwide and the number of its employees reaches 470. Jyujiya, which has nearly 100 employees, operates nine stores.

Another big chain is Shizuoka-based Sumiya. It has 30 stores in Tokai and Kanto areas and has 270 employees. It also functions as a wholesaler.

Tokyo-based Shinseido has been rapidly expanding its op-

'Mass Merchandisers Want To Change Their "Supermarket" Image'

eration during the recent years. It has expanded to a point that it now has 138 chain stores nationwide and the number of its employees totals 917. In order to attract young customers Shinseido is selling sporting goods and books along with records in some of its chain stores. Its annual sales for the past year exceeded \$40 million.

There are a number of Tokyo and Osaka-based chains made up of 10 to 20 stores, but most of them have annual sales below \$10 million.

An expansion of major mass merchandise discount chains to the record and prerecorded tape retailing business and "discount sales" of records by students' cooperative stores on campuses are two major concerns for the Japanese record retailers who have been operating under the system of "fixed retail price maintenance."

Daiei, the largest mass merchandise discount chain in Japan, which is based in Kobe, has entered the disk and prerecorded tape retailing arena in summer of 1976. Even though record retailers, worried that Daiei would start discounting records and prerecorded tapes as it discounts other goods and would shake the practice of retail price maintenance from its roots, strongly asked record and prerecorded tape manufacturers not to sign any contracted-store deals with Daiei, nine record and prerecorded tape manufacturers signed a contracted-store agreement with the discount chain. Daiei has already started to sell records and prerecorded tapes in

(Continued on page 74)

Jyujiya in Ginza, Tokyo.



OCEAN HOPPING SESSIONS SPARK IMPROVED STUDIOS AT HOME

The Japanese record industry, including producers, artists and record buyers, is becoming increasingly aware of the importance of the "quality" of sound. Considering the fact that many Japanese artists in the field of so-called "new music" are paying a lot of attention to their "sound image," it is expected that this trend will continue in the future.

Many Japanese artists are recording overseas in Los Angeles, Nashville, Paris and London. To a certain extent, it may be a sort of fashion. To another degree, a cost factor may be playing its role—in some cases it is cheaper to record overseas than in Japan, even including air fare. However, to a greater extent, these artists are searching for studios and studio engineers who can supply a better quality of recorded sound than can be achieved at home.

Rental studios in Japan do not simply rent facilities. They have to and actually do provide something extra to artists to satisfy their psychological needs.

A lot of attention is paid in creating a mood in a studio. SCR color lighting system is widely used and well-thought designs are applied for walls. These are done to create the mood where an artist can relax and at the same time concentrate on his creative work. Once describing a Japanese recording studio, an American artist, Felix Pappalardi, said, "It's like a factory." However, Japanese are trying their utmost to change "factories" into "creative ateliers" and they are succeeding in doing so.

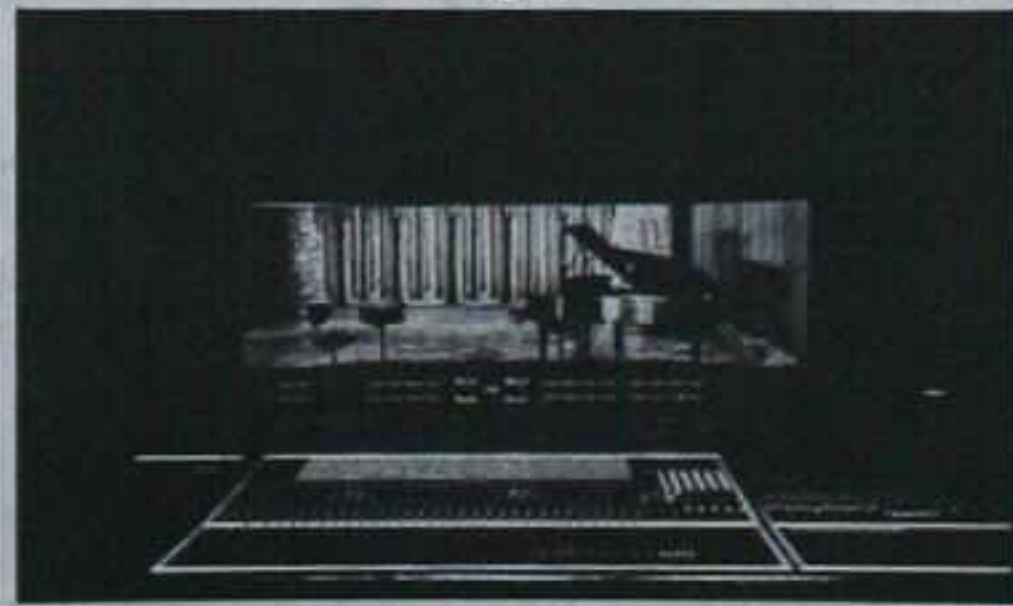
As for equipment, 16-channel mixing consoles are becoming a matter of course.

There are a dozen rental studios in Japan which are used for recordings. Adding those owned by record companies, the number exceeds 20. It is hard to say that the number is large enough for the world's second largest record market. The number may be large enough for simply "recording" sound, but it is no way enough to create "recorded sound." A major-

ity of the businessmen involved in studio rentals agree on this point.

Naturally, recording sessions are concentrated in the handful of the first-class recording studios. Included among these are Aoi Studio (Studio Manager: Takayuki Kobayashi), Yamaha Epicurus Studio (Yuji Yamada), Mouri Studio (Toju Sekiguchi), Onkio Haus (Kei Ryuzoji) and Studio A (Kunihiko Murai).

No. 1 Studio of \$3.3 million recording complex, Sound City (left). Studio No. 1 of the Freedom Studio. Studio No. 2 of the Teichiku Recording Studio (Shojiro Yahagi, studio manager; Katsumi Okamoto, chief engineer). Seen through a soundproof window on the left hand side is its Studio No. 1. Two studios can be used simultaneously for the same recording (right).



'They're Trying to Change "Factories" Into "Creative Ateliers"'

Generally speaking, most of the rental recording studios are equivalent in terms of equipment they have. However, the installed equipment is not the only thing that makes a studio first class. The fact that two major rental studios equipped with 16-channel mixing consoles are closed at the moment in Japan proves this. Equipment is nothing by itself. The people who run the equipment make a studio first class.

A number of record companies and even a television station are expected to open their own recording studios in a year or

so. Rental studio business is expected to meet tougher competition in the future. It is an agreed opinion among those who are involved in the business of studio rentals that in order to survive, it is not enough to install the latest equipment, but it is necessary to develop mixers who can work on the latest equipment and at the same time understand music. A talented mixer must be a musician and a mechanic.

It is no doubt that mixers will be spotlighted in the studio business in the very near future. Increasing number of mixers are getting credits for their work and even though the number is still limited, there are already some "independent" mixers in this country. The number is expected to grow in the future.

In the past year, two new and one reconstructed recording studios were opened in Tokyo and they must be added to a list of the first-class rental studios.



Located near a modern building of the Tokyo American Club is a 1 billion yen (approximately \$3.3 million) recording complex, Sound City (Soichiro Kawai, managing director; Takeyuki Aihara, chief engineer). The studio, which was opened on Nov. 29, 1976, is owned by the Watanabe Group

headed by Shin and Misa Watanabe. The group is made up of 14 companies whose main constituent is Watanabe Production Co., the largest talent management agency in Japan.

Another newly opened recording studio is the Freedom Studio (Nobuomi Sugawara, studio manager; Mitsuyoshi Shimizu and Yoshio Miyamoto, chief engineers) which is located near Shin-Ohkubo station of the Yamamoto loop line. This 400 million yen (\$1.3 million) recording complex was opened on December 20, 1976, and it has two studios.

Teichiku Records reconstructed and opened on Dec. 1, 1976 its recording complex in Suginami-ku, Tokyo, located near Shin-Koenji station of the Marunouchi subway line. The 200 million yen (\$700,000) recording complex is managed by Teichiku Kogyo, a subsidiary of Teichiku Records.

FESTIVALS, A SHOT



AT THE SPOTLIGHT

An important showcase for foreign acts in Japan is the international music festival. At the moment, there are two international festivals.

These are Tokyo Music Festival, which is sponsored by Tokyo Music Festival Foundation whose constituting body is Tokyo Broadcasting System (TBS), and World Popular Song Festival, sponsored by Yamaha Music Foundation.

Tokyo Music Festival is a festival for professional singers. It started in 1972 to celebrate the 20th anniversary of Japan's largest commercial broadcasting station, TBS. Artists such as Paul Williams, the Three Degrees, Maureen McGovern, the Commodores, Alain Chamfort, Natalie Cole, Tanya Tucker and the Bellamy Brothers entered the festival in the past. Big names such as Frank Sinatra, Sammy Davis Jr., and Shirley Bassey made guest appearances in previous years. The festival is broadcast live on a



Shigeru Izumiya (right in left photo) with Asylum recording artist John David Souther, with whom he performed at the Center for Performing Arts in San Jose in February 1977. A newly born artist, Takami Ogawa (Warner-Pioneer), prays for a hit at a shrine together with her staff. Hiroshi Itsuki (right in right photo) with Dick Lane, director of entertainment of the Las Vegas Hilton.



test for amateur lyricists, composers and singers. It is possible to enter the festival as a lyricist and/or composer and to have a professional singer perform the entry. This contest has led to the discovery of a number of talented artists in the past. It is related to the World Popular Song Festival and winners of this national event participate at the international festival.

Hiroshima Music Festival For Peace (Hiroshima Television Broadcasting) is centered around the theme of peace. Entries are performed, but not judged. It is not a contest.

Tokyo Music Festival National Contest (Tokyo Music Festival Foundation) is the national contest for the Tokyo Music Festival International Contest. Three winners of the Golden Canary Awards are entitled to represent Japan at the international festival.

'1,718 Entries From 57 Countries'

nationwide JNN television network and the Tokyo local TBS radio. Thus, the festival has an effective function as a means of promotion for foreign acts in Japan.

Because the copyright of a participating song must belong to Yamaha, only a limited number of professional singers appear at the World Popular Song Festival which was launched in 1970. However, many record companies regard this festival as an important source for new artists since a large number of amateur singers participate in this festival from all over the world. In 1976, the festival received 1,718 entries from 57 countries. Genichi Kawakami, president of the foundation and executive producer of the festival says, "Music is the universal language of mankind. Knowing no political or economic boundaries, the joys of music form an immediate bond between people everywhere, and this international festival is dedicated to that spirit." This theme is well accomplished in the festival.

Japan has a large number of festivals for domestic artists, although the number has dropped from its peak of 31 festivals per year or one festival for every 11.7 days. Music Man-

agement Assn. of Japan, which is an alliance of talent management agencies and booking agents, at one time issued a complaint on the excess of music festivals, for which a more appropriate word would be "contests." The complaint held that festivals took away too much time of artists. According to one estimate, an artist had to spend 60 days per year for festivals. As a result, it was agreed that each festival can only be held once a year. Previously, some festivals were held twice a year. The association holds a firm policy that it will not admit any more new festivals in the future. Also, the association is trying to change the general concept of festivals so that artists may enter these festivals rather than being chosen by one-sided nominations.

Some characteristics of the major local festivals would be the following:

GINZA MUSIC FESTIVAL (sponsored by Nippon Broadcasting System, JOLF) is a festival organized by a radio station that is held exclusively for new artists.

POPULAR SONG CONTEST (Yamaha Music Foundation) is a con-

'One-Time Peak Of 31 Festivals A Year'

Japan Popular Concours (Ishii Music Promotion) is one of the contests in Japan that has the longest history. Formerly called Japan Chanson Concours, it led to many talent discoveries of chanteurs and chanteuses in the past. Tokiko Kato (Polydor) is one of the stars discovered by this Concours. However, the name of the festival was changed to Japan Popular Concours in 1976 to solicit entries from genres of music other than chanson.

FNS Popular Song Festival (Fuji Network System) is one of the festivals organized by a television network. Awards are given to artists whose songs attain great popularities via the tv medium and become popular among tv viewers.

IZUKA MUSIC FESTIVAL (Izuka Music Festival Foundation) is held in the southern island of Kyushu in a small town, Izuka. The festival is exclusive for new singers in the genre of "enka."

NIPPON TELEVISION MUSIC FESTIVAL (Nippon Television Network) is another festival sponsored by a television network. The festival gives a special award, "Golden Pigeon Award," to

(Continued on page 76)



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68 Japan experienced the first disco boom in 1967-68 when r&b artists such as the Four Tops, James Brown and the Supremes enjoyed a great popularity.

Then the Japanese market was captured by the British rock and folk artists. Discos went "underground," but still continued. There were only eight discos in Japan by the end of 1973.

In the first half of 1974, "Bump" was introduced from the U.S. and it rapidly spread throughout Japan. The dance was quickly picked up by the youth in discos and people revitalized their interests in discos.

'Unlike American DJs, Japanese Spinners Do A Lot Of Talking.'

Record companies geared their promotional forces to sell soul records and soul artists. Artists such as Stevie Wonder and Diana Ross started to gather a large popularity.

Local press picked up "black funk" and introduced acts such as Kool & the Gang and the Crusaders to the Japanese public.

Thus, Japan found itself in the middle of the bump-soul-black funk boom.

In the summer of 1974, a noteworthy disco, Afro-Rake, was opened in Tokyo. It became a mecca and a prototype for the Japanese discos.

At the end of 1974, "Bump" by the Commodores was cut as a single and was released exclusively in this market. At that time, many people in this market thought that a soul single would never reach six digit sales. However, as a surprise to

pearance at the "All Japan Bump Contest," the first event that AJSDO organized nationwide.

That summer, the "hustle" boom spread to Japan. Van McCoy's "hustle" sold over 500,000 copies and it was No. 1 for 20 weeks on local charts for international music. Local press extensively covered "hustle" and by this time, there were over 200 discos in Japan.

In November, the "All Japan Hustle Contest" was held under the sponsorship of the AJSDO. The Miracles and the Softones made guest appearances. The organization also sponsored a "Sexy DJ Contest" in December 1975, an "All Japan Soul Train Contest" in March 1976 where Eddie Kendricks and Something Special made guest appearances, and an "All Japan Latin Hustle Contest" in September 1976 for which 17 semi-finals were held throughout the country and 15,000 people participated.

Currently, there are 600 "pure" discos in Japan. Including go-go clubs and supper clubs, where live music is played along

with disks, there are over 2,000 music spots in this country. There are about 100 discos in Tokyo alone. Osaka, the second largest city in Japan, is a rapidly growing market for discos and has about 40 discos.

Japanese discos are relatively small. The average size of a Japanese disco is 108 sq. ft. and a disco of this size can hold 200 people at the maximum. However, rent is extremely expensive in this country and some discos are paying nearly \$7,000 a month for rent.

Large-size discos started to appear in this country last sum-

'In Some Cases, A Local Police Dept. Tolerates Discos To Remain Open Later.'

mer. A disco called "Bottom Line" in Osaka can contain 3,000 to 4,000 people. Another disco called "Tomorrow U.S.A.," which is located in Shinjuku, Tokyo, can hold 3,000 people. Shinjuku, which is one of 23 wards in Tokyo, has an active night-spot district called Kabuki-cho which has five discos in 109 sq. ft.

There are major disco chains like Nisshin Bussan and Matsumoto Developing Co., each of which operates about 15.

According to a law that was set 20 years ago, every disco in Japan has to have a cabaret license. An owner has to obtain the license if he is to operate a place where his customers would dance. The license is necessary regardless of whether liquor is served or not. Any place operated under this license cannot admit anybody under 18 years of age. The average age of disco-goers in Japan is 19 to 21.

The Cabaret License permits discos to operate legally until



midnight. However, in some cases, a local police department tolerates discos to remain open even later. Although there are some "daytime" discos, most of the discos in Japan open at 6 p.m. and the first peak is around 8 p.m. This crowd is mostly

(Continued on page 7)

RIGHT IN THE MIDDLE OF THE BUMP-SOUL-BLACK-FUNK-DISCO-BOOM



A young Japanese singer, Sherry (Victor), promotes her new disco record during an intermission at the "All Japan Latin Hustle Contest." One of the top disco DJs in Japan, Denis, spins records as his associates observe him. An American disco act, Love Machine, makes a guest appearance at one of the most popular discos in Tokyo, Canterbury House Viva Kan located in Shinjuku Kabuki-cho. One of the contestants at the "All Japan Latin Hustle Contest." Seen behind the contestants is a panel of judges, made up of a representative of All Japan Soul Disco Organization, a dance creator, a promotion man of disco records, editor of a disco magazine, etc.



those people, the single sold over 100,000 copies. One reason: more discos were appearing in the country.

In March 1975, All Japan Soul Disco Organization (AJSDO) was established with nearly 80 members. In April, the Commodores visited Japan for the first time and made a guest ap-

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A Billboard Spotlight

APRIL 30, 1977, BILLBOARD

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NORIO OHGA
President
CBS/SONY INC.

I am very happy to be given this opportunity to express my sincere appreciation and gratitude for the invaluable work that Tats Nagashima and his related companies have done in the expansion of our market for foreign artists and records.



TAKAMI SHOBOJI
President
NIPPON COLUMBIA CO., LTD.



KAZUMITSU MACHIJIRI
President
KING RECORD CO.

HERB ALPERT, SERGIO MENDES, FRANCIS LAI, SHIRLEY BASSEY, HUMBLE PIE, CARPENTERS, TEN YEARS AFTER, JETHRO TULL, BURT BACHARACH, RAYMOND LEFEBRE, DANIELLE LICARI, JOAN BAEZ, are but few of the names that KYODO, UDO, and TAIYO, have worked together with us on. It is not only just coincidental that every one of the acts that we've worked together on have become enormous successes in Japan. They really know what they're doing.

10 years ago, KYODO brought in PAUL MAURIAT's Orchestra for a tour for the first time. Although artistically successful, financially the tour did not work out too well. But KYODO and we didn't give up. We really believed in this artist. 10 years and 8 tours later, PAUL MAURIAT last year sold out over 50 concerts all over Japan. He played to more than 200,000 people and his record sales are probably unparalleled by any other foreign artist in Japan. Thank you Paul and thank you KYODO for your cooperation and confidence in this Artist.



NOBUYA ITOH
President
NIPPON PHONOGRAM

ERIC CLAPTON, BEE GEES, RITCHIE BLACKMORE, CHICK COREA and SLADE, all have toured for KYODO and UDO. Our record sales have invariably improved on each tour. This must mean something they really know how to promote.



SEICHIRO KOH
President
POLYDOR K.K.

Tats, Arashida, Uchino and Udo, have been personal friends of mine for many, many years. We've worked together on numerous projects, both local and foreign. I've found them to be the most trustworthy and honorable businessmen I've known. Whenever I have foreign problems, they are one of the most reliable people I call upon for help. Most recently, I wish to thank them especially for their big help in promoting JOHN DENVER, LONNIE LISTON SMITH, and the entire FANIA label.



TSUNEO NAGANO
Senior Managing Director
RVC CORPORATION

When our company started some twenty years ago, Tats and Kyodo were just starting as well. We worked together first on NAT COLE and the VENTURES (who, incidentally, have been back 15 times since and still sell an enormous amount of records). Since then they've helped us by touring the BEATLES, NANCY WILSON, CLIFF RICHARD & SHADOWS, GRAND FUNK, ELTON JOHN, SUZI QUATRO, FRANK POURCELL, LETTERMEN, OLIVIA NEWTON-JOHN, NATALIE COLE, HELEN REDDY and countless other artists we are involved with. One thing we are grateful for is none of their projects are 1-shot deals (as the VENTURES very well have proven). They, like us, believe in longevity and their promotion on an artist continues even after the tour ends they are always looking for the next tour.



NOBORU TAKAMIYA
President
TOSHIBA/EMI

From the very beginning of our company, Tats Nagashima, Kyodo and Udo, have helped us get so many artists off the ground. Our company actually started with their tour of LED ZEPPELIN. Since then EMERSON, LAKE & PALMER, JETHRO TULL, YES, DOOBIE BROTHERS, EAGLES, ROBERTA FLACK, NEIL YOUNG, AVERAGE WHITE BAND, PREMIATA FORNERIA MARCONI, JAMES TAYLOR, JACKSON BROWNE, GEORGE BENSON and FACES . . . all successes. And the great part is, when they promote, not only do records sell but the artists invariably leave Japan happily and wanting to come back.



SHIN WATANABE
President
WARNER-PIONEER CORPORATION

For big name acts or new acts we want to break in, we always call upon Tats, Uchino, Udo and Arashida, for help. We really owe them a lot. Without their super promotion on DIANA ROSS, TEMPTATIONS, SUPREMES etc. Motown probably will not be where they are today in Japan. NINI ROSSO, one of our biggest selling artists, has annually toured for them for 13 years now All his concerts (annually 50-70) are sell-outs every year and his record sales keep improving with it. As far as we are concerned, we would like every one of our artists to tour for them.



SHU KANEKO
Managing Director
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70 The number of music publishers who have registered their catalog with JASRAC (Japanese Society For Rights Of Authors, Composers and Publishers; Saburo Sakai, board chairman) has now reached 500. JASRAC started to register catalogs of music publishers in 1959. The number reached 30 in 1965, and 90 in 1968. By 1970, the number grew to 160. It was an agreed opinion of the people in the Japanese music industry at that time that the number would not exceed 300. However, the number reached 500 to everyone's surprise.

On the other hand, the number of members at MPA (Music Publishers Assn. of Japan; Suano Asaka, board chairman), the association solely for music publishers which was established in 1973, has constantly been around 80. This indicates that the majority of the 500 registered catalogs are those which have been re-registered by the writers themselves after their deals with production firms terminated. Needless to say, these companies do not act as music publishers. All music publishers which have contracts with more than 10 writers, control more than 20 titles and have been receiving more than 1 million yen (approximately \$3,333) yearly in royalties during the last three years are members of MPA of Japan.

The collections of JASRAC in 1976 reached 14 billion yen (\$47 million). A little over 70% or over 100 billion yen (\$33 million) are contributed by music publishers.

Music publishing is becoming concentrated in fewer and fewer music publishers in Japan. Analyzing the market share of music publishers, JASRAC estimates that only five music publishers received more than 400 million yen (\$1.3 million), while 10 firms received between 50 million yen (\$170,000) and 100 million yen (\$333,333), 20 firms received between 10 million yen (\$33,333) and 50 million yen (\$170,000), 25 firms received between 5 million yen (\$17,000) and 10 million yen (\$33,333), and 50 firms received between 1 million yen (\$3,333) and 5 million yen (\$17,000).

An establishment of TCA Music Publishing Co. (Kenzaburo Kobayashi, president) was big news in the Japanese music publishing business in 1976. The company was formed by the Tokyo Cabaret Assn. (Kenzaburo Kobayashi, president) which includes over 130 nightclubs as its members. These comprise 90% of all nightclubs which entertain customers with live bands. Currently, the association pays 1.6 billion yen (\$5.3 million) as performance royalties to JASRAC. The same asso-

PUBLISHING: A MAJOR INDUSTRY FORCE

By SHIGERU KAWAKBATA

Saburo Sakai (left), board chairman of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC); Sunao Asaka, board chairman of MPA of Japan. Kenzaburo Kobayashi (right), president of Tokyo Cabaret Association. He is also the president of a newly established TCA Music Publishing Co.



ciation established TCA Music Publishing as a separate entity and intends to actively involve itself in exploiting musical works. The new music publishing firm is signing deals with a number of music publishers to exploit songs whose most appropriate promo-



Music publishing business in Japan has been developed mainly by large publishing houses, record companies, talent management agencies and broadcasters. These major users of music became owners of publishing rights. Basically, the estab-

a music publisher depends on its creativity and effective promotional activities. Even though the association in itself is huge and influential, each member comprising the association is only a small medium. The new publishing firm will have to cope with a number of problems.

Music publishers affiliated with broadcasting stations were used as the example in establishing TCA Music Publishing. All key stations in Tokyo and most of the major stations located in other cities do have their own music publishing wing. The members of MPA of Japan include 23 members of this nature.

Creation of publishing companies by radio stations was prompted when JASRAC began to consider imposing a blanket royalty payment. Since a blanket royalty would increase their expenses, the logical move was to establish their own publishing wings.

It is true that publishers of this nature have a very strong promotional medium. At the same time, while operating as music publishers, they have used their status as the copyright owners to do away with the per-work and per-use licensing system.

Realizing that the core of the business lies in contracts with writers, they started to sign publishing deals with music publishers who do not have a strong promotional medium. As



a result during the last two or three years, the number of publishing deals has rapidly increased.

Over 70% of the hits in Japan are supplied to record companies in form of masters and majority of these masters are produced by music publishers. This is because there are few independent labels or producers in Japan. Japanese music publishers essentially fill these roles.

However, considering the escalating studio rental fees, musician fees, arranger's fees and other fees necessary for master productions, the production of masters is becoming a "gamble." A single must sell 25,000 copies in order to break even and an album must sell 30,000 copies. Because of soaring costs, many companies are reconsidering involvement in master productions.

To understand the Japanese music publishing business, it is necessary to understand the functions of JASRAC. JASRAC is the sole musical copyright licensing organization in Japan and its administration covers all the rights under copyright including rights for theatrical production, public performance.

(Continued on page 71)

'Radio Stations Go Into Publishing'

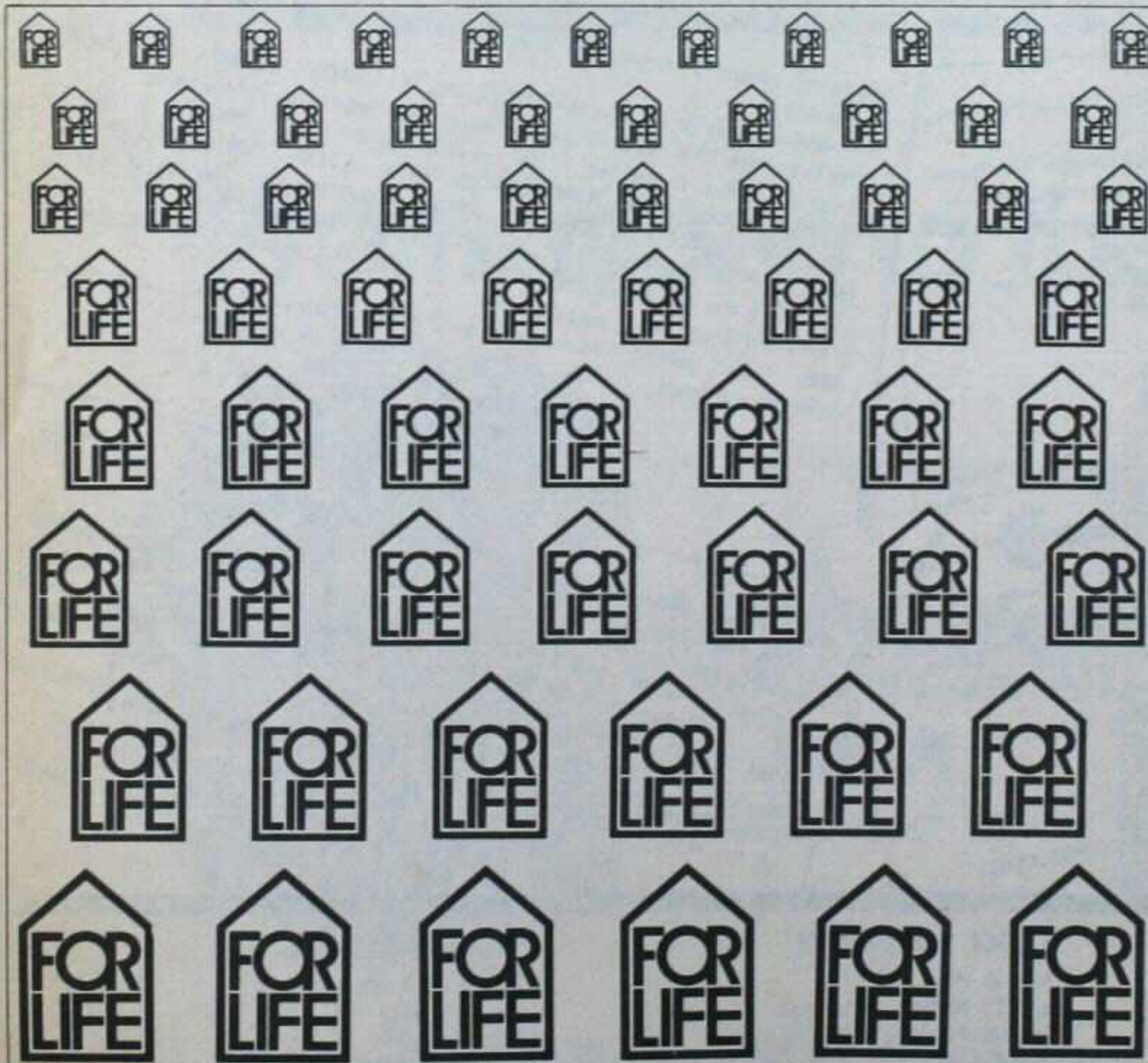
tional medium would be nightclubs.

The share of performance royalties in Japan is 2 billion yen (\$7 million). The number is relatively small when compared with that of foreign countries. Nightclubs have the largest share of performance royalties.

ishment of TCA Music Publishing follows the same pattern. Even though the official announcement has not been made at this moment, all signs show that JASRAC will agree to accept the membership of TCA Music Publishing Co. shortly.

However, the success of

'Rapid Increase In Co-Publishing Deals'



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Kunihiko Murai/Kei Ogura Project: Kei Ogura is the most popular composer/lyricist in Japan.

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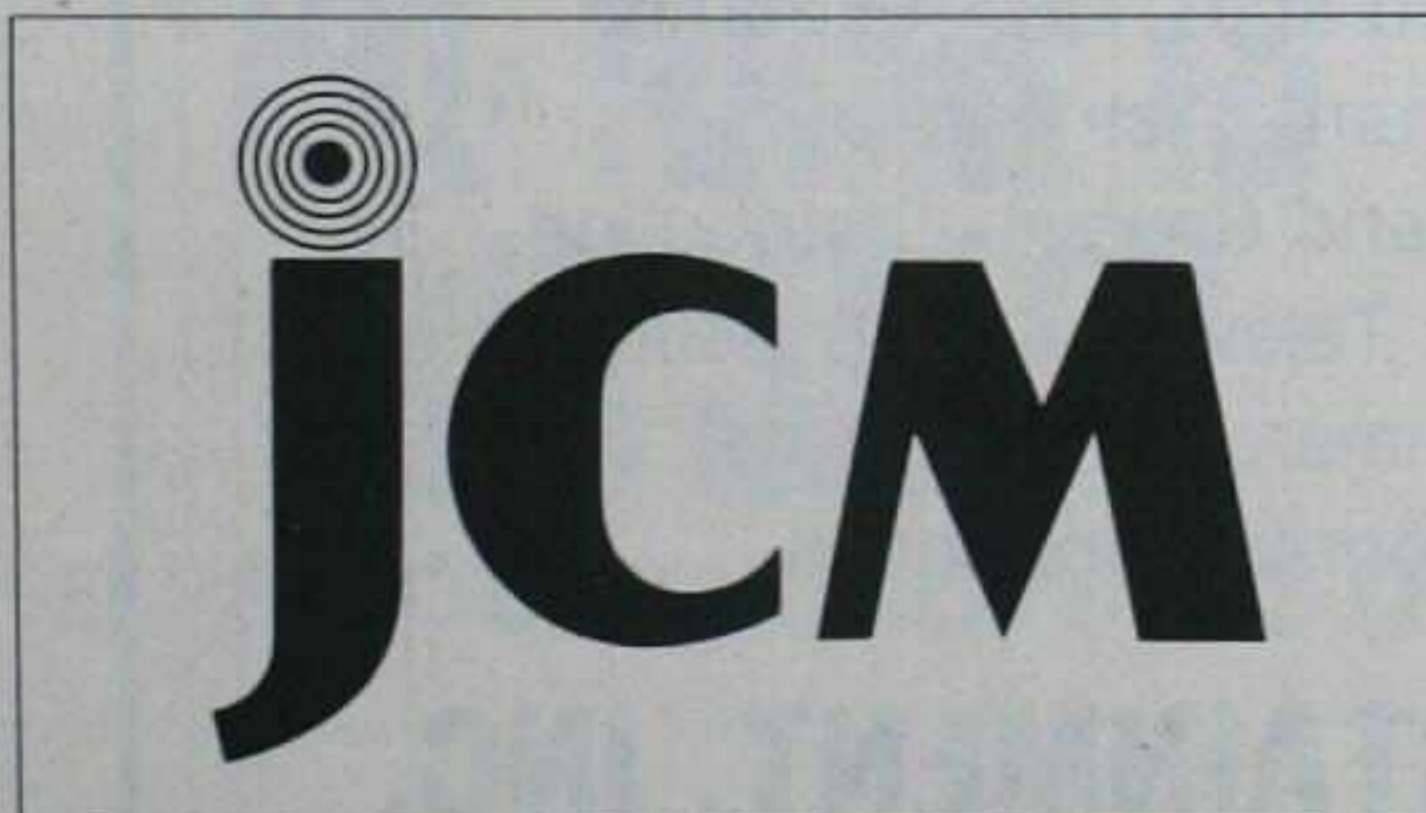
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The Disco Boom

• Continued from page 68

made up of 18- to 20-year olds. The second peak comes between 10 p.m. and 11 p.m., made up of those in early 20s. If the disco is open after midnight, the third peak comes around 1 a.m. The crowd is made up of the older age group.

The average charge per person in a disco in Japan is \$5 with one drink, though it ranges from \$2 to \$18 with free drinks and free food.

Most of the discos in Japan are heavily soul oriented for music they play. The recent trend, however, shows that more and more discos play rock'n'roll. On average, 10% to 20% of records played are rock'n'roll and some discos have a "special day" when they play only rock'n'roll music. Japanese discos are heavily soul oriented because Japanese DJs are soul-oriented in their musical background.

Unlike American disco DJs, the Japanese DJs do a lot of talking. Also, they rely heavily on requests. The crowd does not come out on the floor unless it hears music that is familiar. Therefore, new products are played in between hits once the crowd gets "heated and rolling." Disco DJs here introduce titles and artists of records they play. Japanese DJs are expected to have a rich talent. The DJ creates the whole mood in a disco and he does it by talking. Japanese are relatively shy and they do not go "mad" easily. So DJs do many things to relax the crowd. They even sometimes go on the floor to suggest a dance for a particular record.

Many discos in Japan have in-house dancers who "instruct" the crowd how to dance. This factor together with other factors contributes to the fact that personnel expenses in the Japanese discos are generally much higher than those in the U.S.

An average disco in Japan spends \$100 per month on records. Some, of course, spend more, up to \$300; there are also some discos which completely depend on sample records supplied by record companies.

An average Japanese disco spends \$3,000 to \$5,000 on sound equipment. JBL and Altec speakers are very popular in Japanese discos. No Japanese manufacturer produced lighting, sound or other equipment specially designed for discos until recently. Therefore, discos had to rely on imported equipment. However, with the expansion of the disco market, hardware manufacturers here started to produce disco equipment. JVC introduced a disco mixer, while Sansui and Technics together with JVC are manufacturing speakers, turntables and power amplifiers for discos. Thus, more and more discos are now using domestically manufactured disco equipment. One problem in this field is that there are not enough design offices in Japan which design and lay-out sound and lighting equipment for discos.

Record companies are regarding discos as an important new promotional medium. In promoting a record through this medium, record companies here have always tried to tie a new dance to a record. This technique for promotion proved to be extremely effective for some record companies and at one time practically all record companies started to apply this method in promoting their disco products. The method was in fact effective only when there was a limited number of disco products in the market. However, today, there are more than 30 times as many disco products released every month in the market than in 1974. With all companies trying to apply a new dance step to a new record, the result is that there is no "solid" dance that can be called "mainstream."

Even though some domestically produced disco products are played in discos, record companies are finding it difficult in getting domestic disco records accepted by discos here.

The disco boom here created a business for the Japanese record importers. Even though they did not import foreign singles in the past, they started to import foreign disco singles because of the boom. Many are supplying discos with the latest disco singles, shipped to Japan on the week, if not on the day, of the release in the U.S. or in Europe. This gives an opportunity for a record company to do a market research for particular product. The market response is tested by an imported single. If the response is favorable, a record company goes ahead and releases the record. "Soul Dracula" by H. Blood was introduced to Japan as an imported single and gathered a large popularity in discos. When the single was released through Teichiku Records in Japan, it sold 600,000 copies and became the biggest disco single in this country.

What will happen to the future of the Japanese disco scene? Satoshi "Hustle" Honda of Victor Musical Industries who produced the first domestically produced disco record in Japan, "Sexy Bus Stop" by the Oriental Express, and who is also a promotion man of disco products at the company says, "I think the number of discos in Japan will stabilize at around 400. In order to survive, a disco must have its own identity. Also, it should not depend so heavily on soul music. This applied to the whole disco industry, too. Disco owners and DJs should be more open minded and be willing to take in different types of music. To survive, we must be flexible and we have to go along with changes that occur inevitably as the time goes by."



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74 Tube In Demand

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record company points out, "Until the last year, the ratio between domestic and foreign repertoires was 65 to 35. However, the ratio is expected to become 70 to 30, or even 80 to 20, this year." For example, "Towering Request," a music program broadcast by Nippon Cultural Broadcasting (JOQR), has been playing domestic and foreign repertoires at the ratio of 50 to 50. However, its recent policy is clearly oriented towards domestic repertoire. This trend not only holds for AM stations, FM stations whose 80% of broadcast music comprises foreign and classical repertoires have changed the ratio between foreign and domestic repertoires to 70 to 30 since the end of last year. For example, in case of FM Tokyo, "Jet Stream" and "Music Scope," programs which feature foreign music, achieved the highest and the second highest ratings, respectively, in 1975. However, the program which marked the highest rating in 1976 was "Kayo Best Ten" ("Popular Best Ten"), a program featuring popular domestic music.

Why is the number of radio music programs featuring foreign repertoire decreasing? The reason is simple: Ratings for this genre of programs are declining. Then, why are ratings declining? One of the reasons is that currently there is no "super-star" in the field of foreign music. In the heydays of Elvis Presley and the Beatles, there were many radio programs which featured foreign repertoire and they marked very high ratings. In 1976, the Bay City Rollers (Toshiba-EMI), Olivia Newton-John (Toshiba-EMI) and Janis Ian (CBS/Sony) gathered a large following. However, the Bay City Rollers' popularity lies mainly in its graphics. In the case of Newton-John and Ian, their popularity is not sustaining except at times of new releases.

In addition, artistically speaking, songs performed by the Japanese popular and "new music" artists are approaching the level of foreign repertoire. The truth is that popular music produced domestically can satisfy needs of the public to a large extent.

Needless to say, tv and radio media play an important role in record promotion. There are two patterns of record promotion in Japan. One is artist-centered promotion which is mainly targeted at the low- and middle-teenagers. The second pattern is a product-centered promotion, where the main interest is to get the maximum exposure of a product, and is very often used in promoting folk songs and other products whose main target is adults.

It is obvious that tv is the main instrument in the former. Posters, magazines and newspapers are also used as means to expose an artist to the public in form of his or her graphics.

As for the latter, exposure on radio becomes the most important factor. Exposure via cable radio and jukeboxes are other means for promotion of this pattern. Songbooks and

folios are also very much used in this technique of promotion.

Promotion via cable radio is something that should be explained further. There are two networks of cable radio in Japan: Nippon Yusen Hoso Renmei (Japan Cable Radio League) and Zenkoku Yusen Ongaku Hoso Kyokai (National Assn. For Broadcasters Of Wired Music). Throughout Japan, there are more than 400 stations broadcasting wired music. These programs are received at coffee shops, bars and nightclubs. Record companies are considering this medium as the most important for promoting their "enka" products whose main buyers are adults. It is a practice for record companies to buy spots on cable radio networks. This allows a record company either to play one song six times a day for 10 days or to play one song three times a day for 30 days at 600,000 yen (approximately \$2,000) for either case.

Spots are also extensively used on radio and tv.

A 20-second spot on a Tokyo local station at prime time costs 30,000 yen (\$100). The same spot on tv will cost 250,000 yen (\$833) to 300,000 yen (\$1,000). Spots are becoming increasingly expensive every year and it is becoming harder for us to use spots, say many record promotion men. Budgets allocated for radio and tv spots by record companies has been the same for the last four or five years which means the number of spots on radio and tv has been decreasing during these years.

Recently, RVC successfully utilized tv spots in promoting the latest album of Isao Tomita, "The Planets." Generally speaking tv spots are widely used in promoting foreign LPs.

In some cases, a record company produces its own program to promote its products, but the production costs are soaring here, too.

Nevertheless, the Japanese record companies still heavily depend on radio and tv for promotion. Other promotional media include live spots, concerts and record shops, where artists go for autographing sessions.

There are also English-language cable radio and tv programs which could be heard and seen at first-class hotels and apartments. However, since the main people exposed to these media are foreigners living in Japan, whose number is very limited, record companies do not utilize these media to promote records.

The number of broadcasts via satellite is not increasing, but it is not decreasing either. The visit of the Emperor and Empress to the U.S. and Inaugural Ceremony of President Carter were broadcast to Japan via satellite. Big boxing matches are often broadcast to Japan via satellite. In 1973, Elvis Presley's performance in Hawaii was broadcast via satellite. However, considering the cost, this medium cannot be often used for broadcasting concerts.

In any case, Japan is still heavily depended on tv for promotion and this trend is expected to continue at least for few more years.

Production Growth

• Continued from page 66

two of its stores and is planning to sell recorded music in each one of its 129 outlets throughout the country.

Following Daiei, other mass merchandise discount chains such as Nagasakiya and Itoh-Yokado joined Daiei in the disk and prerecorded tape retailing arena.

Why are the mass merchandise discount chains interested in expanding into the arena? One of the reasons is to change their "supermarket" image. Another reason is to expand their sales by handling goods with a fixed retail price. Moreover, another reason is that these discount chains are using records and prerecorded tapes as a means to increase their sales of audio equipment. With records and prerecorded tapes, they hope to attract young customers, the main customers of audio goods, to their stores.

In order to compete with record stores, these discount chains were giving out "service tickets," and "discount tickets," which guaranteed 10% discount for every record a customer bought. However, this practice met with a strong opposition from record retailers as few of them were also giving out these "service tickets." Record manufacturers stepped in and negotiations were held between officials of discount chains and record retailers. As a result, effective Jan. 31, 1977, discount chains agreed to stop giving away "service tickets." Record retailers who were also giving out the similar "service tickets" have also agreed to stop the practice. Thus the problem is very much under the control, particularly in the Kansai area.

Are these discount chains competitive with record retailers? Their stock is comparable to a middle-size record shop. Unless they increase their stock and expand their knowledge on products they handle, they will not be able to attract a large number of record buyers. Therefore, as long as records are sold at the fixed retail price, these discount chains may be regarded as a minor fear to record retailers.

Another problem that record retailers are coping with now is related to "discount sales" of records by students' cooperative stores located on campuses. These stores are legally protected and they are legally allowed to sell goods, even those with the fixed retail price, at discount. They are selling records to students at 20% to 25% discount. These stores are also distributing questionnaires to students and are asking them to come up with the songs they like the most. Their plan is to produce an LP which will comprise songs most liked by students and distribute the LP via its own distribution route.

Even though record retailers in Japan are experiencing difficulties, record retailers in Japan, particularly those located outside of the major cities, are growing stronger by introducing a computer for stock control and making efforts to improve their services to customers.

A Billboard Spotlight

APRIL 30, 1977, BILLBOARD

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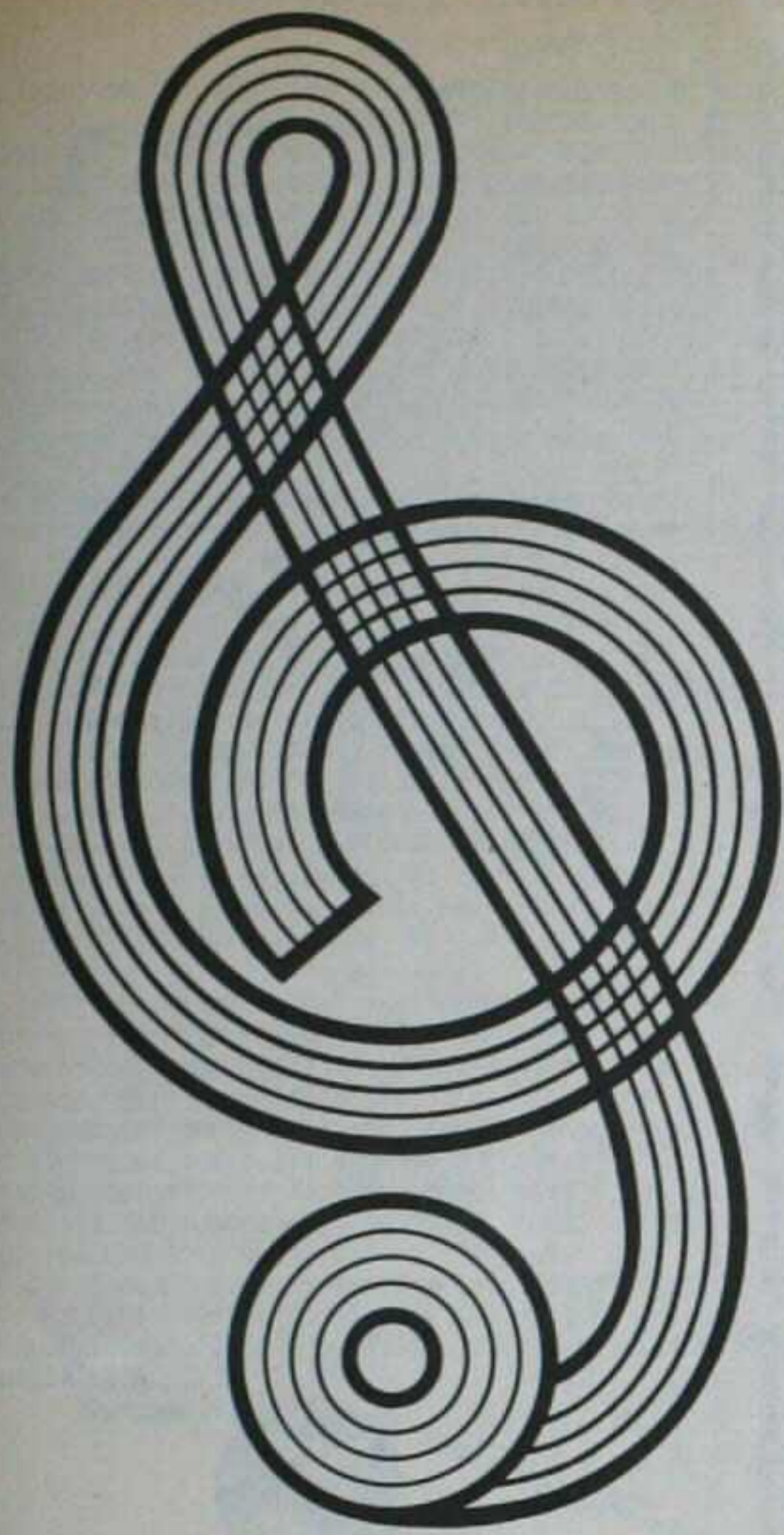
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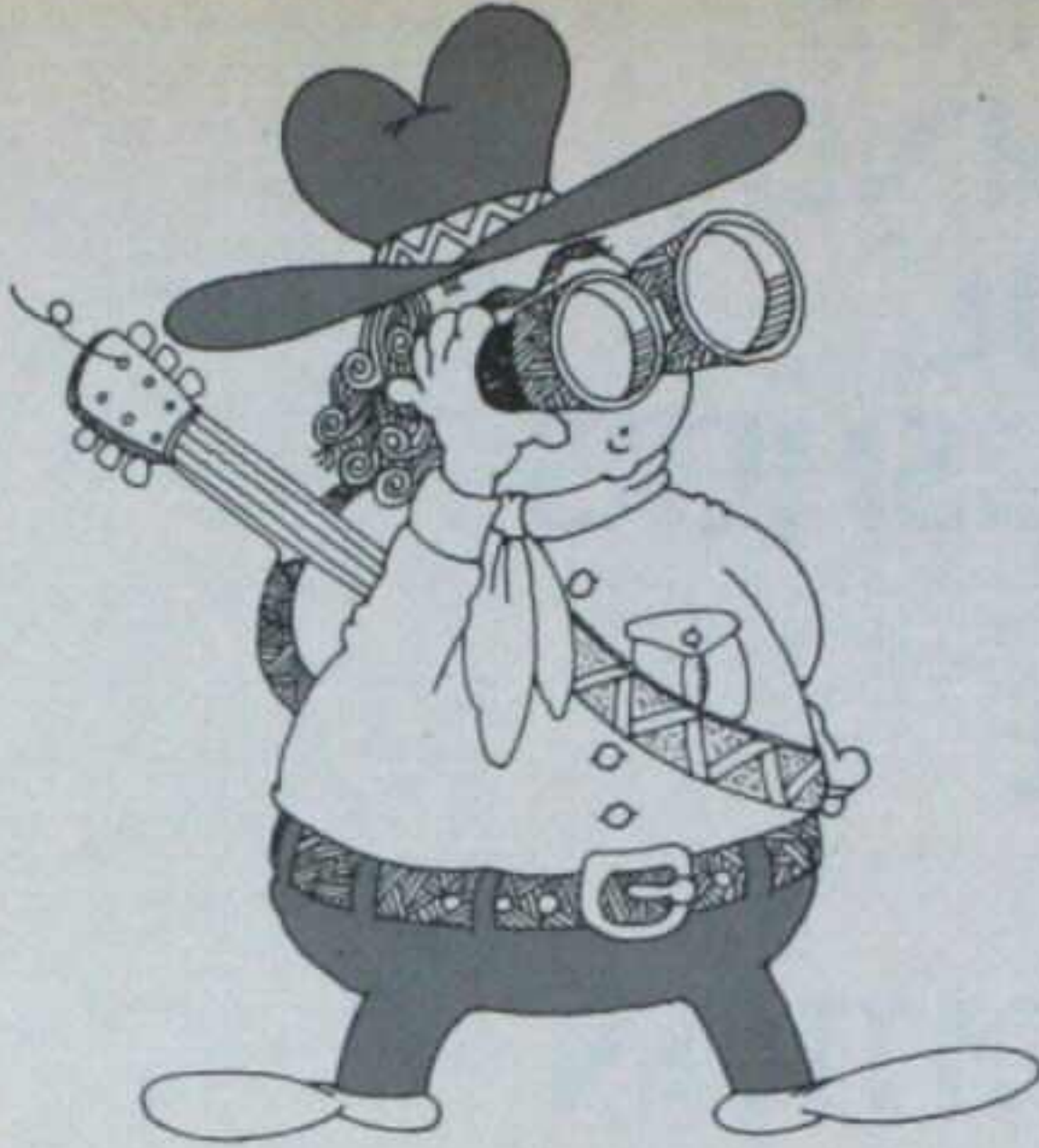
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Music Festivals

• Continued from page 67

a new artist who has been successful for "two consecutive" years after his or her debut.

Shinjuku Music Festival (Nippon Cultural Broadcasting JOQR) is another festival that is sponsored by a radio station. Two Golden Award winners are invited to the San Remo Music Festival in Italy.

Yokohama Music Festival (Radio Kanto, JORF) is another music festival for new artists that is sponsored by a radio station.

Musician Group Festival (Japanese Assn. For Booking Agencies of Bands) is a festival that is exclusive for bands. The majority of bands that enter the festival mainly work in nightclubs.

Arrangers Assn. Music Festival (Japan Arrangers Assn.) is a festival for compositions. The compositions are performed by professional artists at the festival.

Grand Award For Lyrics (Japan Lyricists Assn.) is given to the lyricist who wrote the most outstanding lyrics, from an artistic viewpoint, for a song during the particular year.

Japan Popular Song Grand Prix (Broadcast Music Producers League) is an award created by all commercial radio and tv stations, except TBS and NHK (Japan Broadcasting Corp., semi-governmental), and is given to a singer who contributes the most to broadcast music throughout the year.

National Grand Award For Wired Music (Japan Cable Radio League) is given to a singer who is the most popular on cable radio. "Enkas" are particularly strong in wired music; the sponsor is one of the two major cable radio networks in Japan.

All Japan Popular Song Festival Where You Select (Asahi National Broadcasting) is a music festival that is sponsored by one of the tv networks; 10,000 tv viewers selected randomly throughout the nation act as the judges in this festival.

Japan Grand Award For Wired Music (National Assn. For Broadcasters Of Wired Music) is another award given to the artist of the most popular wired music. The sponsor is one of the two major networks of cable radio in the country.

Japan Record Grand Prix (Japanese Composers Society) can be considered the Grammy Awards of Japan where TBS takes a part in its administration. This is the most authoritative award that is given in the Japanese music industry.

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78 The Standardization Strategy

Latest Betamax units displayed at a Sony showroom in the Sony Building in Ginza, Tokyo.

By SUKEKAZU TANAKA
(Editor in Chief,
Dempa Publications)

In the 20 years since the first video system was developed for broadcasting purposes in the U.S. by Ampex, attention has centered around the home videotape recorders in the Japanese consumer electronics market. These systems for home use must be lighter in weight, lower in price and easier in operation than those used for broadcasting. All these requirements are fulfilled with 1/2-inch videocassette systems.

Philips and a number of Japanese electronics manufacturers have been developing video systems for home use. In the U.S., Cartridge Television Co. unsuccessfully tried to develop a VTR system for homes. Although RCA is developing a system for home use, it seems that the company has no intention of putting it on the consumer market. Rather, indications show that the company is gearing its efforts in developing videodisks. Therefore, it can be concluded that video systems produced by Japanese manufacturers are considered the most reliable in the world's consumer electronics market.

Currently, there are four 1/2-inch videocassette systems developed by Japanese manufacturers for home use. These are Betamax developed by Sony; V-Cord II, which was jointly developed by Toshiba and Sanyo; 1-head "alpha" loaded system developed by Matsushita Panasonic; and VHS developed by Victor Co. of Japan (JVC). However, these four formats are not compatible and this fact is regarded as a critical problem by the Ministry of International Trade and Industry, retailers of electric appliances and consumers. Voices demanding standardization are heard on all sides.

Hearing these voices, manufacturers started to be seriously involved with the problem of standardization. The first candidate for standardization was the VHS-format of JVC. Representatives of JVC, Matsushita Panasonic, Toshiba, Sanyo, Mitsubishi Electric and Sharp held secret meetings and discussed possibilities of adopting VHS as the standard for home VTR. For some reason, Sony was not in the group. Sony, which discovered the movements of seven manufacturers, was con-

(Continued on page 80)



Softwares for Betamax on display. A test show is going on a monitor on the right. Cartoons surrounding the monitor describe merits of home VTRs (left). Audio goods on display (right). Prices reflect a price war.



Blank Tape Makers At Full Capacity

The production of blank tapes in 1976 showed an increase of 40%. This is mainly due to the steady increase in demand for blank tapes in Japan and the steady increase in exporting of blank tapes.

Each manufacturer has geared the production to its maximum capacity; however, the demand still exceeds the supply. At the moment, there is no problem with "excess production." Increasing numbers of blank tapes are used for recording music and it is expected that this use will continue in the future.

In the Japanese market, there is a trend toward selling blank tapes in packages of two or three. This is economical for manufacturers and the fact that these packages are well accepted by consumers indicates that the demand for blank tapes is growing very rapidly.

As demand grows, the competition among manufacturers naturally becomes more severe. Although the market price of blank tapes was once rather confused because of a "price war" created by manufacturers, the price has now been stabilized with a discount of 10% to 15%.

(Continued on page 81)

Chaos in Consumer Component Pricing

Speakers and vertical-type system components.

By HIROKI MASAKI
(Editor, Dempa Publications)

Chaos exists in the Japanese consumer audio market over the price of system components whose popularity largely expanded in past years. One of the main reasons for chaos is the over-



production of system components by manufacturers due to their misforecast of the future demand. At the end of 1976 it was normal to see a 30% discount on price tags of system components. There were even some mass merchandise discount chains which discounted prices of system components at 40%. The trend is expected to continue throughout the current year.

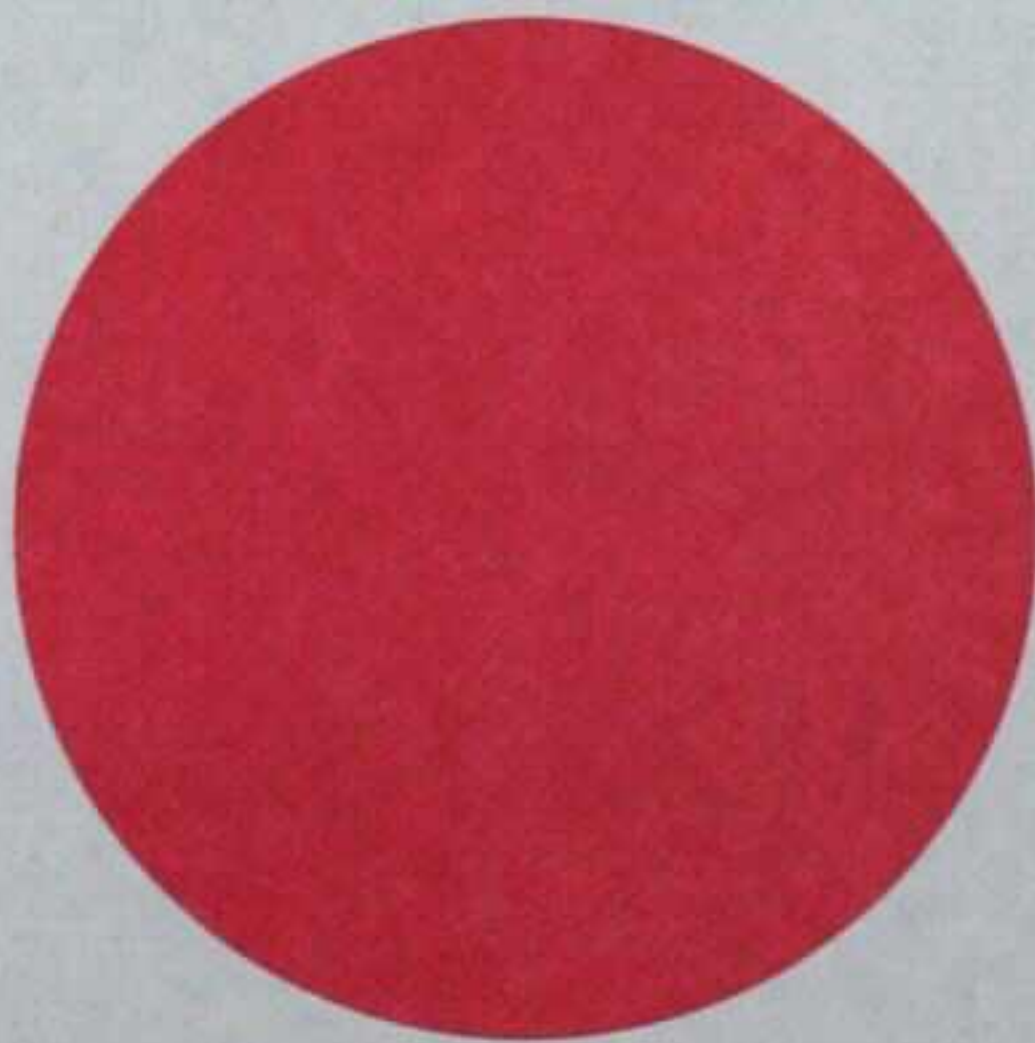
The total production of system components in 1973 was 50,000 units. In 1974 it jumped to 240,000 units and in 1975 it marked 570,000 units, surpassing that of "ensemble" type stereo sets which were once considered the main products in the audio market.

At the beginning of 1976 the total production for the year was expected to be approximately 900,000 units. Even though the monthly production averaged 70,000 units in early 1976, the average monthly production reached 80,000 units in the middle of the year and it was undisputable that the production for the year would reach one million units. However, it was around this time that the growth in demand started to shrink somewhat. It practically became "nil" in the summer and the price war was waged from the fall to the end of the year, the period when the sales of system components is generally the strongest.

On the other hand, the sales of individual components, including cassette decks, has been increasing steadily and specialized audio stores are making handsome profits with these products. However, the over-all look shows that the penetration rate of stereo equipment, which has surpassed 55%, cannot be expected to "jump" in the future. Manufacturers and audio stores are making efforts to return to the normal pricing and if they succeed, a steady growth can again be expected.

Partly because the domestic demand was stagnant, the export of audio goods in 1976 continued to grow. The increase

(Continued on page 81)



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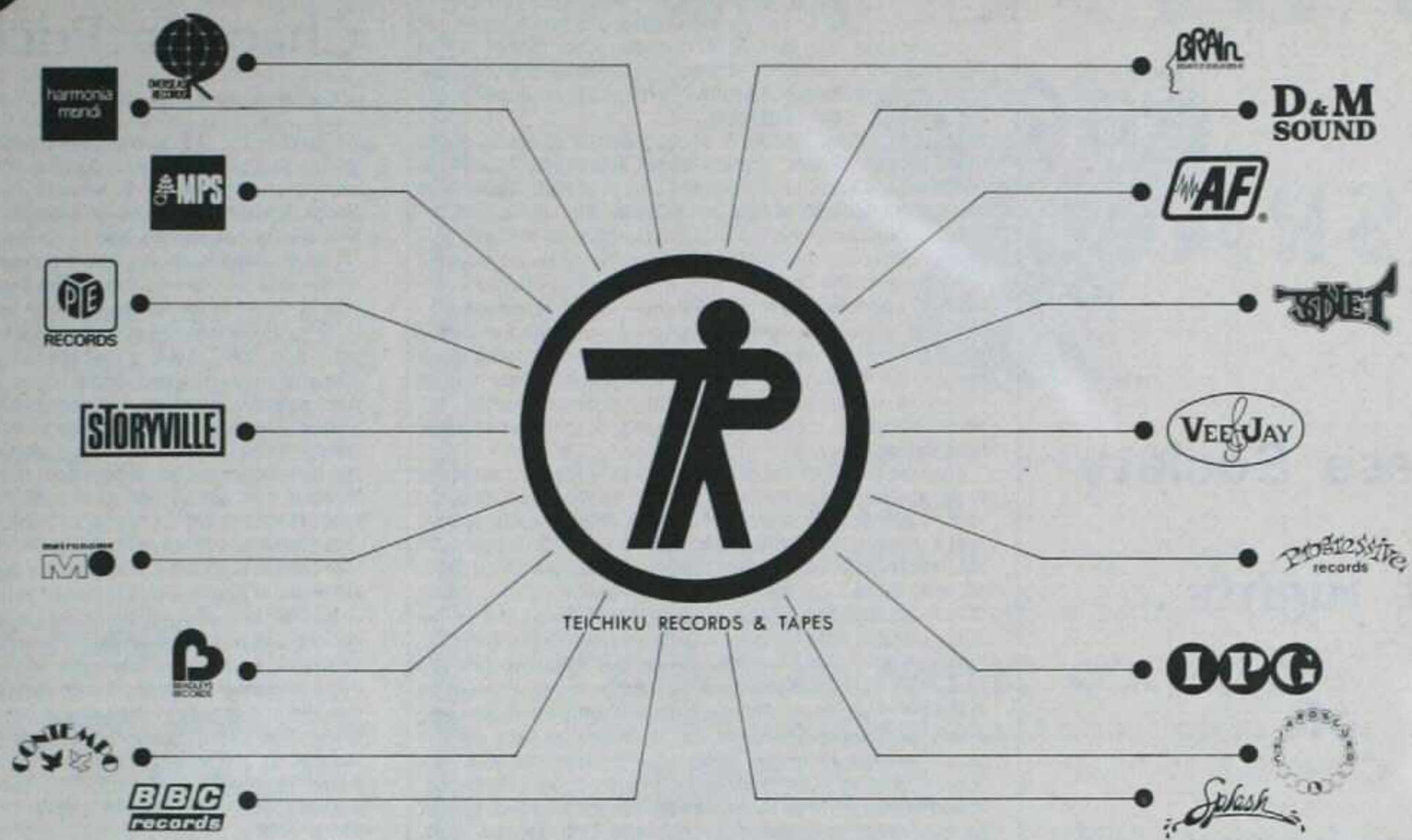
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Video Strategy

• Continued from page 78

vinced at the beginning that it would be impossible for them to form an alliance. However, as negotiations progressed, Sony could not calmly watch the situation. It called out and invited each manufacturer to discuss the possibility of adopting Betamax as the standard for home VTR.

However, the seven manufacturers were not easily moved by Sony's invitation. Sony's Betamax decks had a maximum recording/playback time of 60 minutes, while that of VHS is 120 minutes. In addition, VHS was more compact and less expensive than Betamax. Therefore, VHS was more appealing to manufacturers than Betamax.

Therefore, Sony started to undermine the solidarity of the seven manufacturers. Its first target was Matsushita Panasonic. Akio Morita, chairman of Sony, met with Kounosuke Matsushita, founder of Matsushita Panasonic who is now acting as an advisor to the corporation. Morita then met with officials of other manufacturers and tried to persuade them to switch over to the Betamax format. However, each manufacturer was reluctant to accept Betamax as the standard.

Then for some inexplicable reason, Matsushita Panasonic put on market a new 1-head "alpha" loaded videocassette system, VX-2000, utilizing a format that is different from VHS. This created an air of dissatisfaction among some of the seven manufacturers who were trying to unite around the VHS format.

Sony did not miss the chance. It strengthened its activities in persuading the manufacturers to turn their eyes to Betamax. It demonstrated a new Betamax videocassette system with a maximum recording/playback time of 120 minutes. It also marketed a new Betamax deck with the lower price in addition to blank cassettes with the lower price.

Toshiba and Sanyo, which had a doubt about the movement of Matsushita Panasonic, inclined towards the Betamax format. In the meantime, Sony successfully acquired Zenith's agreement to market and produce models based on features in the Betamax decks. This persuaded Toshiba and Sanyo to adopt the Betamax format as the standard. So there are two groups among Japanese manufacturers of home VTR systems. One group is centered on VHS (adopted by JVC, Matsushita Panasonic, Hitachi, Mitsubishi Electric and Sharp) and another group is centered on Betamax (adopted by Sony, Toshiba and Sanyo). These two formats are not compatible. It is difficult to forecast which group will win the "battle." However, it is certain that 1/2-inch video cassette systems will dominate the consumer VTR market.

In 1971 the production of VTR units in Japan was 49,138 units (approximately \$31 million worth). The figure nearly tripled the following year to 113,898 units (\$58 million). Even

though the production did not grow between 1973 and 1974, it is estimated that the production in 1976 jumped to 290,000 units (\$205 million). The final figure for 1976 is not released yet.

As for exports, until 1975, nearly half of the units shipped from manufacturers were exported. However, in 1976, it is estimated that 137,000 units (\$102 million), less than half of units manufactured, were exported; of which more than 90% was shipped to the U.S.

Chaos In Pricing

• Continued from page 78

demand in the U.S. geared the exports from Japan. The export to Europe continued to grow mainly for the systems containing cassette decks. The export to Asia, Middle East and South America continued to expand. It was particularly noticeable for car stereos and radio-installed cassette players. However, there is no sign that the export will continue to grow at the rate of previous years. The industry expects that the rate of increase for this year will be between 10% and 15%.

"Elcaset" was jointly developed by Sony, Matsushita, Panasonic and TEAC. It is true that the new product influenced the demand for reel-to-reel decks whose sales have been stagnant recently. However, the demand for Elcaset is still limited. It is expected that the demand will start to grow. Even though all major audio manufacturers signed deals to acquire the technology for this innovation, the largest manufacturer, Pioneer, has not signed such a deal yet. It seems that other manufacturers will be trying to stimulate consumers' interests for the new product for some time. It is expected that system components will continue to be the mainstream in 1977. However, changes are anticipated in designs of systems and components contained. Vertical-type system components are coming out with new designs. Pre-main amplifiers are being separated from power amplifiers. Manufacturers are trying to meet consumers' demand which is diversifying. It is expected that the percentage of the sales of individual components will grow. The Japanese audio industry, whose sales nearly reached \$1 billion in 1976 at the manufacturers' level, is expected to grow 7% to 8% in 1977, while that of individual components including cassette decks is expected to increase about 20%.



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Blank Tape Makers

• Continued from page 78

The export of blank tapes for sound recordings in 1976 had a steady growth. During the first half of the year export volume had an increase of 44.0%, while money-wise, exports showed an increase of 46.9%. The year end total shows that the export volume reached 103,100,007,625kg (about 11.3 million tons), an increase of 58.9% over 1975. Financially, it reached \$86.4 million, an increase of 52% over the previous year. The growth, both in volume and money, was the largest in history. From the dollar viewpoint, 18.1% (\$15.7 million worth) of the exported blank tapes was shipped to the U.S., 13.2% (\$11.4 million) was shipped to the European common market countries and 10.0% (\$8.7 million) was shipped to Saudi Arabia. Also, \$5.21 million worth of blank tapes was shipped to Korea and \$5.2 million worth of blank tapes was shipped to Iran. Noticeable volumes of blank tapes were also shipped to Southeastern and Middle-Eastern countries. It is clear that the Japanese tape manufacturers are selling blank tapes to the world market.

As for new blank tape products, manufacturers come up with a new product once a year or once in two years. However, the current trend shows that the cycle for new products is becoming somewhat shorter. Hitachi Maxell came up with UD-LI and UD-XLII cassettes in October 1976 which are specially adequate for "normal" and "high-level" positions. Both are available on C-120, 90, 60 and 45.

More recently, on March 1, 1977, TDK came up with "AD (Acoustic Dynamic) Series" which utilizes "linear ferric" (gamma hematite) formulation. The series is available on C-120, 90, 60 and 45.

A Major Force

• Continued from page 70

mechanical reproduction, film synchronization, video-tape recording and publication.

The articles of incorporation of JASRAC were revised in January 1977. Music publishers won greater representation at JASRAC by this revision. Its name changed from the Japanese Society of Rights Of Authors And Composers to the Japanese Society For Rights Of Authors, Composers And Publishers.

Having the larger representation at JASRAC, the Japanese music publishers are planning to tackle several problems, including enforcement of blanket licensing to pursue their interests.

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LEE, JAMES & TANGO

No Airplay On His 3 Kids, Twitty Charges

By GERRY WOOD

NASHVILLE—"A real problem" has developed with some radio stations refusing to play the records of Joni Lee, Jessica James and Charlie Tango, according to the father of the three young singers, Conway Twitty.

Twitty feels a backlash is hurting the careers of his son and daughters even though none of them use the Twitty name. It's an unusual case of

how being the offspring of a star can initially help a career but eventually hinder it.

An example of the problem occurred when Lee was phoning stations promoting her new record and received such comments as, "Who's going to call us tomorrow—Jessica or Charlie Tango?"

Quick to defend his children,

Twitty is equally quick to understand the problems of the program directors and deejays. "They have a tremendous problem out there," says Twitty. "They can only play so many records and they get promoted by so many people. There's only so much airtime and so many slots they can put a record in. If I owned a radio station, I'd sure be tempted to play George Jones before I would Charlie Tango."

But Twitty, an MCA artist as are Lee, James and Tango, doesn't want any anti-Twitty feedback to damage the careers of his children. "That's the main reason I changed the kids' names, so it would minimize the problem somewhat and everytime the disk jockey played one of the records it wouldn't be Twitty every time they turned around."

"What's Conway trying to do, monopolize the business?" one radio programmer remarked to one of Twitty's children promoting her record.

"I can understand how they can think this way," Twitty says. "But I feel if the program directors and disk jockeys thought about it, they'd realize that Conway Twitty is a person who loves country music and would never do anything to hurt it."

"At home, and in my private life, these are my kids. But professionally, they're individual people with their own hopes, dreams and ambitions that have nothing to do

with me whatsoever and nothing to do with one another at all professionally."

"Twitty would like the records to be judged solely on the basis of the strength of the material and what is on the record."

Other sibling situations have caused problems for Loretta Lynn's sisters, Crystal Gayle and Peggy Sue, and Tanya Tucker's sister La Costa, says Twitty. "They had the same problem in the beginning and time took care of a lot of it."

Lee's first record with Twitty—"Don't Cry Joni"—was a big hit in the U.S. and other countries. "Her first record on her own was a top 10 record in Billboard," Twitty notes. "After that, when the other kids started recording, we began to run into that negative attitude across the country."

Twitty has forewarned his children about the problems and potentialities of show business, including the pressure on radio broadcasters who are deluged with product.

"They know all the problems, how tough it is, how hard they've got to work and the sacrifices they've got to make. They have what it takes to hang in there with it and try to make it happen."

Being Conway Twitty's children helped open some doors for Lee, James and Tango, admits Twitty. "It helped at first, but turned against

'Jubilee' Show Scores Success

NASHVILLE—The first show in the Nashville "Jubilee" series sponsored by the Assn. of Country Entertainers was both an artistic and financial success, according to the organization.

Approximately 1,200 persons attended the first show April 9 that featured Webb Pierce, Red Sovine, Max Powell, Rusty Adams, Martha Carson, Penny DeHaven, the Duke of Paducah, Joe and Rose Lee Maphis, Vernon Oxford and Lon Morgan.

Among those attending at Nashville's War Memorial Auditorium was Lt. Gov. John Wilder who presented a certificate from the governor to Webb Pierce for his role in promoting tourism in Tennessee.

The Assn. of Country Entertainers plans some new features for future Nashville "Jubilee" shows which resume May 14.

Mandrell Resigns

NASHVILLE—Barbara Mandrell has resigned as vice president of the Assn. of Country Entertainers.

Says the ABC/Doc artist: "Due to my extremely busy schedule, both personal and professional, I don't have the time to attend the meetings."

them after a while. It can really hurt. Past history proves that. There have been other children of entertainers who were talented and for some reason never did make it."

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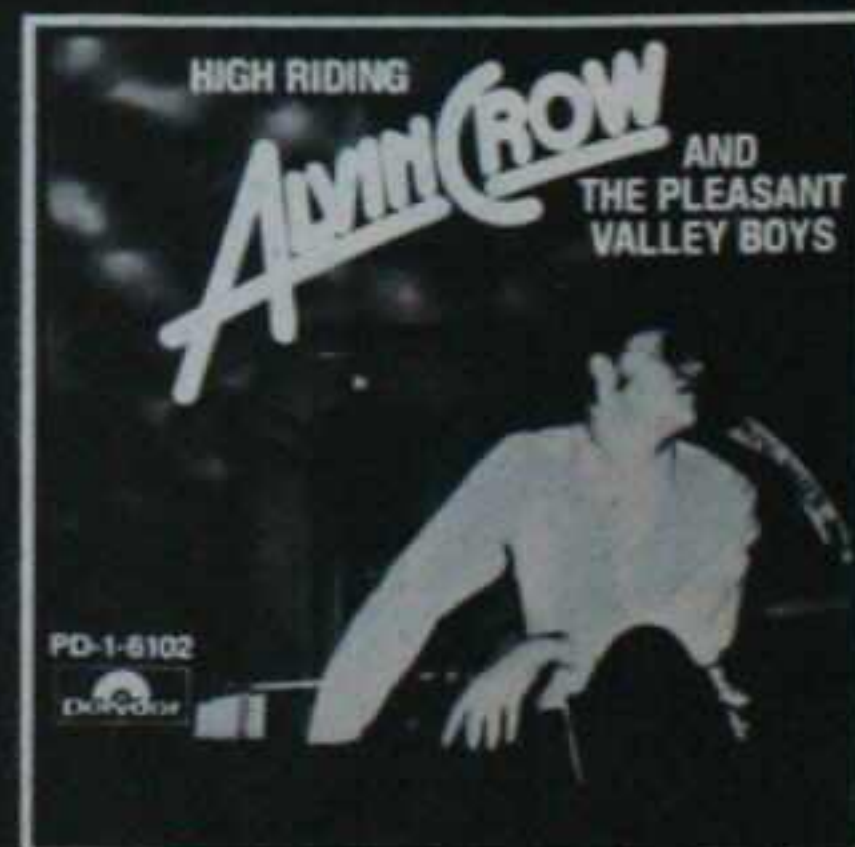
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'Opry' Big In Capital

Continued from page 5

made her first appearance since the death three weeks earlier of her husband Stony. Veteran Tex Logan led in for Stony along with the rest of the Clinch Mountain Clan.

And promoter Rudy Callicut also offered one extra treat: an appearance by "Opry" "voice" Grant Farmer of WSM Nashville, as one of a host of deejays who acted as masters of ceremonies.

Callicut, a former barber in Gaiersburg, Md., who has never had a major success in more than a decade promoting country shows, first had the idea of presenting the "Opry" at the Capital Centre shortly after the arena opened 3½ years ago.

Last summer, he wrote to Nashville with his idea, and soon afterward got the approval of the "Opry" board and general manager Bud Wendell. "They said there was no reason it couldn't be done, but no one had ever done it before," Callicut says.

The promoter utilized a heavy advertising schedule, and the show was heavily plugged on the Washington area's country and pop radio stations. About three weeks before the show, ticket sales took off.

Before this show, the largest crowd to turn out for a country concert in the Washington area was about 12,000 for a joint appearance at the Capital Centre by Loretta Lynn and Conway Twitty. That 1975 concert grossed about \$78,000.

The gross for the two "Opry" shows was in the neighborhood of \$50,000, with the evening show alone producing an estimated \$50,000. Country music authorities generally agreed that the largest previous indoor country gross was \$8,000 for a 1968 concert by Johnny Cash and Hank Williams Jr. at Detroit's Cobo Hall.

Callicut says he is now planning no more shows in the Capital Centre, one in October and another next spring. He also is negotiating with promoters in several other northeastern cities to present "Opry" shows there, including a concert in New York's Madison Square Garden.

Bluegrass In Pa.

WILKES-BARRE, Pa.—Northwestern Pennsylvania's first bluegrass music festival has been slated for Saturday (30) on the North River Common in conjunction with the annual Cherry Blossom Time Program. The all new event, officially named the Cherry Blossom Bluegrass Festival, will start at 2 p.m. and run through the evening hours.

Bluegrass bands booked to date, with others to be added, include Bucks' Kin, Homestead, and New Appalachia.



KANSAS CONCERT—George Jones launches his new country music nightclub in Topeka, Kan., with an opening night show for a crowd of approximately 1,000. The Epic artist's first Possum Holler Club continues to thrive in Nashville.

Birmingham OZ Shop

Continued from page 4

Fantasy Factory, designer of both stores.

"We need to correct the flow in Atlanta—we've got people bypassing country who really might like it."

A new way of stocking the tape displays from the back allows the inclusion of 176 additional tapes in the same amount of space. "Tape sales are running extremely heavy," reports Steve Libman, vice president of Southland. "In fact they're many times heavier than our Atlanta tape sales."

A veteran of 121 record store openings, Libman exudes, "This is the largest and smoothest yet."

With 12,500 square feet, the Birmingham store is about 1,000 square feet larger than the Atlanta outlet. "We tried to build this from blueprints instead of my imagination," comments Kaye.

An improved video display system beams cassettes featuring RCA, CBS and Chrysalis artists—the labels that have cooperated by supplying video promo materials. The projection system is a focal point of the store, and officials note surges in sales for product featured on the videotapes.

"This could help the tight playlist problem" comments Libman. "Record stores can feature a lot of songs in-store that get squeezed out of radio play. The video unit is the prime merchandising point in the store."

Libman notes that Southland, which services 1,300 accounts, has sold 92 copies of the Helen Schneider LP on RCA with 90 of the albums sold at the Birmingham OZ store on the strength of the video display. Libman credits Steve Kahn of RCA-New York with editing the videocassettes and inserting segments of OZ stock footage between numbers.

LPs by artists receiving special video or in-store promotion are sold as Wizard Specials for \$3.79. \$6.98 list albums go for \$4.98 at OZ, and

\$7.98 list tapes sell for \$5.98. Cut out tapes are sold for \$2.98. Other promotion prices, including top 50 product, are \$3.96 LPs and \$5.26 tapes.

"We don't have giveaways," advises Libman. "The prices are low enough to get the customers here and high enough to make us a profit."

OZ characters—Dorothy, the Lion, the Tin Man and the Scarecrow—make the rounds of the store and have also been appearing at Birmingham charitable organizations in community involvement projects.

In city ceremonies, David Vann, mayor of Birmingham, issued a proclamation declaring "Land of Oz Days" in Birmingham while the OZ characters gave each member of the Birmingham city council an OZ T-shirt and record bag.

The entry to the store is through the Kansas Bazaar where barnsiding has been used in creating boutiques and shops with artisans working leather, making antique looking photographs and selling greenery, gifts and pottery. A soup and sandwich restaurant called the Kansas Feedbag is owned by OZ.

Following the yellow brick road—made of golden tile—into the record store, shoppers find male, female and group vocals in Munchkinland, classical fans find their music in the Lion's Den, heavy rock comes from the Tin Man's domain, and country comes from the Scarecrow's Garden. Customers select from an assortment of 5,000 tapes at the Wicked Witch's outpost.

The stage, with its light columns, will be used by music groups visiting the store and it will be utilized by local musicians, both contemporary and classical, according to Garry Moore, manager of OZ Birmingham.

Kaye is looking to expand the OZ concept into more Southeastern markets and is presently negotiating leases in three cities. "I'd like to open one store a quarter," says Kaye.

PELETTIERI DEAD AT 87

'Opry' Folk Mourning A Loyal Stage Boss

By GERRY WOOD

NASHVILLE—Vito Pellettieri was the Grand Ole Man of the "Grand Ole Opry."

The 43-year career of the "Opry's" stage manager ended when he was felled by a stroke April 14. He was a trouper up to his last day on earth. Though in declining health and confined to a wheelchair, he had continued to keep tabs on the entrances and exits of "Opry" entertainers through the April 2 "Opry."

Actually, his latter day function was more ceremonial than managerial, but the "Opry" acts maintained the charade and made a point of coming offstage and reporting directly to Vito who scribbled something in his notes and received a handshake from the male stars and a kiss from the women singers.

It was all pointless, but poignant and beautiful, reflecting favorably on the "Opry" roster's compassion for an 87-year-old man who did what he did best until death could prevent him from doing it.

Vito would hover like a hawk at the edge of the stage, a constant frown of concern wrinkling his life-weathered face. He accepted the handshakes and kisses as though they were owed to him—and, in a way, they were.

Born in Nashville, Pellettieri was a bandleader for 30 years before becoming stage manager of the "Opry." When he joined the show in 1934, the "Opry" was only 10 years old and was being staged at the old Hillsboro Theatre.

He came up with some good ideas. He split the show into 15-minute segments, allowing performers to know the exact time of their stage appearance. He thought the popular WSM show should be sold to sponsors, and that it should charge admission.

The son of Italian immigrants, Pellettieri was an unlikely hillbilly. When WSM asked him to join with George D. Hay in directing the "Opry," Pellettieri, known for his acid and fiery tongue, remarked, "I don't know a thing about those damn hillbillies."

His first "Opry" show was almost his last. He was almost hillbilled to death. "I went home and took me a big drink," he later recollected. "And I told my wife that there weren't enough devils in hell to ever drag me back there."

His vow lasted one week. He became hooked on hillbillies. Pellettieri recalled that when he was touring with bands and a musician would get in financial trouble or get sick, he would encounter resistance when trying to rally money.

"But then I got with the hillbillies. One of them would get sick and you'd go tell the others and they'd

haul out their \$50s and \$100s. I never saw any of them ever back away from one of their own people in trouble. When I saw that I told myself that from now on I was going to be a hillbilly."

If he knew a performer was in financial trouble, Vito always pencilled in a few extra spots for the artist on the "Opry" until the singer emerged from his red ink situation.

Conversely, if he felt any big "Opry" star wasn't giving the show and the audience his all, then Pellettieri would march the performer into the privacy of a dressing room and give him a torrid scolding.

"He was always rough," said Minnie Pearl. "But that is really why we loved him so."

Vito loved Kathryn Guthrie, a pianist who performed on WSM and WLAC radio shows from 1929 to 1951. He married her. She died in 1970—and with her went a good portion of Vito's fire and drive.

The "Grand Ole Opry" is such a montage of creativity, commercialism, talent and trauma that it's hard—really impossible—to credit its success to any one person, whether that person is an entertainer or a backstage power. But much of the "Opry's" victory is due to Vito.

When Pellettieri was roasted by the Nashville NARAS chapter in 1972, Minnie Pearl took the podium and declared, "Vito is the head of the 'Opry' as far as most of us are concerned. I can't imagine ever going on the 'Opry' stage without him in the wings with us."

The next time Minnie Pearl takes the "Opry" stage, she won't have to imagine. Vito won't be in the wings.

The show will go on, as shows always do, and as the performers rush off stage and instinctively look for the man in the wheelchair, they'll realize that his absence is greater than the presence of anyone on the "Opry" stage.

Cartee Music Reopens Office

NASHVILLE — Cartee Music Corp. has reopened its Nashville office after being closed for six months.

Gus Barba has joined the operation as administrative vice president, publishing, Nashville division. Dave Lindsey will be publishing representative for the firm which handles Alan Cartee Music, BMI, and Music Mill Publishing, ASCAP.

At the company's Muscle Shoals, Ala., office, Ava Aldridge moves into the director of creative services slot with Susanne Motes serving as publishing administrator.

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Discos

Disco Pools Lack Big Guns In Duel With Record Cos.

• Continued from page 1

"At a time when discos are growing," Miller continues, "record companies are going to kill it. First it was Columbia Records to cut back and now Salsoul."

There are approximately 3,500 disco DJs in the U.S. belonging to 30 to 35 pools.

Denise Chapman, national disco promotion rep at Salsoul, says her firm has cut its service from 3,000 copies to 400.

"It costs too much money," says

Chapman. "It costs us about \$8,000 per release to service 3,000 disco DJs."

"We're big as far as disco is concerned and we're happy that the DJs love our product, but we have yet to realize a gold record."

"Eight thousand dollars is a lot of money to spend when you can use that money for marketing, distribution and promotion where you sell records and that's radio," she continues.

"When we first went into business, all of the pools said, 'we can get your product exposed and sell records for you' but the more I go into clubs I find that they don't announce the record, they don't show the jacket and they don't publish playlists. How is anybody to know what they're hearing?"

Chapman adds that another reason for the discontinuance is the lack of personal contact with the spinners. "I want a lot of them to be on my mailing lists, so I'm selecting these people to service."

She claims that pools are going along with her cutoff. "Every pool head that I have spoken to agrees that it's pointless to service the entire country's disco associations."

"A couple of pools have asked me to sell them records at a discount. This will be a hassle because of all the paper work but I feel that might be the least I can do for them."

Salsoul will now service DJs who report to the trade magazines, DJs who are in the studios mixing, the ones who totally deal with disco as a profession and disco pool heads.

John Luongo, head of the Boston Disco Pool, with 69 members says, "Salsoul Records will be hurt by this move more than the pools. It's a bad move on their part because even if they go through a firm such as Provocative Promotions (a West Coast based disco service/distribution/promotion firm believed to be the country's largest) they can't tell who is legitimately working and who isn't."

"There are major clubs opening on a monthly basis and the hot DJs are constantly moving around to these clubs. There must be someone in each market who can work and deal with DJs on a one-on-one basis and that's the pool."

Although Atlantic Records is said to be the leader in disco product, most pools surveyed claim Salsoul probably serviced more pools—approximately 33—in the country than any other label.

Says L.A.'s Miller: "Salsoul has some great product and it was the first with the 12-inch but we (disco DJs) built that company, we were their only sellers."

"If Salsoul were the only company pulling out it wouldn't be so bad but Columbia services some pools at times and not others and Motown Records gives us what they want us to play."

As for his feedback system, Miller admits that it took a long time to get it operating but says it's now working smoothly.

Larry Yasgar, national singles sales promotion director for Atlantic Records, who also heads up the disco promotion department, says the pools are providing his company with adequate feedback information.

"My people tell me that we're servicing about 24 pools nationally, shipping about 3,300 copies per release."

"The cost is heavy," Yasgar continues, "but we plan to stay with the pools. We give them new product and in about a week get some kind of response from pools telling us whether it's good or bad."

He mentions that perhaps some labels are going to Provocative Promotions, using that firm's disco lists.

Mark Simon, president of Provocative Promotions sees a bleak future for disco pools saying, "What's happening is that those labels involved in American disco product are realizing that drop-shipping records to disco pools is fine for providing product to everyone."

"But disco has gone beyond the point of just providing records. What a record needs is promotion and drop-shipping does not provide promotion or feedback."

Boston's Luongo disputes Simon's claim, saying his pool not only acts as a depot/distribution center/DJ management service but when a record arrives that DJs are particularly excited about, as a unit they will contact local retail outlets advising these retailers to purchase the record. This is usually done prior to the record hitting the streets, he says.

"We also call the nightclubs advising them that a hot artist is about to emerge on the disco scene and they should make arrangements to book that artist."

"We did this with Thelma Hous-

ton and her hit 'Don't Leave Me This Way.' They tried to book her here but for some reason the details couldn't be worked out," says Luongo. He insists that his feedback to labels couldn't be better.

John Hedges, head of San Francisco's pool, with 75 members, is perplexed, angered and afraid for his pool's survival. "They (labels) say that we're not giving them feedback but we're constantly reviewing our members to make sure the DJs in the pool are working and giving feedback on the product."

Says Luongo: "Without the protection of pools, labels will be mailing records to DJs who don't deserve them. Right now RCA Records continues to mail to people who haven't been DJs in almost a year. 'I am fully aware that certain pools don't deserve to be in operation and I have even known some pools to sell the records they receive."

"We have all kinds of problems," says John Hedges. Tom Hayden, former national disco promotion man with 20th Century Records, said he was cutting out 30 pools because there were too many records going out.

"We had a problem convincing Motown Records that they should service us," he continues. "They didn't start servicing for about a year after we formed our pool."

Like some of the pools, Provocative's Simon sees the time approaching when disco DJs will have to purchase their records, which L.A.'s Miller claims most DJs can't afford to do.

Provocative distributes to 450 DJs nationally and does not deal with disco pools.

Says Simon: "We have done a cost breakdown and found that if a label services all the pools across country, they are shipping about 3,500 records at a cost of between \$5,500 and \$8,000, depending on how many pools are serviced."

"If label hires my firm to do their disco servicing and promotion, we use 500 records plus our promotional fee which comes to a total of about \$2,900 per release."

Simon adds that he is currently contracted on a week-to-week basis to handle disco product by Casablanca Records, Chocolate City, Sam Records, Soul Train Records, Shadybrook and Soundbird Records.

He says he is also working independent disco promotion for Co-

lumbia, Epic, RSO, A&M and other smaller labels.

Claims San Francisco's Hedges: "If another company picks up on this move by Salsoul, disco will go right down the drain."

Wis. Club Adds Space

CHICAGO—The intimate disco in Playboy's Lake Geneva, Wis., ski lodge and resort has been renovated entirely, with the goal uppermost to suggest an appearance of space.

Reshapers of the tiny "Bunny Hutch" disco squeezed 132 square feet of dance floor from its 1,000 square foot total space, and have utilized orange plex mirrors on walls and floors to create the effect of distance and reflected movement.

"Overall, it represents a great success in working with small spaces and making the disco attractive to a large group of people," comments Ken Wood, Playboy vice president and director of design and construction, who supervised the rebuilding.

The new design was executed by Karen and Tony Barone, Chicago couple with numerous restaurant credits. Special lighting effects and sound components were supplied and installed by Custom Design Lighting And Sound Products, Milwaukee.

The room now utilizes custom speakers, Discole mixer, QRK turntables, Soundcraftsman equalizer and preamp, and BGW driver amp. It has been a disco since the resort opened in 1968.

Light Controllers Bared By Varaxon

NEW YORK—Varaxon Electronics has developed a complete line of programmable computerized lighting controllers for use primarily with custom floor and wall displays, according to Richard Henry, president of the company.

The controllers, which will be previewed at the upcoming Billboard Disco III forum, utilize advanced micro-processor technology which is capable of producing "thousands of effects and patterns." New programs can also be entered into the controller from a central computer via telephone to clubs at vastly different locations, says Henry.

Reorganization For N.Y. Sound Firm

NEW YORK—Disco Sound Associates, the N.Y.-based customized disco sound equipment manufacturer and supplier, has been dissolved by Richard Long, its founder, and is being reorganized as Richard Long & Associates.

The reorganized company will serve as an umbrella for Disco Sound Inc., a sound equipment firm, and the SoHo Co., a division structured to establish and manage discotheques in and around the city.

The reorganization follows the departure of Joe Zamore from the company. Zamore served as Long's partner and business manager in the dissolved firm.

The new business manager of the reorganized company is Robert Battenberg. Battenberg has worked with General Motors, the Chemical Bank and the Detroit Free Press.

The reorganized company will continue to operate out of its old offices at 452 Broadway in Manhattan. According to Long, several proj-

ects shelved because of the reorganization will be reactivated. Among them is the completion of a planned experimental club using three completely different formats in a common environment to cater to different clients (Billboard, Dec. 4, 1976).

The reorganized company will also accelerate production on a number of advanced disco sound components including speakers, bass drivers, super tweeters, electronic crossovers, disco mixers, AC control strips mixer/preamps and meter panels.

Long explains that many of these systems were previewed at the last Billboard Disco II Forum, but that work was stalled due to the reorganization.

Long also assures that production is moving ahead on special customized sound installations for clubs in London, Hong Kong, Puerto Rico, Mexico, Canada and in Los Angeles and New Orleans.

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WVEE Disco Radio

Continued from page 5

print, radio and television commercials, as well as flyers, posters, bumper stickers and other merchandising aids.

The idea of a disco format for WVEE is the brain-child of station vice president Craig Scott, but Grayson admits to running the entire operation.

He notes the station reaches an 18 to 49 audience, the majority of whom are young housewives. Emphasizing this is the fact that the station's ratings make a meteoric leap from a comparatively low slot in the early a.m. to a prestigious position after 9 a.m.

The station's format is described by Grayson as "progressive disco." Its music is programmed from Billboard's disco, soul, jazz and Hot 100 charts. In addition, Grayson keeps his musical ear to the ground for anything that may be breaking in disco in major disco markets including New York, Baltimore and Miami.

For added audience appeal, and to encourage public participation the station also tapes some programs live at popular Atlanta discotheques for airing in special time slots.

It has also sponsored what it terms, "Disco Dance-Off" shows featuring such entertainers as the Tramps, Vicki Sue Robinson and D.C. LaRue.

According to Grayson, the switch to an all disco format has in no way affected the station's advertising revenues, and favorable response in the form of renewed contracts has come from existing advertisers, as well as several new contracts.

These however have been held to a minimum to stay within the station's policy of scheduling no more than eight commercial breaks per hour.

In the short period of its existence as a disco station, WVEE has won the plaudits of the entire disco industry, and was recently awarded a

platinum disk by MCA Records in recognition of its promotion of the chart-riding "Car Wash" record.

So far the station is without any competition in Atlanta, and Grayson is happy about this, but he has noticed that other stations, noting WVEE's success, have themselves begun scheduling some disco music, and he is fearful that his station's exclusive hold on the market may not last too much longer.

WHRK-FM, a sister station of WVEE based in Memphis, is also experimenting with a total disco format with equally encouraging results.

Disco Mix

By TOM MOULTON

NEW YORK—Philadelphia International Records will release "Disco Champ" by the Tramps. This LP includes some of the group's earlier hits like "Stop & Think," "Where Do We Go From Here," "Tramps Disco Theme," and "Trusting Heart," all of which have been re-mixed with a few re-released in longer versions.

"Save a Place," also on the album, is the original vocal version by Robert Upchurch which was never before used. "Love Epidemic" is longer and has a strong break featuring choral chants against a background of rhythms. There are also three previously unreleased cuts. They are "Promise Me," "Just Say The Word" and "Ooh, Ha, Hey."

"Promise Me" is one of the most beautiful songs the group has ever done. It is uptempo and has a strong hook. There is a break that goes into a choral background with the voices singing with a kind of country/soul quality. "Just Say The Word" had the Thom Bell style with full orchestration and chorus and a good instrumental segment.

"Ooh Ha, Hey" is an instrumental that is sometimes used as the group's theme song. This is the only track the group has ever done with its performing members, and does not feature any overdubs or studio musicians. It sounds a lot like a People's Choice song.

Arista Records has released a 12-inch 33 1/3

r.p.m. disco disk on "What It Is" by Garnet Mimms & Truckin' Company. This is the same Garnett Mimms who along with the Enchanters had a Top 10 hit with "Cry Baby" in the early 1960s.

This tune is more in the Brass Construction and B.T. Express style, and features contemporary vocals by Mimms who at times sounds like Stevie Wonder.

Chocolate City Records, distributed by Casablanca has released the new Brenda & The Tulations tune titled "(I'm A) Superstar." This is a funky tune with Brenda belting hard, driving vocals. It is one of the best things the group has done. The record runs for 5:09 minutes and was written and produced by John Davis.

The Steps Sold

PHILADELPHIA—The Steps, one of this area's most popular gay discotheques, has been acquired by Bobby Jones, the man who helped make the DCA one of Philadelphia's most popular afterhours discos. The club features both live and recorded music, and Jones is creating what he calls "a whole new look" for the townhouse club.



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Cunha, Koeppe Tee New Consulting Firm

By JIM McCULLAUGH

LOS ANGELES—Anthony P. Cunha, formerly president of Capital Magnetic Products, and Edward Koeppe, formerly vice president of Certron and vice president of manufacturing of Audio Magnetics, have formed an international tape consulting firm called Corporex, Inc.

At the outset the firm is concentrating in the tape, audio/visual communications and electronics industries and will specialize in assisting clients engaged in corporate expansion activities in the new

products, new markets, acquisition or diversification areas.

"Today's chief executive officer," explains Cunha, "finds it difficult to free himself from day-to-day operational responsibilities to explore additional business opportunities."

"Additionally, he faces great difficulty in achieving total objectivity in evaluating these new ventures. We hope to bridge that gap. Corporex will counsel in the areas of domestic and international manufacturing, engineering, marketing and finance."

The new L.A.-based firm's initial client list already includes European, Asian and U.S. companies.

"We have found there is a tremendous interest on the part of foreign investors to enter the U.S. market," says Koeppe, "because the U.S. is currently viewed as being the most attractive investment opportunity in the world."

Corporex has also opened a Paris office to provide assistance to clients in Europe.

In addition to providing assistance in new markets, Corporex has also become involved in related sales and marketing activities.

"As a result of our consulting work, we have already been asked to get into sales activity for our clients," adds Koeppe.

"Toray Industries, a major manufacturer of polyester film, has asked us to represent them in the U.S. and we also have sales agreements with

(Continued on page 92)

Accessory System By Audio-Technica

CHICAGO—A complete system of record maintenance accessories, designed to be merchandised as an add-on to phono cartridge sales, has been introduced by Audio-Technica U.S., Inc.

Called the PDQ ("preserve disk quality") system, the package lists for \$18.95 and contains three A-T accessories available singly: the AT 6002 Autocleaner tone-arm type in-play cleaner, the AT6010 manual disk cleaner, and the AT607 one-piece brush and fluid stylus cleaner.

Packaging of the PDQ system allows the set to be sold alone, or, at dealer's option, with A-T phono cartridge in a space provided.

TEAC PRICES

Dealers To Absorb 15% Duty Later, Not Now, Novick Says

LOS ANGELES—TEAC Corp. of America says the 15% countervailing duty on incoming consumer electronics products was approved recently by the U.S. Customs Court will be passed on to the dealer.

"We are not raising our prices at this time," notes Allen Novick, vice president, "however, the tax is a fact of life and we are making our decision now to avoid confusion."

"We will continue to ship those products currently in our inventory without the additional duty but as soon as the inventory is depleted we will add a separate line item charge to the dealer invoice covering the 15% duty."

"TEAC is absorbing a portion of the tax because we feel that the full impact of the duty could possibly hinder overall business both for TEAC and for our dealers."

Novick adds that even though the U.S. Customs Court decision is being appealed, it may take months,

even years, to reach a final legal verdict.

"We have already posted bond as have other hi fi manufacturers and as far as we are concerned it's a completed action," adds Novick.

Meanwhile, TEAC is setting up a unique service for the stereo industry—a hot line to advise and answer questions of people planning specialized audio equipment installations.

"There are scores of corporations, schools and individuals, data researchers and engineers who require customized audio components for one of a kind sound reproduction systems," according to product manager Dave Oren.

"We are asking these persons to telephone TEAC with their problems," Oren says. "We think we can solve them, given the proper data and reasons for the 'hot-rodged' system."

Oren explains that a hot rod, in

audio parlance, is any component or system built, remodeled or added to for one special need, in much the same way that a hot-rod car has a souped-up engine, special pipes, etc.

He notes that people in the audio/visual field are constantly looking for new ways to gather and record data.

"With the combination of our audio and TEAC Tascam Series equipment, we can meet these particular demands," he says.

Oren adds that instrumentation engineers, medical researchers, convention and sales meeting managers, as well as corporations and schools, have special needs for data gathering, recording and storage. "And most often they have nowhere to go to get their questions answered."

"All they have to do is call TEAC Corp. of America in Montebello, Calif., at 213-726-0303 and we'll help them solve their particular problem."

Exhibit Touring Colleges

By DICK NUSSER

NEW YORK—"The Great American Music Machine" is rolling across college campuses this spring, luring students into darkened auditoriums to teach them how to better reproduce the sounds they like to hear.

The program, devised by Communications Resources International of San Francisco, includes a multi-media presentation of the history of hi fi and a demonstration and exhibit of tape, records, record care and hardware components.

Featured are U.S. Pioneer's line of tape decks, turntables and speakers, MCA Records and tapes, TDK tapes, Audio Dynamics Corp. stylus cartridges and the Discwasher line of record care items.

TDK is represented by its \$10,000 tape clinic display which enables

(Continued on page 92)

3-Year Warranty

NEW YORK—Royal Sound has introduced what is believed to be the industry's first three-year limited warranty, on all models of its Roadstar in-dash mobile hi fi autostand products, president Merv Dayan announces. Warranty is being promoted via in-store posters and extensive ads.

NEWCOM Vegas Meet To Pull 10,000

LOS ANGELES—Upwards of 10,000 visitors are expected to congregate at NEWCOM '77—the only trade show which exclusively features products sold through electronics product distributors—when it returns to the Las Vegas Convention Center May 3-5.

Nearly 300 exhibitors have already been signed for the three-day event which was held last year in the New Orleans Superdome.

In addition to a wide array of new electronic products, such as commercial sound gear or car stereo, from various manufacturers, a number of key seminars will highlight the show.

Already slated are Panasonic's Al Barshop who will keynote a forum on video selling opportunities, and

William Boss, RCA consumer products division, who will chair a seminar on consumer electronics product distribution.

Carl Korn, president of Dynascan, manufacturer of Cobra Communications CB products, will also keynote a communications marketing clinic and forum called "The Second Revolution—40 Channels."

TDK Tape Selector

NEW YORK—TDK Electronics is offering dealers a new wheel guide for matching the proper cassette—TDK Super Avilyn, Audua, Super Dynamic and Dynamic—to the proper bias/equalization setting of any popular tape deck.

Korn will share a platform with Richard Horner, president of E.F. Johnson Co., another giant CB maker, who will focus on "Expanding Our Communications Future."

The NEWCOM marketing clinics and forums will be conducted from 8 a.m. to 9:20 a.m. each day with the CB/Communications session Wednesday, May 4.

One change in format this year will not be to divide floor space into special product group sections.

The Electronic Industries Show Corp., which sponsors the event, explains most visitors are interested in a wide range of products and many exhibitors offer more than one product line aiming at different markets.

Bigston Intros Cassette Deck

CHICAGO—A new top of the line stereo cassette deck with Dolby has been introduced here by Bigston Corp., U.S.A.

The BSD-400, which caps the Bigston line with a suggested list of under \$250, features vertical slot loading, memory rewind with automatic playback, cue and review, and separate bias and equalization controls. The company says delivery of the unit is planned for September.

Four new portable monaural recorders, ranging in suggested list price from \$35 to \$70, also have been introduced by Bigston. The firm specializes in cassette equipment.

Almo Extends Product Line

PHILADELPHIA—Almotronics, recently formed audio and CB manufacturer/importer subsidiary of Almo Electronics, major hi fi distributor, is expanding its marketing and sales programs nationally.

The firm's 73 product and accessory lines, introduced at the February PC-77 in Las Vegas, will be sold through a national rep organization now being set up by Gary Schwartz, named vice president by Almo executive vice president Arthur Seltzer.

The former Columbia Magnetics national consumer sales manager is setting up the marketing and sales network. New product line is keyed to two floor displays for audio and CB accessories, each taking only 12 square feet of space.

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Average Playlist For Country Stations: 60

LOS ANGELES—The average playlist on country music radio stations coast-to-coast is 60.7 records, according to a Billboard survey of 547 radio stations in markets ranging from small to large.

And the average country music radio station adds 8.77 new records each week. This means that country music radio stations still tend to expose much more new product than their radio brothers in the Top 40 field, who expose only two to five new records a week and more usually less.

There were still five radio stations that say they do not use a playlist, but play records at random. But it's obvious that nearly all country music stations today are programmed much on the order of any other format station.

Of the 519 radio stations that answered the question, 172 also have a live country music show of one kind or another on the air; among those answering the question "yes" was WSM, Nashville, which broadcasts, of course, the legendary "Grand Ole Opry" country music show each Saturday night.

TV Promo Specials

Continued from page 22

shows would be to promote the group's latest album," Newsome says. He adds that the sets have already been designed for the first show and the script has already been written.

Publishers Sue Moon's Church

NEW YORK—The Rev. S.M. Moon's Unification Church is being sued for copyright infringement involving 39 compositions representing registered sacred and popular tunes. Included are "Take Me Home, Country Roads," "Blowin' In The Wind" and "Bridge Over Troubled Waters."

There are 22 plaintiffs, including Edward B. Marks Music, Walt Disney Music, Warner Bros., Hill & Range, Screen Gems/EMI, Gershwin Publishing and representatives of Rodgers and Hammerstein, Paul Simon and John Denver. All are members of the National Music Publishers' Assn. whose investigations sparked the suit.

Papers filed March 30 in U.S. District Court here claim the Unification Church, occasionally changing a title, printed, distributed and sold a songbook containing the alleged infringed material under the title "Songs Of Worship And Fellowship."

A spokesman for the church says "We have no comment at all." Listed as codefendants are an unknown printer and the unknown editors and publishers.

'In Hollywood' Syndicated

LOS ANGELES—Westwood One, a radio syndication firm specializing in barter deals, is launching

Home Towners On WKQX Album

CHICAGO—Material for a hometown record album is being solicited by WKQX here in a broadcast promotion that invites listeners to submit reel tape recordings of original musical material.

WKQX says the 10 or 12 best tunes received will be pressed on an LP that will retail for \$1.50.

The station is restricting entries to musicians not under a recording contract, and says judging will be done by music critics and major label representatives. Deadline for submissions is April 29.

Vox Jox

Continued from page 29

can call him at a Los Angeles number—463-0000. In Los Angeles alone, he gets no fewer than 30 calls a week and up to 300. He also gets fan mail at just about every station his commercials are on. A couple of weeks ago, he did an old-fashioned live remote from Cal Stereo's store in San Bernardino on KOLA, KFXM, KMEN, KHNY-AM-FM. More than 3,000 people showed up at the store for a radio auction and to see KFXM disk jockeys. Campbell is probably happy as hell that he and Howard Kester had that battle at KYA in San Francisco several years ago when Campbell had to leave the station.

Staff at KDEO in San Diego now features Steve Goddard 6-10 a.m., Lincoln Chase in mid-day, program director Kevin O'Brien in the afternoon drive, Allen Beebe in evenings, followed by Bill "Captain Buzzard" Hamilton, then Jackson Lee. Lineup at WWKS in the Youngstown, Pittsburgh market features Jim Gelano 6-noon, Lee Murphy noon-6, music director Rick Paster 6-midnight, Jim Kinney midnight-6 a.m., with Sara Steele and Dan Kelly working on weekends. Bill Kelly is program director.

Joey Reynolds, once Peck's Bad Boy of radio, is now working for 20th Century Records, Los Angeles.

Bob Elliot at WDAK in Columbus, Ga., played KLAATU on April Fool's Day and everyone thought it was a joke; had to go on the air and personally announce it was for real. You might call it a case of a non-hoax hoax being accepted as a real hoax. I know of an opening for a female evening talk show host. Anyone interested? ... Dustin Kirby, 714-325-5193, is looking for program director job at adult-contemporary or MOR station or a good, stable air shift. Close to 15 years of experience.

N.J. Firm Places 2 Shows In Field

WOODBRIDGE, N.J.—AirCrafts Ltd. headed by Theodore Pastuszak Jr. here has entered the radio syndication field with two 15-minute weekly series—"Rock & Roll Illustrated" hosted by Michael Vee and "15 Big Ones" hosted by Mr. Ted.

The firm, which operates its own recording studios, will allow radio stations to test-broadcast the programs and sell time to a local client prior to signing a contract. Demos available on request.



CHICAGO MOB—United Artists Records midwest regional promotion team members Roberta Goldberg, Odis Jones and Walter Paas, acquaint Bill Todd, seated, program director at WDAI, Chicago and air personality John Lodge, with the new Lavender Hill Mob LP.



SURE SIGN—The Firesign Theatre tries to "evict" KTNQ's program director Jimi Fox during shenanigans April Fool's Day. From left: Phil Proctor, Peter Borgman, David Ossman and Phil Austin holding Fox.

Robinson's Musicworks In Bow With 'Alive Country'

INDIANAPOLIS—Musicworks Inc., a radio syndication firm, has been launched here by Till Robinson, program director and award-winning morning air personality on WIRE, the top-ranked country music station here.

First product is a programming format for automated and semi-automated radio stations called "Alive Country." Robinson will be one of the hosts on this format.

For the past several years, he has been one of the hosts on "Country Living" a programming produced and syndicated by BPI.

In all, four formats will be offered by the new firm. The company has two country music formats. "Alive

Country" is a live-sounding format featuring Bill Robinson, Gary Havens and Lee Shannon.

Stations have the option of buying one, two or three of the personalities, depending on how many hours a day they buy of the programming format. "Casual Country" is a non-personality format featuring soft country vocalists, crossover artists, and instrumentals.

"Canned Pop" is a soft-rock format. "Real M.O.R." featuring a traditional mix of MOR records and softer sounds from several diverse musical directions. Each format is back-announced and provided on 10-inch reels at 7 1/2 i.p.s. in stereo or monaural.

Shane Tees Houston Firm

HOUSTON—Ed Shane Media Services, a firm to produce syndicated programming and programs, has been launched here by Ed Shane, a veteran program director who most recently consulted KRLY here.

First product is a syndicated programming service called "Count The Music" which Shane claims is a "low-cost, high-efficiency format for a station that wants 12-34 demographics but can't fight the promotion budget wars with the competition."

Shane is host and producer of "Girls' Talk," a daily program on KILT in Houston, and he also pro-

duces "The Burns Media Album," a monthly cassette magazine delivered to about 1,000 radio stations.

He previously programmed stations as WPLO-FM in Atlanta and KKDJ in Los Angeles, as well as KRBE in Houston. His wife Pam is a principal in the new firm.

WKQX's Studio Jam On the Air

CHICAGO—A series of live and taped studio concerts is being prepared here specially for broadcast over WKQX, NBC album rock outlet.

First of the series broadcasts, featuring Iggy Pop with David Bowie, Rick Gardner, Tony Sales and Hunt Sales, was scheduled to air April 10 at 10 p.m.

Series, dubbed "The WKQX Studio Jam," is being produced here in conjunction with 16-track Mantra Studios and Jam Productions. Agreement with Mantra calls for at least 12 concerts over the next 12 months, WKQX indicates.

Musicians are being paid scale for the dates, according to Jam Productions which is booking the acts.

Second series concert is slated for May 3, to feature group Foreigner in live performance. Future dates are being discussed with Charlie Daniels Band and Winter Brothers Band, says the promoter.

Iggy Pop broadcast was taped at Mantra, March 28, day after group's appearance here at the Riviera Theatre.

Imports Cut German Disk Profits

• Continued from page 5

many is inside a common market with no import/export restrictions. The problem is overpricing and I feel that in the long run there will have to be a standard price for all countries within the market.

"Unfortunately we don't share a common currency, and differences in price levels result as currencies fluctuate."

The problem is emphasized when the retail price of a record differs noticeably between the countries inside

the EEC, so that the only effective solution would be for the companies to introduce a standard retail price across the board.

Because of the revaluation of the German mark, Germany is subject to relatively high prices. However, industry is taking steps to maintain a balance by the use of a flexible price policy in relation to fluctuations in exchange rates.

Wottawa says: "Most important is that we need at least simultaneous release dates and we have achieved

this recently thanks to the close cooperation of our sister companies inside the common market, and especially in the U.K. For example, we have had simultaneous release dates for the last albums of Stevie Wonder, Elton John, Wings, Queen, Pink Floyd and Cliff Richard."

Gerhard Schulze, of Teldec, says: "Pre-releasing product in the expensive countries, for instance in our own territory, is not yet practiced by us for various reasons. We are, however, interested in the problem. At present, we are operating quite successfully with simultaneous release, either with home pressing or direct imports through our Teldec Import Service.

"This has proved extremely successful and in many cases albums are out earlier on the German market than in the country of Origin. So-called 'hot' records are put in a attractive and established special price classification to divert consumer attention from possible rock-bottom import prices."

Friedrich Schmidt, director of Ariola in Munich and chairman of the German record industry association, says: "Pre-release or at least simultaneous release of important international acts is, with price flexibility, vital in order for us to compete with importers."

And Siggie Loch, WEA Germany chief, adds: "First we try to release major artist product simultaneously in all important record markets of the world. That way a dealer has no reason to import any of our product from a foreign country merely for reasons of timing. But we are well aware that, apart from a servicing level, we have to be competitive on the price level as well."

Diamond Tickets In 5-Date Sellout

LONDON—Neil Diamond's upcoming London Palladium concerts were completely sold through postal applications before the theatre box office had officially opened.

Including hand delivered applications, more than 20,000 ticket requests for the 11,500 available tickets were made, according to promoter Robert Paterson. The Palladium had 15,000 applications in on the first postal delivery of the morning after the initial box-office announcement was made.

Diamond, making his first U.K. appearances in five years, plays five concerts at the Palladium in a four-day (June 23-26) season. An extra midnight concert is booked for June 25.

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EP SUCCESSOR?

Pye Hits U.K. Mart With Big Batch Of 12-inch 45s

By TERRI ANDERSON

LONDON—A new series of records, all in the four-track, 12-inch, 45 r.p.m. format, is being put out by Pye. The company sees them as the successor to the now virtually dead 7-inch EP, with the prospects of stimulating a whole new market. Initial batch of releases is due May 6 and involves 21 different artists, making Pye the manufacturer which has so far made the biggest inroads into this product area.

The series is named Big Deal and product retails at around \$1.69. The records are on the Pye Popular, International, Buddah and Stax labels, and the launch is backed by a big marketing campaign.

Dealers are reported to have given the idea a favorable reception and to have taken large pre-release stocks. They are offered counter displays on orders of 25 upwards across the available range.

Artists featured include Johnny Wakelin, Status Quo, Kinks, Foundations, Lonnie Donegan and the Ivy League (all on Popular); Melanie, Ohio Express and Lou Christie (Buddah); Isaac Hayes, Judy Clay and Booker T (Stax); and Sheer Elegance, Chuck Wood and the Casualeers (International).

Robin Taylor, Pye general manager, says that market research into the project has shown there is a good consumer reaction to the 12-inch 45—that it is "a highly acceptable format." The disappearance of the EP has left a gap which, it seems, the general public would like to see closed.

He agrees Pye has fallen back heavily on catalog for the new releases and feels it is justified for several reasons.

"These are all big tracks by these artists. It is a new way of using catalog material, a new way of presenting it to the consumer, who would otherwise have to buy an album or several old singles. It is possible that as more record companies bring out these records the novelty will wear off, but I feel it could prove a new market altogether," he says.

Another argument given in favor of the format is that it is a way of selling catalog for those who, perhaps Donegan or Sheer Elegance, might not have enough of the right kind of material to sustain an album, but have four good past singles.

There are no pressing or sleeving problems in this format for the rec-

ords can easily be handled by machines used for LP production.

Taylor says the future of Big Deal depends on how this first release batch sells, but the hope is for monthly release patterns, though not in the same large quantity as the first schedule.

'BEST QUARTER EVER'

Record Sales For CBS Intl

By ROMAN KOZAK

NEW YORK—CBS Records International has enjoyed the best quarter in its history, says Dick Asher, president of CRI. While not disclosing figures, Asher says that the net sales for the first quarter were "substantially ahead of last year's for the same period."

He says that worldwide sales budgets have also been surpassed, "maintaining a momentum we established last year and outrunning all expectations for the current year."

Asher points out the success was

due to good international sales by such acts as Santana, Tina Charles, Johnny Mathis, Earth, Wind & Fire, Wild Cherry, Sherbert, O.C. Smith, Deniece Williams, Lou Rawls and the Manhattans.

According to Asher, also figuring in the success has been the revival of Chicago as a top act in many parts of the world, as well as continued sales by Neil Diamond.

Breaking it down by country, Asher notes that "Star Is Born" has reached both gold and platinum status in Canada. It was among eight

gold records and five platinum records that went to CRI in that country in the first quarter. Others earning Canadian platinum were Neil Diamond, Boston, Burton Cummings, and Pink Floyd.

Cummings, who won two Juno awards last month in Toronto, is growing in popularity in Australia, along with a new local group, Air Supply. Boz Scaggs is also doing well Down Under, says CRI.

In the European market, CRI reports that CBS Disques in France has sold nearly a million units of "Voice Les Cles" by Gerard Lenorman at home and throughout the Continent. Also, Petula Clark is reportedly going well with French and English versions of "Don't Cry For Me, Argentina." Montrealer Michel Pagliaro is doing well in France, says CRI, with fellow Canadian act Harmonium preparing to follow suit.

In Britain, CRI reports strong sales for Abba, who has had the top single and album there for several months. Also strong, says CRI, is Sutherland Bros. & Quiver, Tina Charles, Sailor, the Dead End Kids, Judas Priest, Clash, Boston, Fleetwood Mac, Deniece Williams, O.C. Smith, and "Star Is Born." Some English exports that are doing well abroad include Sailor on the Continent, especially Germany, and Tina Charles in Latin America.

Elsewhere in Europe, CRI reports good sales for Ricky King, Tina Rainford and Costa Cordalis in Germany. Gasolin outsells the Beatles in Denmark, says CRI, also noting that Thijs Van Leer's two solo LPs have sold between them almost 500,000 copies in Holland, a country of only 8 million.

Elsewhere, CRI reports that French artist Jeanne Manson joins American Albert Hammond in bringing strength to the CRI roster in Spain. Chicago is very strong in Sweden, and Bob Dylan in Italy.

In Japan, CRI sees sales for Janis Ian, the Three Degrees, and local artist Mamoe Yamaguchi, among others.

CRI also reports that a host of Latin American artists are expanding in popularity beyond their own borders, reaching as far as the Mediterranean. Counted among these are Julio Inglesias in Argentina, Roberto Carlos in Brazil and Vicente Fernandez in Mexico.

Noting that CRI has established subsidiary companies in Finland, Greece, Nigeria, and Iran since last year, Asher concludes that CRI "was considerably enhanced by the growing awareness of the importance of the international market, especially on the part of American artists and managers and on the part of our overseas artists as they, too, look to the possibilities of career expansion beyond their own borders."

3 Times 2 For Warner's

NEW YORK—Good things are coming in threes for Warner Bros. Records' international division, and a recent pair of triplets has company executives grinning broadly.

Fleetwood Mac's "Rumours" figured as the No. 1 best seller in three countries on as many continents last week. And only a week earlier that album was joined by another two as top chart placers in three widely separated territories.

"Rumours" last week headed the charts in Holland, Canada and Australia. Seven days before, "Portrait Of Sinatra" was No. 1 in the U.K., and Rod Stewart's "A Night On The Town" No. 1 in New Zealand, whi-

ch "Rumours" was already at the top of the Dutch list.

Tom Ruffino, Warner Bros. international director, credits local concerts by the artists with much of the success of their product in those territories.

Sinatra gave a series of SRO concerts in London little more than a month ago, with Stewart also highly successful during a recent New Zealand junket.

As for Fleetwood Mac, they complete a European tour this week that has seen them appearing in the U.K., Holland, France and Germany. "They should be getting down to Australia and New Zealand by the end of the year," says Ruffino.

International Turntable

Alan Fitter has been appointed general manager of Motown Records at EMI, U.K., succeeding Julian Moore, who left for RCA at the start of the year. Fitter has been nearly four years with Decca as pop marketing manager. Now he reports to Colin Burn, general manager of EMI's licensed label division. Other members of the U.K. Motown team: Gordon Frewin, label manager; Bob Fisher, press officer; Annie Metcalfe, press and promotion assistant; Keith Harris, promotion manager.

New assistant sales manager at Island Records is Ian Collett, following his four years on the label's sales force. He reports to sales manager John Knowles, and replaces Lynne Hopper, who has joined the newly opened London office of Berserkley Records.

Bernard Colvin has been named financial director of the Mountain group of companies, reporting to managing director Derek Nicol. He was previously with MCA U.K. as group financial director and prior to that with ABC Television.

Neil Spence, known as Dave Dennis when disk jockeying on the "pirate" station Radio London, has been made program director for Ra-

dio Trent, Nottingham-based station, replacing Bob Snyder. Spence was the founder of the United Biscuits Network closed circuits radio service and he has worked with all four BBC networks.

Judy Totton, press officer at Magnet Records, now adds extra duties in supervising and coordinating all aspects of design and artwork for the company. Helena Blakemore, who joined the company recently as a secretary, is new full-time assistant in the press office.

Colin Griffin is creative development manager of April Music in London, reporting to general manager Brian Oliver. He joined the company last September and has been involved in promotion and exploitation. He had previously worked with Chappell and Chrysalis Music.

Lionel Gallagher has been appointed Epic product promoter at CBS, reporting to promotion manager Judd Lander. He was previously on the promotional staff of Radio Trent and on regional promotion with Anchor, having also extensive experience as a disk jockey on the continent.

\$350G For TV Aids Jack Jones

LONDON—Only six weeks after launching its "Unforgettable Glenn Miller" compilation, RCA goes into the second part of its tv-promotion program with a "best of" Jack Jones package "All To Yourself" (May 8).

It will be given a \$350,000 marketing campaign and has the added promotional bonus of the singer being in the U.K. for the next two months. In addition to his successful London Palladium season, he is playing club dates through the country and recording four BBC-TV specials.

At approximately \$6, the album sets a new high price level for a tv-promoted package, but the price was determined by the singer's royalty requirement and the unusually high cost of the promotion activity of which four-fifths goes on tv.

CBS To Market A&M In Europe

• Continued from page 1

July 1. It complements present distribution pacts between the two firms in the U.K., Greece and Israel.

Only Portugal and Yugoslavia are exempted from the new agreement.

At the same time, A&M will establish a new division headquartered in Paris, A&M Records Europe, to bolster the massive distribution arrangement with added executive support.

Dick Asher, president of CBS International, describes the agreement as an "historic pooling of resources and efforts for mutual benefit." He cites a similar philosophical approach to the industry by both companies, "which emphasizes the long-term development and sustenance of artists."

On A&M's part, enthusiasm for the deal is described as "very great" by Jerry Moss, label chairman. He notes that the agreement was entered into after detailed research on the part of David Hubert, A&M international vice president, culminating seven months study of European market conditions.

Giant Promo Budget Backs EMI Beatles 'Bowl' Album

LONDON—EMI here has earmarked some \$400,000 to promote the "other" most talked-about Beatles package, featuring live performances from two of the group's U.S. concerts in the mid-1960s.

Company plans, according to Bob Mercer, director of marketing and repertoire, will not be affected by Lingasong's activities on behalf of its Beatles double-LP which showcases Hamburg recordings by the group in 1962. But he does admit to the possibility of consumer confusion over the two releases, and looks to accurate media publicity to offset this problem.

Available May 13, "The Beatles At The Hollywood Bowl" is the fourth tv-backed album from EMI's commercial development division and the first EMI Beatles product to be boosted via the small screen.

The single album, with a gatefold

Marcus Bicknell, as managing director of A&M Records Europe, will be responsible for all aspects of the agreement on behalf of his label, including manufacturing, distribution, release scheduling, sales, merchandising, promotion and artist tours.

Named as production coordinator for Europe is Joe Little, while David Clapham takes over as financial director. Also on staff is Bill Stern, serving the European A&M facility in the areas of market research and public relations.

Staff build-up for A&M Records Europe will include a marketing manager and promotion coordinator, yet to be named.

Strategy also calls for A&M promotion directors to be assigned to CBS International subsidiaries in Germany, Holland and France. Latter post, already assigned, will go to Michel de May, who will work out of the offices of CBS Disques in Paris.

First combined meeting of CBS and A&M international executives will take place in London next July during the run of the CBS annual

convention. Meanwhile, CBS sales offices in Europe will begin taking orders for A&M product early in June.

The comprehensive agreement between the two companies will not alter the current operational formula in the U.K., where A&M handles its own marketing, while CBS provides manufacturing and distribution services.

Toshiba Grooms Japanese Rock For Export Mkt.

TOKYO—Toshiba EMI, convinced there's a global market for oriental rock and traditional music, is launching a major overseas operation with the release of an LP by Japanese rockers Creation.

Hideo Yoshida, former general manager of the Los Angeles branch of Toshiba America, heads the new department.

"Our activities will not be limited to exports of finished product," he points out, "but more geared to exporting Japanese masters for release overseas." Some import product is anticipated, but the push is clearly on export, he vows.

A master deal a koto version of Vivaldi's "Four Seasons" has been signed with EMI subsidiaries in Australia, West Germany and France. A koto is a traditional Japanese stringed instrument.

The Creation deal thus far is with EMI-Australia. The album has sold 30,000 copies in Japan within a month of its release. Australian release is set for May. Plans are also being made to stage a rock opera in Paris starring Creation and two other Japanese rock groups, Cosmos Factory and Stomu Yamashita, an avant-garde percussionist who had some success in America with his Red Buddha Theater.

Creation sings in English. Producer Kei Ishizaka hopes to clinch a distribution deal with EMI in the U.K. and with Capitol in the U.S. for the group's current LP, "Pure Electric Soul."

Queen's Award Goes To DJM; 3-Time Winner

LONDON—Dick James Music has won the prestigious Queen's Award for Export Achievement for doubling its overseas earnings in 1976. This is the third time DJM has won the award in five years.

The firm, representing the currently popular singer Al ("Year Of The Cat") Stewart as well as the early Elton John, chalked up \$20 million in foreign earnings from publishing and records for the fiscal year ending Sept. 30, 1976, with a whopping 75% of that revenue produced in the U.S.A. The split between records and publishing worldwide is about 50-50, DJM claims.

The awards are given for superior achievements in an area of vital importance to the government, the balance of trade, and the awards presentation at Buckingham Palace reflects their stature.

Dick James, the former big band leader, directs DJM, assisted by his son, Stephen.

Amherst Records distributes DJM recorded product in the U.S. Other important foreign marts are Japan, Germany, France and South America, the company notes.



SILVER MACS—John Fruin, left, managing director of WEA-U.K., awards two silver disks for U.K. sales of the Warner Bros. albums "Fleetwood Mac" and "Rumors" to band members Stevie Nicks, Mick Fleetwood, John and Christine McVie and Lindsey Buckingham at ceremonies in London.

Second Promo Push Given Hit Albums On Radio & TV

LONDON—Two major companies, CBS and UA, have bought airtime to boost albums by well-established bands which have already hit the charts and have sold in very large quantities.

While the types of commercials used are noticeably similar, one is for radio and the other television.

The sales of Abba's "Arrival" album now top the million mark and the expense of a television campaign to push it may seem superfluous. It seemed so when the campaign started five weeks ago, with sales then between 700,000-800,000. But Andrew Prior, CBS marketing manager, explains it was in line with a basic policy of seizing all marketing opportunities.

He says: "If we see a way to sell more product, we gamble on putting more money in to get bigger sales. In the case of Abba, the delay before advertising the album was deliberate. We decided a long time before releasing the LP that we would prepare tv commercials with specific reference to three tracks that we knew would be released as singles and which we knew would be hits."

"It looks like the new campaign could generate sales of an extra 300,000. This type of promotion is part of our marketing policy. It is always in the cards with a very big LP. Abba does not need the advertising to sell. It is just that there is an untapped market in that section of the public which is not usually aware as regards buying records. They can be reached only by television."

UA chose to confine its renewed campaign on "A New World Record" by ELO, which has topped the 300,000 mark, to radio because the company is trying to reach exactly the age range that could produce committed ELO fans.

Dennis Knowles, UA marketing manager, says: "The target is the under-25, or certainly under-30, age group. It is a known fact that to try and talk to that group through tv is very expensive. They go out a lot and cannot be relied to watch television. So you have to go to their own media."

"So we went for a new approach, a campaign of very intensive 90-second commercials, something you could never afford on tv, each featuring the two hit singles and a different album track, so that five tracks are heard in all on the different versions of the commercial. The three are run in consecutive breaks at peak time, so the album gets four-and-a-half minutes advertising in a half-hour period."

Knowles agrees that generally a working figure for overhead including advertising expenditure is about

6% of projected sales at retail prices. For a hugely successful group that percentage adds up to a very big sum.

He hopes that his intensive style of radio advertising will bring accurately-measurable results which will make radio a better prospect for every situation.

Like Prior, he emphasizes that the extra expense of a late campaign is aimed at generating more profit for all, including the dealer, so dealers should be prepared to accept smaller margins on television-advertised albums.

However, the Abba campaign is, in fact, an immediate exception to this rule because CBS, having started sales without tv support, is not apparently treating it as a tv album as far as dealer margins are concerned.

'Charly' Adds Label

LONDON—Charly, the label previously known for vintage rock reissues, is broadening its repertoire through the launch of a new label, Affinity, for contemporary and jazz, with Pye handling its pressing, distribution and marketing.

First releases include albums from Gallagher and Lyle, saxist Jimmy Jewel and French group Sirkel and Co., which features former Rolling Stones guitarist Mick Taylor. Future product will showcase mainly avant-garde jazz, but including Duke Ellington, John Coltrane and Archie Shepp.

Dutch Big Spenders For Record Product

AMSTERDAM—The population of Holland spends around \$220 million a year buying records. This represents roughly \$14 a person, a proportionately higher figure than that for the individual American.

These facts were revealed by Oscar Hamilton, managing director of the EMI Group in Europe, at a press conference here at which a film was shown covering all activities of the multi-national EMI setup, including music, electronics and leisure.

French Fest Draws

PARIS—Some 4,000 fans attended the first French Festival of Song, organized by the Maison de la Culture at Bourges.

It is hoped the event will be held on an annual basis and that it will produce the same benefits for French song as Cannes has to the French cinema, Avignon and Nancy to the French theatre and Royans to French contemporary music.

From The Music Capitals Of The World

LONDON

MCA here compressing the two-LP soundtrack of the "Car Wash" movie into a single album, "Best Of Car Wash," out in May in a format believed to be a better sales vehicle for cashing in on the U.K. launch of the movie in June. ... Tv-backed Johnny Mathis compilation due from CBS to tie in with the artist's fourth tour here in five years.

Phonographic Performance Ltd. here has moved from Oxford Street to new headquarters, Ganton House, 14-22 Ganton Street, London W1V 1LB (phone: 01-437-0311). ... Gilbert O'Sullivan's first live appearances in two years is on a solo concert tour, working universities and concert halls, using only a piano. ... Las Vegas-noted Roger Blais starring in a U.K., U.S. and French atmosphere show "The Original French Connection" at the Victoria Palace here.

Denis de Freitas, Performing Right Society legal adviser since 1964, retiring from the society executive staff at the end of the year.

Adrian Rudge, managing director of Intersong U.K., leaving to take up new international post with Polydor Records in London. ... Queen Mother to attend a charity show "Fall In, The Stars" at the Palladium (May 8), cast including Dame Vera Lynn, Moira Anderson, the Beverly Sisters, Johnny Ray and Harry Secombe.

Clive Stanhope and Tony Satchells, former directors of Dart Records, have returned to partnership to reactivate their Michael Montgomery Management company, artists signed including

Shabby Tiger, First Class, Starna and Steve Elgin. ... Dingwall's Dancehall, one of the growing number of thriving London rock-pop venues has set up Dingwall Music, its own booking agency, headed by Dave Goodman. ... And Evolution, management and agency company, has set up Evolution Promotions, a new concert division.

Roger Daltrey's new solo Polydor album "One Of The Boys" produced by onetime Shadows drummer Tony Meehan. ... Following along punk rock lines laid down by the controversial Sex Pistols, new group Sex O'Clock signed to Decca. ... Massive publicity for Daily Mirror "backstage" series on Tam Jones, Engelbert Humperdinck, Gilbert O'Sullivan and Gordon Mills by the group's former publicist Chris Hutchins. ... Denis Roussos, having shed 10 kilos in a health farm session, on the way to his target of a 30 kilo loss of weight.

Twiggy, on her first full-scale top-of-the-bill tour, receiving full-house, rave-review treatment. ... EMI MOR general manager Vic Lanza back from a world trip, which included recording sessions with Vera Lynn in Nashville, Tenn. ... Bomb scare hit Jack Bruce New Victoria gig, causing theatre to be evacuated for half-an-hour in the middle of his set. ... First Abba film, a mix of fact and make-believe, due out by Christmas.

Reader's Digest Records "Jubilee Fanfare" album package, originally planned to cost \$400,000 in terms of radio and tv promotion, so

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From The Music Capitals Of The World

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somewhat muted, a review of company tv sport being held until "nearer the actual juke date." ... First Casablanca product since distribution deal here with Pye coming May including Kiss, Lenny Bruce, Masekela, Parment and Stallion. ... After Bert Weedon's "olden" guitar, Warwick looking for similar instrumental action from Acker Bilk's clarinet. Apart from "Evita" on stage, Robert Stigwood's activities include "Saturday Night," filmed in the U.S. with John Travolta; "Grease," a musical movie starting June; and in September "Sgt. Pepper," film starring Peter Dinklage. **PETER JONES**

BRUSSELS

Daryl Hall and John Oates (RCA) won critical acclaim for their show at the 140 Theater here, part of their European tour, and a half-hour of the show was screened in the RTB-TV program "Folies." ... Jules Beaucarne, Walloon folk artist, is doing well in France, with a week at the Theatre de la Ville in Paris followed by bookings to major tv shows there. Beaucarne normally releases all gold disks but he did accept the annual SABAM prize, a gold award in stone from his native Ecaussines and held in the hands of a Walloon marionette.

Bonnie Tyler, whose "Lost In France" single (RCA) is getting much air play here, was in to tape a tv show, aired by the RTB network. ... Al Stewart hitting out strongly with the album and single named "The Year Of The Cat" (RCA). ... Several French RCA artists in for tv promotion, including Juliette Greco, Zouc and Alain Souchon. ... Big hit for Elvis Presley in Belgium with the "Moody Blue" single. ... "Fever Of Love" by the Sweet (RCA) out here. ... The "Corpiens" giving shows in various Belgian cities.

Under the slogan "Jazz In The Barn," director of Ceulemans to make a series of six jazz shows for Flemish television's youth section. The first two were made in the Tielrode barn, featuring the Philip Catherine quartet with saxophone player Francois Jenneaux and Ian Carr's Nucleus, along with Brian Smith, Geoff Castle, Billy Instan and John Marshall proving real ambassadors of British rock-jazz. ... The Clark Terry Big Band gave a show at the Hnita Jazz club.

Quilapayun appeared for RTB television while touring here. ... Pink Floyd gave a concert at a packed-out Sports Palace in Antwerp. ... Other visitors to Belgium are Jesse Green, Freddy Rock and Fats Domino. ... Next album of Two Man Sound to be rush released by Vogue in Paris along with the single "Minna Rainbow."

New quartet of alto player Marion Brown played highly personalized jazz in the Brussels club Pol's and in the Heistian Hnita club. ... Recitals from pianist Monty Alexander, bassist John Clayton and drummer Jeff Hamilton in leading Belgian jazz clubs. ... The Jay McShann Quintet with tenorist Candy Johnson, guitarist/bassist Claude Williams, bassist Gene Ramey

K-tel Centers Functions In Brussels For Efficiency

BRUSSELS—K-tel is to centralize its music publishing, clearance and a&r selection activities, plus its sleeve design and commercial production, at the company's new Brussels office.

Heading up the unit will be George Lukan, former RCA U.K. managing director. The centralization is seen by Ian Howard, K-tel U.K.'s current managing director, as bringing costs and procedures into a better balance.

Lukan, on a three-week trip to the company's head office in Winnipeg, Canada, is to oversee the activities of all the individual companies in Europe, advising them on music business matters.

A&r managers in each country will still have the freedom to release product suitable for individual markets but they will look to Brussels for the taping of commercials and sleeve production and clearance on the different tracks to be used.

Says Howard: "It makes sense to

and drummer Gus Johnson gave concerts in the Warande in Turnhout and the Antwerp Jazz Club. **JULES ANTHONISSEN**

PARIS

The European Radio Union has put on an exhibition of all kinds of instruments connected with sound as part of the Centenary of the Phonograph, one being the first Edison phonograph, and a recording studio has been set aside for children to find ways of creating an original new sound.

A Chuck Berry fan club has been started here at 67 Quai Branly Paris 7. ... French composer Nadia Boulanger, aged 90, has been awarded the Gold Medal of the Academy of Arts. ... The city of Bordeaux is putting on seven jazz concerts in the next few weeks, artists including Ella Fitzgerald, Joe Pass, Art Blakey, the Jazz Messengers and Count Basie, along with a festival of jazz films.

For the first time the Paris Opera is to produce "Pelleas and Melisande" by Claude Debussy, the feature having always been staged at the Opera Comique till now. Two foreign singers, U.S. artist Richard Stilwell (Pelleas) and FredERICA von Stade (Melisande), are included.

Gilbert Gantier, a French deputy, has tabled a bill which, if passed in parliament, would give France a day-long program of classical music on radio. At present, France Musique broadcasts non-stop music, but it includes pop, jazz and classical as well as opera. Gantier says that if there was a purely classical program, then France Musique could devote its time to different types of music. He believes the public is clearly divided into those who enjoy classical music and those to like pop and jazz.

HENRY KAHN

TOKYO

Victor Musical Industries, which has recently acquired Candid, is launching the "Candid Jazz Series" April 25. The first release includes "We Insist" featuring Max Roach and "Out Front" featuring Booker Little Jr. The series will have 12 albums when completed and the company is planning to release two albums per month. ...

Sir John Read, chairman of EMI Ltd., here recently with Bhaskar Menon, president of Capitol Records, says sales in Japan account for 7% of total EMI sales. "I am satisfied with the growth of Toshiba-EMI, especially for the last four years. Statistics for the most recent quarter show that the company has 23% of the total market share in Japan and is marked fourth in the sales among companies included in the EMI Group."

Pacific Music Publishing Co. signed sub-publishing deals with House of Gold Music and its affiliated firm, Bobby Goldsboro Music, and Black Road Music. ... Victor Music Publishing Co. established a wholly owned music publishing firm, Cherry Lane Music Ltd., to manage the

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have one man in Europe handling all the negotiations. Should three of the companies require a particular track, then the new man in Brussels—as yet not appointed—will delegate the task to one person in a capital city to handle the matter.

"A commercial production division will be set up in Brussels to coordinate all advertisements, and where a teen record is being produced, art work will be centralized through Brussels in an attempt to cut costs."

Howard stresses that the changes will not lead to any loss of status by the heads of the different companies. Tony Johnson, formerly a senior product manager at General Foods, has joined the U.K. office of K-tel as general manager. Howard says: "As with all the general managers of the company round the world, he stands or falls by his own achievements. There will be no decentralization of the running of this office in London."

New FM Outlet To Bring Album Rock To Calgary

CALGARY—A new FM station, CJAY 92, will go on the air here Sunday (1) bringing the first album oriented rock station to the province of Alberta.

According to the station's program director Ross Davies, the station will play a wide spectrum of music but it will be aimed at the basic 18-34 AOR radio audience.

Music director at the station is Tom Thompkins who will also have an on-air shift between 9 p.m. and midnight. He comes to CJAY 92 from the position of music director at CKXL in Calgary.

Ralph Connors is the general manager of the station, which is part of the Maclean-Hunter organization that also owns radio station CFCN and television station CFRN.

"In our promise of performance, we are committed to 22% foreground programming," indicates Davies. "We will fill that mostly by programs that we produce ourselves. We have a feature writer on staff to handle much of the programming. The only outside show we have purchased so far is from CFMI in Vancouver entitled 'Discumatory.' We will also have a one-hour talk show which will be more or less the community access portion of our programming dealing with matters of human interest."

EXPANDING NETWORK

1st 'Q' Classical Series On Canada FM Stereo

By STEPHEN TRAIMAN

NEW YORK—Canada's rapidly expanding cross-continent FM stereo network launches its first matrix 4-channel series Saturday (30), premiere on "In The Middle Of The Night," hosted and produced by Andrew Marshall.

The quadrasonic classical series, an outgrowth of experimental programs broadcast by Marshall over CBC-FM the past year, is from his extensive collection of mostly SQ recordings, plus some SQ material and live performances recorded in SQ by the BBC in England.

With eight FM stereo stations now on the air, the CBC already claims the longest stereo network anywhere in the world, and one of the highest quality with a good signal up to 15 kHz, according to Roger Mossop, coverage planning officer for CBC Radio Service in Toronto.

Penetration is as high as 90% in some of the border cities like Toronto with its 1,500-foot-high transmitter atop the Canadian National tower, he notes. The network stretches from St. Johns, Nfld., to Vancouver, B.C. In between are Halifax, N.S.; Montreal, Ottawa, Calgary, Alta., and Winnipeg, Man.

By next year at this time, Mossop says the CBC is programmed for new outlets in Regina, Sask. (May 1); Fredericton, N.B. (fall); Sydney, N.S., and Windsor, Ont. (Dec.); Saskatoon, Sask., and London, Ont. (spring '78).

Both he and Richard Coulter of the BBC Music Department, working with Marshall on the series, see the quadrasonic series as a prime example of programming designed to get the most out of network penetration. CBC-FM is committed to an initial 13 programs, with an option for renewal, notes Marshall.

Now 34, he has been a CBC announcer, a radio station manager

Canada More Acts Booked For Ontario Place

By MARTIN MELHUISE

TORONTO—More name Canadian entertainers will appear this year than ever before at the \$26 million Toronto waterfront entertainment complex known as Ontario Place, according to the list of talent booked for the showplace by its director general, John Maxwell.

The main venue for entertainment on the site is the Forum whose capacity has been raised to 3,000 this year with the addition of two more rows of seats. The hill surrounding the main concert area can also accommodate a further 8,000 people.

Tickets for admission to Ontario Place remain at \$2 for adults, \$1 for teenagers and 50 cents for children. Concerts at the Forum are free with general admission to Ontario Place.

Anne Murray, who will appear with a 65-piece orchestra, begins Ontario Place's seventh season on May 21 with a concert at the Forum.

Scheduled to appear at the Forum for the rest of May are country singers Carroll Baker and the Mercey Brothers; Max Webster; the Boss Brass, in the first of four appearances; pianist Hagood Hardy, in the first of two appearances; Sonny Terry and Brownie McGhee; and the Hamilton Philharmonic Orchestra in the first of six appearances.

In June, the line-up includes George Hamilton IV; Shooter; Jack-

son Hawke; Grover Washington; Les Brown and his Band; the Good Brothers; Patsy Gallant; Chuck Berry; Blood, Sweat & Tears with David Clayton Thomas; Moe Koffman; Ramsey Lewis; Chuck Mangione; Bruce Cockburn; the Toronto Mendelsohn Choir; Count Basie; Nelson Riddle; Phil Himmons, mentalist the Amazing Kreskin; Dan Hill; Ian Thomas; and Lisa Hartt.

The July line up includes Keith Barrie; the Glenn Miller Orchestra; Hagood Hardy; Colleen Peterson; the Toronto Symphony; Buck Owens; Marilyn McCoo; Billy Davis Jr.; Stan Kenton; Doc and Merle Watson; Don McLean; Ronney Abramson; Murray McLachlan; B.B. King; and Sha Na Na.

In August it's Troubadours International; King Eric and His Knights; Dave Brubeck; Arlo Guthrie; Edward Bear; Charity Brown; Maynard Ferguson; Natalie Cole; the National Ballet of Canada, which appears for eight performances in August; the Royal Canadian Army Central Command Band; and Buddy Rich.

Cleo Laine is tentatively booked for Sept. 4 and 5 and Mel Torme is to appear on Sept. 11.

The Toronto Symphony Orchestra will appear 18 times at the Forum with regular appearances set for Monday, Wednesday and Friday of each week starting July 6.

The showboat on the Ontario Place site will feature appearances by the Climax Jazz Band; Harvey Silver; Bobby Gimby; Midnight Special; Metro Stompers; Dr. McJazz; and Dick Smith and Syncona.

Ontario Place is aiming for 3 million admissions this year compared to the 2.8 million that passed through the gates last year.

Ontario Place, which is open between May 21 and Sept. 5, runs concurrently with the Canadian National Exhibition (CNE) which is open between Aug. 17 and Sept. 5. Ontario Place is built on an island in Lake Ontario and is connected to the Canadian National Exhibition Grounds by bridges and walkways. The CNE features concerts with major international and national talent at the Grandstand each year.

Contracts for the Grandstand shows have so far gone out to the Bay City Rollers, Joni Mitchell, the Beach Boys, Paul Anka, Neil Sedaka, Burton Cummings, the Irish Rovers and Vera Lynn.

Reorganization At Capitol/EMI

TORONTO—A reorganization of Capitol Records—EMI of Canada's import department by that company's director of sales, R.H. Rowe, has resulted in the appointment of Ken McKissock to the position of acting import manager. McKissock will also continue to hold his current position as national accounts sales manager.

In other realignments in the import department, Jean Cote, the former administrative assistant to the import manager headquartered in Montreal, has been transferred to Toronto as import sales representative for the central region.

Claude Lavois becomes assistant to the import manager in Toronto where he has been import sales representative for the past year.

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Latin Crossovers: Restricted By 'Sound Purist' Disk Acts?

By AURORA FLORES

NEW YORK—Jimmy Sabater, the Salsa Records artist whose updated disco version of his 1962 hit, "To Be With You" is creating a stir in discos around the country, has accused his peers of retarding the growth potential of Latin crossover music.

According to Sabater, the market for Latin bilingual music and Latin music with English lyrics could be much bigger if fellow Latin musicians stopped being sound purists, and were willing to commercialize their art just a little more.

Sabater feels that many top Latin musicians today are missing out on an opportunity to be a viable part of the great disco sound revolution by their snobbery, and their general attitude that disco is nothing more than a passing fad.

For Sabater however, it is no fad. "To Be With You" with English lyrics and a Latin disco beat has been so successful that it has given rise to cover versions by such artists as

Tony Orlando & Dawn, the Fatback Band and Freda Paine.

Further capitalizing on the success of "To Be With You" Sabater and Salsa Records have released "Mucho Boogie And Lotsa Salsa" an album which follows the trend-setting pattern of bilingual lyrics blended into a Latin hustle disco sound.

In the brief period since its release, the album is said to have chalked up sales of close to 20,000 copies, and Salsa Records is already into a second major pressing in anticipation of the continuing demand. Salsa Record officials see this as being unprecedented for a Latin crossover record and are planning special promotional pushes on the product.

However, Sabater discloses that when he first approached Salsa with the idea for a bilingual disco disk geared to the growing discotheque market, the firm's officials were only lukewarm toward his suggestion.

The decision to remix and release "To Be With You" as a Latin disco disk was based finally on Sabater's past track record in the music business. In addition to the original version of "To Be With You," Sabater's successes during the googaloo and shingaling era of the 1960s have included "Bang Bang" and "Push Push."

He began his career in the early 1960s along with Willie Torres in the Joe Cuba Sextet. Sabater is currently featured vocalist and vice president in charge of sale for the Alfredo Orquesta.

At Roseland Dance City, 16 Acts To Fete 'Padrino'

NEW YORK—The Padrino (godfather) of Latin music hall promoters, Arsenio Pagani-Santiago, is going to be feted at a gala dance here May 27 at Roseland Dance City featuring 16 acts including Tito Puente, Frank "Machito" Grillo, Charlie Palmieri and many others who owe Pagani credit for giving them breaks as far back as the 1940s.

Promoter Felix Peters is organizing the event for the man known throughout the Latin scene as Frederico Pagani, or simply, "El Padrino," who has been hustling acts, halls and deals for 40 years and doesn't have an enemy in the industry.

El Padrino arrived in the Brooklyn Naval Shipyard in 1926,

fresh off a Puerto Rican Steamship Co. liner. He began promoting dances in 1931 after learning the ins and outs of the job by observing band leaders dealing with club owners while he worked as a band boy.

He proved his skill at promoting in 1940, when he launched popular Latin dances every Sunday at the old Palladium nightclub at 53rd St. and Broadway across the street from where Roseland is now located.

The Palladium grew from a dime a dance joint to a prestigious Latin nightclub featuring top Latin bands four nights a week for a star-studded crowd of locals and out-of-towners.

Pagani successfully ran the Palladium for 11 years, building his reputation not only as a promoter but as a creator of antics and stunts that would bring his audience on any night of the week to see what new gimmick he had in store.

"It was hard to promote dances in those days," says Pagani. "There was only one Latin newspaper around and it did not condone dance entertainment. There were no Latin radio programs and there was no strong Latin community either."

"Everyone was dispersed all over the city. Myself and two helpers would distribute flyers to get the crowd to come out to these dances. There was also the transportation obstacle then. Not everyone could afford private vehicles and there were not as many bus routes as now."

Nonetheless, Pagani managed to have a full house at his club and the many other dance events he promoted. He was responsible for giving Puente and Tito Rodriguez their first big breaks while they were still youngsters and for bringing Machito into the limelight of the Latin community. Not to mention his crossing of the color line.

"When I first started the dance there, the owner was upset at the many Latinos who were arriving. He didn't know they came in so many colors. But I told him that if he wanted to make money, then the color was not important," states Pagani. The owner became convinced and Pagani had his way.

Today, when Latin promoters such as Ralph Mercado, Ray Aviles and others ask El Padrino for advice, Pagani readily quips: "You guys have it so easy now. There's plenty of media to advertise big dances. People just stay home and listen to the radio and know what's happening. In my days, you had to go out and reach the people not only with the bands which they could hear on records, but with creative shows, dance contests and angles to bring the people out."

As El Padrino might say: The more things change, the more they remain the same.

AURORA FLORES

Latin Scene

LOS ANGELES

The Latin label association known as ALARM held its monthly meeting here April 13 with Orfeon, Caytronics, Cronos, Anahuac, GAS, Musart and Nina (Tijuana) represented. Leading the meeting was Orfeon's Ozzie Venzor.

Following a lively discussion reflecting the concern of labels here over credit problems with distributors, the group voted unanimously to limit membership to manufacturers, thus dropping distributors/one-stops who had been included in the past. The assumption was that future meetings would take up possible tactics in the financial conflict with distributors who should not be privy to moves. It was decided also that distributors who also have labels (like Isaac Baly's Arriba Records) would be admitted.

Musart's Valentin Velasco reported that his home office is warning of a large batch of pirated product produced in New York that is expected to hit the West Coast sometime soon. Velasco said that initial samples of the illegal product were astoundingly accurate duplications of the real thing. The ensuing discussion revealed that members of the industry have detailed knowledge of the tape piracy problem including the identity of the culprits and the locations of their facilities.

In New York, Fania's Victor Gallo also reports that members of the Latin music community there are aware of names and addresses of those involved in pirating. He also says the FBI has detailed files on those involved.

Considering that piracy was the original raison d'etre for ALARM, Velasco said a drawback of excluding distributors from the group was the loss of their contribution to the battle. "The rackjobbers," Velasco said, "are the ones who are in the streets and can spot the product." The group decided later to have general sessions where distributors would be invited.

Also discussed at the meeting was the scheduled Latin label convention called Promosonic '77 organized by Henry Armenteros and planned for Miami later this year. ALARM members endorsed the idea of the convention.

In other matters, Victor Gallo reports that Fania has renegotiated its contract with United Broadcasters of Washington, owners of local Spanish radio station KALI. Suspension of the previous contract led to a bitter dispute and Fania's product was banished from KALI as a result. Fania now will take up its four-hour evening salsa show (and a three-hour afternoon show on New York's WBNX) with terms acceptable to the firm.

The return of the Fania-sponsored show under the one-year agreement will revive a concern of other salsa labels who felt they were squeezed out during the previous Fania reign.

Some of these labels contended at that time that FCC regulations called for a 75% limit to the amount of product Fania could program on its own show. But Gallo says he has reviewed FCC regulations and claims no such terms exist.

"FCC regulations state that the program must satisfy a public necessity. If the show gets high ratings, then it is considered to be fulfilling that responsibility by definition. Nevertheless we don't mind playing salsa from other labels on our show if it's good."

Gallo says the salsa shows will be programmed by Fania president Jerry Masucci in New York, but that "with someone like Chico Sesma, we can allow a great deal of latitude."

With that problem solved, Fania faces another perhaps more serious. Retailers in the area carrying salsa have been reporting an inability to acquire Fania product. One retailer placed an order for 19 different Fania titles with a local one-stop which filled only three of them. Many shops did not even have the new releases. Now, Mundo Perez of Amigo Distributors, the main salsa distributor, says he is dropping the Fania line. Relations were severed because Fania would not give Amigo exclusivity on the line.

Perez says he will initially be hurt by the move which will likely slash his monthly volume by \$7,000 to \$10,000. To balance the loss, Perez has begun moving non-salsa product from other Latin catalogs and says his accounts have committed themselves to buying from him. The positive response reflects the need from retailers for more responsible distributors in the market here.

Finally, Coco's Bill Marin reports all the following stations have gone on the new Steve Lawrence single on Gala: KBRG, KOFY (San Francisco), KALI, XPRS, KWKW (Los Angeles), KOXR (Oxnard), KKAR (Pomona), KCAL (Redlands) and KWAC (Bakersfield). With new albums already out by Joan Manuel Serrat (Zafiro) and the Argentinian Astor Piazzola (Zafiro), the parent Coco label is bracing for a mini-avalanche of more releases in the near future by Mecedades, Juan Bau, Corporacion Latina, Eydie Gorme/Danny Rivera, Raffy Diaz, Fajardo and the new Lawrence LP. AGUSTIN GURZA

NEW YORK

Ralph Lew, publicist for Fania Records, left on a publicity campaign April 6 to promote the forthcoming visit of the Fania All-Stars in Brazil. ... Fausto Rey, from Dominican Republic, has just signed an exclusive contract to record with Fania Records. ... Arranger/vibraharpist Louie Ramirez is in La Tierra Studio putting finishing touches on latest LPs by Eddie Benitez and Nebula and Ismael Quintana for which he is producer. ... Also, Nebula to appear in concert at Beacon Theatre April 29 along with Tito Puente. ... Vocalist Vicentico Valdes is also in the studio recording his latest LP on Tico produced by Lou Perez and Fabian Ross.

Jimmy Sabater, ex-vocalist for the Joe Cuba Sextet, has an LP out on Marylou Records called, "Mucho Love and Lots of Boogie." The LP, which was released last week, includes the disco hit that broke in New York's discos last summer "To Be With You" a rendition of Sabater's old ballad remade hustle style. This LP also has another hustle rendition of Sabater's romantic tune, "Los Dos" (The Two of Us). The LP was produced by Bobby Marin and is distributed by Marylou Records.

Larry Harlow taped a segment for Geraldo Rivera's "One To One" telethon which will air in New York June 1.

Meanwhile, Christopher's Lounge at 2056 Second Ave., is featuring Thursday Latin nights at the duplex nightclub. Its Thursday nights will feature top Latin bands such as Hector LaVoe and others. AURORA FLORES

BILLBOARD IS BIG INTERNATIONALLY

Billboard SPECIAL SURVEY For Week Ending 4/30/77

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TERRICOLAS En Mexico, Discolando 8240	1	CAMILO SESTO Memorias, Pronto 1021
2	MANOLO MUNOZ Llamada, Gas 4153	2	JULIO IGLESIAS America, Alhambra 27
3	CHELO Con Mariachi, Musart 10585	3	FELIPE RODRIGUEZ La Voz, Discolando 8356
4	LOS FELINOS Los Felinos, Musart 1701	4	JULIO IGLESIAS El Amor, Alhambra 23
5	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	5	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517
6	JULIO IGLESIAS A Mexico, Alhambra 21	6	DANNY RIVERA Danny Rivera, Velvet 1518
7	JULIO IGLESIAS America, Alhambra 27	7	ELIO ROCA Contigo Y Aqui, Miami 6042
8	CAMILO SESTO Memorias, Pronto 1021	8	TANIA Incredible, TII 2014
9	MARIO QUINTERO Nomas Contigo, Orfeon 12-973	9	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
10	LOS HUMILDES Mas, Mas, Mas, Fama 529	10	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Albarada, Graffiti 3001
11	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Arriba 3000	11	ROLANDO LASERIE La Soledad, Musart 10328
12	EYDIE GORME/LOS PANCHOS Amor, Caytronics 1316	12	CAMILO SESTO Amor Libre, Pronto 1013
13	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	13	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
14	JUAN GABRIEL Con Mariachi, Arcano 3283	14	CARLOS TORRES VILA Muchas Veces Por Ti Ujoro, Microfon 76076
15	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	15	LOS TERRICOLAS En Mexico, Discolando 8240
16	LOS FREDDYS Un Sentimiento, Peerless 10035	16	ROBERTO YANES La Voz Romantica, International 904
17	AMALIA MENDOZA Con Mariachi, Gas 4151	17	PERLA Hipocresia, Audio Latino 5020
18	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	18	WILKINS O Tu O Nada, Velvet 1507
19	CAMILO SESTO Amor Libre, Pronto 1013	19	NYDIA CARO Alhambra 147
20	LEO DAN Leo Dan, Caytronics 1442	20	EYDIE GORME La Gorme, Gala 2001
21	LA BANDA MACHO Besame Y Dime Adios, Caliente 7219	21	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
22	NELSON NED La Magia De Nelson Ned, West Side Latino 4076	22	ALDO MONGES El Trovador Romantico De Cordova, Microfon 76004
23	RICARDO CERRATTO El Sol Nace Para Todos, Latin International 5053	23	ALBERTO CORTEZ Lo Mejor De Alberto Cortez, Pronto 2007
24	ROBERTO CARLOS En Espanol, Caytronics 1487	24	RAPHAEL Raphael Canta, Pronto 2017
25	ANGELICA MARIA Con Mariachi, Pronto 1019	25	DANNY DANIEL Se Que Enganaste Un Dia, Miami 6116

Steinhaus To Polydor As Latin Area Exec

HAMBURG — Stanley W. Steinhaus has joined Polydor International as regional manager for Latin countries, succeeding Reinhard Kruska, now commercial manager of Polydor SA de CV in Mexico City.

In addition to his work as regional manager, Steinhaus is involved in the foreign exploitation of Polydor repertoire originating in Spanish and Portuguese-speaking areas and will link with popular music management of Polydor International.

Billboard Hits Of The World

International
From The
Music Capitals
Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	KNOWING ME KNOWING YOU—	Abba (Epic)—Bocu (B. Anderson/B. Ulvén)
2	6	RED LIGHT SPELLS DANGER—	Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Finden)
3	5	I DON'T WANT TO PUT A HOLD ON YOU—	Berri Flint (EMI)—Sparta Florida (Mike Berry/Hal Shaler)
4	15	FREE—	Deniece Williams (CBS)—Kee-Drick (M. White/C. Stepien)
5	2	GOING IN WITH MY EYES OPEN—	David Soul (Private Stock)—Macaulay (Tony Macaulay)
6	4	WHEN—	Showaddywaddy (Arista)—Southern (Mike Hurst)
7	16	HAVE I THE RIGHT—	Dead End Kids (CBS)—Ivy Music (Barry Blue)
8	3	SUNNY—	Boney M (Atlantic)—Campbell Connelly (Frank Farian)
9	17	SIR DUKE—	Stevie Wonder (Motown)—Jobete (Stevie Wonder)
10	10	YOU DON'T HAVE TO BE A STAR—	Manilyn McCoo & Billie Davis Jr. (ABC)—Screen Gems/EMI (Don Davies)
11	9	SOUND AND VISION—	David Bowie (RCA)—S.A.R.L./Fleur (David Bowie/Tony Visconti)
12	8	OH BOY—	Brotherhood of Man (Pye)—ATV (Tony Hiller)
13	12	LAY BACK IN THE ARMS OF SOMEONE—	Smokie (RAK)—Chinnichap/RAK (Mike Chapman)
14	14	GIMME SOME—	Brendon (Magnet)—Sunbury (Jonathan King)
15	25	WHODUNIT—	Tavares (Capitol)—ATV (Freddie Perran)
16	20	PEARL'S A SINGER—	Elkie Brooks (A&M)—Carlin (Leiber/Stoller)
17	11	CHANSON D'AMOUR—	Manhattan Transfer (Atlantic)—Carlin (Richard Perry)
18	26	HOW MUCH LOVE—	Leo Sayer (Chrysalis)—Chrysalis/Screen Gems (Richard Perry)
19	23	ROCKBOTTOM—	Lynsey de Paul/Mike Moran (Polydor)—Chappel/Robinson/Sparkle (Mike Moran/Lynsey de Paul)
20	22	LONELY BOY—	Andrew Gold (Asylum)—Warner Bros. (Peter Asher)
21	7	MOODY BLUE—	Elvis Presley (RCA)—EMI Music (Felton Jarvis)
22	13	LOVE HIT ME—	Maxine Nightingale (United Artists)—ATV (Denny Diantle)
23	29	SOLSBURY HILL—	Peter Gabriel (Charisma)—Hit & Run (Bob Ezrin)
24	42	THE SHUFFLE—	Van McCoy (H&L)—Warner Bros. (Van McCoy)
25	32	TOGETHER—	O.C. Smith (Caribou)—ATV Music (John Guerin/Max Bennett)
26	21	I WANNA GET NEXT TO YOU—	Rose Royce (MCA)—Leeds (Norman Whitfield)
27	37	A STAR IS BORN—	Evergreen—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
28	33	SOUTHERN NIGHTS—	Glen Campbell (Capitol)—Warner Brothers (Gerry Klein)
29	41	ANOTHER FUNNY HONEYMOON—	David Dundas (Air)—Air (Roger Greenaway)
30	24	7 THOUSAND DOLLARS AND YOU—	Stylistics (H&L)—Cyril Shane (Hugs/Laig)
31	—	AIN'T GONNA BUMP NO MORE—	Joe Tex (Epic)—London Tree (Buddy Killen)
32	38	HOTEL CALIFORNIA—	Eagles (Asylum)—Copyright Control (Bill Szyczyk)
33	19	TORN BETWEEN TWO LOVERS—	Mary MacGregor (Ariola)—Blue Mountain (P. Yarrow/B. Beckett)
34	47	SMOKE ON THE WATER—	Deep Purple (Purple)—B. Feldman/Hec (Deep Purple)
35	28	RIO—	Michael Nesmith (Island)—Warner Bros. (Michael Nesmith)
36	18	MY KINDA LIFE—	Cliff Richard (EMI)—Cam-A/Heath Levy (Bruce Welch)
37	30	BOOGIE NIGHTS—	Heatwave (GTO)—Rondor/Tincabell (Barry Blue)
38	44	GOOD MORNING JUDGE—	10C.C. (Philips)—St. Annes (10C.C.)
39	31	5TH ANNIVERSARY—	Judge DREAM (Cactus)—Alded/WB/DJM/Compess (Alded Prod.)
40	45	SAY YOU'LL STAY UNTIL TOMORROW—	Tom Jones (EMI)—DJM (Gordon Mills)
41	35	MARQUEE MOON—	Television (Elektra)—Warner Bros. (Andy Johns/Tom Vertaine)
42	50	ENJOY YOURSELF—	Jacksons (Epic)—Carlin (Gamble/Huff)
43	27	MORE THAN A LOVER—	Bonnie Tyler (RCA)—Mighty/RAK (Mackay/Scott/Waltz)
44	40	WHEN I NEED YOU—	Leo Sayer (Chrysalis)—Chappel (Richard Perry)

This Week	Last Week	Title	Artist
45	—	IT'S YOU—	Manhattans (CBS)—April (Manhattans/B. Martin)
46	—	I MIGHT BE LYING—	Eddie & The Hot Rods (Island)—Island (Ed Hollis)
47	—	WHERE IS THE LOVE—	Delegation (State)—Screen Gems/EMI (Ken Gold)
48	—	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST—	Rod Stewart (Riva)—Rondor/Cat
49	—	REAL MOTHER FOR YA—	Johnny Guitar Watson (DJM)—DJM (Johnny Guitar Watson)
50	—	YOU ARE MY LIFE—	Barry Biggs (Dynamic)—State (Byron Lee)

LPS

This Week	Last Week	Title	Artist
1	1	ARRIVAL—	Abba (Epic)
2	2	PORTRAIT OF SINATRA—	Frank Sinatra (Reprise)
3	3	20 GOLDEN GREATS—	Shadows (EMI)
4	4	THE UNFORGETTABLE GLENN MILLER—	RCA
5	5	LIVE HITS—	Hollies (Polydor)
6	7	ENDLESS FLIGHT—	Leo Sayer (Chrysalis)
7	6	ANIMALS—	Pink Floyd (United Artists)
8	8	GREATEST HITS—	Abba (Epic)
9	10	PETER GABRIEL—	Charisma
10	9	WORKS—	Emerson, Lake & Palmer (Atlantic)
11	14	RUMORS—	Fleetwood Mac (Warner Bros.)
12	13	HOTEL CALIFORNIA—	Eagles (Asylum)
13	12	LIVE—	Status Quo (Vertigo)
14	25	A STAR IS BORN—	Soundtrack (CBS)
15	20	EVITA—	Various Artists (MCA)
16	11	EVERY FACE TELLS A STORY—	Cliff Richard (EMI)
17	18	THE BEST OF JOHN DENVER—	RCA
18	16	A NEW WORLD RECORD—	Electric Light Orchestra (Jet)
19	22	SONGS IN THE KEY OF LIFE—	Stevie Wonder (Motown)
20	17	BARRY WHITE'S GREATEST HITS, Vol. 2 (20th Century)	
21	30	DAVID SOUL—	Private Stock
22	27	GREATEST HITS—	Showaddywaddy (Arista)
23	23	IN MY MIND—	Bryan Ferry (Polydor)
24	21	LOW—	David Bowie (RCA)
25	15	HEARTBREAKERS—	Various Artists (K-Tel)
26	38	20 GOLDEN GREATS—	Glen Campbell (Capitol)
27	33	GREATEST HITS 1971-1975—	Eagles (Asylum)
28	35	WISH YOU WERE HERE—	Pink Floyd (Harvest)
29	55	THE MAGIC OF DEMIS ROUSSOS—	Philips
30	40	THE DARK SIDE OF THE MOON—	Pink Floyd (Harvest)
31	19	COMING OUT—	Manhattan Transfer (Atlantic)
32	—	24 PIANO GREATS—	Russ Conway (Ronco)
33	29	RED RIVER VALLEY—	Slim Whitman (United Artists)
34	28	WINGS OVER AMERICA—	Wings (Parlophone)
35	24	BURNING SKY—	Bad Company (Island)
36	36	GOLDEN DELICIOUS—	Wurzels (NOTE)
37	31	MARQUEE MOON—	Television (Elektra)
38	43	TUBULAR BELLS—	Mike Oldfield (Virgin)
39	44	A DAY AT THE RACES—	Queen (EMI)
40	—	EVEN IN THE QUIETEST MOMENTS—	Supertramp (A&M)
41	26	LIVING LEGENDS—	Everly Bros. (Warwick)
42	37	WIND & WUTHERING—	Genesis (Charisma)
43	49	LOVE AT THE GREEK—	Neil Diamond (CBS)
44	39	SONGS FROM THE WOOD—	Jethro Tull (Chrysalis)
45	—	LEAVE HOME—	Ramones (Philips)
46	57	JAILBREAK—	Thin Lizzy (Vertigo)
47	32	VISION—	Don Williams (ABC)
48	60	DANDY IN THE UNDERWORLD—	T. Rex (EMI)
49	59	SIMON & GARFUNKEL'S GREATEST HITS—	CBS
50	34	DAMNED, DAMNED, DAMNED—	Damned (Stiff)
51	—	SOUTHERN NIGHTS—	Glen Campbell (Capitol)
52	58	LIVE AT TREDORCHY—	Max Boyce (ONE UP)
53	47	KIKI DEE—	Rocket
54	—	TAKE THE HEAT OFF ME—	Boney M (Atlantic)
55	—	HEAVY WEATHER—	Weather Report (CBS)
56	—	20 GOLDEN GREATS—	Beach Boys (Capitol)
57	—	WHITE ROCK—	Rick Wakeman (A&M)
58	50	DANCE TO THE MUSIC—	Various Artists (K-Tel)
59	—	TORN BETWEEN TWO LOVERS—	Mary MacGregor (Ariola)
60	—	THE IDIOT—	Iggy Pop (RCA)

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Artist
1	—	KNOWING ME, KNOWING YOU—	Abba (Polydor/DGG)—SMV
2	—	LIVING NEXT DOOR TO ALICE—	Smokie (Rak/EMI Electrola)—Melodie der Welt
3	—	LOST IN FRANCE—	Bonnie Tyler (RCA)—Melodie der Welt
4	—	PORQUE TE VAS—	Jeanette (Polydor/DGG)—Melodie der Welt
5	—	OH SUSI—	Frank Zander (Hansa/Ariola)—Intro
6	—	TARZAN IS WIEDER DA—	Willem (Ariola)—Cyclus
7	—	ANOTHER FUNNY HONEYMOON—	David Dundas (Chrysalis/Phonogram)—Roba
8	—	LAY BACK IN THE ARMS OF SOMEONE—	Smokie (Rak/EMI Electrola)—Melodie der Welt
9	—	FEVER OF LOVE—	Sweet (RCA)—Intersong
10	—	TUR AN TUR MIT ALICE—	Howard Carpendale (EMI/EMI Electrola)—Melodie der Welt
11	—	UNDER THE MOON OF LOVE—	Showaddywaddy (Arista/EMI Electrola)—Intersong
12	—	ROCK AND ROLL STAR—	Champagne (Ariola)—Roba
13	—	LIVIN' THING—	Electric Light Orchestra (United Artists/Ariola)—Intersong
14	—	CHARLY BOY—	Tina Rainford (CBS)—Aschenputtel/Intersong
15	—	ANITA—	Costa Cordalis (CBS)—April

JAPAN

(Courtesy of Music Labo)
As of 4/18/77
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	CARMEN '77—	Pink Lady (Victor)—Nichion, NTVM
2	—	YUMESAKI ANNAININ—	Momoe Yamaguchi (CBS/Sony)—Tokyo
3	—	FEELINGS—	Hi-Fi Set (Express)—Nippon Americana
4	—	SKY HIGH—	Jigsaw (BASF)—MCA
5	—	KAERANAI—	Kentaro Shimizu (CBS/Sony)—Nichion
6	—	AMAYADORI—	Masashi Sada (Electra)—JCM, Bird
7	—	MY PURE LADY—	Ami Ozaki (Express)—Intersong
8	—	YASASHI AKUMA—	Candies (CBS/Sony)—Watanabe
9	—	HI-HI-HI—	Teruhiko Aoi (Teichiku)—PMP, RFMP
10	—	DEDICATION—	Bay City Rollers (Arista)—PMP
11	—	SUNDAY—	Buster (RCA)—Toshiba-EMI
12	—	TSUGARUKAIYO FUYUGESHIKI—	Sayuri Ishikawa (Columbia)—Tokyo
13	—	MUKASHINO NAMADE DETEIMASU—	Akira Kobayashi (Crown)—CMP
14	—	BOOMERANG STREET—	Hideki Saijo (RCA)—Geiei
15	—	SHITSUREN RESTAURANT—	Kentaro Shimizu (CBS/Sony)—Nichion
16	—	SOS—	Pink Lady (Victor)—Nichion, NTVM
17	—	SEISHUN JIDAI—	Koichi Morita & Top Gallant (CBS/Sony)—PMP, Nichion
18	—	HITORI SHIBAI—	Akira Fuse (King)—Watanabe
19	—	SHUWASE MIMAN—	Hiroshi Ohta (CBS/Sony)—Watanabe
20	—	GLASSZAKA—	Mizue Takada (Teichiku)—Fuji, PMP

ITALY

(Courtesy Germano Ruscitto)
As of 4/12/77
ALBUMS

This Week	Last Week	Title	Artist
1	—	SOLO—	Claudio Baglioni (RCA)
2	—	ANIMALS—	Pink Floyd (EMI)
3	—	IO TU NOI TUTTI—	Lucio Battisti (Numero Uno)—RCA
4	—	ALLA FIERA DELL'EST—	Angelo Branduardi (Polydor-Phonogram)
5	—	SONGS IN THE KEY OF LIFE—	Stevie Wonder (EMI)
6	—	LOVE IN C MINOR—	Cerrone (WEA-MM)
7	—	LIFE IS MUSIC—	The Ritchie Family (CBS-MM)
8	—	SUSPRIA—	Sound Track (Cinevox-Ricordi)
9	—	FOUR SEASONS OF LOVE—	Donna Summer (Durium)
10	—	DISCO INFERNO—	Tramps (WEA-MM)
11	—	PIU'—	Ornella Vanoni (Vanilla-Fonit/Cetra)
12	—	PETER GABRIEL—	Charisma—Phonogram
13	—	FESTIVAL—	Santana (CBS-MM)
14	—	CHICAGO X—	CBS-MM
15	—	VERITA NASCOSTE—	Le Orme (Phonogram)

AUSTRALIA

(Courtesy Radio 2SM)
As of 4/8/77
SINGLES

This Week	Last Week	Title	Artist
1	—	TORN BETWEEN TWO LOVERS—	Mary McGreggor (RCA)
2	—	DADDY COOL—	Boney M (Atlantic)
3	—	THAT'S ROCK 'N' ROLL—	Shaun Cassidy (WEA)
4	—	LIVING NEXT DOOR TO ALICE—	Smokie (RAK)
5	—	DON'T GIVE UP ON US—	David Soul (Private Stock)
6	—	THE WAY YOU DO IT—	Pussyfoot (EMI)
7	—	THE THINGS WE DO FOR LOVE—	10 CC (Phonogram)

ARGENTINA

(Courtesy MCA)
SINGLES

This Week	Last Week	Title	Artist
8	—	DON'T CRY FOR ME	Julie Covington (MCA)
9	—	KNOWING ME KNOWING YOU/HAPPY HAWAII	Abba (RCA)
10	—	WHEN I NEED YOU	Leo Sayer (Chrysalis) LPs

SPAIN

(Courtesy of "El Gran Musical")
As of 4/1/77
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	IF YOU LEAVE ME NOW—	Chicago (CBS)
2	—	GAVILAN O PALOMA—	Pablo Abraira (Movieplay)
3	—	DADDY COOL—	Boney M (Ariola)
4	—	MARGHERITA—	Richard Cocciante (RCA)
5	—	SOUL DRACULA—	Hot Blood (Movieplay)
6	—	MARCO—	Banda Sonora T.V. (Fonogram)
7	—	OTRO OCUPA MI LUGAR—	Miguel Gallardo (EMI)
8	—	DE AMOR YA NO SE MUERE—	Gianni Bella (CBS)
9	—	THE BEST DISCO IN TOWN—	Ritchie Family (RCA)
10	—	REVELACION—	Santana (CBS) LPs

SWEDEN

(Courtesy of Radio Sweden)
As of 4/12/77
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	ANIMALS—	Pink Floyd (EMI)
2	—	CAMPANADES A MORTS—	Lluis Llach (Movieplay)
3	—	CHICAGO X—	CBS
4	—	HOTEL CALIFORNIA—	Eagles (Hispanavox)
5	—	TAKE THE HEAT OFF ME—	Boney M (Ariola)
6	—	SONGS IN THE KEY OF LIFE—	Stevie Wonder (Ariola)
7	—	BEAUTIFUL NOISE—	Neil Diamond (CBS)
8	—	ARABIAN NIGHTS—	Ritchie Family (RCA)
9	—	EL PUEBLO UNIDO JAMAS SERA VENCIDO—	Quilapayun (Movieplay)
10	—	FRAMPTON COMES ALIVE!—	Peter Frampton (Ariola)

SWEDEN (Continued)

(Courtesy of Radio Sweden)
As of 4/12/77
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	SHENANDOAH—	Jan Lindblad (RCA)
2	—	DADDY COOL—	Boney M (Ariola)
3	—	BEATLES—	Forbes (Metronome)
4	—	DON'T LEAVE ME THIS WAY—	Thelma Houston (Tama)
5	—	MINNS DU HOLLYWOOD—	Tomas Ledin (Polydor)
6	—	IF YOU LEAVE ME NOW—	Chicago (CBS)
7	—	LADY—	Bjorn Skifs (EMI)
8	—	SOMMAREN 65—	Landslaget (EMI)
9	—	DISCO DUCK—	Rick Dues (RSO)
10	—	FEVER OF LOVE—	Sweet (RCA) LPs

SWITZERLAND

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Artist
1	—	LIVING NEXT DOOR TO ALICE—	Smokie (Rak/EMI)
2	—	SWISS LADY—	Pepe Lienhard (EMI)
3	—	KNOWING ME, KNOWING YOU—	Abba (Polydor)
4	—	ANITA—	Costa Cordalis (CBS)
5	—	MY LOVE—	Rosy and Andres (Telefunken)
6	—	AUF DEM MOND DA BLUHEN KEINE ROSEN—	Vicky Leandros (CBS)
7	—	UNDER THE MOON OF LOVE—	Showaddywaddy (Arista/EMI)
8	—	TUR AN TUR MIT ALICE—	Howard Carpendale (EMI)
9	—	IF YOU LEAVE ME NOW—	Chicago (CBS)
10	—	CHANSON D'AMOUR—	Manhattan Transfer (Atlantic)
11	—	PORQUE TE VAS—	Jeanette (Hispanavox)
12	—	MORE THAN A FEELING—	Boston (Epic/CBS)
13	—	SUNNY—	Boney M (Hansa)
14	—	UND ES WAR SOMMER—	Peter Maffay (Telefunken)
15	—	DUE RAGAZZI NEL SOLE—	Collage (Ariola)

Continued from page 97
publishing rights of John Denver's catalog in Japan. Masayuki Hashimoto, general manager of Victor Music Publishing Co., will head the new publishing firm. . . . Universal Orient Promotions reports that it has booked Henry Mancini (fourth visit to Japan, 15 concerts in the country), the Spinners (first visit, five concerts) for May, Morris Albert (first visit, 12 concerts), and Four Freshmen (third visit, 21 concerts) for June. ALEX ABRAMOFF

LISBON
The I Popular Market Of The Book And Disk drew thousands of potential buyers to the Fil Pavilion, with record companies promoting new released and guest appearances, foreign artists including Pi De La Serra (Cataluna), Cristina Parra (Chile), Patricio Castillo (Chile) and Finnish jazzman Daunki Lazro.

Fado singer Carlos Do Carmo (Movieplay) had a big I Popular success when he introduced a cheerful new style called "social fado," featuring songs from his new album "Um Homem Na Cidade," including a song written by Conductor Antonio Vitorino de Almeida. . . . Jose Barata Moura (Diapasao), currently singing and acting in a children's play "Vivo Parque Infantil," has a new album out, "Direito de Tendencia."

Outstanding new album here is "Amor Combate," by Carlos Mendes (Tom La Disco), who wrote the songs with poet Joaquim Pessoa. . . . Cellist Maria Joao Falcao, conductor Alvaro Casulo, violinist Vasco Barbosa, pianist Olga Pratts, baritone Oliveira Lopes and Grupo de Musica Contemporanea de Lisboa are guests of Polish tv RTV as a result of link between Portuguese RTP television and the Polish network.

A concert for young people at the Rivoli in Oporto featured the music of Shostakovich and Bach, played by clarinet player Americo Aguiar, Coral do Circulo Portuense de Opera and the Orchestra Sinfonica do Porto of Portugues TV. . . . Pianist Maria Roguel Godinho Correia played a concert at the Teatro Lethes in Faro, her program including music by Luis Costa, Chopin and Liszt.

The Gulbenkian Orchestra and Choir, conducted by Michel Corboz, with singers Elsa Saque, Monica Burgener and Regis Oudot were guests in a concert at Se Cathedral in Faro. . . . Strong radio action here for the Luis Clifia (Diapasao) album "Memoria" and Alberto Julio (Diapasao) LP "Do Amor E Da Guerra." FERNANDO TENENTE

DUBLIN
Santa Anna Promotions presenting several concerts at the National Stadium, including a three-band show (April 27) featuring Roger McQuinn's Thunderbird, and Gene Clark Band and the Chris Hillman Band, with J. J. Cale (April 30), Racing Cars (May 7), Dory Previn (May 19), and Alan Stivell will appear in Limerick (May 27), Cork (29) and Dublin (30).

Gael-Linn issued the second album in its 1977 schedule, "Jackie Daly and Seamus Cragh." Daly, melodeon and concertina, and Seamus Cragh (fiddle) are accompanied on some tracks by Colm Murphy (bodhran). The LP was produced by Nicky Ryan, formerly sound man with Planxty and now sound engineer with Clannad. Daly and Cragh, Cork-based, have built a big following throughout Ireland. They are visiting Germany for the annual Irish Folk Festival there, with 20 concerts in Germany and Switzerland lined up.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/30/77

Number of LPs reviewed this week **66** Last week **60**

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Pop

KENNY LOGGINS—Celebrate Me Home, Columbia PC34655. Since this artist was the lead singer of Loggins & Messina, it's not all that surprising that his first solo album sounds like one of the best L&M albums. The most apparent shift is towards a more consistent jazzlike, airy quality in the precise, full instrumental arrangements by co-producer Bob James. Loggins brings his distinctive, light-textured vocals to a variety of easygoing but rhythmically strong songs he mostly co-wrote with familiar names like Jim Webb, studio-man David Foster and lyricists Alan & Marilyn Bergman with whom he collaborated on the "A Star Is Born" song "I Believe In Love." Loggins clearly has his own pleasant, individual approach to offer to a solo career.

Best cuts: "Daddy's Back," "If You Be Wise," "I Believe In Love," "Enter My Dream," "Celebrate Me Home."

Dealers: The jacket photo and handwritten lettering evoke the packaging graphics of the Loggins & Messina hit albums.

VAN MORRISON—A Period Of Transition, Warner Bros. BS2987. Whatever period of transition one of rock's sleeping, brooding geniuses required seems to have done wonders as this long-awaited LP emerges a tour-de-force. Morrison's excitable, soulful tenor is its old funk-infested self working wonderfully against the jazzy, uptempo arrangements. Fancy hornwork is peppered throughout the intensity as is solid keyboard work by Mac Rebennack. When Morrison cooks this way the infection is contagious.

Best cuts: "You Gotta Make It Through The World," "The Eternal Kansas City," "Joyous Sound," "Cold Wind In August."

Dealers: The cover—a series of expressive moody poses—plays on the LP title. Hordes of fans are awaiting this album.

KIDI DEE, Rocket PIG2257 (MCA). Co-produced by Elton John, who is not credited or immediately apparent singing or playing any backgrounds, this is a versatile and catchy pop outing for the female vocalist. Elton seems to be guiding her towards heavy-rhythm pop spiced with change-of-pace ballads rather than the more straightforward rock belting that predominated Dee's earlier U.S. releases. The change in direction would seem to make sense, showing off multiple facets of Dee's unusually clear, powerful and expressive singing. The LP has already spawned a strong U.K. hit single in the opening cut and Dee could be due for another upswing in her strangely inconsistent U.S. impact.

Best cuts: "How Much Fun," "Keep Right On," "First Thing In The Morning."

Dealers: Familiar Elton bandmen and guest artists like the Brecker Brothers provide dynamic instrumental backing.

FOUR SEASONS—Helicon, Warner Bros. BS3016. This is the transitional album for a Seasons minus Frankie Valli. The famed co-founder of the group shares about half the lead vocals but is generally mixed down into the total rich harmonies and pulsating semi-disco beat. Producer-writer-keyboardist Bob Gaudio has, with the stunning dual comebacks of Valli and the Seasons, assembled a contemporary rhythm-ballad style that uses interchangeable massed tenor vocal leads, current chord patterns and fully textured pulsating keyboard-drum rhythm foundations for immediate commercial accessibility. Today's talented Seasons, with determined touring and a bit of singles luck, have a strong chance to make it as a Valli-less entity.

Best cuts: "Rhapsody," "I Believe In You," "If We Should Lose Our Love."

Dealers: There's enough Valli on this LP not to drive off faithful fans.

POCD—Indian Summer, ABC AB989. An all-around pleasing set from this polished, durable quartet and again an extension of its unique blend of country, folk and rock. This time, however, the set has a more neo-California Eagles-like feel to the harmonies. The instrumentation and writing is superb with plenty of pedal steel guitar and even some strings and horns added here and there. A gold mine of single possibilities for FM, pop and country audiences.

Best cuts: "Indian Summer," "Me And You," "Living In The Band," "The Dance."

Dealers: A perfect summer album.

JACK BRUCE BAND—How's Tricks, RSO RS13021 (Polydor). The former Cream bassist returns to the rock limelight with his first album in two years. The material is an eclectic array of mainstream rock, r&b-tinged midtempo ballads and jazz-flavored instrumental breaks. Bruce's vocals vary from forceful and direct on the high powered blues/rock numbers to high pitched delicate whining on the more hushed rockers. While Bruce's bass is the instrumental focal point some kicking guitar riffs and strong keyboards and drums by a relatively unknown band add the punch and drive.

Best cuts: "How's Tricks," "Without A Word," "Baby Jane," "Lost Inside A Song," "Something To Live For."

Dealers: Bruce is well known from Cream and other affiliations.

Soul

PEACHES & HERB, MCA 2261. This duo is back on the music scene with a soft disco-oriented LP. Excellent vocals are coupled with impressive contemporary material. Both singers take lead parts. Herb offers a powerful, often gutsy style while Peaches leans toward a throaty, sensual style which is sur-

rounded by large orchestral string sections. This LP is produced, arranged, conducted and mostly written by Van McCoy, who also offers piano and background vocal assistance. Most tunes are mid to uptempo but remain clean and clear throughout.

Best cuts: "We're Still Together," "Love Is Here Beside Us," "Just Remind Me," "We've Got A Lot To Be Thankful For," "Good Good Times."

Dealers: This duo has in the past commanded large audiences. Place with r&b vocal groups.

Country

CAL SMITH—I Just Came Home To Count The Memories, MCA MCA2266. The title cut, which hit No. 15 in Billboard's Hot Country Singles chart, provides a low-keyed base on which Smith's themed material, involving love and nostalgia, revolves. Don Wayne, whose songwriting abilities gained both he and Smith CMA awards in '74, has three tunes to his credit on this album which also features tunes by Conway Twitty and Waylon Jennings/Don Bowman. Production by Walter Haynes combines a soft touch for Smith's low and rumbling vocals with the use of bass, piano, electric piano, steel, drums, electric guitar, rhythm guitar, strings, viola and cello. Background vocal accompaniment on all tunes is provided by the Nashville Sounds.

Best cuts: "I Just Came Home To Count The Memories," "Come See About Me," "Oklahoma Twister," "Molly Ann."

Dealers: Singles chart action should spur LP sales.

WILLIE NELSON—Willie Before His Time, RCA APL12210. Though all selections except "You Ought To Hear Me Cry" have previously been released and though the vocal tracks were cut years ago, this release has a fresh feel to it. Nelson sings in his widely accepted style while new arrangements prevent this from becoming one of those embarrassing outdated albums dredged up to capitalize on a hot artist. Sensitive remixing by Waylon Jennings and Richie Albright with some basic contemporary country instrumentation makes for good listening. Contains some significant Nelson songs, including the mystic, "I'm A Memory," bolstered by some excellent guitar work.

Best cuts: "You Ought To Hear Me Cry," "I'm A Memory," "Stay Away From Lonely Places," "It Should Be Easier Now."

Dealers: Nelson is a magic word in both country and pop categories.

Easy Listening

BOBBY VINTON—The Name Is Love, ABC AB981. Another smooth, easygoing package that combines Vinton's oldest-rock soft baritone balladeering vocal style with crisp MOR orchestrations to blend a sound of wide appeal for adult listeners. The album mixes standards with Vinton originals which show that the singer has clearly understood the combination of ingredients that moved him from a rock-pop pioneer to today's easy listening star and television personality.

Best cuts: "Only Love Can Break A Heart," "You Are Love," "Her Name Is Love."

Dealers: Vinton is touring solidly through the summer to support this album.

Jazz

HERBIE HANCOCK—VSOP, Columbia PG34688. This four-sided explosion by keyboard wizard Hancock was taped at a 1976 Newport Jazz Festival program and in Hancock's own words was dedicated to trumpeter Miles Davis. All the high energy and vitality of the 1970s jazz world is on display in this all star ensemble of players who came to work with Hancock and feel engulfed by the feeling of retrospection which hallmarks this concert. For this is a program of where Hancock has been and was at the time of the taping. Joining him in this star ensemble of players who came to work with Hancock are Ron Carter, Freddie Hubbard, Wayne Shorter, Tony Williams, Bennie Maupin, Billy Hart, Wah Wah Watson and Julian Priester. Their jams together are dynamic examples of rock tinged jazz, pure modernist jazz and jazz reaching out to the boundaries of time and space.

Best cuts: "Maiden Voyage," "Toys," "Hang Up Your Hang Ups."

Dealers: Hancock's solid position as a leading electronics devotee insures a youthful following.

RONNIE LAWS—Friends & Strangers, Blue Note BNLA7-30H (UA). Laws' tenor and soprano sax plus his alto flute mirror the paths Grover Washington has cut, which means he is well on the road to crossover heaven. The instrumentalist's newest LP is a mixed bag of virtuoso reed playing combined with some catchy humpily bump disco tempos. There is some nifty synthesizer playing by Larry Dunn which adds to the captivating flavor. The vocal charts for the subtle female voices is the LP's weakest link. This package of commercial jazz works because it is all planned out carefully. The septet

format allows Laws to soar over a controlled package of dynamics with a horn style that is easily understood and which reflects a combination of blues and open, flowing jazz.

Best cuts: "Goodtime Ride," "Nuthin' Bout Nuthin'," "Same Old Story."

Dealers: This Laws is gaining in stature and the law of returns indicates that with in-store play, your cash register will start ringing.

AHMAD JAMAL—Sun Set, Chess 2ACM1407 (All Platinum). This double-set compilation recalls pianist Jamal's supple style, circa 1958-61. The onlocation tapings at the Blackhawk in San Francisco and Pershing Lounge, Chicago, with support from bassist Israel Crosby and drummer Vernett Fournier, showcase Jamal's delicacy, his ability to swing with a clean forcefulness. Jamal has been on the club circuit all this time, advancing his art, so these tracks tend to recall his basic, roots concept of building hauntingly beautiful melodic phrases and working within the framework of organized romanticism.

Best cuts: "Poinciana," "It Might As Well Be Spring," "Night Mist Blues," "Green Dolphin Street."

Dealers: Jamal's brand of controlled dynamics sounds secure today when compared with the explosive course the piano has taken in jazz/rock; new listeners can get into this music.

First Time Around

ROUGH DIAMOND, Island ILPS9490. Sophisticated yet uncomplicated straight-ahead English rock from a new semi-star group composed of alumni of Uriah Heep, Wings and Humble Pie. Former Heep vocalist David Byron and Pie guitarist Clem Clempson are performing with far more freedom and artistry than in their earlier alliances. Diamond's rock relies on verve and inventive simplicity, rather than on empty bombast. Keyboardist Damon Butcher is another discovery here, providing a wide variety of expressive textures behind the lead guitar and voice.

Best cuts: "Rock 'N' Roll," "Season," "Hobo."

Dealers: Island is putting one of its biggest-ever U.S. campaigns behind this.

BILLION DOLLAR BABIES—Battle Axe, Polydor PD16100. The name is different but all five members were part of the original Alice Cooper Group. The hard-driving guitar and bass-dominated rockers are similar in intensity to early Cooper teenage anthems like "Eighteen." Lead vocalist Michael Bruce has an ideal rock voice apparent in most of the mainstream commercial rockers.

Best cuts: "Too Young," "Rock 'N' Roll Radio," "Dance With Me," "Battle Axe," "Love Is Rather Blind."

Dealers: Expect major Polydor push on this.

BRUCE FOSTER—After The Show, Millenium MNL8000 (Casablanca). Foster is a singer/songwriter who, Millenium says, counts noted American composer Stephen Foster as one of his ancestors. This Foster is thoroughly contemporary. Co-produced by Skip Conte and recorded in San Juan, this is a very well made small group LP. Foster uses his singing abilities to best advantage, with tasteful arrangements. His songs are all very well crafted.

Best cuts: "Born To Break My Heart," "Platinum Heroes."

Dealers: This is Millenium Records' first release so expect a little extra merchandising.

CHUCK HOWARD, Cream 1005. Howard is an outlaw-style country-pop singer who comes out of a songwriting career with tunes recorded by Merle Haggard and Ringo Starr. He's good with rueful tunes about wasted chances in life and gets solid, pretty support from top-level L.A. studio musicians. Unlike many first-album singers without a solid background of public performing, Howard clearly establishes an overall personality and identity on the album as a poetic loser only too aware of his own faults. Several strong FM-country singles potential cuts here.

Best cuts: "Turn Me On (But Don't Tie Me Down)," "Willie's Shades," "Always On A Mountain When I Fall."

Dealers: Cream is making this its spring push project.

AVA BARBER—Country As Grits, Ranwood R8170. Barber has combined her refreshing and wide-ranging vocal talents with some of the best country musicians in Bakersfield, Calif., and Nashville for this LP effort. A member of the Lawrence Welk musical family since 1974 and a native of Knoxville, Tenn., Barber exhibits her clear and strong delivery of lyrical content in a balance between uptempo and ballad type material. Production by Dean Kay and Mac Curtis, and in Nashville by Bill Rice, is clean and crisp.

Best cuts: "Waitin' At The End Of Your Run," "I'll Do It All Over Again," "One-Of-A-Kind Kind Of Love."

Dealers: Barber's tv exposure should help immensely.

MISSION MOUNTAIN WOOD BAND—In Without Knocking, M2WB Records OUB12. Country rock band plays a variety of songs, some a trifle old-fashioned, but that's part of its charm. It has been influenced by a number of sources, from folk to such modern bands as CSN&Y to traditional western cowboy songs. The five-man group sings well together and uses restrained instrumentation.

Best cuts: "Showboat," "Sweet Maria," "Dancin' Is Dancin'."

Dealers: Band tours extensively on college circuit.

Billboard's Recommended LPs

pop

LITTLE FEAT—Time Loves A Hero, Warner Bros. BS3015. Ambitious extravaganza that works at a number of levels. The band can boogie, rock, do disco or soul sauced material, and even offers a few country-flavored excursions. Tower of Power Horn Section adds additional spice, and Doobie Brothers producer Ted Templeman has prodded the group in several interesting directions. **Best cuts:** "Hi Roller," "Time Loves A Hero," "Day At The Dog Races," "New Delhi Freight Train."

DAVE EDMUNDS—Get It, Swan Song SS8418 (Atlantic). That amazing eccentric genius of studio overdub rock is here again, this time on Led Zeppelin's custom label which obviously appreciates the artistry that goes into Edmunds' multi-track creations of songs that sound more authentic than the original rock oldies they are modeled so lovingly upon. Edmunds still provides all the vocals and guitar, but this time accepted help from auxiliary bassists, drummers and keyboardists in order to cut down the waiting time since his last opus. **Best cuts:** "Get Out Of Denver," "I Knew The Bride," "Here Comes The Weekend."

KRIS KRISTOFFERSON—Songs Of Kristofferson, Monument PZ34687 (Columbia). With a few stunning exceptions, Kristofferson has had more commercial musical success as a songwriter than as a singer. But now that he is reaching an even wider public as a busy film star, this is an appropriate time to take a deeper look at his body of truly memorable works as sung in his own gruff, casual style. Kristofferson the writer-singer may well have been ahead of his time in 1969-72 when his biggest hits were published. Proper exposure now could well widen his music audience bigger than ever. **Best cuts:** "Me And Bobby McGee," "Help Me Make It Through The Night," "Loving Her Was Easier," "For The Good Times."

FRANKIE MILLER—Full House, Chrysalis CHR1128. This Scottish rocker will get his most concentrated U.S. push with this release. The LP is dominated by hard-driving rock tunes carried by Miller's gutsy vocals and accented by punchy, clean horn arrangements. But Miller also gives soulful, moving treatment to a pair of r&b-based ballads. **Best cuts:** "Be Good To Yourself," "Down The HonkyTonk," "This Love Of Mine."

GUITAR PLAYER, MCA26002. Nine contemporary soloists are represented on these 18 new tracks spanning four LP sides including Almeida, Ashby, Collins, Coryell, Ellis, Kessel, B.B. King, Pass and Ritenour. Jim Crockett's notes are on the same high level as the musicianship displayed; he informs just which make of guitar and the strings each participant employs. There is a wide variety of styles on display here and none can be faulted. **Best cuts:** "Django," "Samba For Sarah," "Autumn In New York," "Shivers," "Tea For Two."

GOLDEN EARRING—Mad Love, MCA 2254. High powered rock with some nifty guitar and bass riffs by this five piece progressive Dutch band. Guitarist George Kooymans and Barry Hay carry the raw gutsy vocals. Most tunes contain long indulgent instrumental breaks. **Best cuts:** "Sueleen (Sweden)," "Con Man," "Fightin' Windmills."

BROWNSVILLE STATION, Private Stock PS2026. This is a good rock record from a slightly off-the-wall band. Produced and engineered by Eddie Kramer, this is the type of record that brings a smile, both for its light playing and silly lyrics that should brighten up radio play. **Best cuts:** "Sleazy Louise," "Mr. Johnson Sez," "The Martian Boogie."

JANNE SCHAFER—Katharsis, Columbia PC34499. This young Swedish guitarist has recorded lead on most ABBA cuts as well as with jazz greats like Art Farmer. On his first album to be released in the U.S., Schaffer shows himself to be a fluent and inventive composer-player whose elegant jazz-rock is surprisingly influenced by Latin and jazz's Eastern sounds. **Best cuts:** "Bromma Struttin'," "Dimbaa Jullow," "Stocking Suite."

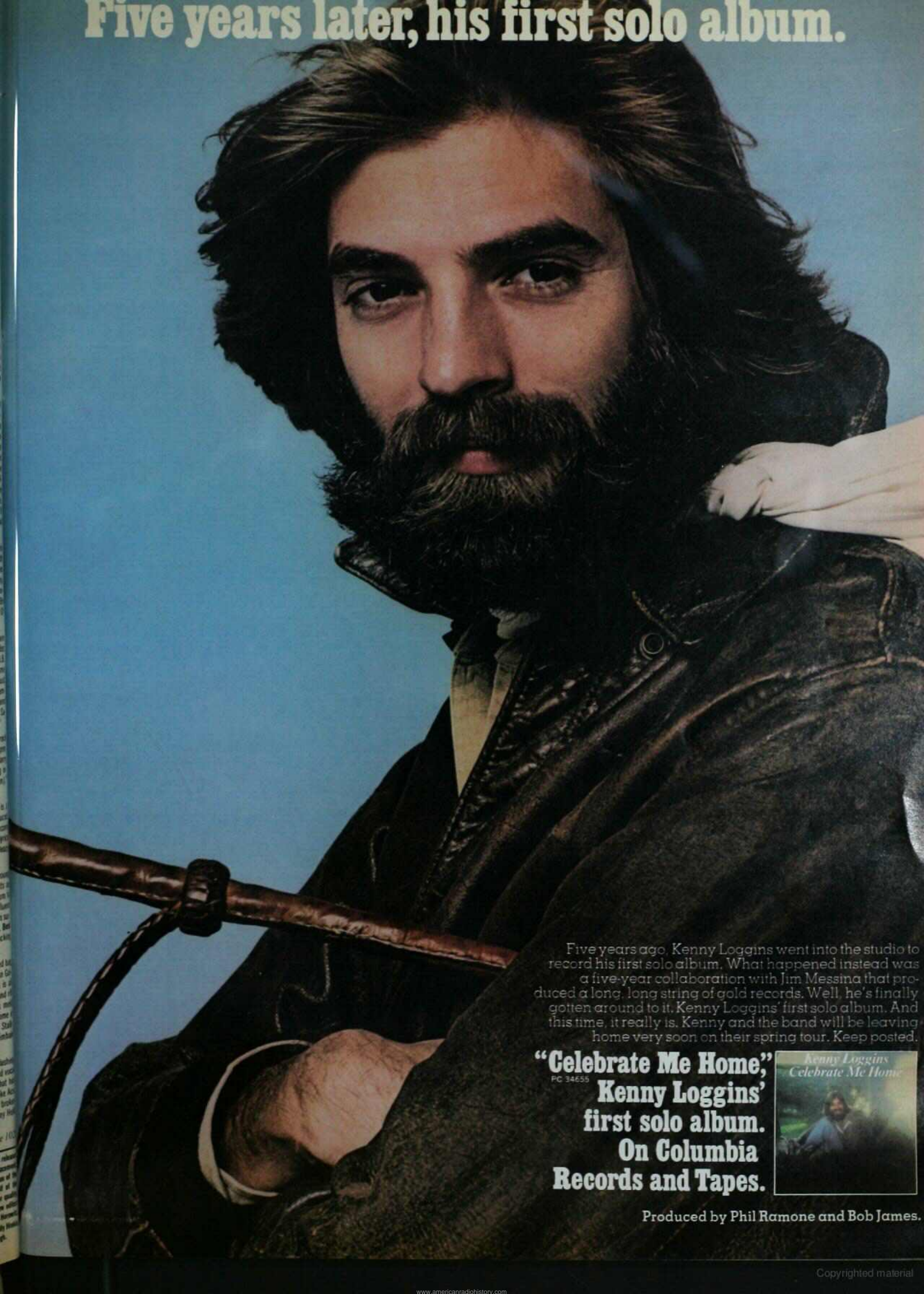
BENNY GOLSON—Killer Joe, Columbia PC34678. A mixed bag of pop and quasi-jazz offerings heralds veteran jazzman Golson's debut LP for Columbia. The crossover intention is all evident and obvious by the utilization of disco tempos and r&b instrument patterns. Large orchestra and soft voices melt nicely. Arranger/soprano saxman Golson is easily at home in these non-challenging tunes. **Best cuts:** "Walkin' And Stalkin' In," "The New Killer Joe," "Easy All Day Long," "Timbak Rock."

CHARLIE—No Second Chance, Janus JX57032. Slashing double guitar rock tracks support high, studio-enriched vocal harmonies in well-crafted rock-pop songs of a style that has proven very commercial here in the work of groups like Ace. Charlie has toured widely overseas on major bills and broken through in various foreign markets. **Best cuts:** "Johnny Hold Back," "No Second Chance," "Pressure Point."

(Continued on page 102)

Spotlight—The most outstanding new product of the week's release 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 Morowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gorza, Roman Kocak, Dick Nuzar, Jim McCough.

Five years later, his first solo album.



Five years ago, Kenny Loggins went into the studio to record his first solo album. What happened instead was a five-year collaboration with Jim Messina that produced a long, long string of gold records. Well, he's finally gotten around to it, Kenny Loggins' first solo album. And this time, it really is. Kenny and the band will be leaving home very soon on their spring tour. Keep posted.

"Celebrate Me Home,"
PC 34655
Kenny Loggins'
first solo album.
On Columbia
Records and Tapes.



Produced by Phil Ramone and Bob James.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/30/77

Number of singles reviewed
this week **99** Last week **115**

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Pop

BARRY MANILOW—Looks Like We Made It (3:29); producers: Ron Dante, Barry Manilow; writers: Richard Kerr, Will Jennings; publisher: Irving, BMI, Arista AS0244. Another melodic and catchy love theme that begins on a serene beat but gradually builds in intensity to a powerful chorus. A strong followup to "Weekend In New England," Manilow ruefully and ironically sings to a former love of how they have both "made it" through to new romantic partnerships.

STEVE MILLER BAND—Jet Airliner (3:20); producer: Steve Miller; writer: Paul Pena; publishers: Sailor/No Thought, ASCAP, Capitol P4424. This is the first single from Miller's forthcoming album and following the platinum "Fly Like An Eagle" LP. Miller uses dominant guitar and bass riffs that help this pulsating rocker takeoff and land on a punchy commercial beat. Miller's vocals glide within the uptempo framework of the song. The cheerful tune belies a somewhat introspective lyric about how the narrator would rather be home than flying on to distant adventures.

DARYL HALL & JOHN OATES—Back Together Again (3:23); producer: Christopher Bond; writer: J. Oates; publisher: Unichappel, BMI, RCA PB10970. The saga of a fallen rock idol who has recovered from a period of dissipation is treated with the sophisticated, driving Hall-Oates rock-soul style. A cooking orchestration steamrollers the song through several contrasting themes that evoke both Philly soul and English glitter rock at various moments. The climax is an intense crescendo of repeated vocal phrases.

DAVID SOUL—Going In With My Eyes Open (3:59); producer: Tony Macaulay; writer: Tony Macaulay; publishers: Almo/Macaulay, ASCAP, Private Stock PS45150. The tv action star who had a No. 1 single with "Don't Give Up On Us" has another sensitive, poetic ballad by the writer of his breakthrough hit. Romantically contemporary strings and Soul's soft vocal unfold a tale of a rueful, wary lover who is starting a big romance determined not to repeat his old mistakes.

recommended

ARLO GUTHRIE—Massachusetts (3:16); producer: John Pilla; writer: Arlo Guthrie; publisher: Arioco, ASCAP, Reprise RPS1388 (Warner Bros.)

NILS LOFGREN—I Came To Dance (3:24); producers: Nils Lofgren, Andy Newmark; writer: Nils Lofgren; publishers: Almo/Hilmer, ASCAP, A&M 19275.

GALLAGHER & LYLE—The Runaway (3:32); producer: David Kerchenbaum; writers: B. Gallagher, G. Lyle; publisher: Irving, BMI, A&M 19325.

CECILIO & KAPONO—I Love You (3:08); producers: Bruce Botnick, Terry Powell, Cecilio & Kapono; writer: Cecilio; publisher: SeaCap, ASCAP, Columbia 310530.

KENNY RANKIN—On And On (2:51); producer: Michael Stewart; writer: Stephen Bishop; publisher: Stephen Bishop, BMI, Little David LD735 (Atlantic).

JOHN VALENTI—I Love Her Too (3:18); producer: Robert Culley; writers: Rainer, Brouman; publisher: Minta, BMI, Ariola America 7663.

AMERICAN FLYER—Spirit Of A Woman (2:30); producers: American Flyer, Ken Friesen; writers: E. Kaz, C. Fuller; publishers: United Artists/Glasco, ASCAP/Cu'chulainn, BMI, United Artists UAXW984Y.

SHERBET—Gimme Love (3:17); producers: Sherbet, Richard Lush; writers: G. Porter, T. Mitchell; publisher: Canberra, BMI, MCA, MCA40720.

NITE CITY—Midnight Queen (3:26); producers: Ray Manzarek, Jay Senter; writers: D. Sugerman, R. Manzarek, N. James; publisher: Bauhaus, ASCAP, 20th Century TC2336.

IGUANA—Dream Song (3:22); producers: Don Falk, Arthur Bod; writer: D. Falk; publisher: Goblet, BMI, United Artists UAXW982Y.

HEAD EAST—Gettin' Lucky (3:15); producer: Richard Fodor; writers: Steve Huston, Mike Somerville; publishers: Almo/Zuckschank, ASCAP, A&M 19305.

Soul

ROSE ROYCE—I'm Going Down (3:37); producer: Art Linton; writer: Norman Whitfield; publisher: Duchess, BMI, MCA, MCA40721. Rose Norwalt of this 10 member ensemble is the only vocalist on this mellow but often bouncy tune. She moves in easily as a large orchestral section breaks in leading back to her smooth, mellow tempo. The record builds and builds as vocals get stronger, then mellows to a soft conclusion.

TYRONE DAVIS—This I Swear (3:34); producer: Leo Graham; writer: L. Graham; publishers: Buttermilk Sky/Content/Alynn, BMI, Columbia 310528. As usual, big strong horn sections accompany Davis. Background singers blend well with his vocal style. Lyrics are bouncy, geared to any season. While this record maintains a constant rhythm, the female background singers, perfectly spaced throughout, give the record a contemporary flair.

recommended

DELLS—Our Love (3:14); producer: Harris Machine; writers: A. Felder, K.G. Conway, R. Tyson; publisher: Six Strings, BMI, Mercury 73909.

DELLA REESE—Nothing But A True Love (3:52); producer: Carl Davis; writer: D. Reese; publisher: CanTau, ASCAP, Chi-Sound CHXW978Y (United Artists).

JOE SIMON—You Didn't Have To Play No Games (3:30); producers: John Richbourg, Joe Simon; writer: Jerry Weaver; publisher: Muscle Shoals, BMI, Spring SP172 (Polydor).

TONY WILSON—I Like Your Style (3:00); producer: Tony Wilson; writer: T. Wilson; publishers: Fourth Floor/Tony Wilson, ASCAP, Bearsville BSS0316. (Warner Bros.)

INNERVISION—Gotta Find A Way To Get Back Home (3:44); producers: Johnny Powers, Lloyd Robinson; writers: L.R. Robinson, M. Karriem; publisher: Johnny Powers, BMI, Ariola America 7657.

LIFESTYLE—Katrina (3:30); producer: Billy Jackson; writers: B. Jackson, J. Pretlor; publishers: Unichappell/In The Red/Celenia, ASCAP/BMI, MCA, MCA40722.

strings are a plus. **Best cuts:** "Nevertheless," "Moments To Remember," "Stay As Sweet As You Are."

soul

BETTY WRIGHT—This Time For Real, Alston 4406 (T.K.). This powerful, bouncy singer moves through much of her own penned material surrounded by large horn and orchestral sections. While all tunes are well performed and produced, there is a sameness about the songs. Background vocals are particularly impressive. **Best cuts:** "That Man Of Mine," "If You Abuse My Love," "You Can't See For Lookin'," "Room At The Top."

HODGES, JAMES & SMITH—What's On Your Mind, London PS685. Energetic, dynamic female trio soul with big orchestra and rhythm backing from a vocal threesome on its second label. The group's best point is its shout-and-response counterpoint intensity at faster tempo songs. But it also brings a nice punching emotionality to ballads requiring clear soprano tones. **Best cuts:** "Don't Take Away Your Love," "Love Baby," "Situation."

MIGHTY DIAMONDS—Ice On Fire, Philadelphia International PZ34454 (CBS). This trio of male singers offers clear natural vocals to less than fair material. Lead vocals are good but treatment given to tunes could easily be better. Horn sections are outstanding but on the whole, instruments are as soft as the vocalists. **Best cuts:** "Country Living," "Get Out Of My Life, Woman," "Little Angel."

NEW YORK PORT AUTHORITY—Three Thousand Miles From Home, Invictus PZ34380 (CBS). This self-contained soul horn sextet is produced here by Brian Holland and shines on funky riff numbers although it also has much to offer in its wide-ranging vocal harmonies on slow ballads. **Best cuts:** "I Got It," "Home On A Rainy Day," "I Used To Hate It (Till I Ate It)."

MYSTIQUE—Is It Really You (3:15); producer: Bunny Sigler; writer: T. Life; publishers: Mills & Mills/Gemigo, BMI, Curtom CMS0126 (Warner Bros.).

SYMBOL 8—Party Life (3:26); producers: Michael R. Birzon, Richard H. Royall; writer: Willie Lowery; publishers: Duchess/Old Sparta/Heavy, BMI, Shock SH5 (Janus).

TOMORROWS' EDITION—Be Real (3:21); producer: Khalis Bayyan; writers: D. Johnson, R. Bell; publishers: Delightful/Gang, BMI, Gang GR1328A.

Country

BILL ANDERSON—Head To Toe (2:30); producer: Buddy Killen; writer: Bobby Braddock; publisher: Tree, BMI, MCA 40713. A welcome change of pace for Anderson who takes a Bobby Braddock composition with simple lyrics and turns it into a personal statement with a pounding, hypnotic chorus. Excellent production from Killen reveals a new side of Anderson.

JIM ED BROWN/HELEN CORNELIUS—Born Believer (2:30); producer: Bob Ferguson; writer: Gary Harju; publisher: Filmways, ASCAP, RCA JH10907. RCA's hot duet team returns with an optimistic love song. Though the singing is solid throughout, the voices reach harmonic perfection in the bright, happy chorus.

BILLIE JO SPEARS—If You Want Me (2:22); producer: Larry Butler; writer: Ben Peters; publisher: Ben Peters, BMI, United Artists UAXW985Y. A catchy, lively Ben Peters song provides a suitable vehicle for Spears' spirited vocal performance. Hard-driving thrust for this country mover comes from Larry Butler's on-the-mark production.

recommended

LA COSTA—We're All Alone (3:30); producer: Jimmy Ford; writer: Boz Scaggs; publisher: Boz Scaggs, ASCAP, Capitol P4414.

DUGG COLLINS—I'm The Man (2:12); producer: The General; writer: Bernard Spurluck; publisher: Fort Knox, BMI, Sunshine Country SC143.

LOIS JOHNSON—I Hate Goodbyes (2:53); producer: Jim Viennau; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP, Polydor PD14392.

WENDEL ADKINS—Laid Back Country Picker (2:26); producer: Ray Ruff; writers: J. Casey-V. Matthews; publisher: Jack, BMI, Hitville H6055F.

CHARLY McCLAIN—It's Too Late To Love Me Now (3:00); producer: Larry Rogers; writers: Johnny Wilson-Rory Bourke-Gene Dobbins; publisher: Chappell, ASCAP, Epic 850378.

CHUCK STEWART—It's Never Gonna Be The Same Again (3:10); producer: Bob Beckham; writer: Kris Kristofferson; publisher: Resaca, BMI, Monument 45216.

DAVE RICH—Because You're Gone (3:11); producer: Billy Strange; writer: Dave Rich; publishers: Singletree/Tackhamer, BMI, Republic IRDAR390A.

20TH CENTURY STEEL BAND—Warm Heart Cold Steel, Island ILPS9464. This self contained ensemble from Trinidad offers native musical sounds vocally and instrumentally. While instruments offer big sounds, they are kept at a mellow tempo. Vocals are almost chants. **Best cuts:** "Love's Theme," "Theme From Shaft," "We've Got To Work To Stay Together," "No. 1."

country

FLOYD CRAMER & THE KEYBOARD KICK BAND, RCA APL12278. The legendary and distinctive talents of Cramer undergo a vast expansion with this LP that explores a refreshing keyboard sound concept. With the use of eight keyboard instruments—piano, organ, two electric pianos, clavinet and three synthesizers—through the process of overdubbing Cramer is the Keyboard Kick Band. **Best cuts:** "Rhythm Of The Rain," "Foolin' Around," "Theme From Mary Hartman," "Prelude To Love."

jazz

LES McCANN—Music Lets Me Be, ABC AS9329. Pianist's first for ABC is a variety potpourri offering instrumental tastes of several blendings and a few vocals by the leader. There is more of a concentration on instrumentals than there is on Les' vocalizing. Sextet's light sound revolves around Les' electric keyboards, with Miroslaw Kudykowski's blazing guitar runs adding additional fire. **Best cuts:** "Ruby Jubilation" (the most commercial cut), "Street Dance," "Music Lets Me Be."

PEE WEE ELLIS—Home In The Country, Savoy SJL3301 (Arista). The first new artist to record on the old Savoy label since the '60s, Ellis was musical director for James Brown and Esther Phillips. In his solo debut, Ellis shows that he still has

Easy Listening

BOBBY VINTON—Only Love Can Break A Heart (2:54); producer: Bob Morgan; writers: Burt Bacharach, Hal David; publisher: Arch, ASCAP, ABC AB12265. This Bacharach-David song was a smash for Gene Pitney some 15 years ago. Vinton warbles a solidly contemporary MOR version that could also garner much country play. Vinton's light baritone sings the hook-laden song straightforwardly to a bouncy chestration.

recommended

PETER PRINGLE—The Songs Sound Different To Me (3:25); producer: Michael Lloyd; writers: Paul Nassib, Stephen Cohn; publishers: Schiffman, BMI/Bubala/Free Hippo, ASCAP, Warner Bros. WBS8376.

JANE OLIVOR—Some Enchanted Evening (3:15); producer: Charlie Calello; writers: D. Hammerstein, R. Rodgers; publisher: Williamson, ASCAP, Columbia 310527.

Disco

recommended

JUICE—Catch A Groove (2:46); producer: We II; writers: Riley, Kenny Clark Jr., Rita Green; publishers: Joyfully So/Almo, BMI, Greedy G1088S.

BRAINSTORM—Lovin' Is Really My Game (Pt. 1) (3:00); producer: Jerry Peters; writers: Belita Woods, Tranita Woods; publisher: Interior, BMI, Tabu JB10961.

BRENDA AND THE TABULATIONS—(I'm A) Superstar (2:28); producers: Gilda Woods, John Davis; writer: John Davis; publishers: Midsong/John Davis, ASCAP, Chocolate City CD (Casablanca).

ELI'S SECOND COMING—Hop-Scotch (3:04); producer: Bobby Eli; writer: Bobby Eli; publishers: Oceans Blue/Day's Child, BMI, Silver Blue 7303 (T.K.).

MASS PRODUCTION—Wine-Flow Disco (3:58); producer: A. Ellerbe; writers: R. Williams, T. Williams; publisher: Per, ASCAP, Cotillion 44219 (Atlantic).

MARTEE LEBOUS—Fallin' In And Out Of Love (3:47); producer: Charlie Calello; writer: Martee Lebus; publisher: Inspiration, ASCAP, Image IM3011 (Lynn).

Picks—a top 30 chart tune in the opinion of the review panel; voted for the selections released this week; recommended for predicted to land on the Hot 100 between 31 and 100. Review by Nat Freedland.

Billboard's Recommended LPs

• Continued from page 100

ALVIN CROW & THE PLEASANT VALLEY BOYS—High Riding, Polydor PD16102. Any fan of western swing, laid back country blues and folk or toe-tapping dance music will go for this album by fiddler Crow, a long-time Texas club musician. Also included are some rock textured fast paced tunes. The Pleasant Valley Boys add the mood setting instrumentals that makes this album a good time fun flavored piece of progressive country honky-tonk. **Best cuts:** "Yes She Do, No She Don't (I'm Satisfied With My Gal)," "Crazy Little Mama (At My Front Door)," "Turkey Texas (Home Of Bob Wills)," "Texas Kids Retirement Run."

LUCY SIMON—Stolen Time, RCA APL11745. Although she doesn't possess that same raw cutting edge in her vocals as sister Carly, Lucy Simon nevertheless serves up a pleasant enough surprise of her own in this package. A lovely collection of sweet sounding, evocative songs—mostly having to do with affairs of the heart. Nice interpretations of Carol Bayer Sager material as well as original songs. James Taylor and Carly Simon also contribute background vocals on several cuts. **Best cuts:** "Father To Son," "Please Say Yes," "I've Been There Before," "We're Over."

BENNY TROY—Tearin' Me To Pieces, De-Lite DEP2024. Troy is a blue-eyed soul-disco vocalist after the fashion of Frankie Valli on his big solo recordings. Produced in Philadelphia with big, energetic orchestrations, Troy is at his best in high-intensity, faster tempo songs that show off his belting abilities. **Best cuts:** "Two Ships In The Night," "Tearin' Me To Pieces," "I Wanna Give You Tomorrow."

FOUR LADS—Ten Million And Still Counting, Fona 67231. It's a trip down memory lane with the quartet of Bruce, Busseri, Arnold and D'Arc with new charts by Andy Watermann and Ed Tossing. Group serves up eminently listenable close harmony on 10 cuts, all oldies taped last December in Chicago. Mellow

strings are a plus. **Best cuts:** "Nevertheless," "Moments To Remember," "Stay As Sweet As You Are."

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Brown's sense of funk, while his saxophone playing adds more jazz oriented avenues. Ellis uses background vocalists sticks closely to a tight band sound eschewing strings. **Best cuts:** "Nature Boy," "Gotcha!"

DEXTER GORDON QUARTET—Swiss Nights, Inner City CD. All of a sudden there's a rush of imports of Gordon and his U.S. CBS has come out with its newly recorded work and Inner City rushes out three by the tenor giant living in Europe. This is a session cut at the 1975 Zurich jazz festival with saxist Kenny Drew, bassist Niels-Henning Orsted Pedersen, drummer Alex Riel. The mood is relaxed and hip swaying. The program of modern jazz is deep jazz and Tin Pan City tunes. **Best cuts:** "Tenor Madness," "Days Of Wine And Roses."

RON ESCHETE—Spirit's Samba, Jas 4003. L.A.-based electric guitarist, makes his debut on this L.A. label in a heavily Latin laden. His quartet plus wife Carol on piano plays pretty music, unfettered by gimmicks with just an occasional free swinging modern style. Eschete plays in the Jack Mundell Lowe style. **Best cuts:** "Spirit's Samba," "Samba Song," "Desert Air," "Why Did I Choose You."

WOODY SHAW CONCERT ENSEMBLE—At The Berlin Stage, Muse MR5139. The trumpeter's fine septet, after a year in Berlin at that City's noted jazz festival, typifies best of mainstream, hauntingly lovely jazz. The sidemen include Rene McLean, Frank Foster, Slide Hampton, Elvin Mathews, Stafford James and Louis Hayes and collectively they know from whence they came; their roots are in their feeling is to combine the sounds of today with the heritage of the '50s. **Best cuts:** "Hello To The Wind," "Marie."



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**Cordell
Wears 2
Hats In
Chicago**

By JEAN WILLIAMS

LOS ANGELES—Moses Lind-
berg "Lucky" Cordell, who is being
honored with a testimonial dinner
by members of the music commu-
nity at the Chicago Regency Hotel,
Chicago, Friday (29), heads two
Chicago-based firms, G.E.C. Rec-
ords and Lucky Productions Inc.

Cordell through his production
company is placing acts with major
labels and has signed and recorded
Morris D. Jefferson, Jerline &
Friends, T-Connection, New Image,
Funk Machine, L.V. Hawkins,
Kenny Delt, Linda Echols and
North, South, East and West.

T-Connection has been signed to
T.K. Productions with a disco LP
and single "Do What You Wanna
Do," Jerline & Friends, another
disco-oriented group, is signed to
United Artists Records.

Says Cordell: "I have gone about
getting every type of act from
straight blues to hard disco, so as not
to come up short with talent when I
approach a label." He adds that he
is also looking for a label deal for
G.E.C. Records.

This, Cordell's newest venture,
comes on the heels of a long associa-
tion with WVON in Chicago, first
as an announcer in 1964, moving up
to program/music director in 1965,
onto assistant general manager in
1968 and general manager in 1970.
From there he moved into the corpo-
rate end of the Globetrotter organi-
zation, owner of WVON.

Cordell, who has been in the mu-
sic industry more than 25 years, once
served as executive secretary of the
National Assn. of Television and
Radio Announcers (NATRA) prior
to becoming executive director of
the organization.

This in part is the reason for the
testimonial dinner to pay tribute to
Cordell for his contribution to the
entire music industry.

According to Granny White, CBS
Records director of national promo-
tion, who is one of the persons spear-
heading the event, those persons
confirmed to be dais guests are Ron
Alexenberg, Epic Records; LeBaron
Taylor, CBS Records; Ernie Leaner
of Ernie's One-Stop; Granny White;
Paul Gallis, Gallis Enterprises; Carl
Davis, Chi-Sound Records; Bunky
Sheppard, Motown Records; Hill-
ery Johnson, Atlantic Records; Bob
Johnson, managing editor of Jet
Magazine; Nate McCalla, Calla
Records; Henry Allen, Cotillion
Records.

Also: E. Rodney Jones, WVON,
who is master of ceremonies; Ber-
nadine Washington, WVON; Bar-
bara Cordell; Al Bell, ICA Records;
Mayor Richard Hatcher, Gary, Ind.;
Fred Rector, Rector Enterprises;
Georgie Woods, WDAS, Phila-
delphia; Al Perkins, WJLB, Detroit;
Bill Gavin Report; Russ Regan,
formerly 20th Century Records; Ed-
die Thomas, Thomas Associates;
and O.C. White, WAWA, Mil-
waukee.

O.C. Smith is set to perform.

Amherst In L.A.

NEW YORK—Amherst Records
has opened an office in Los Angeles
at 9229 Sunset, Suite 815, (213) 273-
1715. Headquarters for the firm will
remain in Buffalo, N.Y. and it has
hired new personnel to man its Los
Angeles office (see Executive Turn-
table).

Billboard **HOT 100** Chart Bound

LOOKS LIKE WE MADE IT—Dovey Marlowe (Album) and
 BRICK TOGETHER AGAIN—Dovey Marlowe
 (Album) (MCA, 1987)
 GOVERNMENT WITH MY EYES OPEN—Dovey Marlowe
 (Album) (MCA, 1987)
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	12	SOUTHERN NIGHTS—Glen Campbell ● (Gary Klein, A. Tossaint, Capitol 4376)	★	41	7	CHERRY BABY—Stacy (Jack Douglas, Duke, Harkin, Rame, Seawal, Smith, Capitol 4399)	69	71	3	HOOKED ON YOU—Bread (David Gates, D. Gates, Elektra 45389)
★	3	10	HOTEL CALIFORNIA—Eagles (Bill Szymczyk, D. Foster, D. Henley, G. Frey, Asylum 45384)	★	56	3	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Kee Callat, J. Nicks, Warner Bros. 8371)	★	80	2	GONNA FLY NOW (Theme From "Rocky")—Waynard Ferguson (Jay Chaffway), B. Conti, C. Connors, A. Robbins, Columbia 319468
3	1	20	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown)	37	39	8	OLD FASHIONED BOY (You're The One)—Stallion (Dix Dornell), W. Demick, Casablanca 877	★	NEW ENTRY	JET AIRLINER—Steve Miller Band (Steve Miller), S. Miller, Capitol 4424	
★	9	10	WHEN I NEED YOU—Leo Sayer (Richard Perry), C.B. Seger, K. Hammond, Warner Bros. 8332	★	44	6	CINDERELLA—Fishtail (Jim Mason), L. Burnett, Atlantic 3352	72	76	4	SOUND AND VISION—David Bowie (David Bowie) D. Bowen, RCA 10905
5	6	14	I'VE GOT LOVE ON MY MIND—Natalie Cole ● (Chuck Jackson, Marvin Tenny), C. Jackson, M. Tenny, Jay's Enterprises, Capitol 4360	★	45	8	MY SWEET LADY—John Denver (William Okun), J. Denver, RCA 10911	★	85	2	DO YOU WANNA MAKE LOVE—P. McCann (Hal Yergler), Peter McCann, 20th Century 2325
6	4	14	DON'T GIVE UP ON US—David Soul ● (Tony Macaulay), T. Macaulay, Private Stock 45129	40	24	12	MAYBE I'M AMAZED—Wings (Paul McCartney), P. McCartney, Capitol 4385	74	77	4	BROOKLYN—Cody Jameson (Dovey Marlowe, Nelson Kay Beach) L. Fedrick, A&M 7873
7	8	14	SO IN TO YOU—Atlanta Rhythm Section (Buddy Buie), B. Buie, K. Wu, D. Daughtry, Polydor 14373	★	49	5	MARGARITAVILLE—Joey Buffalo (Harbert Patsum), J. Buffalo, ABC 12254	★	86	2	THIS IS THE WAY THAT I FEEL—Marie Osmond (Rick Hall), G. Jackson, Kaleb 14385 (Polydor)
★	10	14	RIGHT TIME OF THE NIGHT—Jennifer Warren (Jim Ed Norman), P. McCann, Arista 8223	★	52	4	SHOW YOU THE WAY TO GO—Jacksons (Kenny Gamble, Leon Huff) K. Gamble, L. Huff, Epic 8-50130	★	NEW ENTRY	FLY AT NIGHT—Chilliwack (Steve Turner, Bill Henderson), E. Henderson, R. Tarney, Westwood 7024	
★	19	5	SIR DUKE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54281 (Motown)	★	53	11	DANCIN'—Crown Heights Affair (Freddie Perren), Bill Briffon, W. Anderson, De-Lite 1588	★	NEW ENTRY	SPIRIT IN THE NIGHT—Manfred Mann's Earth Band (Manfred Mann, Earth Band), E. Springsteen, Warner Bros. 8255	
10	11	11	TRYING TO LOVE TWO—William Bell (William Bell, Paul Mitchell), W. Bell, P. Mitchell, Mercury 73829 (Phonogram)	★	55	5	LOVE'S GROWN DEEP—Kenny Nolan (Kenny Nolan, Charlie Calabro), K. Nolan, 20th Century 2321	★	NEW ENTRY	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Bobby Coltrain, Karl Richardson), A. Gibb, B. Gibb, RSO 877 (Polydor)	
★	13	10	I WANNA GET NEXT TO YOU—Boyz n the Bay (Norman Whitfield), N. Whitfield, MCA 40642	★	51	7	THEME FROM "CHARLIE'S ANGELS"—Henry Mancini & His Orchestra (Joe Raposo), J. Elliott, A. Ferguson, RCA 10888	★	88	2	THAT MAGIC TOUCH—Angel (Eddie Kramer), P. Meadows, G. Guffria, F. DiMino, Casablanca 878
★	14	11	COULDN'T GET IT RIGHT—Climax Blues Band (Climax Blues Band), Climax Blues Band, Sire 736 (ABC)	46	38	26	I LIKE DREAMIN'—Kenny Nolan ● (Kenny Nolan, Charlie Calabro), K. Nolan, 20th Century 2287	79	83	2	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349
★	15	8	LIDO SHUFFLE—Bar Skaggs (Bar Skaggs), B. Skaggs, D. Paich, Columbia 3-10491	47	50	9	I THINK WE'RE ALONE NOW—Baltimore (Matthew King, Kaufman, Gary Phillips, Glen Kainbird), B. Corbett, B. Gentry, Bessie/Playboy 5741 (Epic) 5741 (Playboy)	★	NEW ENTRY	AT MIDNIGHT (My Love Will Lift You Up)—Rufus Featuring Chaka Khan (Rufus), T. Madden, L. Washburn, ABC 12238	
★	16	7	CAN'T STOP DANCING—Captain & Tennille (Daryl Dragon), K. Stevens, J. Fitzhugh Jr., A&M 1912	★	59	4	SLOW DANCIN' DON'T TURN ME ON—Additional Brothers (Harbert Patsum) D. Addini, D. Addini, Buddha 364	81	47	12	YOU'RE THROWING A GOOD LOVE AWAY—Spinners (Tom Bell), S. Marshall, T. Workman, Atlantic 3382
★	17	10	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Fisch for Sunshine Sound Int.), H.W. Casey, K. Fisch, TK 1022	★	62	4	YOU ARE ON MY MIND—Chicago (James William Guercio) J. Guercio, Columbia 3-10523	★	NEW ENTRY	YOU'RE MY WORLD—Heavenly Bodies (Ken Caillat), E. Caillat, MCA 4418	
★	20	7	YOUR LOVE—Marilyn McCoo & Billy Davis Jr. (Don Davis), K.B. Beckman, W. Johnson, ABC 12262	★	60	4	BACK IN THE SADDLE—Neromith (Jack Douglas, Neromith) S. Tyler, J. Perry, Columbia 3-10514	82	43	7	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (Manhattan, Bobby Martin), T. Rondazzo, V. Pike, R. Joyce, Columbia 3-10495
17	7	21	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand ● (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450	★	61	6	SLOWDOWN—John Miles (Robert Holmes), J. Miles, D. Marshall, London 29692	★	NEW ENTRY	WHATCHA GONNA DO?—Patti LaBelle (Bill Schnee), Lonnie Jenkins, A&M 1520	
18	12	15	RICH GIRL—Daryl Hall & John Oates ● (Christopher Bond), D. Hall, RCA 10860	★	52	5	SLEEPWALKER—Kinks (Ray D. Davies), R.D. Davies, Arista 8240	84	87	6	SAD GIRL—Carl Green (Spencer Proffer), A. Gordon, Arista America 7588 (Capitol)
19	5	17	THE THINGS WE DO FOR LOVE—10 cc ● (10 cc), Stewart, Goldmann, Mercury 73875 (Phonogram)	★	64	8	I WANNA DO IT TO YOU—Jerry Butler (Jerry Butler, Homer Talbert for Fountain Prod.), J. Butler, H. Talbert, P. Henley, Motown 1414	★	NEW ENTRY	YOU'RE MOVIN' OUT TODAY—Bette Midler (Tom Dowd) B. Walker, C. Seger, B. Roberts, Atlantic 3379	
★	23	7	CALLING DR. LOVE—Kiss (Eddie Kramer & Rick Shuford Prod. Inc.), G. Simmons, Casablanca 880	★	67	5	UNDERCOVER ANGEL—Alan O'Day (Steve Barz, Michael Martini), A. O'Day, Pacific 001 (Atlantic)	★	NEW ENTRY	MY BEST FRIEND'S WIFE—Paul Anka (Charles Calabro), P. Anka, United Artists 172	
★	28	6	LUCILLE—Kenny Rogers (Larry Butler), K. Bowling, N. Syman, United Artists 825	★	55	7	YOU TAKE MY HEART AWAY—James Darren (Jack Diamond), B. Conti, C. Connors, A. Robbins, Private Stock 45136	★	NEW ENTRY	SOLSBURY HILL—Peter Gabriel (Bob Ezrin), P. Gabriel, A&M 7079	
★	30	7	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 43384	★	56	22	12	THE FIRST CUT IS THE DEEPEST—Rod Stewart (Tom Dowd), C. Stevens, Warner Bros. 8321	★	NEW ENTRY	ARRESTED FOR DRIVING WHILE BLIND—J.Z. Top (Bill Ham), Gibbons, NIS, Board, London 251
★	25	11	ANGEL IN YOUR ARMS—Hot (Gayton Ivy, Terry Woodford), T. Woodford, C. Ivy, T. Brashford, Big Top 14085 (Atlantic)	★	57	26	17	DISCO LUCY (I Love Lucy Theme)—Wilson Pickett Street Band (Trevor Lawrence, E. Samet, R. Adamson), Island 878	★	NEW ENTRY	DISCO INFERNO—Trammps (Ronald Baker, Norman Harris, Earl Young), L. Green, B. "Have Mercy" Kersay, Atlantic 3385
★	33	7	HELLO STRANGER—Yazoo (Elman (Freddie Perren for Grand Slam Prod.), B. Lewis, RSO 871 (Polydor)	★	62	5	5	SUB-ROSA SUBWAY/CALLING OCCUPANTS—Klaatu (Klaatu), Klaatu, Capitol 4412	★	NEW ENTRY	NIGHT MOVES—Bob Seger (Jack Richardson), B. Seger, Capitol 4389
★	29	6	FEELS LIKE THE FIRST TIME—Foghorn (John Sinclair, Gary Lyons), M. Jones, Atlantic 3294	★	63	3	EVERYBODY BE DANCIN'—Starbuck (Booth Blackman, Mike Clark for Bill Lowery Prod.), B. Blackman, Private Stock 45144	★	NEW ENTRY	I GOTTA KEEP DANCIN'—Carrie Lucas (Dick Griffey), W. Anthony, Soul Train 10891 (RCA)	
★	31	8	DANCING MAN—D (D), B. Peckman, Epic/Sweet City 8-50325	★	74	3	ON THE BORDER—Al Stewart (Alan Parsons), Al Stewart, Janus 257 (SRT)	★	NEW ENTRY	DOWN TO THE STATION—E.W. Stewart (Bob Montgomery), D. Lind, Warner Bros. 8343	
★	27	18	DANCING QUEEN—Rita ● (Benny Anderson, Bjorn Ulvass), B. Anderson, S. Anderson, B. Ulvass, Atlantic 3372	★	75	2	N.Y., YOU GOT ME DANCING—Andrea True Connection (Gregg Diamond), G. Diamond, Buddha 564	★	NEW ENTRY	I CAUGHT YOUR ACT—Hues Corporation (Nicky Holmes), N. Holmes, Warner Bros. 8334	
★	40	5	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (Bobby Kilbey), B.L. McGhee, B. Kilbey, Epic 8-50313	★	65	27	11	THIS GIRL (Has Turned Into A Woman)—Mary MacGregor (Peter Yarrow, Barry Beckert), P. Yarrow, M. MacGregor, Arista America 7642 (Capitol)	★	NEW ENTRY	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (Michael Suttler), K. Wakefield, W. Suttler, B. Suttler, Tamla 54279 (Motown)
★	36	3	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)	★	66	69	4	HOLD BACK THE NIGHT— Graham Parker And The Rumour (Robert John Lange) Baker, Harris, Sedler, Young, Mercury 74000 (Phonogram)	★	NEW ENTRY	THEME FROM "ROCKY" (Gonna Fly Now)—Current (Joe Saraceno), B. Conti, C. Connors, A. Robbins, Playboy 8098 (Epic)
★	34	8	HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0270 (Warner Bros.)	★	78	2	MAINSTREET—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), Bob Seger, Capitol 4422	★	NEW ENTRY	FLY LIKE AN EAGLE—Steve Miller Band ● (Steve Miller), S. Miller, Capitol 4372	
★	31	32	SOMETIMES—Facts Of Life (Milla Jackson), B. Anderson, Kayvette 5128 (TK)	★	79	2		★	NEW ENTRY	SPRING RAIN—Silvert (Silvert), Silvert, Salsoul 2414 (Salsoul, B&W)	
★	37	6	WHODUNIT—Tears (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4396								
★	35	8	UPTOWN FESTIVAL—Shalamar (Simon Seaton), Holland, Dozier, Holland, Soul Train 10885 (RCA)								
★	34	21	CARRY ON WAYWARD SON—Kansas (Jeff Griesem), K. Loggins, Kinsler 4267 (Epic)								

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Ain't Gonna Bump No More (With No Big Fat Woman) (Tenn, BM)	36	Cinderella (Polydor, ASCAP)	36	Feels Like The First Time (Spencer & Longways, ASCAP)	63	I Caught You Act (J&M Lane)	63	Lido Shuffle (Blue Scaggs/Hustler, ASCAP)	36	Rich Girl (Unichappell, BM)	18	Sub-Rosa Subway/Calling Occupants (MCA, ASCAP)	54	Uptown Festival (Unichappell, ASCAP)	37
Angel In Your Arms (Hot, Gayton Ivy, Terry Woodford), T. Woodford, C. Ivy, T. Brashford, Big Top 14085 (Atlantic)	25	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Fly At Night (Schibwey, ASCAP)	12	I Gotcha Keep Dancin' (Gambie)	94	Lonely Boy (Lucky's, BM)	22	Sad Girl (Kappelman-Bronder, BM)	87	That Magic Touch (White Angel/Hudson Bay, BM)	87	When I Need You (Sheffield/Johnson, BM)	96
Back In The Saddle (Neromith), (Jack Douglas, Neromith) S. Tyler, J. Perry, Columbia 3-10514	60	Don't Leave Me This Way (Richard Perry), C.B. Seger, K. Hammond, Warner Bros. 8332	9	Go Like An Eagle (Solov, ASCAP)	99	I Just Want To Be Your Everything (Red Cox/Andy Gibb/Roy/Hugh & Barbara, ASCAP)	78	Love's Grown Deep (Sound Of Nolan/Chelms, BM)	46	Show You The Way To Go (Mighty Three, BM)	42	The First Cut Is The Deepest (Freddie Perren), B. Lewis, RSO 871 (Polydor)	4	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
Back To Back The Night (Graham Parker And The Rumour), (Robert John Lange) Baker, Harris, Sedler, Young, Mercury 74000 (Phonogram)	66	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Go Like An Eagle (Solov, ASCAP)	99	I Like Dreamin' (Sound Of Nolan/Chelms, BM)	46	Lucille (Strophium Hall/Andie Brown, BM)	44	Sir Duke (Jubels/Black Bull, ASCAP)	9	Theme From "Charlie's Angels" (Spart-Gott, BM)	9	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
Calling Dr. Love (Epic Americana/Kiss, ASCAP)	23	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Go Like An Eagle (Solov, ASCAP)	99	I Like Dreamin' (Sound Of Nolan/Chelms, BM)	46	Lucille (Strophium Hall/Andie Brown, BM)	44	Sir Duke (Jubels/Black Bull, ASCAP)	9	Theme From "Charlie's Angels" (Spart-Gott, BM)	9	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
Can't Stop Dancing (Captain & Tennille), (Daryl Dragon), K. Stevens, J. Fitzhugh Jr., A&M 1912	16	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Go Like An Eagle (Solov, ASCAP)	99	I Like Dreamin' (Sound Of Nolan/Chelms, BM)	46	Lucille (Strophium Hall/Andie Brown, BM)	44	Sir Duke (Jubels/Black Bull, ASCAP)	9	Theme From "Charlie's Angels" (Spart-Gott, BM)	9	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
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Cherry Baby (Rock Steady/Starstrings, ASCAP)	35	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Go Like An Eagle (Solov, ASCAP)	99	I Like Dreamin' (Sound Of Nolan/Chelms, BM)	46	Lucille (Strophium Hall/Andie Brown, BM)	44	Sir Duke (Jubels/Black Bull, ASCAP)	9	Theme From "Charlie's Angels" (Spart-Gott, BM)	9	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
Cherry Baby (Rock Steady/Starstrings, ASCAP)	35	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Go Like An Eagle (Solov, ASCAP)	99	I Like Dreamin' (Sound Of Nolan/Chelms, BM)	46	Lucille (Strophium Hall/Andie Brown, BM)	44	Sir Duke (Jubels/Black Bull, ASCAP)	9	Theme From "Charlie's Angels" (Spart-Gott, BM)	9	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
Cherry Baby (Rock Steady/Starstrings, ASCAP)	35	Don't Give Up On Us (Tony Macaulay), T. Macaulay, Private Stock 45129	6	Go Like An Eagle (Solov, ASCAP)	99	I Like Dreamin' (Sound Of Nolan/Chelms, BM)	46	Lucille (Strophium Hall/Andie Brown, BM)	44	Sir Duke (Jubels/Black Bull, ASCAP)	9	Theme From "Charlie's Angels" (Spart-Gott, BM)	9	Whodunit (Paul Hen, BM/Perren-Vibes, ASCAP)	4
Cherry Baby (Rock Steady/Starstrings, ASCAP)	35	Don't Give													

KALYAN

Trinidad's number one band scores on this debut album. "DISCO REGGAE" the single is happening on the R&B, Disco and Pop charts. Watch the movement, listen for their "Soca"-Soul-Calypso. Produced by Tony Silvester.



Rollers
MCA RECORDS

Representation: Bob Schwaid
Rollers Production (212) 541-5581

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Billboard TOP LPs & TAPE

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	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL			
★	1	19	EAGLES Hotel California A&M SP 3584	▲	6.98	7.97	7.97					36	37	7	NILS LOFGREN I Came To Dance A&M SP 4629	▲	6.98	7.96	7.98				★	84	3	LOU RAWLS Unmistakably Lou Philadelphia International PI 34488 (Epic)	▲	6.98	7.98	7.98			
	2	10	FLEETWOOD MAC Rumours Warner Bros. BS 2610	▲	7.98	7.97	7.97	8.95				37	32	24	KISS Rock And Roll Over Columbia NBLP 7037	▲	6.98	7.98	7.98				72	65	128	AEROSMITH Toys In The Attic Columbia PC 33475	●	6.98	7.98	7.98	7.98	7.98	
	3	21	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia IS 34482	▲	8.98	8.98	8.98				★	42	8	PETER GABRIEL New 50 36 147	▲	6.98	7.97	7.97				73	73	26	BARRY MANILOW II Arista AL 4916	●	6.98	7.98	7.98	7.98	7.98		
	4	29	STEVIE WONDER Songs In The Key Of Life Tamla T13 34827 (Motown)	▲	13.98	15.98	15.98				★	45	5	WEATHER REPORT Heavy Weather Columbia PC 34419	▲	6.98	7.98	7.98				74	78	14	DAVID BOWIE Low RCA CPL 3 2630	▲	7.98	7.95	7.95				
★	12	5	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7 25292 (Motown)	●	7.98	6.98	6.98				★	44	5	KLAATU Capitol ST 11542	▲	6.98	7.98	7.98				★	86	5	WILLIAM BELL Coming Back For More Mercury 588-1146 (Phonogram)	▲	6.98	7.95	7.95				
	6	32	BOSTON Epic PE 34388	▲	6.98	7.97	7.97				★	49	6	FOREIGNER Atlantic SD 18215	▲	6.98	7.97	7.97				76	77	55	GEORGE BENSON Breezin' Warner Bros. BS 2919	▲	6.98	7.97	7.97				
	7	26	KANSAS Leftoverture Kendrick FZ 34224 (Epic)	▲	6.98	7.98	7.98					43	43	9	SEA LEVEL Capricorn CP 6176 (Warner Bros.)	▲	6.98	7.97	7.97				77	79	10	MANHATTANS It Feels So Good Columbia PC 34450	▲	6.98	7.98	7.98	7.98	7.98	
	8	9	NATALIE COLE Unpredictable Capitol SD 11880	●	7.98	7.98	7.98				★	55	8	JUSTIN HAYWARD Songwriter Savon DES 18673 (London)	▲	6.98	7.98	7.98				★	90	3	ELVIS PRESLEY Welcome To My World RCA APL 1 2274	▲	6.98	7.95	7.95				
★	19	9	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA LAM83-C	●	6.98	7.98	7.98					45	47	12	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC 46 910	▲	6.98	7.95	7.95				★	100	3	JOHNNY GUITAR WATSON A Real Mother For Ya Sire SIA 7 (Arista)	▲	6.98	7.98	7.98			
★	11	9	JETHRO TULL Songs From The Wood Chrysalis CHR 1132	●	6.98	7.98	7.98				★	56	4	OHIO PLAYERS Angel Mercury 588-1 3701 (Phonogram)	▲	7.98	7.95	7.95				80	81	15	Z Z TOP Tejas London PS 680	●	6.98	7.98	7.98				
★	25	3	ISLEY BROTHERS Go For Your Guns 1-Track PC 34432 (Epic)	●	6.98	7.98	7.98	7.98				47	20	15	ABBA Arrival Atlantic SD 18267	●	6.98	7.97	7.97				★	91	5	MAYNARD FERGUSON Conquistador Columbia PC 34417	▲	6.98	7.98	7.98	7.98	7.98	
★	13	19	THELMA HOUSTON Anyway You Like It Tamla T6 34521 (Motown)	●	6.98	7.98	7.98					48	48	30	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce RCA 2 4686	●	7.98	8.98	8.98				82	83	12	JOAN ARMATRADING A&M SP 4788	▲	6.98	7.98	7.98			
★	17	16	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polygram PD 1 4680	●	6.98	7.98	7.98					49	40	15	DAVID SOUL Private Stock PS 2819	▲	6.98	7.98	7.98				83	87	30	AL STEWART Year Of The Cat Jamaica JG 7027	▲	6.94	7.95	7.95			
	14	25	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	▲	6.98	7.98	7.98					50	50	92	FLEETWOOD MAC Reprise BS 2275 (Warner Bros.)	●	6.98	7.97	7.97	8.95			★	95	6	KENNY NOLAN 20th Century 1 527	▲	6.98	7.98	7.98			
	15	6	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	●	7.98	7.98	7.98	8.95				51	59	11	PINK FLOYD Animals Columbia JC 34474	▲	7.98	8.98	8.98				86	85	15	GENESIS Wind & Wuthering A&M SD 36 144	▲	6.98	7.97	7.97			
	16	13	BOOTSIE'S RUBBER BAND Ah! The Name Is Bootsie, Baby! Warner Bros. BS 2972	●	6.98	7.97	7.97					52	51	5	WILD CHERRY Electrified Funk Epic PE 34462	▲	6.98	7.98	7.98	7.98			★	98	4	IGGY POP The Idiot RCA APL 1 2275	▲	6.98	7.95	7.95			
★	18	4	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2 7980	●	13.98	13.98	13.98				★	66	5	RETURN TO FOREVER Musiconic Columbia PC 34682	▲	6.98	7.98	7.98	7.98				★	103	9	BEACH BOYS Love You Brother/Reprise MSR 2258 (Warner Bros.)	▲	7.98	7.97	7.97			
	18	9	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲	6.98	7.98	7.98	7.98				54	31	19	WINGS OVER AMERICA Capitol 58CD 11583	▲	14.98	14.98	14.98				89	88	15	SANTANA Festival Columbia PC 34423	▲	6.98	7.98	7.98	7.98	7.98	
	19	6	BARRY MANILOW This One's For You Arista AL 4090	●	6.98	7.98	7.98	7.98				55	41	55	BARRY MANILOW Trying To Get The Feelin' Arista AL 4090	▲	6.98	7.98	7.98	7.98			90	69	15	AVERAGE WHITE BAND Person To Person Atlantic SD 2 1002	▲	9.98	10.97	10.97			
★	22	59	BOZ SCAGGS Silk Degrees Columbia PC 33920	▲	6.98	7.98	7.98					56	46	15	TRAMPPS Disco Inferno Atlantic SD 18211	▲	6.98	7.97	7.97				91	71	7	MINNIE RIPERTON Stay In Love Epic PE 34191	▲	6.98	7.98	7.98			
	21	10	KINKS Sleepwalker Arista AL 4106	●	6.98	7.98	7.98					57	63	13	RUFUS FEATURING CHAKA KHAN Ask Rufus ABC AB 975	▲	6.98	7.95	7.95				★	103	9	PABLO CRUISE A Place In The Sun A&M SP 4625	▲	6.98	7.98	7.98			
★	24	36	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL 1 4617	●	6.98	7.95	7.95	8.95				58	58	9	JOHN DENVER'S GREATEST HITS VOL. 2 RCA CPL 1 2195	▲	7.98	7.95	7.95	8.95			93	75	7	JOHNNIE TAYLOR Rated Extraordinary Columbia PC 34461	▲	6.98	7.98	7.98	7.98	7.98	
	23	10	GEORGE BENSON In Flight Warner Bros. BS 2983	●	7.98	7.97	7.97	8.95				59	62	20	LINDA RONSTADT Greatest Hits Arista TE 1092	▲	6.98	7.97	7.97				94	94	24	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2973	▲	6.98	7.97	7.97	7.97	8.95	
★	40	5	COMMODORES Mistral 57-8844	●	7.98	7.98	7.98				★	97	2	SUPERTRAMP Even In The Quietest Moments A&M SP 4834	▲	6.98	7.98	7.98				95	82	33	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	●	6.98	7.95	7.95				
	25	26	MARSHALL TUCKER BAND Carolina Dreams Capricorn CP 6180 (Warner Bros.)	●	7.98	7.97	7.97				★	153	2	BONNIE RAITT Sweet Forgiveness Warner Bros. BS 2990	▲	6.98	7.97	7.97				★	103	9	PETER FRAMPTON Frampton Comes Alive A&M SP 5703	▲	7.98	8.98	8.98				
	26	27	SPINNERS Yesterday, Today & Tomorrow Atlantic SD 19100	●	7.98	7.97	7.97					60	8	AMERICA Harbor Warner Bros. BS 3017	▲	7.98	7.97	7.97	8.95			★	103	9	DICKEY BETTS & GREAT SOUTHERN Arista AL 4123	▲	6.98	7.98	7.98				
	27	28	TEDDY PENDERGRASS Philadelphia International PZ 34296 (Epic)	●	6.98	7.98	7.98					★	74	10	JENNIFER WARNES Arista AL 4062	▲	6.98	7.98	7.98				98	89	31	BEE GEES Children Of The World RSD 85-1 3883 (Polygram)	▲	6.98	7.95	7.95			
★	30	5	JEFF BECK WITH THE IAN HAMMER GROUP LIVE Epic PE 34433	●	6.98	7.98	7.98					64	64	6	THE BAND Islands Capitol SD 11602	▲	7.98	7.98	7.98				99	99	8	THE KENNY RANKIN ALBUM Little David LD 1813 (Atlantic)	▲	6.98	7.97	7.97			
★	39	2	CAPTAIN & TENNILLE Come In From The Rain A&M SP 4790	●	6.98	7.98	7.98					65	52	27	DENICIE WILLIAMS This Is Niecey Columbia PC 34242	●	6.98	7.98	7.98				★	103	9	TAVARES Love Storm Capitol STAG 11678	▲	6.89	7.98	7.98			
★	32	28	K.C. & THE SUNSHINE BAND Part 3 TK 605	▲	6.98	7.98	7.98					66	68	5	JESSE COLIN YOUNG Love On The Wing Warner Bros. BS 3033	▲	6.98	7.97	7.97				101	104	152	PINK FLOYD Dark Side Of The Moon Harvest SF 11463 (Capitol)	●	7.98	7.98	7.98	7.98	7.98	
★	33	7	GLEN CAMPBELL Southern Nights Capitol SD 11461	●	7.98	7.98	7.98					67	54	24	JACKSON BROWNE The Pretender Arista TE 1079	▲	6.98	7.97	7.97				102	102	42	ROD STEWART A Night On The Town Warner Bros. BS 2938	▲	6.98	7.97	7.97	8.95		
★	34	23	LEO SAYER Endless Flight Warner Bros. BS 2962	●	6.98	7.97	7.97					68	61	11	QUINCY JONES Roots A&M SP 4626	●	6.98	7.98	7.98				103	57	13	RENAISSANCE Novella Sire SA 7526 (ABC)	▲	6.98	7.95	7.95			
★	33	23	NEIL DIAMOND Love At The Greek Columbia KC2 34404	●	11.98	11.98	11.98					69	67	51	KISS Destroyer Columbia NBLP 7029	▲	6.98	7.98	7.98				★	115	21	CLIMAX BLUES BAND Gold Plated Sire SAGD 7523 (ABC)	▲	6.98	7.95	7.95			
★	34	29	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA 1A679-G	▲	6.98	7.98	7.98				★	80	5	MARLENA SHAW Sweet Beginnings Columbia PC 34458	▲	6.98	7.98	7.98				★	116	8	YVONNE ELLIMAN Love Me RSD 85-1 3818 (Polygram)	▲	6.98	7.98	7.98				

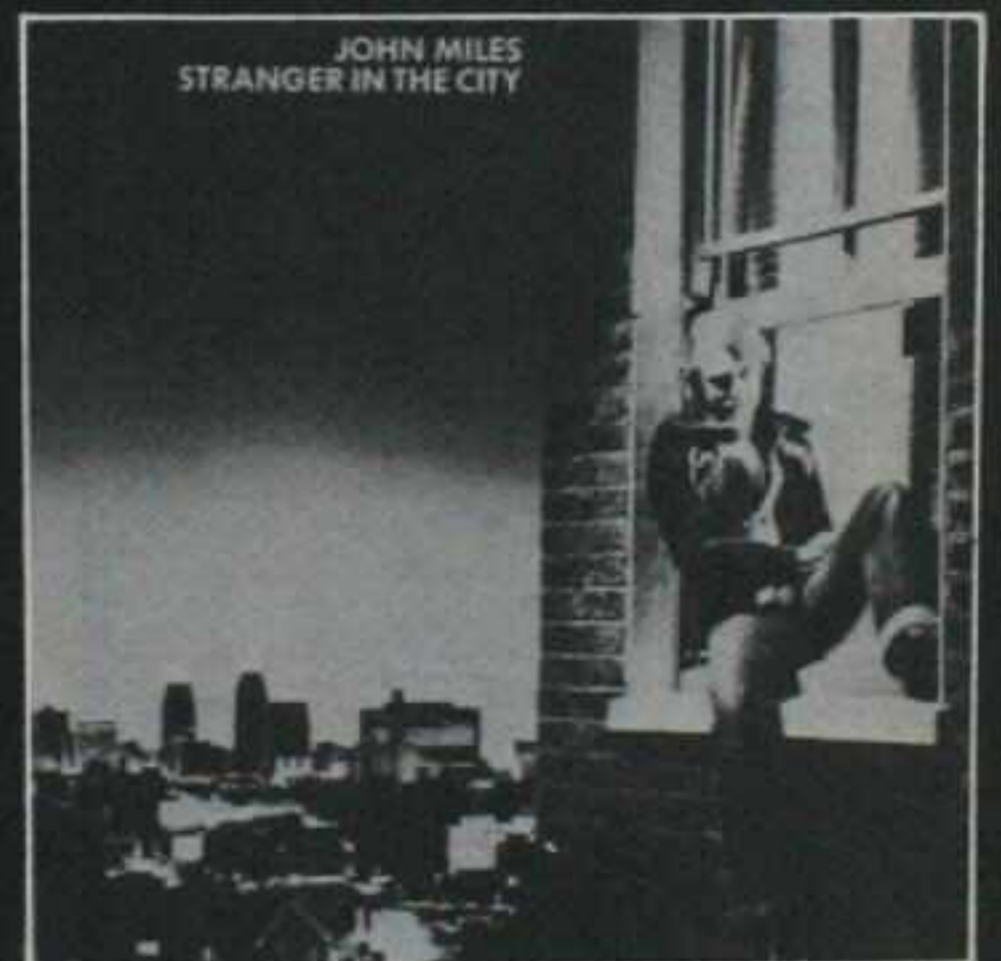
STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous 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.

One of the
brightest forces
in today's music.

JOHN MILES' "SLOW DOWN"

LONDON 20092

The hit single from
"Stranger in the City"



PS 682

Arranged & Produced by
Rupert Holmes.
A Widescreen Production



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TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	109	4	NORMAN CONNORS Romantic Journey Sultan 905 1482 (RCA)	6.98		7.95		7.95	
★	119	2	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Ry Tone 87 7600 (Atlantic)	6.98		7.97		7.97	
108	101	82	KISS Alive! Casablanca NBLP 7020	6.98		6.98		6.98	
★	120	2	GLADYS KNIGHT & THE PIPS Still Together Sultan 905 1489	6.98		7.95		7.95	
110	111	22	JAMES TAYLOR'S GREATEST HITS Warner Bros. 95 2579	6.98		7.97		7.97	8.95
111	112	11	ISAAC HAYES & DIONNE WARWICK A Man And A Woman ABC AB 996/2	6.98		6.95		6.95	
112	117	37	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1304	6.98		7.95		7.95	
113	93	9	ANGEL On Earth As It Is In Heaven Casablanca NBLP 7042	7.98		7.98		7.98	
114	106	31	GATO BARBIERI Caliente A&M SP 4597	6.98		7.98		7.98	
★	131	4	SLAVE Columbia 30 9114 (Atlantic)	6.98		7.97		7.97	
★	129	3	STARZ Violation Capitol ST 11617	6.98		7.98		7.98	
117	114	56	HEART Dreamboat Annie Mushroom MRS 3005	6.98		7.98		7.98	
118	118	10	MAZZE Featuring FRANKIE BEVERLY Capitol ST 11667	6.98		7.98		7.98	
119	113	16	QUEEN A Day At The Races Epic 6E 101	7.98		7.97		7.97	
★	130	7	JOHN MILES Stranger In The City London PS 682	6.98		7.98		7.98	
121	121	15	EMMYLOU HARRIS Luxury Liner Warner Bros. 95 2998	6.98		7.97		7.97	
122	122	12	AN EVENING WITH DIANA ROSS MCA 34290	7.98		6.98		6.98	
123	126	29	EARTH, WIND & FIRE Spirit Columbia PC 34281	6.98	7.98	7.98		7.98	7.98
★	136	5	RITA COOLIDGE Anytime... Anywhere A&M SP 4124	6.98		7.98		7.98	
125	107	9	TOM JONES Say You'll Stay Until Tomorrow Epic PE 34468	6.98		7.98		7.98	
126	123	33	ABBA Greatest Hits Atlantic 30 18189	6.98		7.97		7.97	
127	127	26	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	6.98		7.98		7.98	
128	128	40	BARRY MANILOW I And A... Arista AL 4007	6.98		7.98		7.98	
129	92	16	MARY MACGREGOR Tom Between Two Lovers Arista America AT 30815 (Capitol)	6.98		7.98		7.98	
130	139	22	THE JACKSONS Epic PE 34229	6.98		7.98		7.98	
131	72	7	R.E.O. SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98	
★	142	2	PLEASURE Joyous Fantasy F 9126	6.98		7.95		7.95	
133	133	9	THE BABYS Chrysalis CHR 1129	6.98		7.98		7.98	
134	134	23	BLACKBYRDS Unfinished Business Fantasy F 9133	6.98		7.95		7.95	
★	146	2	BRYAN FERRY In Your Mind Atlantic 30 18214	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	137	5	★	HEAD EAST Gettin' Lucky A&M SP 4824	6.98		7.98		7.98	
★	148	5	★	DOLLY PARTON New Harvest... First Gathering RCA APL1 2188	6.98		7.95		7.95	
★	149	3	★	AMAZING RHYTHM ACES You Can Do It Too ABC AB 1005	6.98		7.95		7.95	
139	70	7		BACHMAN-TURNER OVERDRIVE Freeways Mercury 598 1 3700 (Phonogram)	7.98		7.95		7.95	
140	140	6		GARLAND JEFFREYS Ghost Writer A&M SP 4829	6.98		7.98		7.98	
141	145	2		SIDE EFFECT What You Need Fantasy F 9131	6.98		7.95		7.95	
142	132	12		DONALD BYRD Caricatures Blue Note BN 14632-G (United Artists)	6.98		7.98		7.98	
143	152	14		JEFFERSON AIRPLANE Flight Log (1966-1976) Gone With The Wind (RCA)	10.98		11.95		11.95	13.95
144	124	26		OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 34283	6.98		7.98		7.98	
★	146	4	★	DAVE MASON Let It Flow Columbia PC 34480	6.98		7.98		7.98	
146	151	4		FACTS OF LIFE Sometimes Raybet 802 (TK)	6.98		7.98		7.98	
147	135	27		DRAMATICS Joy Ride ABC A&M 915	6.98		7.95		7.95	
★	189	2	★	GRAHAM CENTRAL STATION Now Do U-Wanta Dance Warner Bros. 95 3041	6.98		7.97		7.97	
149	125	15		BILLY PAUL Let Em In Philadelphia International PI 34389 (Epic)	6.98		7.97		7.97	
★	160	2	★	JOHN LODGE Natural Avenue London PS 683	6.98		7.98		7.98	
★	163	2	★	BEST OF BRIAN AUGER RCA APL1 2149	6.98		7.95		7.95	
152	150	53		BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol 3498 11523	7.98		8.98		8.98	
153	154	8		JERRY BUTLER Suite For A Single Girl Warner 95 2782	6.98		7.98		7.98	
154	157	4		ATLANTA RHYTHM SECTION MCA 34114	7.98		9.98		9.98	
155	158	43		CHICAGO X Columbia PC 34390	6.98	7.98	7.98		7.98	
★	167	4	★	ERIC GALE Gypsy Woman Columbia PC 34471	6.98		7.98		7.98	
157	165	6		CHILLWACK Dreams, Dreams, Dreams Mushroom MRS 3006	6.98		7.98		7.98	
158	159	5		TANGERINE DREAM Stratosfear Vega PE 34427 (Epic)	6.98		7.98		7.98	
★	174	3	★	WALK ON THE WILD SIDE—THE BEST OF LOU REED RCA APL1 2091	6.98		7.95		7.95	
160	108	15		GARY WRIGHT The Light Of Smiles Warner Bros. 95 2911	6.98		7.97		7.97	8.95
161	105	21		GEORGE HARRISON Thirty Three & 1/3 Dark Horse (W) 3085 (Warner Bros.)	6.98		7.97		7.97	
162	162	24		CHUCK MANGIONE Main Squeeze A&M SP 4617	6.98		7.98		7.98	
163	138	59		THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98	
164	169	3		PATRICE RUSHEN Shout It Out Prestage P 10101 (Fantasy)	6.98		7.95		7.95	
165	170	3		ASLEEP AT THE WHEEL The Wheel Capitol ST 11420	6.98		7.98		7.98	
166	147	6		PROCOL HARUM Something Magic Warner Bros. CHR 1130	6.98		7.97		7.97	
167	175	3		KRAFTWERK Trans-Europe Express Capitol ST 11403	6.98		7.98		7.98	
★	185	2	★	LES DUDES Say No More Columbia PC 34387	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	172	3	GRAHAM PARKER Heat Treatment Mercury 598 1 1117 (Phonogram)	6.98		7.95		7.95	
★	171	23	MARIE OSMOND This Is The Way That I Feel RCA PS 1 6099 (Foyles)	6.98		7.98		7.98	
★	171	23	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	6.98		7.98		7.98	
★	173	3	WALTER JACKSON I Want To Come Back As A Song Chrysalis CHR 1473-G (United Artists)	6.98		7.98		7.98	
173	179	3	KALYAN MCA 3265	6.98		7.98		7.98	
174	183	22	JEAN-LUC PONTY Imaginary Voyage Atlantic 30 18195	6.98		7.97		7.97	
★	176	6	DEXTER WANSEL What The World Is Comin' To Philadelphia International PI 34483 (Epic)	6.98		7.98		7.98	
176	144	6	DARYL HALL & JOHN OATES No Goodbyes Mercury 598 1 3813	6.98		7.97		7.97	
177	166	7	NEIL DIAMOND His 12 Greatest Hits MCA 3295	6.98		7.98		7.98	
178	110	16	BREAD Lost Without Your Love Epic 6E 1004	6.98		7.97		7.97	
179	176	99	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4502	6.98	6.98	7.98	7.98	7.98	
180	182	14	UNDISPUTED TRUTH Method To The Madness Mercury 598 1 3827 (Warner Bros.)	6.98		7.97		7.97	
181	180	182	THE BEATLES Magical Mystery Tour Capitol 3495 2825	7.98		8.98		8.98	
182	184	5	VALERIE CARTER Just A Stone's Throw Away Columbia PC 34110	6.98		7.98		7.98	
★	184	8	URISH KEEP Firefly Warner Bros. 95 3012	6.98		7.97		7.97	
184	188	8	A CHORUS LINE/ ORIGINAL CAST Columbia PS 3390	7.98	7.98	7.98	7.98	7.98	
185	187	8	JOHN TRAVOLTA Can't Let You Go Mercury 598 1 3811 (RCA)	6.98		7.95		7.95	
186	186	25	BEE GEES Gold, Vol. 1 RSD 85-1 3006 (Polygram)	6.98		7.98		7.98	
★	188	2	FRED WESLEY & THE HORNYS HORNS A Blow For Me, A Foot For You Atlantic 30 18214	6.98		7.97		7.97	
188	192	2	CARRIE LUCAS Simply Carrie Soul Train 895 1 2220 (RCA)	6.98		7.95		7.95	
★	191	7	PHYLLIS HYMAN Ruben 802 1681 (RCA)	6.98		7.95		7.95	
★	191	7	THE GREATEST OF THE GUESS WHO RCA APL1 2213	6.98		7.95		7.95	
191	143	7	POUSETTE DART BAND Amnesia Capitol ST 11608	6.98		7.98		7.98	
192	193	109	BEACH BOYS Endless Summer Capitol 3498 11367	7.98		8.98		8.98	
193	173	10	CERRONE Love In C Minor Capitol 30 9113 (Atlantic)	6.98		7.97		7.97	
194	194	2	PASSPORT Iguazu Arista 30 26149 (Atlantic)	6.98		7.97		7.97	
195	178	16	GROVER WASHINGTON JR. A Secret Place Rudy RD 2051 (Motown)	6.98		7.98		7.98	
196	161	32	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. 95 2965	6.98		7.97		7.97	
197	191	6	STALLION Casablanca NBLP 7040	6.98		7.98		7.98	
★	198	2	JETHRO TULL Aqualung Chrysalis CHR 1044	6.98		7.98		7.98	
199	155	49	AEROSMITH Rocks Columbia PC 34185	6.98	7.98	7.98	7.98	7.98	
200	141	36	LINDA RONSTADT Hasten Down The Wind Aryton 7E 1872	6.98		7.97		7.97	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	47, 126	David Bowie	74	Brian Ferry	135	K.C. & Sunshine Band	30	Dixie Presley	78	SOUNDTRACKS/ ORIGINAL CASTS	184
Aerosmith	72, 199	Bread	178	Fleetwood Mac	2, 50	Kinks	21	Pink Floyd	51, 101	A Chorus Line	3
America	62	Jimmy Buffett	45	Foreigner	41	Kiss	37, 69, 108	Jean-Luc Ponty	174	A Star Is Born	48
Angel	113	Jerry Butler	153	Peter Frampton	96	Klaatu	40	Iggy Pop	87	Car Wash	9
Juan Armura	82	Jackson Browne	67	Peter Gabriel	38	Gladys Knight & The Pips	109	Procol Harum	186	Ricky	116
Asleep At The Wheel	169	Donald Byrd	142	Eric Gale	156	Kraftwerk	167	Pousette-Dart Band	191	Starz	111
Atlanta Rhythm Section	13, 154	Glen Campbell	31	Marvin Gaye	5	John Lodge	150	Queen	119	Al Stewart	83
AWB	90	Captain & Tennille	29, 163, 179	Genesis	86	Nils Lofgren	36	Bonnie Raitt	6		

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Photo: George Craig Design: Barb Rawson/Reggae Graphics

Closeup

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Although Stephen Stills is billed as singing background harmony only on another cut, "We Just Disagree" shows Mason in his sweetest and most easy-flowing Crosby, Stills, Nash & Young mode as complex vocal harmonies envelop a meaningful lyric of lost love whose key lines are "There ain't no good guy and there ain't no bad guy/ There's only you and me, and we just disagree."

Next up is a Beatles-style orchestral production of a space-metaphysics ballad "Mystic Traveler," the first of these three songs actually written by Mason, which echoes-chambers Mason's smoothly intense vocals behind a vast tapestry of synthesizer glissandos.

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The closer, "What Do We Got Here," has cute lyrics about a down-to-earth couple discovering they've got a lot despite a lack of romantic frills.

Mason's newest album displays the rare and pleasing versatility of an unusually creative musician who is able to express himself via tasteful adaptations of a variety of styles.

NAT FREEDLAND

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HARRIS WINS DUTCH DISK

AMSTERDAM—Emmylou Harris, voted by Dutch music magazines as the top country artist, has received a Dutch golden record for successful sales of her LP "Luxury Liner."

The award was presented by **Krijn Torringa** of the popular Dutch weekly television program "Top Pop." Harris sang her new Warner Bros. single ("You Never Can Tell") "C'est La Vie" on the show.

Harris and her Hot Band performed five concerts in Holland. After the Amsterdam concert, the five members of her band also received Dutch golden disks.

New Companies

Ltd. Engagements formed in Denver by **Carl W. Daniels Jr.** as a national promotion firm in the field of concerts and public appearances. Firm will promote rock, country, jazz and religious gospel. Address is 800 Pennsylvania St., (303) 832-9830.

Aldase Productions formed in Los Angeles by **Odis Sneed Jr.** to produce concerts throughout the U.S. Firm can be reached at 9229 Sunset Blvd., (213) 274-9259.

6 Calif. Bills Could Affect Industry

LOS ANGELES—Six proposals which would clarify and strengthen the powers of the California attorney general and local district attorneys in investigating and prosecuting antitrust and unfair competition laws have been introduced by Assemblyman **Fred Chel** of Long Beach. The bills were proposed March 29 and 31.

AB 1158 authorizes any district attorney to initiate legal action in restraint of trade when it appears that the unlawful activity exists primarily in the county. To avoid duplicity of legal action, the initiating district attorney is required to supply the California attorney general a copy of the proposed complaint and a report of the facts in the case. At present, only the California attorney general can initiate such action.

AB 1159 amends the present Business and Professions Code to clearly apply the four-year statute of limitations to all types of antitrust actions. AB 1160 would repeal an existing immunity from prosecution statute which confers automatic immunity on anyone testifying in an antitrust investigation or prosecution. AB 1161 would grant district attorneys in antitrust investigations the same subpoena powers granted to the attorney general, where witnesses and documents involved in what is believed to be a violation could be ordered at the local level. AB 1162 empowers the state attorney general and local district attorneys to bring

suit for damaged suffered by citizens, victimized by antitrust unfair competition violations.

AB 1280 is not a substantive the other five Chel proposals merely simplifies procedure in trust. It transfers provisions of injunctive relief against a party in unfair competition, to the Business and Professions Code in present position in the civil code. Thus all such law would be in Business and Professions Code.

Columbia Oper

Continued from page 35 of others working the classical to develop the market so that absorb more product.

He feels the label's "Record Month" concept, which offers a popular classic each three months discounts enabling dealers to for resale at prices as low as \$2, an important consumer motivation.

Saines also points to an advertising commitment on the part of label which sets allowances for ads at some 8% of purchases as deductive. This is an addition to traditional advertising undertaken directly by Columbia.

The search for viable cross material will continue, he says, he looks for strong sales from a networks issue in September by **New Orleans Preservation Hall Band**.

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Record Executive
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Hollywood, California 90028



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MCA RECORDS

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Still no deal set for the **Hi** label which has ankle deal with **London**. ... **Dicky Betts'** softball team. **Arista's** nine. Later they trounced a mixed team **Chip Taylor** played right field and **WNEW's Dick M** and **Pat Dawson** were infielders. ... **A&M's East C** office busy-busy working concert dates for eight o acts. ... The new **Consortium of Jazz Organizations** **Artists** stages a benefit for itself May 16 at **Gotham's** **lone Gate**. ... **Barry Manilow** and **Toni Tennille** are

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which confers automatic immunity on anyone testifying in an antitrust investigation or prosecution. **AB 1161** would grant district attorneys in antitrust investigations the same subpoena powers granted to the attorney general, where witnesses and documents involved in what is believed to be a violation could be ordered at the local level. **AB 1162** empowers the state attorney general and local district attorneys to bring

ing commitment on the part of label which sets allowances for de ers at some 8% of purchases as p ductive. This is an addition to tional advertising undertaken directly by Columbia.

The search for viable crossover material will continue, he says, as he looks for strong sales from a **M**terworks issue in September by **New Orleans Preservation Hall J** Band.

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